

संस्कृतविश्वविद्यालय-ग्रन्थमालायाः 138 पुष्पम्

श्रीजयदेवकृतं श्रीगीतगोविन्दम्

त्रयोदशटीकासमेतम्
(चतुर्थो भागः)

प्रधानसम्पादकः

प्रो. मुरलीमनोहरपाठकः

कुलपतिः

संकलकः

आचार्यः प्रफुल्लकुमारमिश्रः

सम्पादकः

प्रो. शिवशङ्करमिश्रः



शोध-प्रकाशनविभागः

श्रीलालबहादुरशास्त्रीराष्ट्रियसंस्कृतविश्वविद्यालयः

नवदेहली-16

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महर्षिसान्दिपनीराष्ट्रियवेदविद्याप्रतिष्ठानम्

उज्जयिनी

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शोधविभागाध्यक्षः



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(केन्द्रीयविश्वविद्यालयः)

नवदेहली-110016

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मुद्रकः

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Preface

During 2004 I was invited to French Institute of Indology at Pondicherry as a consultant for commentary study. Prof. Narang was working on Mallinatha. He advised me to give talks on commentary. I have prepared five lectures on commentary. While delivering that talk I was suggested by the director to make a detailed study. I was thinking of creative criticism on the basis of internal evidences of the text. For the first instance I took up Meghaduta with twelve commentaries. It took a lot of time to prepare the text with variant readings, micro and micro tables of study of commentaries. It was published by Dr.R.S.Sukla, Pratibha Prakashan, New Delhi in 2016.

The second attempt was taken by me is Gitagovindam. The text with many commentaries is studied. Besides I have also added one tippani of my own. It consumed considerably a lot of time as the bulk of the text is almost double the text of *Meghadutam*. The micro and micro was not given in fear of prolixity of the work. But italics marks are given to reference of dictionary, poetics poets and all other works quoted only. May be in future some more features will be added.

I deem it a blessing to offer this work to the god himself who is the permanent inspiration in me. At the same time both god SriKrishna and goddess SriRâdhâ are the hero and heroine of this work. Let the lilâ of them bless the author and all the connoisseurs of this work.

SriKrishna Janmastami
Vikrama Samvat 2080



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I am indebted to scholars like Dr.Ajit Tripathy, Dr.Prafulla Tripathy, Dr.Subhas Pani, other scholars in Gitagovinda, the members of Sri Jayadeva Foundation for their encouragement.

Besides I am encouraged by Dr. Dinarathy Pathy world famous Artist, Dr. B.K. Ratha Archeologist, Dr. Narayan Sahoo, Prachi Valley Research Society, Dr.Nibedita Pati, Assistant Professor North Odisha University, who prepared the variant reading portion, Dr. Somanath Dash who render help for imitation lists, Jagaddhar's commentary, Saradîpika for my use.

I am thankful to my family members. My wife Smt. Swarnalata Mishra, My grand daughter Lasya Sragdhara and my sons and daughter who helped me to see this work the light of the day. I extend my sense of reverence to my father Advocate Kashinath Mishra for his blessings.

I extend my thanks to Jhuni Rani of North Odisha University, Bijay Dash of DTP Center Puri, Sri Minaketan Das and Miss Mamina Mohapatra for taking so much of pain for type-setting.

Last but not the least I lay everything before the lotus feet of the Divine Mother, who is the permanent flame in my heart.

SriKrishna Janmastami
Vikrama Samvat 2080

Prafulla Kumar Mishra

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Gitagovinda of Jayadeva

Gitagovinda, the lyrical epic of its own style composed by the saint poet Sri Jayadeva. This poetry, is a landmark in spreading *Vaisnavism*. Sri Krishna, a cow boyish hero in early ages became the master of erotics in the immortal love play with divine damsel Sri Radha. This story is in *Brahma vaivarta purâna* but to what extent it is prior to *Gitagovinda* is not known. In *Gitagovinda*, this love sport is divine lyric. It became so popular that it travelled whole of the world through most of the significant and known languages.

Gitagovinda mahâkāvya, a dance drama is probably enacted in the temple courtyard of Sri Jagannâtha. Even today every morning and night, the singing of *Gitagovinda* is the first and the last ritual of the temple respectively. The legend of Jayadeva - Padmâvati and their performance of *Gitagovinda* in the temple premises everyday is evident from Jayadeva charita of Chakradatta. This story dates back to Padmavati who got married to Jayadeva. Sri Jagannatha in his dream directed her father to get her married to Jayadeva, who is His human form. The father came with her daughter Padmavati from South to make her a *devadâsi*, a wife of the God. But his effort was attested by the God to unite her with Jayadeva to make her complete in respect of dance, song and music.

The text *Gitagovinda* is not only a *mahâkāvya* like all other poems of classical poets but also it is a *kāvya* of twenty four songs known as *astapadis*. The *astapadis* are under different cantos. The *kāvya* is of twelve cantos. The cantos contain about seventy two *slokas*. The *astapadis* are twenty four in number. But some songs are of less than and more than eight verse. The 15th canto and 10th *astapadi* has five verses and first song in first canto is of eleven verses. The matter indicated in *slokas* are explained in songs in detail in eight verses. So the total verses are $8 \times 24 = 192$. If the *slokas* are added, then it becomes $192 + 72 = 264$ verses (excluding thirty variant ones).

Its glory touches the pinnacle of popularity even if with meagre numbers of verses in comparison with thousands of slokas in *mahākāvya*s of Kalidasa, Bharavi, Magha and Sriharsa etc. The *astapadis* were used for *abhinaya* (acting) by dancers. Even today Gitagovinda is enacted in *Odissi*, *Bharata nāṭyam*, *Mohiniattam*, *Kathakali*, *Manipuri Kuchipudi* and *Kathaka* etc. Not only the *astapadis* are for dancing purpose but also for ritual purposes; Gitagovinda is sung in almost all the Vishnu temples of the country. Even the author (P.K. Mishra) has listened to Gitagovinda in Siva temples of South and West India Gitagovinda is a ritual in the evening worship. In Odisha, almost all the temples and Brahmin villages are practicing Gitagovinda chanting. It is curious to note that many people in Odisha memorise this text so correctly that they think it is in Odiya language. Because Odiya, being one of the closest languages of Sanskrit is very similar to Gitagovinda's simple style of writing. Therefore even people who didn't know how to read and write used to sing Gitagovinda with devotion in their respective temples. The *samkirtan* groups or the chorus groups of devotional songs start their song with Gitagovinda. This speaks that Jayadeva was not only popular and admired during his life time but also long after his death.

A Mahākavya: As a *mahākāvya*, the estimation in a view of literary criticism, quite naturally may not be so much encouraged to estimate as par with the *kāvya* of Asvaghosa, Kālidasa, Bhāravi, Māgha and Sriharsa. Because the canvass of Gitagovinda is quite smaller than others in volume. The features of *mahākāvya* as envisaged by Dandin and Visvanatha may not find its suitability fully may besides its poetic lucidity with Gitagovinda. Still the popularity knows no bound is attached with religious practices of vaisnavas - performing arts of classical dances, *Kirtanas*, Rāsas, temple architecture, classical music of India both karnataka or Hindustani, folk devotion, handloom works etc. It gathers momentum day by day in its appreciation.

Even if it is not par with Kalidasa etc, and his poetic writings yet its' poetic value, emotional exuberance,

padalâlitya, delicacy of many faced poetry could easily be accepted by the connoisseurs even if sanskrit is not in use in day to day life.

The verses and the songs:

Gitagovinda is written with two types of metres. One is syllabic (अक्षरवृत्त) metre and the other second type is of moric metre (*tâlavtta*). All types of syllables (light and heavy) are experimented by Jayadeva.

- I.
 - 1 - शार्दूलविक्रीडितम्
 - 2 - वसन्ततिलक
 - 3 - शार्दूलविक्रीडितम्
 - 4 - द्रुतविलम्बित
 - 5 - शार्दूलविक्रीडितम्
 - 6 - वसन्ततिलका
 - 7 - शिखरिणी
 - 8 - मालिनी
 - 9 - शार्दूलविक्रीडितम्
 - 10 - वंशस्थ
 - 11 - शार्दूलविक्रीडितम्
 - 12 - शार्दूलविक्रीडितम्
 - 12 A - शार्दूलविक्रीडितम्
- II.
 - 13 - शिखरिणी
 - 14 - हरिणी
 - 15 - शार्दूलविक्रीडितम्
 - 16 - शिखरिणी
- III.
 - 17 - अनुष्टुभ
 - 18 - वंशस्थ
 - 19 - हरिणी
 - 20 - शार्दूलविक्रीडितम्
 - 21 - शार्दूलविक्रीडितम्

22 - शार्दूलविक्रीडितम्

23 - वसन्ततिलका

IV.

24 - अनुष्टुभ

25 - शार्दूलविक्रीडितम्

26 - शार्दूलविक्रीडितम्

27 - उपेन्द्रवज्रा

28 - शार्दूलविक्रीडितम्

29 - पुष्पिताग्रा

V.

30 - पुष्पिताग्रा

31 - शार्दूलविक्रीडितम्

32 - हरिणी

33 - शार्दूलविक्रीडितम्

34 - शार्दूलविक्रीडितम्

35 - हरिणी

VI.

36 - आर्या

37 - मालिनी

38 - शार्दूलं

VII.

39 - वसन्ततिलका

40 - आर्या

41 - शार्दूलं

42 - उपेन्द्रवज्रा

43 - द्रुतविलम्बित

44 - शार्दूलविक्रीडितम्

45 - वंहास्य

46 - हरिणी

47 - वसन्ततिलका

VIII.

48 - आर्या

49 - शिखरिणी

IX.

- 50 - आर्या
51 - शार्दूलविक्रीडितम्

X.

- 52 - वसन्ततिलका
53 - हरिणी
54 - वसन्ततिलका
55 - हरिणी
56 - शार्दूलविक्रीडितम्
57 - पृथ्वीच्छन्दः

XI.

- 58 - मालिनी
59 - शार्दूलविक्रीडितम्
60 - शार्दूलविक्रीडितम्
61 - वसन्ततिलका
62 - वसन्ततिलका
63 - शार्दूलविक्रीडितम्
64 - अनुष्टुभ
65 - शिखरिणी
66 - शिखरिणी

XII.

- 67 - हरिणीप्लुता
68 - शार्दूलविक्रीडितम्
69 - अनुष्टुभ
70 - हरिणी
71 - शार्दूलविक्रीडितम्
72 - उपजाति

Jayadeva happens to be influenced by his contemporary writers writing songs in *Apabhramsa* types of *Prakrita* and '*Gâhâsattasâ*' of *Hâla* written in *Prakrita* during early christian era (1st AD). He refers to *Âryâ Saptasati* of *Govardhan* and his contemporary poets like *Dhoi*, *Umapati dhara* and

sarana. Jayadeva refers them [I.3] at the outset. In order to indicate the significance of his own style, he includes the poetic excellence of all his contemporary poets.

In erotic sentiment both hero and heroines are often separated and united. But the matter of a few nights and day makes the pang of separation very intense in love. This character though endowed with sensuous pleasure yet becomes more religious by the Vaisnavas when SriKrsna is the God of the Universe and SriRadha is the symbol of indivisual soul. In other words Radha is the representative of *jivâtman*, where Krsna is *paramâtmâ*. The passion built up by pining to each other creates the erotic sentiment in union as well as in separation.

Though on the are unique in Indian tradition paramount relation of indivisual-universal soul SriRadha-SriKrsna and Arjuna-Krsna sets, The description of love visualised of sakhi brings them down the earth. As per sanskrit poetics this may be treated as mere heroine and hero keeping away any religious postulation in mind.

The introducing verse of Gitagovinda appears ambiguous when Radha is grown up and Krsna is in adolescence. This verse leads to ambiguity which is in a sense led rise to suggestive meanings. The type of love turned bhakti could be verified from *Krsna-Karnâmġta*, *Srimadbhāgavata*, *Sadukti-Karnâmġta* and *Pavanadūta*. There Krsna as the centre of *dasāvatāra* is Jagadisa or Jagannatha. It is not accidental but it is widely accepted in north and west India by the pilgrims. As the place Puri is Purusattama Puri and the God is Purusottama, similarly in Chhatisgarh onwards people accept the God as Jagadisha and the place is also called Jagadisha dhâma. सर्वेषामपिक्षेत्राणां राजा श्रीपुरुषोत्तमः । सर्वेषामपि देवानां राजा श्रीपुरुषोत्तमः । Barabara Stoller Miller indicates some of the names of Hari and names of *Dasāvatāra*. The name वलमाली (used four times) is explained as wearing a garland of forest flowers; that indicates sensual presence in the forest. But *vanamâlâ* is defined as आजानु लम्बिता माला वलमाला प्रकीर्त्तिता । The names of Krsna used in Gitagovinda is discussed with references from *purâna*

and made them akin to sensualism. But the inherent meanings of SriKrshna is; that who attracts. Not only *gopis* but everybody, the whole world is attracted to Him. Accordingly the epithet of Krshna on the basis of his name attraction is hether be depicted. The names in different Cantos/Sargas are as follows:-

- Canto -I- सामोददामोदरः
 II- अक्लेश केशवः
 III- मुग्धमधुसूदनः
 IV- स्निग्धमधुसूदन / स्निग्धमाधवः
 V- साकाङ्क्षपुण्डरीकः
 VI- कुण्ठवैकुण्ठः
 VII- नागर नारायणः
 VIII- विलक्ष्यलक्ष्मीपतिः
 IX- मन्दमुकुन्दः
 X- चतुरचतुर्भूजः
 XI- सानन्ददामोदरः
 XII- सुप्रीतपीताम्बरः

All the names of Krshna are connotative of His *lilâ* or the divine love sport. The erotic sensuous poetic sentiment is predominant in the use of the above epithets of Krshna.

- I / 26 - कन्दर्पज्वरः
 II / 1 - साधारणप्रणयः
 III / 1 - कंसारिः
 IV / 14 - विरहव्याधिः
 IV / 19 - अतनुज्वरः
 IV / 20 - स्मरातुरः
 IV / 21 - कन्दर्पज्वरः
 V / 7 - मन्मथमहातीर्थम्
 ध्यायं, जपन्नपि, मन्त्रावली
 कुचकुम्भनिर्भरपरिरम्भामृतम्
 V / 16 - मदनकदनक्लान्त

VII / 19- रतिरणधीरा

VII / 21- मदनव्यथा

X. 11 - स्तनपीडनानि

XI. 11 - कुचयोः कस्तूरिकापत्रकम्
गीतम्

6/7. जितमनसिजतन्त्रविचारम्

Along with this, the words mentioned above perfectly suggest the erotic mood. SriKrshna and SriRadha are suffering from ज्वर of *Kandarpa*, व्याधि of विरह, There is mention of ज्वर, व्याधि, आतुर, क्लान्ति, व्यथा, पीडनम्, like words which depict different types of feelings of pain, fever etc. before and after the sport of love.

The speakers of the songs :

There are three characters who speak different *astapadis*. Poet is the narrator. He introduces or concludes in the verses. So the devotional songs are song no-1 & 2

The सखी speaks to SriRadha in song -3 & 4

Radha speaks to Sakhi in song - 5 & 6

Now the turn of Krshna comes in verse No - 7

Song no - 8 is सखी of SriRadha

Song no - 9 is सखी of SriRadha

Song no - 10 is सखी of SriKrshna

Song no - 11 is सखी of SriKrshna

Song no - 12 is सखी of SriKrshna

Song no - 13 is सखी of SriRadha

Song no - 14 is सखी of SriRadha

Song no - 15 is सखी of SriRadha

Song no - 16 is श्रीराधा ?

Song no - 17 is श्रीराधा to SriKrshna

Song no - 18 is सखी to SriRadha

Song no - 19 is श्रीकृष्ण to SriRadha

Song no - 20 is सखी to SriRadha

Song no - 21 is सखी to SriRadha

Song no - 22 Narrator, the poet himself

Song no - 23 is श्रीकृष्णः / हरिः to श्रीराधा

Song no - 24 is श्रीराधा to SriKrshna

The pain is equally cherished and divided. Besides the frustration of love the process of love and pining for love enable one to undertake ध्यान, जप, मन्त्र, अमृत, etc. for the accomplishment.

In other words, SriKrshna becomes an artist of kiss, a चुम्बन शिल्पी / कला, श्रृङ्गार अध्यापकः and SriRâdhâ is a रतिपण्डिता । Before going to the details of the text, the criticism of SriJayadeva in his own words quite curiously, speaks that, SriJayadeva is familiar with every thing of literary style when he writes. I.3

वाचः पल्लवयत्युमापतिधर सन्दर्भशुद्धिगिराम् As regards सन्दर्भशुद्धिः,

Govardhana refutes the importance of it in *Āryā Saptasati*.

कविसमर सिंहनादः स्वरानुवादः मुधैक सम्वादः ।

विद्वद् विनोदकन्दः सन्दर्भोऽयं मया सृष्टः // ७००

सकलकलाः कल्पयितुं प्रभुः प्रबन्धस्य कुमुदबन्धश्च ।

सेनकुलतिलकभूपतिरेके राकाप्रदोषश्च ॥३९

अन्तर्गूढानर्थान् व्यञ्जयतः प्रसादरहितस्य ।

सन्दर्भस्य नदस्य च न रसः प्रीत्यै रसज्ञानम् ॥४४

This design of dialogues are as follow-

1. Narrator/Poet, 2. Râdhâ, 3. Krshna, 4. Sakhi, 5. Râdhâ-Krshna

1- The poet / Narrator - 1, 2 and 22nd songs

2- Râdhâ - 3, 4, 13, 14, 15, 16, 17, 24 songs

3- Krshna- 7, 19, 3 songs

4- सखी of SriRâdhâ - 8, 9, 18, 20 songs

5- सखी of SriKrshna - 10, 11, 12, 21

The dialogues of सखी either of SriKrshna or of SriRâdhâ speaks eight different songs. The narrotor speaks of three songs. SriRâdhâ happens to be the main speaker who speaks eight songs. SriKrshna speaks 5 songs only. The design of

dialogues with each characters are naturally made as per the expectation of characters concerned. Hemachandra also gives the definition of *Sandarbha sudhi* in *Kāvyañueāsanam*.

Analysis of the text

The introductory stanza is on the canvass of rain, the (*tāmala*,) deep green leaf trees in the forest and the sky full of clouds. All of them prepare an environment for the secret love-play of SriRâdhâ and SriMâdhava.

There is a contradiction between the first *dasâvatâra* (song I) and the second *dasâvatâra* (song II). The first one is exhibition of different *virarasa* and other *rasas*. Mina / Pisces is युद्धवीर in मत्सावतार । धर्मवीर in कच्छप, वराह-धर्मवीर, वीरवीभत्स-नरसिंह, वामन-अद्भूत परशुराम:-युद्धवीर, राम-युद्धवीर, भयानक, शान्त-बुद्ध, भयानक-कल्कि राम हलधर ।

But the verse of वेदानुद्धरते contains all above *rasas*. [1.5] In opposition to *gita*-1, in *gita* 2 the *Dasâvatâra* is repeated and the predominant *rasa* is शृङ्गार; as श्रितकमालाकुचमण्डल is the basis of it. The verse 5 here keeps all the incarnations as part of God SriKrshna who took all these forms. Similarly the 2nd *astapadi* is confusing. As the *avatâra purusa* is Vishnu and Kamalâ, the concert Vishnu poses his hand on the breast of Kamalâ. But again he is eulogised as Vâmana, Bâlakrshna, Murari (in Mina) and Râma, बालकृष्ण, So the confusion between the verse-5 and *gita* 2 is quite objective. When it is said in verse sixteen SriKrshna is the *avatâri* and others are *avatâras*; the *gita* 2 on the other hand prays Vishnu, and the *avatâras* like Murâri, Vâmana, Balakrshna and Râma. Question arises in Gitagovinda why similar two मङ्गलाचरणगीतः are composed by Jayadeva? Quite naturally a doubt comes on the authority of these two prayers. One can say, either of them is written by Jayadeva. But the verse no 5 is the summary of 1st *gita*; which could not be challenged. Then the authority of 2nd *gita* is redundant. Secondly the *gita* in spite of its very lucid songs *lilâ* is not strictly consistent in its depiction. The colophon of two songs give the certification of SriJayadeva as of his own. If one accepts the authorship of both poems,

then he has to accept the discredit of Jayadeva by composing both of them of which the second one is not properly arranged. But the second one is known as *mangala gita* which is sung everyday in *sanctom sanctorum* of SriJagannatha at the opening ritual of the temple and *mangala alati* of SriJagannatha.

The stigma of eroticism on Gitagovinda from the 1st and 2nd verse is quite evident. But the poet washes them with sloka no - 4 where he adds two words like हरिस्मरण and “विलासकलासु कुतुहलम्”. Besides he says, मधुरकोमलकान्तपदावली in the same verse. In gita-2/8 his mention of मङ्गलमुज्ज्वलगीतम् refines the idea of connoisseurs. Because मङ्गल is for *Mangalâcharana* by the eulogy of SriRâdhâ and SriMâdhava, the melodious songs thereof for गीतम्। But उज्ज्वल is erotic / श्रृङ्गाररसः। Since Vaisnavas accept उज्ज्वल as the rasa of SriKrshna SriRâdhâ *premabhakti* they adore songs in that spirit. But one can remind Bhagavat gitâ - ये यथा मां प्रपद्यन्ते तां तथैव भजाम्यहम् Bhaktas take this as their kâvya of devotsion.

Tradition of Indian Chriticism

Commentary in Sankrit texts

Commentary in Sankrit language constitutes a considerably vast bulk of texts in all the disciplines. Starting from the *Vedas*, *Vedangas*, *Darsanas*, *Itihas-Puranas*, *Ayurveda*, *Kamasastra*, *Sangita-Sastra*, to *Kavyalamkaras* and *Kavyas*. Many times the commentaries are more significant than the original authors. No doubt the original authors are adored, Kumarilabhatta, (श्लोकवार्त्तिक, तन्त्रवार्त्तिक) Prabhakara Mishra, for *Jaiminiya Dharmasutra*, Vastayana and Bhasarvajna for *Nyayabhasya*, Acarya Sankara, Ramanuja, Madhva, Nimbarka and Vallabha for *Sariraka mimamsa-sûtra*, *Vivarana* and *Pancapadika*, Chitsukhi and Vacaspati Mishra in advaita tradition, Abhinavagupta for *Natyasâstra* and *Dhvanyâlôka*, Medhatithi for *Manusmrti* and *Vijnanesvara* and Jimutavahana for *Yajnavalkyasmrti* are immortal writers of commentary.

The commentaries expose vast scope of discussion on the original works/literature. This leaves an ample opportunity for intellectual dialogues. That's why commentaries on

Śrīmadbhagavadgītā are many. Similar case is in *Kāvya prakāśa* of Mammata. It is said, काव्यप्रकाशस्य कृताः सन्ति गृहे गृहे । तथाप्येषः तथैव दुर्गमः ॥

Basically commentaries are on मूलग्रन्थः/सूत्राणि/मन्त्राः and the commendaries are known as टीका/भाष्यम्/कारिका/वृत्तिः/टीकायाः/टीप्पणी/व्याख्या ।

Etymology of *tīkā* टीकृ+क +टाप्=टीका

The word *tīkā* is from the root *tīkr* with pratyaya of *ka* and with *tāp* it become *tīkā*. The meaning is very simple. Since the root *tīkr* is *gatyarthaka*, yet, टीक्यते गम्यते ग्रन्थार्थं मूलार्थान् शास्त्रार्थान् वा इति टीका । It says *tika* is a device to know the meanings about the text in details. Of course there is systematic codification for *tika* writing. Yet the writers have developed their own methods of writing commentaries in due course.

Before the classical style of writings, the Vedic era had its free-style which became popular. It was compact in composing. The grammar appears to be flexible as the nuances of expression were having wide scope. The style of writing in the *Brāhmanas* and *Aranyakas* were quite attractive as they were having small and simple sentences. There was *samhitā* of type, writing and compositions where the context was known to their disciples. But in course of time, those *samhitas* needed to be explained by the scholars of respective traditions. Gradually the obscured *sūtra* literature and others *sāstras* were explained by their pupils. "Hence the tradition of expositions and explanations were developed. There are, as good as, eight such types of writings prevalent in Sanskrit language. They are as follows:

उपक्रमोपसंहारावभ्यासोऽपूर्वताफलम् ।

अर्थवादोपपत्तिश्च लिङ्गं तात्पर्यनिर्णये ॥

पदछेदो पदार्थोक्तिः विग्रहो वाक्ययोजना ।

अर्थाविभोधनं चैव व्याख्यानं पञ्चधा ततः ॥

सूत्रम्: स्वल्पाक्षरमसंगदपग्धं सारवत् विश्वतो मुखम् ।

अस्तोभमनववश्च सूत्रं सूत्रविदो विदुः ॥

भाष्यम् सूत्रार्थं वर्णयते यत्र वाक्यं सूत्रानुकारिभिः ।
 स्वपदार्थं तदर्थं च भाष्यं भाष्यविदो विदुः ॥
 कारिकाः अल्पाभिधानेनार्थो यः समासेनोच्यते बुधैः ।
 सूत्रतः सानुमन्तव्य कारिकार्थप्रदर्शिनी ॥ (ना. शा. ६.११)
 टीकाः काव्यमीमांसायाम्
 यथा सम्भवमर्थस्य टिकनं टीका ।
 विषमपदभाञ्जिका पञ्जिका । पृ १७
 व्याख्याः मूलस्थानां पदानां स्यादाख्यानं यत्र टीकया ।
 प्रमाणौर्युक्तिभिश्चैव सा व्याख्या ख्यायते बुधैः ॥
 वृत्तिः सूत्राणां सकलसारविवरणं वृत्तिः ।
 वार्तिकम् : उक्तानुक्तदुरूक्तानां चिन्ता यत्र प्रवर्तते ।
 तं ग्रन्थं वार्तिकं प्राहुः वार्तिकज्ञाः मनीषिणः ॥
 टीप्पणम् : टीकायाः टीका

The methods for the study of a commentary is not exactly exposed. Yet some outlines from different view points could be drawn as under. A composition of Śāstra and Kāvya is given under for better understanding.

शास्त्रम्	काव्यम्
सप्तधा तात्पर्यनिर्णयः	व्याख्यानं पञ्चधा
उपक्रमोपसंहारावभ्यासोऽपूर्वता फलम् । पदछेदः पदार्थोक्तिः विग्रहो वाक्ययोजना ।	
अर्थवादोपपत्तिश्च लिंगं तात्पर्यनिर्णये ॥	अर्थावबोधनं चैव व्याख्यानं पञ्चधा
मतम् ॥	

- | | |
|------------------|-----------------|
| १. उपक्रमः | १. पदछेदः |
| २. उपसंहारः | २. पदार्थोक्तिः |
| ३. अभ्यासः | ३. विग्रहः |
| ४. अपूर्वता-फलम् | ४. वाक्ययोजना |
| ५. अर्थवादः | ५. अर्थावबोधनम् |
| ६. उपपत्तिः | |
| ७. लिङ्गम् | |

Commentaries on a *kavya* or *khandakavya* on a scientific base may be thought of as under.

1. Determination of the text.

2. Classification of the text with context

3. References:

(i) *Vyakarana*, (ii) *Kosa*, (iii) *Kavya and Nataka*, (iv) *Epics and Puranas*, (v) *Alamkaras*, (vi) *Dharmasastra*, (vii) *Ayurveda*, (viii) *Jyotisa*, (ix) *Kamasastra*, (x) Anonymous citations and references, (xi) Social customs and behaviors, (xii) Geographical data and (xiii) Flora and fauna explored.

In a different dimension, appreciation of poetry may be possible through following elements:

(i) *rasa*, (ii) *dhuvani (gunibhuta-vyangya/laksana)*, (iii) *dosa*, (iv) *guna*, (v) *riti*, and (v) *alamkara*.

For the study of a commentary, the following points are required to be taken into account in this work.

1. If the references are more, then detailed analysis is required.

2. The opinion of the commentator is important, which he writes in the beginning and in the colophon.

3. Explanation on important epithets and phrases etc. are included.

4. Verification of the texts and citations from concerned editions.

5. Comparative table of all of them with all the above mentioned items from the commentaries available need to be inserted.

sapta angani sastra-uyakhyana kausale

There are seven steps/limbs for explanation of sastra.

1. <i>guna</i>	-	18
2. <i>dosah</i>	-	15
3. <i>yuktih</i>	-	36
4. <i>upakhya</i>	-	15
5. <i>kalpana</i>	-	7
6. <i>asraya</i>	-	20
7. <i>tatchilyam</i>	-	17
Total	=	128

How to appreciate a commentary

1. The thrust of the *kāvya*
2. The suggested meanings.
3. The originality of the meaning.

4. Classification of the points expressed by the poet.
5. Citation of authorities in support of Explanation.
6. Overall observation of the stanzas.
7. Discussion on the employments of the particular words, the Sabdaparipaka.
8. Remarks on Contextual meaning.
9. Observation of the literary beauty of the stanzas.
10. Selection of the genuine reading of the texts.
11. The explanation on the significant slokas and their collections.

The commentator stresses on those points to make the gloss easily the best among its genre.

Types of tika characteristically could be categorized as follow.

दण्डान्वयात्मका टीका - The explanation as per अन्वय, runs straight way and words are explained accordingly.

(ii) - खण्डान्वयात्मका टीका - The explanations are in phrase wise.

(iii) - पताकागर्भिका टीका - This type of commentary opens multi dimensions of the words in many respects.

(iv) - व्याकरणनिष्ठका टीका - Discloses grammatical notes and problems only

(v) - शब्दार्थमात्रबोधका टीका - Only word to word explanation

(vi) - साहित्यनिष्ठका टीका - Deals with lots of *alamkaras*, *rasa*, *dhvani*, *riti*, *guna* etc

(vii) - शास्त्रनिष्ठका - Refers to many sastras

(viii) - विवदमाननिष्ठका टीका - Arises controversial issues and their solutions.

or it may be said as *kāvya*

- | | | | |
|----|-------------|---|---------------|
| १. | एकदृष्टि | - | one sighted |
| २. | बहुदृष्टि | - | Many sighted |
| ३. | सर्वदृष्टिः | - | All sighted |
| ४. | अन्यदृष्टिः | - | Other sighted |

The view of A.K. Warder on the characteristics of criticism is quite relevant. As envisaged in "The science of criticism in India", he objectively brings out the issues of criticism Particularly the commentary on Meghaduttam. He holds,

“If one compares different editions of familiar classics for example the *Meghasamdesa* or the *Venīsambhāra* or the *Mudrārāksasa*, one finds very great discrepancies in their texts. There are many *Meghasamesa-s* (or *Meghadūta-s*, the title itself varies), with different numbers of verses. The various commentators, whom one might regard as authorities on the correct readings of the text, are found to diverge widely. The ‘standard’ commentators Mallinātha (15th century), whose reputation is assured by his dexterous command of Sanskrit grammar, follows a very corrupt text and accepts at least twenty verses which textual criticism demonstrates cannot have been composed by Kālidāsa. We can show this by collating texts of the *Meghasamdesa* preserved in places as distant from one another as Kasmīra (with the commentary of Vallabhadeva, 10th century) and Kerala (with the commentary of Pūrnasaravatī, 14 century). These agree and thus must contain a very old form of the text, except that vallabhadeva has one extra verse; neither has the many additional verses which have got into the text Mallinātha (in Andhra).

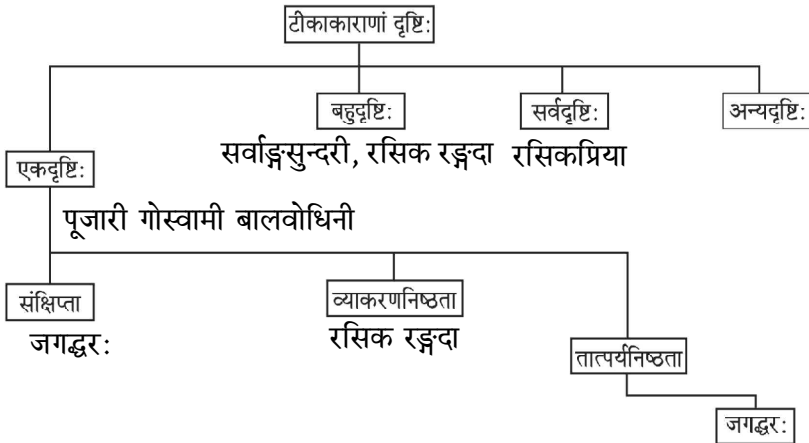
The explanation for such discrepancies is firstly that over the centuries, as a text is repeatedly copied by scribes, numerous mistakes are made (it is humanly impossible to make an exact copy of a text of any length, even the best scribe will make a few mistakes). Usually someone will try to correct the text after it has been copied and obvious slips will be corrected only makes another mistake, the difference being that his mistaken correction makes some kind of sense, instead of no sense, and consequently is hard to detect later.” Further he writes that, “Critical editing is laborious work and editors are liable to be lazy; in certain cases they may be little better than frauds, or an unscrupulous publisher may call the work ‘critical’ so that libraries will buy it. For whatever reasons, critical editions of *Kavya-s* are rare and students of literature have to be aware fo this fact if they are to avoid wasting their time on false texts. Thus for example we have no critical editions of the works of Kalidasa, contrary to the claims of certain publishers and editors.” (The Science of Criticism of India, The Adyar Library and Reseach Centre, Madras, 1978, pp-7-8 and

10) The Gitagovinda of Sri Jayadeva has been appreciated by immortal commentators and scholars has made observation on the major and minor commentaries (K. N. Mohapatra, revised edition, Kedaranatha gaveshana Pratisthana, Bhubaneswar pp.301-338). Dr. Bhagaban Panda has edited the Sarvangasundari and smrtiranjani tika respectively. Gitagovinda with these two commentaries was published by Directorate of Culture, Odisha,

Many commentaries have been mentioned by N.N. Pradhan in his book a "Jayadeva in Oriya Literature" (Oriya) (pp. 195-199). R.C. Hota has edited the *Padābhavartha Chandrikātikā* The book was published by Chinmaye Prakashan, Prayag 1997. He has mentioned ten commentaries which have been published. He has also mentioned sixty eight commentaries.

The Gitagovinda occupies a position which could be compared with the popularity of the Meghaduta of Kalidasa. The commentaries of different parts glorify the musical *kāvya* as a genre one.

The Commentators have different view points. The table below explicitly mentions:



The commentators:

1. Nārāyanadasha; Sarvaṅgāsundarīkā

Nārāyanadasha, the commentator of Sarvaṅgāsundarīkā is a pioneer commentator on Gītagovinda. After the first commentator Udayana and his Bhāvavibhavanīkā, Nārāyan and his Sarvaṅgāsundarīkā is the most important one.

Kaviraja Narayana the great grand father of Visvanatha Kaviraja, holds the theory of adbhūta rasa as the all-inclusive one, Visvanatha says:

चमत्कारश्चित्तविस्ताररूपो विस्मयापरपर्यायः । तत्प्राणत्वञ्चास्मद्बृद्धप्रपितामह-
सहृदयगोष्ठीगरिष्ठक-कविपण्डित-मुख्यश्रीमन्नारायणपादैरुक्तम् । तदाह धर्मदत्तः
स्वग्रन्थे,

‘रसे सारश्चमत्कारः सर्वत्राऽप्यनुभूयते ।

तच्चमत्कारसारत्वे सर्वत्राऽप्यदभुतो रसः ।

तस्माददभुतमेवाह कृती नारायणो रसम्’ ॥ इति ।

केशिचदिति प्राक्तनपुण्यशालिभिः । साहित्यदर्पण-१०६

त्रिकलिङ्गभूमण्डलाखण्डलमहाराजाधिराज श्रीनरसिंहदेवसभायां धर्मदत्तं स्थगयतः
सकलसहृदयगोष्ठीगरिष्ठा स्मत्स्वपितामह श्रीमन्नारायणदासपादाश्चमत्कार एव
सकलरसप्राणभूतः तस्य रागाद्यंशशबलत्वे यथायथं शृङ्गारादिव्यपदेशः ।
तदभावेत्वद्भूतव्यपदेश इति कविभिःकल्पनिकं भेदमुररीकृत्योक्तम् । काव्यप्रकाश
साहित्यटीका (चतुर्थ उल्लासः-७२)

Nārāyana Dash was chief of the scholars and poets and a great connoisseur of art and literature. He was in the court of the king Narasinghadeva of his patron defeated Darmadatta; who mentions the theory of rasa of Narayana. His mention is limited to that, Kedarnatha Mahapatra gives special attention to their family.

There are a lot of debate on the relation of Visvanatha with Nārāyana as प्रपितामह/ बृद्धपितामह, however it matters little when Visvanatha with reference mentions Narayana. There is no difficulty in finding out the identity of Nārāyana dase who happened to be the court poet of Narasimhadeva II. He was

adorned with the little of Kaviraja by the king as a poet and critic; as per the reference of Visvanatha Kaviraja.

Tikā:

Now the significant of the Tikā needs to be discussed. Being one of the earliest one, this Tikā imbibes the character of original text of gītagovinda. Nārāyana being the scholar of Odisha and the court poet of king Narasimha, knows the nomenclature of poetry of Odisha which is sung in the temple rituals of Sri Jagannatha temple.

Secondly the interpretation of केन्दुबिल्व समुद्रसम्भवरोहिणीरमणेन speaks of the name of the Brahmin village Kenduvilva. This discards many controversies of his birth place.

There is no interpolated verse in his commentary. Though he mentions extra verses prevalent in foot notes. The verses added by Ranakumbha and others are composed after Sarvangasundari.

The commentary starts with a benedictory stanza of Radha and Krishna as –

सर्वाङ्गसुन्दरः कृष्ण राधा सर्वाङ्गसुन्दरी ।

तयो शनन्द जननी टीका सर्वाङ्ग सुन्दरी ॥

There is no mention of tālas whereas only rāgas are mentioned in the commentary. Bhagavan Panda edited Sarvaṅgāsundarī and Śrutirañjanī (Published by culture department of Government of Odisha). There he indetail discussed his identity significance of the commentary.

2. Rānākumbha: *Rasikapriya*

King Kumbhakarna of Rajasthan in (Meward) Medapatadesa ruled during first quarter for fifteenth century. His family members are all connoisseurs of music and art, them belong to *Vaisampayana* gotra. His ancestor was Sri bappa in Medapata. The guhilapadana a son was born, this name of Hammira who has a son श्रीक्षेत्रसिंहः । His son was लक्ष्य - His son was श्रीमोकलेन्द्रः, the father of कुम्भकर्णः । Kumbhakarna was expert in Sangita Sastra besides his knowledge in Sahitya, *Vyākaraṇa* etc.

3. Jagaddhara: *Sāradīpikā*

Jagaddhara, a well-known Maithili commentator flourished after the 14th Century has composed many commentaries on different the poems. Mention below is the list of Jagaddhara's commentaries.

1. *Mālatīmādhava-tippani*
2. *Meghadūta – Rasadīpinī*
3. *Vasavadatta - tīkā*
4. *Venisamhara - tīkā*
5. *Gītagovinda – Saradīpikatīkā*
6. *Devīmāhatmyatīkā*

M. Krishnamachariar in his History of Classical Sanskrit Literature (Delhi, 1974) gives the name of the *Meghadūta* commentary as *Sāradīpikā* and states that the commentator has referred to several commentaries before writing his own. It is observed that the commentator has given his genealogy in his gloss on the *Venisambhara*. Accordingly he was the son of Ratnadhara and grandson of Vidyādhara. They were all learned in Śāstras. He held two umbrellas as a man of scholarship. His poetry is excellent as seen from the introductory verses to his commentary on *Vāsavadattā* and *Mālatīmādhava*. It seems that Jagaddhara has also commented on Bhoja's *Sarasvatīkanthābharana*. (Ed. By Kedarnath Sarma, Bombay).

The commentary on the *Meghadūta* is printed from Kālidāsa Samskrita Academi, Ujjain in the year 2009 edited by Professor Mithilaprasad Tripathi, Dr. Jagadish Sharma and Dr. Prabhunath Drivedi. Earlier one more edition is published by Kameswar Singh Darbhanga Samskr̥t Visvavidyalaya which is edited by Pandit Hrsikesh Jha. The Ujjain edition is named as Mahakavi Kalidasaviracitam *Meghadūtām*. The commentary of Jagaddhara is mentioned as *Rasadīpinītikā* which begins as follows;

जगद्धरकृता रसदीपिनी टीका :-

तद्भालानलशान्तये सुरधुनी तत्कालकूटोल्लस-

ज्ज्वालाजालविधूतयेऽमृतकरस्तत्कामशुद्ध्यै प्रिया ।

तत्सर्पोद्धतदर्पसर्पणविधौ यस्मिन् मयूराः सदा
 संसारखिलशङ्कराय विभवे तस्मै नमः शम्भवे ॥
 छन्दोऽलङ्करणं कोषान् भरतं पाणिनेर्मतम् ।
 विभाव्य क्रियते टीका श्रीजगद्धरसूरिणा ॥
 तत्कालिदासकवि निर्मितखण्डकाव्ये — मेघदुते
 व्याख्या मयाल्पमतिनापि वितन्यते यत् ।
 हासाय दुर्जनगणस्य भवेन्न चैत-
 दुच्चैः पदं यदभिकाङ्क्षति सर्व एव ॥
 इह तावदेवं किल श्रूयते यन्मानसे सरसि कनककमलकाननरक्षणाय धनाध्यक्षेण यक्ष
 एको नियुक्तः । स च कदाचित् अतिविषमविषमवा(ण)वाणवेदनादूनमानसो
 निजमानिनीमानापनोदाय तं नियोगमवधूय भवनमाजगाम । तदानीमेवागत्य
 मुदितमदमेदुरमुखारविन्दैर्दिग्गजवृन्दैरिन्दीवर-वृन्दमाकन्दमान्दोलितमित्याधित्याल-
 केश्वरो रोषकषायितनयनो भवता मानवतीमानभारनिरसनाय मम नियोगऽवधीरित इति
 तयैव सममेकवत्सरं तव वियोगो भवत्विति तं शप्तवानिति । तामेतां प्रसिद्धिमनुरुध्य
 कालिदासमिश्रः खण्डकाव्यं कर्तुमुपक्रमते ।

The commentator begins his work by paying obeisance to Sambhu along with his several attributes such as the fire in his forehead, the Kālakūta poison in his neck, the river Gangās on his matted locks and the crescent moon. The author has referred to treatises on prosody, poetics, Kosas, Nāṭyaśāstra and the grammatical rules of Panini while composing the gloss. The work of Kalidasa is mentioned as Khandakāvya. He hopes that will be spared of harsh criticism at the hands of critics with bad taste. The original poet is also mentioned as 'Kālidāsamisra' in the last line of the above passage.

According to Jagaddhara the message poem consists of 116 stanzas. After concluding his explanation of the last verse, Jagaddhara supplies the following information relating to his genealogy and scholarship. The name of the commentary is given as *Rasadīpinī*.

काव्यसागरे स्फुरति नोद्भूटा रसा (?) मदीयबुद्धिरल्पिका कुवेदजनशेषतः ।
 लब्धो दुर्लभशासनं सुरगणग्रामोऽभिरामो गुणै-

विद्यावंशादिभूषणैः स्वपि भुवि च्छत्रे उभे कारिते ।।
 येनायं समभुद्द्विजातितिलककञ्चण्डेश्वरः पण्डितो
 मीमांसैकरहस्यवश्यहृदये दातावदाताशयः ।।
 वैदेशं समसूत सोऽयममलं मीमांसया शोभितं
 रामेशं सुतमाप सोऽपि गुणितं तन्त्रेऽनवद्योद्यमम् ।
 आपत्सोऽपि गदाधरं गुरुमते दीक्षासु शिक्षाक्षमं-
 लेभे सोऽपि महामतिं गुरुमते विद्याधरं तं वरम् ।।
 रत्नधरं वरमेकसुपुत्रं शुद्धयशाः समसूत पवित्रम् ।
 सोऽपि जगद्धरमाप गुणीशोऽगण्यगुणं गुणिनामिह गण्यम् ।।
 येनापाठि कठोरगौतममतं वैशेषिकं खण्डनं
 येनाश्रावि सकोषकाव्यनिवहं तत्पाणिनीयं मतम् ।
 छन्दोऽलङ्करणं च भव्यभरतं येनाध्यगायि श्रुति-
 स्तस्य श्रीशजगद्धरस्य कवितुष्टीकेयमुज्जृम्भताम् ।।
 नानाऽलङ्कृतिसुन्दरी रसवशा नाना गुणानां विधि-
 नानाभावविभावतैकचतुरा नानार्थसार्थार्थिनी ।
 तत्तद्वूषणशून्यतोच्चलतनू रम्याङ्गनेव स्थिरा-
 टीकेयं परिशीलयन्तु कृतिनस्तेभ्यो नतिर्मामकी ।।
 इति श्रीमद् जगद्धरविरचिता रसदीपिनी मेघटीका समाप्ता । शुभमस्तु । श्रीरस्तु ।

The genealogy is traced to a reputed line of scholars born in a traditional erudite family. A great brahmin preceptor Chandesvara was a forefather of the family whose knowledge in Mīmāṃsā was well known. Ramesa was a member of this traditional Mīmāṃsakas with a special interest in Tantra literature. To him was born a son called Gadādhara who in turn begot a son called Vidyādhara. Ratnadhara was the son of Vidyādhara to whom was born Jagaddhara a scholar of rare accomplishments. This boy endowed with many great qualities was proficient in both the branches of Nyāya popularised by Gautama and Vaiśeṣika systems. He got special training in lexicographical works as well as in classical poems. His erudition in grammar popularised by Panini was great. He got trained in prosody and poetics in addition to dramaturgy

proclaimed by Bharata. Well-versed in Vedic and classical texts, Jagaddhara was a poet of considerable merit. His commentary on the *Meghasandesa* has all the qualities of the maiden of accomplishments decorated well with embellishment. He hopes that fortunate ones will be able to follow his explanations of the poetry of Kālidāsa. From the colophon it is known that the author of the gloss has named it as *Rasadīpinitīppani*.

मालतिमाधव :

The following stanzas occurring at the beginning of his commentary on the *Mālatīmādhava* (Edition of M.R Kale, Bombay, 1928) that throws same additional information on his personal details.

चञ्चच्चन्द्रिचन्द्रचारुकुसुमो माद्यज्जटापल्लवो
 दृप्यद्वारुणद्वन्दशूकामणिमांस्तत्पञ्चशाखालयः ।
 स्थाणुर्मे फलदो भवत्वतितरां गौरीमुखेन्दुद्रव-
 त्पीयूषद्रवदोहदादिव दधद्देवद्रुमत्वं सदा ॥१॥
 नत्वा गुरुन्गुणगुरुनवलोक्य टीकां
 विश्वादिकोषभरतश्रुतिशब्दविद्याम् ।
 छन्दांस्यलङ्करणमर्थगतिं विचिन्त्य
 श्रीमाञ्जगद्धरकृती वितनोति टीकाम् ॥२॥
 श्रीकण्ठकण्ठविलुठत्पटुनाटकेऽस्मिन्
 टीका मयात्ममतिनापि वितन्यते यत् ।
 कुरुष्व दुर्जनवचस्य भवेत्र चैत-
 दुष्टं पदं वदनिकाद्युति सर्व एव ॥३॥

The following stanzas occur in end of the acts.

प्रासूत यं रत्नधरो गुणाढ्यो गुणाढ्यरूपा दमयन्तिका च ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गो गतोऽयमाद्यो रसराजराजी ॥१॥ योऽङ्कः ॥
 असूत यं रत्नधरोऽनवद्योऽनवद्यरूपा दमयन्तिका च ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गोऽगमद्वितीयो रसराशिवासः ॥२॥ योऽङ्कः ॥
 प्रासूत यं रत्नधरोऽतिमान्योऽतिमान्यरूपा दमयन्तिकापि ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गोऽगमतृतीयो रसराजिरम्यः ॥३॥ योऽङ्कः ॥

असूत यं रत्नोधरो द्विजेशो द्विजेशकन्या दमयन्तिकापि ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गोऽगमच्चतुर्थो रसराशिवासः ॥४४॥
 कतीह पञ्चमाङ्गके स्फुरन्ति नोद्भूता रसाः ।
 मदीयबुद्धिरल्पिका क्व वेद तानशेषतः ॥
 प्रासोष्ट्रं यं रत्नधरोऽतिभव्योऽतिभम्यरूपा दमयन्तिकापि ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गोऽगमन्मनोहारिणि पञ्चमोऽयम् ॥५॥
 सूते स्म यं रत्नधरः पवित्रः पवित्ररूपा दमयन्तिकापि ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गः षष्ठोऽगमद्भव्यरसाधिवासः ॥६॥
 प्रासोष्ट्रं यं रत्नधरो द्विजेशो द्विजेशवन्द्या दमयन्तिकापि ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गोऽगमन्मनोहारिणि सप्तमोऽयम् ॥७॥
 सूते स्म यं रत्नधरोऽतिमान्यो मान्यातिमान्या दमयन्तिकापि ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गो गतोष्टमोऽयं रसरम्यरूपः ॥८॥
 प्रासूतं यं रत्नधरोऽतिविद्यो विद्योतिविद्या दमयन्तिकापि ।
 जगद्धरं तत्कृतटिप्पणेऽङ्गोऽगलन्नवीने नवमोऽनवद्यः ॥९॥
 लब्धं दुर्लभशासनं सुरगणग्रामश्च कैवर्तिका-
 द्विद्यावंशविभूषिते अपि शुभे छत्रे उभे धारिते ।
 येनायं समभूद्विजातितिलकश्चण्डेश्वरः पण्डितो
 मीमांसैकरहस्यवश्यहृदयो दातावदाताशयः ॥१॥
 देवेशे समसूत सोऽयममले मीमांसकं सत्कविं
 सोप्युच्चैरजनिष्ट जैमिनिमते रामेश्वरं सद्बुधम् ।
 सूते स्मायमपि प्रतीपजयिनं मीमांसयालंकृतं
 शुद्धं धीरगदाधरं कविवरं पुत्रं पवित्राशयम् ॥२॥
 विद्याधरं वरमजीजनदेष धीरं
 हीरं जनेषु जयिनं गुरुणोक्तशास्त्रे ।
 प्रासूतं सोऽयममलं गुणिनं सुपुत्रं
 तं रत्नपूर्वधरमेष जगद्धरं च ॥३॥
 येनापाठि कठोरगोतममणेर्वैशेषिकं खण्डनं
 येनाश्रावि सकोषकाव्यनिवहं तत्पाणिनीयं मतम् ।

छन्दोऽलंकरणं च भव्यभरतं येनाध्यगायि श्रुति-
 स्तस्यामुष्य जगद्धरस्य कवितुष्टीकेयमुज्जृम्भताम् ॥४ ॥
 असूत यं रत्नधरोऽतिभव्योऽतिभव्यरूपा दमयन्तिकापि ।
 जगद्धरं तत्कृतटिप्पणेऽङ्कः समाप्तिमापद्दशमोऽनवद्यः ॥५ ॥ १ ०मोऽङ्कः ॥

4. Sankara Mishra: *Rasamanjari tīkā*

Śankara Mishra, the author of *Rasamanjari tīkā* of *Gītāgovinda* is quite significant. Sankara Mishra happened to be the son of Dinesvara Mishra. He wrote this tīkā at the instance of Sri Sālinatha. Sri Vasudeva Shastri Pansikara has very carefully edited this commentary which is published by Nirnaya Sagar Press, Bombay, 1899. The commentary of it is lucid and simple style with necessary entries. (New Catalogus Catalogurum vol.vi.p.36). The commentary has word to word explanation and necessary description grammatical notes, alamkāra and chhandas. This commentary is mentioned by Barbara Stoler Miller.

5. Laksmanasūri: *Śrutirañjanī tīkā*

Coming to the commentary the *Srutirañjanī tīkā* of Laksmanasūri we note in the first instance that it is a very elaborate one and there are numerous manuscripts found in the manuscript libraries, especially of South India. Laksmanasūri's aim is to explain the entire text in the light of rhetoric, music and grammar. He also gives *pāthāntaras* (variant readings) which procedure indicates his perusal of the commentaries of his predecessors, then in vogue. In many cases he explains the variants suitably fitting them in the context. There are also few cases which were refuted by him on the ground of poetic beauty. It is felt that in some cases the readings he adopted are for the sake of music and metre.

Laksmīdhara's explanation of the poem differs from others. For example the word *padmāvatī* in the compound *padmāvatī-carana-cārana-cakravartī* in the second verse is explained different by Kumbha and Laksmanasūri. While Kumbha takes *padmāvatī* to mean the goddess Laksmī,

Laksmānāsûri explains this as the name of the wife of Jayadeva, but not to Laksmî. Jivananda Vidyasagara Bhattacharya interprets this in a different manner starting that the word *padmāvati* is the name of the mother of Jayadeva and the compound suggests his reverence towards his mother. But Laksmānāsûri explains this word as the name of the wife of Jayadeva and says that Jayadeva was the director of the dance performed by her in the presence of the god. In support of his reading he quotes the eighth pāda of the *Astapadî: vadasi yadi* of the tenth canto.

Again in pada five of the first *Astapadî* of the first canto the compound *adbhutavāmana* is explained with reference to Vāmana incarnation of Visnu only by others. But Laksmānāsûri explains this as the one who made insignificant the wonderful demons. He gave this meaning to overcome the tautology that might be caused by the presence of the word *vāmanarūpa* in the same context. In the tenth canto the sixth *pada* reads *sarasalasadalktakarāgam*. This is, as it is commented upon by Kumbha and others. But Laksmānāsûri reads this as *sarasalasadalaktakasarāgam* to avoid harshness and create smoothness in the music. In the fourth canto, commenting on the verse *smarāturam* he observes that there are two variant readings for the word *vajrādhika* as *vajrād ati* and *vajrād api* and condemns *vajrād api* as it does not create charm. In the *Astapadî ratisukhasāre* in the fifth canto dealing with *dhruvapada* he says that the line *dhiresamire....vanamāli* constitutes the *dhruvapada*. Here he dismisses the view of those who say that the *dhruvapada* is upto *cancala karayugasāli*. He profusely quotes works on erotics and grammar wherever required. The sentiments are explained in full along with the figures of speech.

As observed already, many manuscripts of this work are available. It is not possible to compare all the manuscripts. As such I have chosen a few written in different scripts and collated the works on hand with them. The text of the present work (Tirupati Edition) is based on the palm leaf manuscript in Telugu script.

6. Sukladhvaja: *Saravati tika*

Out of three commentaries of Gītagovinda of Assam, Prince Sukladhvaja of the Koch Royal dynasty, viz, Saravati, appears to be the most erudite and comprehensive. The commentary is interesting because of the fact that it is written by a victorious General and hero of many a battle. He flourished in the Sixteenth Century and was the younger brother of the erudite Koch King Naranārāyana (1533-1586).

Sukladhvaja:

Sukladhvaja alias *Chilārayā* alias Samgrāma Simha was the third son of Visva Simha, the founder of the Koch Kingdom of Assam and North Bengal. After the fall of the Khen dynasty in 1498 as the result of seize of Kamatāpur by Allauddin Hussain Shah, the nawab of Gauda, the entire North Bengal and the western Kamarupa (Assam) came under a short spell of mātsyanyāna, taking advantage of which a number of landholders (Bhūyans) established their power as local chiefs in their respective localities. Towards the end of the first decade of the sixteenth century, Visu, the son of Hāriya Mandala, a Bodo-Kāchari leader, rose to power after subjugating the local chiefs including the powerful Bhūyans of Khūntaghat, Bijni, Karnapur, Pāndu, Bausi, Baranagar, karaibāri, Chaygāon, Rānī, Luki, Athiābāri and a few other local Land-holders. He proclaimed himself the king of Cooch Behar and Kāmarūpa having performed the coronation ceremony according to the Hindu custom. He assumed the title Visva simha and established his capital at Chikangrām at first, but later on having defected Nasiruddin Hussain Shah of Gouda, shifted his capital to Kamatāpur in Cooch Behar. He did not venture to attack the Ahom Kingdom of eastern Assam, but rather considered it desirable to conclude a friendship treaty with that power. He died round about 1530 leaving eighteen sons by different wives. According to Choudhary Amantulla and Darrang Rājavamsāvālī of Sūrya Khari he married eighteen girls, but according to the two Manasa poets of the early part of the sixteenth century, viz, Mankar and Durgavora, he had married fortyeight wives. According to Darrang Rājavamsāvalī and Manasā-poets noted above, visva Simha progeneted eighteen sons of whom

Narasimha was the eldest, Malladeva alias Narānārayana the second and Sukladvaja was the third son of Visva Sinha. Of the eighteen sons, only four have left a stamp in the history of Assam and Cooch Behar. They are Narasimha, Malladeva, Sukladvaja and Gosin Kamal according to seniority in age. The Darrang Rājavamsāvalī narrates how Visva-Simha on the eve of his death, selected the different sons for different royal functions to be discharged on the basis of some kind of lottery by which Malladeva would succeed him on the throne with Sukladvaja went to Banarasi for study under one Brahmananda Acharya where they spent a few years learning different branches of Sanskrit education. Visva Simha died during their absence from the capital and Narasimha taking advantage of their stay in Baranasi occupied the throne. Hearing this news, both the brothers hastened to the capital and collecting an army led an expedition against Narasimha who sensing danger fled to Nepal and then to Bhutan where he is said to have attained the status of Dharmarājā.

Malladeva then ascended the throne assuming the name Narānārayana and made his next brother Sukladvaja the commander-in-chief of the army. To celebrate his accession to the throne he minted coins in his own name which came to be known as Narayani tanka. They married the two daughters of Pratapa Ray, a powerful landholder of Pandu, a place near present Guwahati. Sukladvaja also married a niece of Sukladvaja, named Kamalapriya. She was the daughter of Jagatananda alias Ramaraya who was an accomplished person specifically praised as a rasika-sujana by the saint-poet in his several devotional plays. It is stated in the medieval religious biographies that on hearing a *bargila* sung by Kamala composed by Sukladvaja to the accompaniment of *sarenda* Sukladvaja became enamored and married her in spite of the initial reluctance of her kith and kin. This marriage subsequently served as a great boon to Sankara when he had in the great danger of being arrested by the *Katowals* of Naranarayana at the instigation of a section of interested Brahmins.

After assuming the kingship, around 1540, Naranarayana decided to establish his supremacy in the north-

eastern India. He, therefore, entrusted the victorious campaign to his brother Sukladhvaja, the commander-in-chief of a newly trained army. Being emboldened by the victory over Nariruddin Hussain Shah of Gauda, the newly crowned king of Kamata under the command of his heroic brother Sukladhvaja sent an army against the formidable Ahom power in 1545, but being defeated in several engagements the Koch army had to retreat with a view to equipping the army for the subsequent military engagements. For the swift and better movement of the army, Naranarayana engaged his brother Gosain-Kamal to build a high way on the north bank of the Brahmaputra from Cooch Behar to Narayanpur in present easternmost district of Lakhimpur. After the completion of the road, the Koch army along with its naval wing marched against the Ahom Kingdom and after a successful campaign occupied the Ahom capital Gargaon and the Ahom king, fled and took refuge in Namrup and finally contracted a successful treaty in favor of the Koch power in 1562 A.D. Then Sukladhvaja made a surprise attack on the Kacharies and occupied Maibong and compelled the Kachari King to sue for peace. He acknowledged the suzerainty of the Koch by agreeing to pay annual tribute. Sukladhvaja's victorious campaigns continued unabated till all the north-eastern states, viz, Manipur, Sreehatta, Tripura, Jayantika and Khyram (Khasi State), were brought under the suzerainty of the Kamata-Koch power. Because of the swift mobility of his army and sudden and surprising attack, the people called him Cilaray (the king kite). He has also been named Samarasimha and sometimes Samgramasimha in some of the contemporary kavyas. According to Darrang Rajavamsavali by Suryakhari Daivajna, the title Sangrama Sinha was conferred on him by his brother king Naranarayana alias Malladeva.

Visva Simha, the founder of the dynasty after his ceremonial coronation, repaired the ruined Kamakhya temple and made necessary arrangements for her regular worship. But during Naranarayana's temporary absence from the capital the engagement of his main army in the north-eastern victorious campaign, it is narrated in some royal chronicles, that Kalapahar the iconoclast came to Assam and destroyed or

damaged some of the temples and images of Kamarupa including the shrine of Kamarupa repaired by Visva simha. Before Naranarayana could undertake reconstruction, Sukladvaja, being over-confident of his military power attacked Bengal under the Nawab of Gauda, but he was defeated and captured and raptured and kept confined in the prison. However, he was released for curing the mother of the Nawab from a severe snake-bite.

As promised on his return to the capital he prepared to reconstruct the temple of kamakhya and entrusted the task to an eminent architect Megha Mukdum. The temple was reconstructed on the old edifice and ceremonially installed the yantra symbol of Devi making necessary provisions for the maintenance of the temple and daily worship. Seven hundred servitors and a large grant of lands were placed at the disposal of the shrine. Later Ahom kings added more shrines dedicated to different deities making it a large temple complex. Both the brothers reconstructed a few other ruined temples of Kamarupa and Cooch Behar providing necessary facilities for worship and maintenance.

The Koch kingdom attained the pinnacle of glory during the reign of Malladeva (1540-1586). The chief architect of this glorious achievement was, no doubt, Sukladvaja, the heroic and accomplished brother and commander-in-chief of naranarayana. Both of them were learned and patrons of art, religion and learning. According to the *Darrang Rājavamsāvarī*, Malladeva and Sukladvaja were learned scholars in grammar Puranas, vedic literature, *smṛti* and *mīmāṃsā*, science of warfare, political science, astrology and logic. There may be a bit exaggeration in the list, but it cannot be denied that learnt a good deal while studying in Banaras.

Naranarayana relished that unless Sanskrit learning confined to a limited few could be rendered to the understandable language of the people for their edification; the people would remain ignorant and would be subject to exploitation of the interested parties. So , he directed his court pandits having proficiency in different branches of Sanskrit learning to translate into Assamese important works of different

branches for the ancient learning. The following orders were issued to his court-scholars: ancient learning. The following orders were issued to his court-scholars:

“Hark, O scholars, men of the kaliera will be shortlived and of little intelligence. The ancient learning will gradually disappear. Therefore, O, Purusottama Bhattacharya, write a simple and short grammar in Sanskrit which will be known as Ratnamala. This will be meant for teaching Sanskrit to women and non-Brahmins. Afterwards, it will also be studied by the Brahmins. Hark, Rama-saraswati, you are entrusted with the task of rendering the Mahahharata to Assamese verses, The Ramayana having seven cantos should also be rendered to Assamese.

The eighteen Mahapuranas if rendered to Assamese will immensely benefit the people to attain liberation, Listen, oh Sankara, you please translate the twelve cantos of the Bhagavata-purana and preach the religion of devotion as embodied in the said purana. Sridhara and Vakula Kayastha, you two undertake translation of Khandasadly, (Kamarupiys Nibandhaniya Khandasadha) and Lilavati respectively so that the Kayasthas could easily understand them.” (Darrang Rajavamsavali, vv. 605-609).

That Naranarayana and his more accomplished brother Sukladhvaja were great patrons of learning and arts are borne out by many appreciative references by contemporary scholars and poets to the patronage extended by them. Ramasarasvati, the translator-in-chief of the Mahabharata, Sanskardeva and Madhavadeva the two great Vaisnave poets and religious reformers, the poet pitambara, known for his poetical renderings of the 10th canto of the Bhagavata, Markandaeya Candi, Nala – Damayanti episode and usaparinaya and a few other minor poets of the sixteenth century have gratefully acknowledged the patronage of Sukladhvaja, and his elder brother Sankaradeva in his last devotional play, viz, *Ramavijaya*, appreciates the help rendered by Sukladhvaja in arranging the performance of the play in Cooch Behar just before his departure from the mundane world. The lines of appreciation are quoted below with the English translation.

- 1) रामक परम भक्ति रसजाण ।
 श्रीशुक्लध्वज नृपति प्रधान/
 रामकु विजय यो करावली नाट
 मीलहु ताहङ्क वैकुण्ठक वाम ॥
- 2) परम रसिकगुरु श्रीशुक्लध्वज
 राजा नृपति प्रधान
 जयतु जयतु नीत्य ईश्वर कृष्णक
 केलि लीला रसज्ञान ॥

1) Sukladhvaja, the noble king is great appreciator of Rama-bhakti. He arranged for and had the performance of *Rama-vijay* nāṭaka. Let the path to heaven remain open for him.

2) Sukladhvaja, a great connoisseur of *rasa* is also a great king. Being an appreciator of *kṛṣṇa-keli*, let him be always victorious.

Pītāmbara kavi who has identified by Khan-Choudhary, Amanatulla the author of *Koch-Beharer Itihasa*, with the great digest-writer on smṛtis, viz pitāmbara sidhanta-vagisa, composed a few works at the instance of Sukladhvaja who has often been called heir-apparent *juvarāja* in Rajavamsavali's pītāmbara refers to the patronage of the jubārāja in the following words.

येन मते युवराजाज्ञा कैल मोरे
 यार आज्ञा अन्य अन्य राजा धरे शिरे ।
 ताहार आदेशे आमि स्थिर करि मन
 विशेष भावनिपद करि विरचन ॥

मार्कण्डेय चण्डी

(As the heir-apparent to the throne whose orders are reverentially carried by other kings, requested me, so having resolved my mind I have composed verses of *Chandi* in praise of Bhavānī.)

Ramasaravati, the well-known versa-translator of the Mahabharata and the reciter (pathake) of scripture of

Sukladhvaja in his Jayadeva Kavya clearly mentions the commentary of Sukladhvaja in the following verse:

पूर्वता रचिलो मई पद अनुपम ।
 उद्योगर आद्यकथा भागवत राम ॥
 भीष्मपर्व निवन्धिलो भीष्मर निर्यन ।
 पच्छे गोष्ठयात्रा विनापर्व यारा नाम
 जयदेवनामे काव्य विरचितो सार
 शुक्लध्वजराजाटीका करिलान्त यार ॥

(Formerly I composed beautiful verses of Udyoga parva which leads one to the path of devotion. Then I composed Bhismaparva and Bhisma's fall in the battle. After that I wrote Vanaparva containing ghosa-yatra. Finally I composed Jayadeva-kâvya (Gitagovinda) on which king Sukladhvaja wrote a Sanskrit commentary.)

It has already been mentioned that the brothers, Malladeva and Sukladhvaja were constructors of several old damaged temples including that of Kamakhya. They also made liberal grant of land and workers for their maintenance. The following inscription of the Kamakhya temple bears testimony of their religious urge and propensity.

लोकानुग्रहकारकः करुणायया पार्थो धर्नुविद्या ।
 दानेनापि दधीचिकर्णसदृशो मर्यादायाम्बुनिधिः ॥
 नानाशास्त्र विचार चरितः कन्दर्प रूपोज्वलः ।
 काम्याचरणार्चको विजयन्ते श्रीमल्लदोवो-नृपः ॥
 प्रासादमद्रिदुहितुश्चरणारविन्द-
 भक्त्याकरोत्तुदनुजो वरनीलशैले ।
 श्रीशुक्लदेव इन्दमुल्लसितो पलेन
 साके तुरङ्गजवेद शंशाङ्क संख्ये
 तस्मैव प्रियसोदर पृथुयशा वीरेन्द्रमौल-स्थली
 माणिक्यं भजमानकल्पविटपी नीलाचले मञ्जुलाम् ॥
 प्रासादं मुनीना गवेदसभृत शके शिलरजीवीः ।
 देवीभक्तमताम्बरो रचितवान् श्रीशुक्लपूर्वः ध्वजः ॥

The inscription contains two parts, In the first-part Malladeva is praised and in the second part his brother Sukladhvaja is eulogised for the construction of the main temple of Kamakhya in the Saka year 1487 (1565 A.D.) The temple contains two stone images of Malladeva and Sukladhvaja. The English rendering of the above inscription by Edward Gait is given below:

Glory to the king Malladeva who by virtue of his memory is kind to the person, who in archery is like Arjuna and in charity like Dadhicī and Karna; he is like an ocean of all goodness and versed in many *sāstras*; his character is excellent; in beauty he is as bright as Kandarpa; he is a worshiper of Kāmākhyā.

His younger brother Sukladhvaja built this temple of bright stones on Nīlāchala for the worship of goddess Durgā in 1487 saka (1565 A.D.). His beloved brother Sukladhvaja with universal fame, the crown of the greatest heroes, who like the fabulous kalpataru gave all that was devoutly asked of him, the chief of all devotees of the goddess, constructed this beautiful temple with help of stones on the Nīla hill in 1487 Śaka.

Malladeva and Sukladhvaja were not only scholars in the Sanskrit language; but also advocated the use of Sanskrit by the officers with in the court. The *Kathāgurucarita* and *Sankara-carita* by Bhūsana Dvija of the seventeenth century have started that Malladeva and Sukladhvaja made a royal proclamation that none must speak but Sanskrit within the Court. Dvija Bhusana writes:

सनस्कृत विने केहो मात नमातय ।

समान्य कथाको सवे संस्कृते कहय ॥

(No body speaks in any other language but Sanskrit. Even trivial matters are expressed in Sanskrit.) (P. 168)

Commentary on the Gītagovinda by Sukladhvaja

The *Gītagovinda* of Jayadeva of the twelfth century has not only been famous for its melody and poetic excellence in entire India but it has also attained celebrity among the western oriental scholars. It has been commented upon by many medieval scholars of different parts of India, in the *History of Sanskrit Literature* Vol.I. By S.N. Dasgupta and S.K. Dey, the

former has enumerated thirty commentaries and M. Krishnamachariar in his *History of Classical Sanskrit Literature* has recorded thirty two commentaries. The numbers of commentaries so far recorded undoubtedly testify to the wide popularity enjoyed by Gitagovinda during the last eight hundred years. At least two or three commentaries were written by Kamrupi scholrs. The most erudite commentary was written by Prince Sukladhvaja popularly known as Silaraya. The name of the commentary is Saravati which has been named in the colophon at the end of every svarga. In the manuscript procured by this writer, the name of the commentary is wrongly written as Sarasvati, although the same manuscript has called it Saravati in some other places. The other two manuscripts retain the same name. Under the circumstances we have preferred to retain the name Sāravatī.

The Scholar cum hero of many a battle, Sukladhvaja, like Rana Kumbha of Mewar, has left an uneraguble foot-print as a victorious general, a scholar and a patron of art and culture. He lived nearly sixty years (1560-1570) and died before his elder brother king Malladeva alias Naranārāyana. The commentary has uniformly uses the honorific title maharaja. This indicates that it was written during the year when Naranarayana abdicated the throne for one year according to some account and passed the period incognito owing to an astrological forecast. During this period Sukladhvaja discharged the duties of the King. This account however, is neither corroborated by Darrang Rajvamsavali nor accepted by Khan Choudhury Amanatulla, the historian of Cooch Behar. The probable reason of designations like Bhunala Maharaja etc. applied to Sukladhvaja is that he was the real power behind the throne and he was formally installed as the juva-mahā rājā according to the Darrang-Rajavamsavali. The commentary was written probably between 1565-70. When Sukladhvaja gave up his victorious campaign and completed the repair and reconstruction of ruined temples of western Assam. That Sukladhvaja himself wrote this commentary and not by any other court-pandit could be evidenced from the statement of Ramasaravati in his Assamese rendering of the Gitagovinda, which runs as follows;

नरनारायण नृपतिर प्राणभाइ ।
 महाराजा शुक्लध्वज यारा सम मै ॥
 ताहान टीकाक जिज्ञासियो बुढाजने ।
 यदि अर्थ नोपोवा निंदिवा मोका मने ॥

(Consult, O learned one, the commentary of mähārāja Sukladhvaja of unrivalled fame, the beloved brother of king Naranārāyana. Having consulted the above commentary if you cannot follow my version, then, blames me.)

From the above statement it appears that Rāmasaravatī, the court poet of Naranārāyana must have consulted the commentary of Sukladhvaja before he composed the Jayadeva-kāvya. The influence of the commentary on the Assamese kāvya is clearly noticed in certain places. Another indirect proof is furnished by the gloss on the *Gītāgovinda* by Ratnākara Kandali, who expressed his gratitude to Sukladhvaja for encouraging him to copy clearly Jayadeva's work adding his own gloss on the *Sāradīpikā* of Jagaddhara. The following lines quoted from kandali's work will help us in drawing the above inference.

Opening lines:

श्रीशुक्लदेवे भूपालवचसा लिखति स्फुटम् ।
 सटीकागीतगोविन्दम् श्रीरत्नाकर कन्दली ॥
 करकलिताभुजङ्गो इनास्तविन्यस्तगङ्गो ।
 विहितनतनारङ्गो दत्तादैतेशभङ्गः
 चिरा विगलदनङ्गः त्यक्ताङ्गो अङ्गनाङ्गो ।
 भवतु मम विमुक्तै शम्भुरुनमत्तङ्गनगः ॥

Concluding lines:

इति सारदीपिकाटीकासमेता श्रीगीतगोविन्दे
 सुप्रीत पीताम्बर नाम द्वादशसर्गः ॥
 श्रीगीतगोविन्द काविमुक्तः टीकावचः काञ्चनसनमणिभिः ।
 श्रीकृष्णदेवस्य गुणैरशेषै रत्नाकरेण ग्रथिता जयन्ति ॥

From the above lines it is clear that Ratnākara Kandali not only legibly copied the worn-out commentary of Jagaddhara but also added a gloss for the benefit of the readers at the

behest of Sukladvaja. The words *likhoti sphuthm*, other-wise carry no meaning when we read it together with the succeeding lines where the authorship has been clearly ascribed to Jagaddhara

नना टीकासमलोक्य विचार्य सचिरम् हृदा ।

गीतगोविन्दटीकेयम् क्रियते श्रीजगद्धरः ।।

The influence of Sāradipika on the work of Sukladvaja is considerable and Jagaddhara's views have been cited at several places of Sāravatī supporting or opposing his views. Another frequently quoted commentary is that of Bhagiratha. The commentary of Rānā Kumbha, viz., Rasikapriyā has also been occasionally mentioned with relevant quotation.

The commentator's range of study appears to be extensive as evidenced from various categories of works mentioned or cited in support of his views and comments. The important works frequently mentioned or cited belonging to different categories of literature are noted below:

- a) Lexicons or word books: अमरकोष, वृद्धामर, श्याशात, विश्व, धरणी, मेदिनी, हारावली, रत्न-कोष
- b) काव्यम्: मालती-माधव, शृङ्गार-तिलक, मुद्रा-राक्षस, कर्पूर-मञ्जरी, भागवत-पुराण, मेघदूतम्
- c) Poetics: नाट्यशास्त्र, भावलता, काव्य-प्रकाश, साहित्य-दर्पण, सारवती-कण्ठभरण
- d) Erotics: कामशास्त्र, कामतन्त्र, भारत (नाट्यशास्त्र), रसिक-सर्वस्व, नागर-सर्वस्व and a few others.
- e) Philosophical works: न्यायकुसुनाञ्जलि
- f) Commentaries: सारदिपिका, पीतमुण्डिय, commentaries of भागीरथ and राणाकुम्भ (रसिकप्रिया).

The commentaries as well as works on poetics and erotics noted above have given definitions and illustrations of different types of nāyakas and nayikās and their moods, attitudes, feelings at different erotics stages of the mind. There are a number of verse quoted dealing with topics which should

really come under *Kamasāstra*, but many of these verses are ascribed to Bharata, Vatsyayana is also occasionally quoted. Verses dealing with topics like sexual union, orgasm (Cyutilaksana); methods of copulation, *krauncabandha*, *laksana*, *purusāyita sṛngāra* etc., have been quoted at different places of the work and they are ascribed to Bharata, Ratirahasya and sometimes to other *koka-eāstras*. Another work frequently quoted to illustrate mental or emotional moods of lovers is *Bhāvalatā*.

The commentary frequently refers to two older commentaries on Gitagovinda; one is, as has been already referred to, the Sāradipikā by Jagaddhara, the well-known commentator of Mālati-Mādhava, Venīsamhāra and Svapnavāsavadattā. The other is by Bhagīratha, probably the famous commentator of *Kavyādarea*, *Naisadha*, *Sisupālvadha* and *Megdhūta*. *Bhagīratha* as a commentator of Gitagovinda is little known and amongst the thirty an odd commentators so far known his name is not mentioned by Krsnamachari in his history of Sanskrit literature. From his commentary on *Kirātārjunīyam* we learn that he belonged to the pitamundiya family and hence references in Saravati to pitamundiya in several places actually mean the commentary of Bhagiratha on Gitagovinda. It is not that he has always supported the views of the commentators, sometimes, he differs from them and gives his own interpretations. On the whole, Sāravatī reveals Śukladhvaja's scholarship, sense of literary appreciation and aesthetic mind behind the mantle of a heroic facade. The work will certainly throw new light on an aspect of his personality which has been lying hidden so long to the students of history. The serial number or order of verses in the lyrics commented by Sukladhvaja though generally tally with versions prevalent in other region of India, however, differ in certain instances. A few verses found in others are not found in the version prevalent in Assam and Sukladhvaja has also avoided them. For instance, the following verse found in the Bengal version is not found in any of the three manuscripts containing the commentary of Sukladhvaja.

साध्वी माध्वीक चिन्ता न भवति भवतः शर्करे कर्करासि
द्रक्षे द्रक्षन्ति के त्वाममृत मृतमसि क्षीरनीरं रसस्ते ।

माकन्द क्रन्द कान्ताधर धर न तुलां गच्छ यच्छन्ति यावद्
भावंशृङ्गारसारं शुभमिव जयदेवस्य वैदग्ध्यवाचः ॥१२/२९

(Bengal vs)

7-8-9 Sanjivani, Padadyotanika and Jayanti:

The text of the main works as well as of the commentaries is based on a number of manuscripts. Some manuscript is in the possession of the Osmania University Library and others obtained by the Academy from various sources. In all twelve manuscripts have been collated for publishing the work of three commentaries of Sanjibani, Padadyotanika, Jayanti.

The first of these commentaries, the Sanjivani, was written by Banamalibhatta, son of Sivadasa pandita and is designated by the author as Banamali Sanjivani. Two mss of this commentary are preserved in the Osmania University library. Both of them are full of mistakes, but since the textual interpretations given in the commentary are of considerable importance, it was decided to publish it. Fortunately manuscripts of the commentary are available in many Indian as well as foreign Libraries. A copy of the manuscripts of the commentary was obtained from the Government of Madras Oriental Library Baroda and Bhandarkar Oriental Research Institute, Poona. These five manuscripts supplied many correct readings and missing links and removed obscurity of many passages.

A photocopy of the first two and last two pages of manuscript of the commentary was obtained from the Harvard University Library, Cambridge, to find if it could shed any light on the author and his commentary, but it did not contain any additional information.

The special feature of the Sanjivani lies in its novel interpretations of the text from the angle of sexual love and pleasure. It gives a number of quotations from works on erotics in support of its explanations.

None of the manuscripts give any information about the author and his date. However, the manuscript of the Osmania

University Library is dated 5-7-1804¹ and the manuscript of the central Library, Baroda marked ॥ mentions its date as 8-8-1802². The manuscripts also mention that the author wrote the commentary in Varanasi.

The author of the second commentary padadyotanika is one Narayana Pandita. Again, no information is available about the author and his date. A manuscript of the commentary which is in the Osmania University Library is dated 1-1-1768³, which shows that the manuscript is two hundred years old. Besides this manuscript one manuscript of the commentary was obtained from B.O.R.I Poona and copies of two manuscripts were obtained from the Saraswathi Mahal Library, Tanjore. The O.U manuscript gives at the end a bunch of five verses collected from the text along with its commentary and calls it Pancha Ratna Stavaka which is printed here under Appendix 1.

For editing the text of the third commentary, Jayanti, The editors had to depend on the only manuscript available with the O.U. Library. A verse at the end of the work states that the author of the commentary was one Krishna son of Ammanna who was a physician. The commentary discusses the figures of speech found in the text.

The list of the manuscripts made use of is given on a separate page along with their indicative letters. The editors hope that the copious footnotes and the index of verses in the text will make the work commendable to the readers.

10. Dhananjaya-Dharanideva; Sarvangāsundarī (Nūtana) tīkā

Dharanideva is a synonym of the word Brāhmana. Dhananjaya was in the court of Mukundadeva. The nomenclature of *Navinasarvāngasundari* creates confusion. It is based on the famous commentary of Dhananjaya-Dharanideva. It is not mere imitation or simplification of the *sarvangasundari*. It represents a tradition of tika on *tīkā*. Generally it is found that a tika is written on another *tika* which is accepted as authentic in grammar. Philosophy and poetics of tradition of tika has been followed. The *Mahabhasya* of Patanjali, *Dhvanyāloka*, *Kavyaprakāsa* and *Nyāyasiddhāntamuktavali* have preserved such a rich tradition.

Gītagovinda has the distinction as it has many commentaries identified as *Sarvangasundari*. The Sarvangasundari makes notable points with elaboration and substantiates the inquisition with appropriate solution. He has thorough grasp over grammar, poetics, erotics and literary criticism. He has gone through the books on lexions and anthology. He is a scholar of rare quality. Most of the scholars have ignored it and simply by taking to be the shadow of the *Sarvangasundari*. So far as the commentary is concerned It has rather overshadowed the *Sarvāngasundari* in many respects. The scholars many take up such a comparative study as a project in appropriate commentary is concerned it has rather overshadowed the *Sarvāngasundari* in many respects.

11. Chaitanyadāsa/Pujari Gosvamin: *Bālabohinī-tīkā*

The *Bālabodhinī* of Chaitanyadāsa, also known as Pūjarī Gosvāmin, who was a Bengali Vaishnava scholar living in Vrndāvana in the latter half of the sixteenth and early seventeenth centuries. Barbara Stoler Miller says, “He also wrote the *Subhodinī* on *Krsnakarnāmṛta*. Chaitanyadāsa’s Sanskrit comentary follows the text of Kumbha, but the emphasis of the comentary is on the interpretation of the erotic relationship of SriRādhā and SriKrishna as an allegory of the spiritual relationship between the human soul and the loving god SriKrishna. It places the *Gītagovinda* within the Vaishnava tradition of the *Bhāgavata Purāna*, but it recognizes SriRadha as Krishna’s consort, called Devi and *Krsnamayī*. The importance of SriRādhā’s friend in terms of the concept of *sakhībhava* is evident throughout the commentary; e.g., the speech of the opening verse is attributed to the sakhī.

12. Laksmana: Rasikarangadātīkā

There are eight palmleaf manuscripts of Rasikarangadā tīkā by Laksmana Bhatta in the manuscripts library of the Orissa State Museum, Bhubaneswar. Pandita Laksmana Bhatta a resident of Purusottama ksetra of Puri, wrote this commentary on Gītagovinda, the manuscripts of which are available in different parts of Orissa due to its popularity among the Pandits. He has started his Rasikarangadā tīkā by invoking the blessings of Radhā-Mādhava, Jagannātha, and Mahaprabhu

Śrīchaitnya. He was some how connected with the 'sevā' of god Jagannātha. This tīkā was completed of Kendu and vilva as has been discussed earlier.

Besides the commentaries of Odisha discussed above there are other twenty-four commentaries on Gītagovinda written in different parts of India. They are noted here by name in chronological order for reference of the scholars.

- (i) Sāradīpikā by Jagaddhara (c. 1310-A.D.) of Mithila
- (ii) Tippanikā by Mānānka (c. 1431-A.D.)
- (iii) Sarvāngasundarī by Brhaspati Misra (c. 1431-A.D.) of Bengal
- (iv) Sandarbhadīpika by Dhrtidāsa (Kara) (c. 1450-A.D) of Bengal
- (v) Rasīkapriyā by Rānā Kumbha (c. 1460-A.D.) of Mewar,
- (vi) Rasamanjarī by Samkara Misra (c. 1560-A.D.) of Mithila,
- (vii) Srutiranjānī by Tirumalla Ray (c. 1565-A.D.) of Andhra,
- (viii) Sanjīvanī by Banamali Bhatta (c. 1575-A.D.) of Kashi,
- (ix) Sāhityaratnamālā by Sesa Kamalākara (c. 1579-A.D)
- (x) Balabodhinī by SriChaitanya Dāsa (c. 1600-A.D.) of Bengal
- (xi) Padadyotanikā by Narayan Pandit (c. 1600-A.D) of Keral,
- (xii) Gangā
- (xiii) Sasilekhā by Krsna Datta (c. 1610-A.D) of Mithilā,
- (xiv) Rasakadambakallolini by Bhagavata Dāsa (c. 1628-A.D.) of Vrndavan,
- (xv) Rasataranginī by Nārāyana Bhatta (c. 1660-A.D) of Vrndavan,
- (xvi) Sarvarthabodhini by Gopala (c. 1664-A.D),
- (xvii) Anupodaya by Anupa Singh (c. 1664-A.D.) of Rajasthan,
- (xviii) Artharatnāvalī by Gopala Chakravarti (c. 1677-A.D.),
- (xix) Padabhāvārthachandrika by Srikānta Misra (c. 1700-A.D),
- (xx) Madhurī by Ranganatha Arade (c. 1725-A.D) of Maharastra,
- (xxi) Sarvāngasundarī by Nārāyana Sharma (c. 1728-A.D),
- (xxii) Tippanī by Chidānanda Bhiksu,

(xxiii) Madhurī by Ramatarka Chudamanī of Bengal

(xxiv) Gītagovindaprabodha by Ramakanta of Dacca.

Moreover the names of some other commentaries, viz Vachanamalika, Artharantavali by Chaitanya Dasa, Sanandagovinda by Rudradeva, Gitagovindavivrti by Vithal Diksita, Srutiranjani by Visvesvara Bhatta and Tilakottama by Hr dayabharana are also known.

13. Prafulla Mishra: Swarnalata tippani

Prafulla Kumar Mishra, (born in 1954 Puri) a scholar, a prolific writer in Sanskrit, he has written kavya (twenty), nataka, translations, short stories and novels. Mishra also writes in English, Odia and sometimes in Hindi (All about forty in numbers). He brings a new taste to Sanskrit literature that make him prominent in the world of literature. As a scholar in Sanskrit Poetics he brings a new method of creative criticism, and was done scientific study in Yoga, Vedic studies and SriAurobindo Studies. Besides his English, Odia and Hindi writings. He has more than twenty collection of poems and novels in Sanskrit. He has guided thirty two Ph.D students of Yoga (8), Sanskrit (22) Odia (2). One musicology (1) and one culture study (1). As an academic administrator he was the Chairman P.G.Council, Utkal University, director of National Mission for Manuscript, Govt. India and V.C of NOU. At present he is Hon'ble Chancellor of DRP central Agricultural University, Bihar and the Vice-chairman of Maharsi Sandipani Rastriya Vedavidya Pratisthan, Ujjain.

List of Sanskrit books:

- i) 1995 - Chitrakurangi, Delhi
- (ii) 1998 - Tava Nilaye, Bhubaneswar
- (iii) 1999 - Brahmanābhibh, Bhubaneswar
- (iv) 2001 - Konarke, Bhubaneswar
- (v) 2005 - Chitrāngada, Bhubaneswar
- (vi) 2005 - Rtayāni and Kavitābhuvanavari
- (vii) 2006 - Kāvya vaitarani
- (viii) 2009 - Chatvari Srngā, New Delhi
- (ix) 2010 - Manojangame, Puri
- (x) 2011 - Godhulih, Bhubaneswar

- (xi) 2014 - Patrapriya, Bhubaneswar
 (xii) 2016 - Chaitrarajani, Mumbai
 (xiii) 2016 - Dharmapadiyam, Bhubaneswar
 (xiv) 2021 - Brahmanilaye, Bhubaneswar
 (xv) 2022 - Kasmirollasa, Bhubaneswar
 (xvi) 2022 - Paribrajaka, New Delhi
 (xvii) 2022 - Muktakamālini, Bhubaneswar

14. Srikanta Mishra: Padabhavarthā Chandrika

Padabhavarthā Chandrika of Srikanta Mishra is another important commentary Mithila School of literary criticism. There is a lot of reference of Rasamanjari and of similarity between both Wilkinson holds that, "As regards the commentary itself, it is practically identical with Sankar Mishra as Rasamanjari, the difference between two MSS. in the library of the India office by J. Egging. (Part vii, P-3870) It is quite obvious that the Ranganath (18th century AD) while writing Sri Jayadeva o Gitagovinda writes a sloka –

सन्त्येव रम्यरचना विशदश्च टीकाः

श्रीकान्तमिश्र-मुखसूरि-वरप्रणीताः ॥

Kedarnath Mahapatra accepts him as a poet of 17th Century.

Kedarnath quotes a sloka from Padabharthā Chandrika of which the two incomplete MSS were kept in Asiatic society, Kolkata. The Mangala Charan of this tika is as follows –

श्री गणेशाय नमः

भद्राय भवतां रूपं कृष्ण सद्भावभावितः ।

कालिन्दीजलसंसर्ग मेघश्यामोऽपि सुन्दरः ॥

The manuscript was procured from Raghava dasa Matha of Puri. But the said tika is published by Chinmaya Prakashan, Prayagraj. This book is edited by Sri Chinmaya Kumar Hota (364 Daragang, Prayagraj – 211006) in 1997D. The text has a lot of variant readings. The quality of the tika is not inferior than any famous commentators. The grammatical discussion and references of different texts are profusely used.

Flora and Fauna in Gitagovinda

But how is it, in the spring season Srikrishna is lost somewhere in pang of love –lust search in the forest? How was it possible? When the introduction is started with a canvas of cloud-darkness in thick new tamala forest, the sylvan black cloud, then how is it that on the way the season happens to be changed to spring and the spirit is enchant of erotic sentiment. It means the occasion of mangalacharana sloka is not in combination and the lapse of time led wise to the advent of spring season. Accordingly flowers blossom like वकुल, किंशुक, नवदल, तमाल, केशरकुसुम, पाटल, केतक, माधविका, नवमालिका, जाति, अतिमुक्तलता, चूत, etc.(kimsuka-flame tree, keshrakusuma,- saffron flower, ketakadanturita –cactus –spikes, navamalikajati- twirling creepers) are blossomed So how these delicate flowers became the arrows. These flowers are all spring flowers and especially the केतक, flower blossoms on the sea-shore near by places. Jayadeva might be staying at Puri near Gundichaghara at Dasavatara matha: This place was thickly surrounded by केतक/किआ plants which was seen during last two decades of twentieth century. As a native of this area I had to cut many such plants to avoid snakes abode. It is no doubt that Madhava of Niali and Kenduvilva are on the bank of Prachi river which is ever full of *kia* / *ketaka* plants even today; because these plants though cactus like are used to fence the orchard in order to protect from the cattle and other trespassers. The fragrance of *ketaka* is quite erotic. The fruits and flowers are offered and decorated the path during the चन्दनयात्रा of SriJagannatha at Puri. Again the wild *malli* creeper beautifully depicted became exhilarate or catalyst to make *sringāra* rise at it's apposé. This flower is quite naturally a local creeper which blossoms in spring. The aroma of love is prepared by nature. The environment of *sringara* in builds up by the flower of spring season. So the flowers are enchanted with these humming bees and cuckoo birds and the gentle breeze of Malaya Mountain intoxicates the passionate lovers and they became

impatient to be united with fiancée on the way. In the verse nine of canto one could attract the rhetoricians like Visvanatha (*Sāhityadarpana*) to take as an example of erotic sentiment.

Ketaki flower is a saw-like at the same time spears to cut and pierce. The flora and fauna depicted in the songs are very common with Kenduvilva and Puri like coastal area.

The paleo-alluvial soil with coastal climate is congenial for the above flowers. So also fruits like coconut, Palm-fruit, mango etc. mentioned in Gitagovinda is common plants of the area.

Flowers (The reference of Flora and Fauna in Gitagovinda)

१. तमालद्रुम – Symbolizes darkness similar to SriKrishna. This tree bestows thick dark shade that becomes useful for secret lover play.

३/१. लवङ्ग - a clove like flowerbud – vine of clove

३/१. मधुक – an intoxicating flower

३/१. वकुल – mimosa - long lasting fragrance

३/३. किंशुक – Flame – tree petals - like fire flame

३/४. केशर – Saffron flower - Similar as above

३/४. शिलिमुख – Trumpet flower

३/५. केतक – ketak thorns - Its thorns cuts the heat of lovers in separation. Fragrance creates passionate aroma.

३/६. माधवी – twinning creeper

३/६. नवमालिका – Fresh garlands

३/७. अतिमुक्तलता – rising vines

३/७. चूत – mango-flower - Fragrance provoke cuckoos to sing that creates erotic atmosphere.

८. मल्ली (लतामल्ली) – creeper malli

९. केतकी - ketaki

१०. चूत – mango-flower

११. इन्दीवर – water lily/lotus

- ६/३. किशलय — tender ferns
 ६/५. कुसुम - flower
 ६/७. सरोज - lotus
 ७/३. शोणपद्म — red lotus
 १९. बिसलता — lotus stalks garlands - cools the body
 १९. कुवलय — blue lily petals - cools the body
 २०. चूत — mango flower
 ८/२. नलिनीदल — lotus petal
 ८/३. कुसुमविशिख — lovers arrow (5 flowers)
 ८/३. कुसुमशयनीयम् — flower bed
 ८/५. नवचूतम् — mango-blossoms
 ९/४. नयननलिन - lotus
 ९/५. किशलय — tender shoots
 २८. कमलिनि — lotus pools
 ११/३. पत्र — leaf
 ११/४. कुञ्ज — Creeper grove - for secret love play
 ११/६. किशलय - vine
 पद्मजः - lotus
 १२/३. बिसकिशलयवलय — lotus shoots - to cool the body
 १३/६. कुसुम - flower
 १४/१. गलितकुसुम — triangle of flower
 ४३. मुखाम्बुज — lotus face
 १५/२. कुरुवककुसुम — Amaranth blossom
 १५/४. नलिनीदले — lotus petal
 १५/६. चरणकिशलय — tender shoots
 १६/१. तरल कुवलयनयनेन — eyes flirt like blue lilies
 १६/१. किशलयशयनेन — tender shoot bed
 १६/२. सरसिज — lotus
 १६/४. स्थलजलरुह — hibiscus blossoms

४६. कुवलयदृशा – eyes of water lily
४७. पञ्चबाण – five arrows of flowers of cupid
- १७/१. सरसीरूहलोचन – lotus eyed
- १७/४. चरणकमलदल – lotus petal feet
- १८/५. सजलनलिनीदल – moist of lotus
- १९/१. मुखकमलमधु – wine in lotus mouth
- १९/४. नीलनलिनाभ – dark lotus, scarlet lilies
- १९/६. स्थलकमलगञ्जनं – hibiscus-blossom
- १९/६. पदपङ्कजं – feet lotus
- १९/६. स्थलकमल - hibiscus-blossom
- १९/७. पदपल्लव – feet petals
५६. बन्धुकद्युतिः - crimson autumn blossoms
५६. नीलनलिनी – blue lily
- २०/४. अनिलतरलकिशलयनिकरेण – tendril petal quiver
तापिच्छगुच्छावली – tamala flower clusters - creates good
shade for the grove
६०. सरोजदाम – dark lotus wreaths
- २१/२. अशोकदलशयनसारे – bed of red petals of Ashoka - that
arises the love excitement
- २१/३. कुसुमचयरचितशुचिवासगेहे – retreat heap of flowers
- २१/३. कुसुमसुकुमारदेहे – flower like delicate body
- २२/३. नीलनलिनमिव – dark lotus
- २२/४. वदनकमल – lotus faced
- २२/५. अधरपलव – petalled lip
- २२/६. कुसुमकेशरम् – flower tangled on bed buds
६७. मुहुर्नवपल्लव – tender shoots - used in bed in creeper
grove
- २३/१. पदपल्लव – leaves lotus footprints
- २३/१. किसलयशयनतले – tender shoot being bed

२४/४. जितकमले – surpass lotus

२४/५. कमलानन – lotus like face

२४/६. कुसुमानि – flowers

Trees

४/१. चन्दन - sandal

४/५. वञ्जुल - cane

२. श्रीखण्डम् - sandal

रसालः - mango

पिकः - cuckoo

६/५. कोकिल - cuckoo

१५. कानन – forest

१६. अशोकलतिका –Ashoka

उपवन - garden

१६. मुकुल - bud

१६. चूत - mango

१७. कुञ्ज - grove

७/४. वन - forest

७/८. किन्दु – kendu fruits

विल्व – vilva fruit

२१. बिम्ब – image

२२. बिम्ब - image

२४. वानीर निकुञ्जे – resort of cane - creates natural creeper
grove (thicket)

८/१. चन्दन – sandal wood

२५. विपिनायते – become forest

२५. माला - garland

२८. चन्दनं – sandal wood

२९. रसालशाखा – branch of mango tree

२९. पुष्पिताग्रा – tip of flower
- १०/१. कुसुमनिकर – flowers
- १०/४. विपिनविताने – canopy of flowers
३१. अमृतम् - nectar
- ११/४. कुञ्ज – thickets
३२. कुञ्ज – thickets
३६. लतागृहे - creepers grove
३८. पत्रे - leaves
- १३/१. वनम् - forests
४१. वञ्जुललताकुञ्ज – thicket of cane/canebeake
वनवेतस – wild cane
४१. वनोपान्त – near forest
- १५/४. जितबिससकले – lotus petal
- १५/५. तोरणहसनं – canopy
- १५/६. विटपोदरे – in the tree
४५. चन्दनानिल – wine of sandal wood
- १७/४. मदनद्रुम - wine of sandal wood
- १८/२. तालफलादपिगुरु - leave like tala/palm fruits with rasa for
love play
५१. श्रीखण्ड - sandal wood - besmeared on the breast for
coolness
५४. पञ्चबाण - five arrows of flowers of Cupid
५५. मधुकच्छविर – lotus ashoka, mango, new jasmine
५६. पुष्पायुधः - blue lily five arrows
५७. विधुतरम्भ मुरुद्वयम् – two things of platinum tree
५८. कुञ्जशय्या – bed of thickets
- २०/१. मञ्जुलवञ्जुलसीमनि – beautiful cane groves
- २०/३. कुसुमशराशन – bow and arrow of flower

- २०/४. लतानिकुरम्बम्— creepers
 ६०. तापिच्छगुच्छावली - cane
 ६१. एतत्तमालदलनीलतमं – blue like tamala leaf
 २१/१. मञ्जुतरकुञ्जतलकेलि - the beautiful thicket is good for the
 love play
 २३/१. किशलय शयनतले -
 २४/१. चन्दन शिशिर तरेण -

Animals

- ३/१. कोकिल - cuckoo - songs arouses passion
 ३/१. अलि - bees - songs arouses passion
 मृगमदः (कस्तुरी) – deer musk - songs arouses passion
 ९. काकली (पक्षीणाम्) – cacophony - songs arouses passion
 १३. मधुव्रत – bees - songs arouses passion
 १६. भृङ्गी – bees
 ७/३. भ्रमर – bees
 २०. मृगी - deer - eyes arouses passion
 ८/५. कुरङ्गमद - musk
 २५. हरिणी - deer - eyes arouses passion
 २६. शार्दूलविक्रीडितम् – play of tigers
 १०/३. मधुपसमुहे – bees
 ११/५. वलाक - crane
 ३७. मृगाक्षी – eyes like deer the similarity with beloved eyes
 १४/१. मृगमदतिलक – musk
 १५/४. मधुकर - bee
 १९/१. लोचनचकोरम् – night bird
 १९/४. कोकनद – lark bird
 ५८. मृगाक्षी – eyes like deer
 २०/२. मराल विकारम् – swans song

- २०/३. मधुप विरावम् – humming bees
 २०/३. पिकनिकरे – bees
 २०/४. करभोरु - thigh like elephant
 ६१. काश्मीरगौरवपुषा – body like the white kasmir- camphor
 २१/४. मधुमुदितमधुपकुलकलितरावे – humming bees
 २१/६. मधुरतरपिकनिकर – melodious song of a cuckoo bird
 ६६. मृगदृश – looks like a deer
 २३. पिकरूत – singing like produced by a cuckoo
 २३/६. पिकरूतविकले – pathetic sound of a cuckoo
 २४/१. मृगमदपत्रक – musk petals
 २४/२. अलिकुलगञ्जनम् – humming bees
 २४/३. नयनकुरङ्ग - eyes like deer
 २४/४. मृगमद – musk - the saint creates excitement for love play.
 २४/५. मृगमदरसवलितं – mixed with musk
 २४/६. शिखण्डि शिखण्डकडामरे – peacock's sound

The relation of Radha Krishna: It is curious to mark that poet Jayadeva, the narrator of this love play, keeps all other characters as anonymous excepting Sri Radha and Sri Krishna. They are all used in common nouns like गोपीऽ, दुती, सखि etc. The initiator of the love play, Nanda who directed Radha to lead Krishna finds mention. But quite objectively he seems very keen to mention the name of his wife पदमावती, father भोजदेव, his close friend पराशर, रामादेवि/भामादेवी/वामादेवी/राधादेवी as the mother.

Through paramount relation of individual – universal soul, SriRadha-Krishna and Arjuna – Sri Krishna sets, the description is visualized yet the description of sakhi brings them down the earth. They may be treated as mere hero and heroine without any other postulation of divinity in the theory of literature (अलङ्कारशास्त्रम्). Jayadeva oscillated from *bhakti to sringara* and rarely settles on one point. From beginning to end in many

places he is dragged to *sringara* in many places [4/8]. The use of *sringara*, *rati* may also create रसस्य स्वपदवाच्यता दोषः ।

Sri Radha again marked from a distance that Sri Krishna is surrounded by many damsels and enjoys their company. So this type of sight is vividly described by Sri Radha before her friend. The name of the Sakhi is insignificant for Jayadeva though her role is to mediate successfully and create occasions for their union. This is quite injustice of Jayadeva for keeping *sakhi* anonymous. Even if many times Sri Krishna frustrates Sri Radha by wondering in the forest. The description of Sri Krishna by Sri Radha is quite interesting. She says, “*chandana charchita*” etc. (song-4), besmeared with sandal wood paste, decorated with a garland dropping up to the knee (वनमाला-आजानुलम्बिता माला वनमाला प्रकीर्तिता) setting for love sports-creeper-grove with ear rings of jewels (*mani*) and by smile his cheeks are expanded. Hari enjoys *mugdhānāyikā* in love sports. All of them the hero Sri Krishna and the following gopis, have adored themselves with cosmetics. The love sport and seduction of the Gopis are described in detail. The संभोग शृङ्गार in polygyny and polyandry Sri Krishna is quite in picturesque manner.

The Gopis are मुग्धा (हरिरिह मुग्धवधूनिकरे ध्यायाति मुग्धवधूरधिकं I.4/3) *nāyikā* for the purpose of love. But whether the word मुग्धा is connotative or idiomatic? The internal evidence of the verse presupposes that the damsel is clasping Hari with her well blossomed bosoms. It is opposite of मुग्धा character because मुग्धा स्यात् नवयौवना रतौ वामा मृदु कुधि ।।

Here the पीनपयोधर becomes a भार, means, the breast is excessively grown which becomes a burden on the frail body. In this love sport all ladies take active part and Sri Krishna just passively responds to Gopis.

Sri Krshna is named as सामोद दामोदरः in first canto but verse no. eleven of the same canto Sri Krsna is described as मुग्धहरि । मुग्धः is the masculine form of मुग्धानायिका. In this context canto 3 termed as मुग्धमधुसुदनः is probably loosely used. The environment of Vrindavana is spring. As a result of which the sport of spring is pleasant for both Sri Krsna and the gopis. In this context the epithet of Sri Krishna is an embodiment of erotic pleasure. श्रृङ्गारः सखि मुर्तिमानिव the use of word श्रृङ्गार in स्वपदवाच्यतादोषः The third song (of canto I) where sakhi describes the love sports of Sri Krishna with other gopis, which quite naturally upsets SriRadha. The third songs is a description of the environment of spring provoking for love sport yet the fourth song speaks the details of their love acts. In the साधारण प्रणय or love equally with each one Sri Radha, a becomes envious Jayadeva described her as दीना, which means frustrated in the pang of love. Therefore she talked to her in confidence. The word साधारण by the narrator does not make Sri Krsna is less involved with Sri Radha. Yet Sri Radha thinks herself as extraordinary among gopis. But the word ईर्ष्या prompted her to confidentially speak to सखि in deep remorse of being dejected. This enjoyment of Krshna with other ladies in rāsa is as if teasing to Sri Radha.

Sri Radha told her sakhi to rush in to Kunja grove where Sri Krishna lives and bring him back to make him engrossed love sports with her. रमय मया सह She expects that her sakhis would bring back him to make love. In expression of love sports there is no repetition of acts. The details are described thereof in the third prabandha of this text. However the description of spring and the love-sports thereof created in the backdrop of Yamuna river bank with the bank- forest of Vrndāvana. The forest is endowed with natural creeper groves and the floral flavour to make an aroma of erotic provocation and aesthetic pleasure.

The cosmetics and the anointment of beauty of Sri Krshna is quite curious. While squeezing the rounded breast

exhibit exhorts the door of heart never opens as of निर्दय, when he wonders with others without Sri Radha. It is intolerable to her. But again she pines to be united with Sri Krshna. It recapitulates the memory of love sports. She urges Sri Krshna to be united in love play with her. Remembering her days of first love, she narrates how Sri Krshna plays with her; the dresses were taken down, this is similar to उपोऽरागेण विलोकतारकं यथा गृहीतं शशिना निशमुखं यथा समस्तं तिमारांशुकं तथा पुरोऽपि रागात् स्खलितं न लक्षतिम् ॥ Again she slept on the leaf bed of creepers grove. Sri Radha became violent to Sri Krshna as he roams with others without her. So she wishes to be with Sri Krshna as the presence of Sri Krshna to her is very much in her heart and also everywhere.

The description of संभोग शृङ्गार in the creepers grove is step by step. He loosened the silken garment from the thigh. He slept on the breast of Sri Radha. Being slept he clasped, kissed and drank the nectar of lower lip. The love sport is bestowed with perspiration which makes her very quick. At the time of its climax of love play she expresses her feelings of utmost satisfaction by the cuckoo's song as if declaring the victory of cupid. The flowers of her hair locks are withered. The nail marks are on the heavy bulks of breast. The jingling sound of jewels in anklets of her feet rises the height of passion. The waist chain sounds and kiss by holding the hair locks made her mad in passion. The eyes were half opened at the time of love. This discussion happens to heighten the love passion for union with Sri Krishna, for remembrance of love play is a catalyst of love.

But again in the forest Sri Krishna is surrounded with the beautiful damsel of Vraja and Sri Radha views this from a distance, Sri Krishna looks at her with a smile. This pleases Sri Radha which she relates this to her friend. But the sight of Sri Krishna with other ladies at the advent of spring when the entire forest laden with mango flowers create passion in the mind of a love stricken one. Not only that, the poet has created the aroma of restlessness by the blooming *ashoka* flowers and the blow of the gentle breeze from the water bodies creates

a cinematic setting. Rather they create burns in the body of Sri Radha as they are all the causes of passion. The mark of *sādhārana pranaya* tarnishes the prestige of Sri Radha, because she was considering herself as special, accordingly her relation with Sri Krishna is special. It reminds Hala's sloka 1/89 of *Gāhāsattasai*.

मुहमारुण तं कहण गोरअं राहिआएं अवणेन्तो ।

एताणँ वल्लवीणं आण्णाणँ वि गोरअं हरसि ॥ १ / ८ ९

संस्कृतछाया- मुखमारुतेन त्वं कृष्ण गोरजो राधिकाया

एतासां वल्लवीनांमन्यासामपि गौरवं हरन्ति ॥

सहि ईरिसि व्विअ गई मा रुव्वसु तिरिअवलिअमुहअन्दम् ।

एणाणँ बालबालुङ्कितन्तुकुडिलालँ पेम्माणम् ॥ १ / १ ० ॥

संस्कृतछाया- सखि ईदृश्येव गतिर्मा रोदीस्तग्वलितमुखचन्द्रम् ।

एतेषां बालकर्कटीतन्तुकुटिलानां प्रेम्णाम् ॥

Hala refuses the love-sport. The remorse of Sri Radha is explained to *Sakhi* in two *astapadis* (5 and 6). The turn of Sri Krishna comes to communicate with *Sakhi* and for mediation with Sri Radha. There are as good as two songs of Sri Krishna regarding the pang of separation of Sri Radha.

Here how Sri Krishna is grown from the 1st sloka of 1st canto to the 2nd and 3rd canto is shown. While moving with others he could not think of Sri Radha but again he left others and thought of her. After searching here there, he could not find her then on the bank of Yamuna Sri Krishna started lamenting about Sri Radha's absence.

Sri Krishna is now regretting how Sri Radha left Sri Krishna when she saw that he is surrounded by *Vrajasundaris*. But out of guilt and fear Sri Krishna could not call her back. Then he laments, "That is why she thought, I do not care about her. Out of disgust she felt dejected by me and left me out of anger. Now I am afraid what shall she do or what else she could speak to *Sakhi*, it's beyond my imagination. I started realise like importance of her against this materialistic life. I could remember her scarlet lotus eyed face out of anger."

Again Sri Krishna says to himself, "why is he weeping for Sri Radha because she is always in his heart and I am doing coitus deeply with her at every moment in my heart." Sri Krishna could not find out how could he redress the मन of Sri Radha? He still expects forgiveness from Sri Radha. He exclaims, "why she is not embracing me when she passes by my side?" He begs apology not to repeat this misdeed again. Let her be available to his sight for he is impatiently passionate by the pain by cupid. He swears that he shall never commit this mistake again.

The aesthetic experience in utmost simplicity without any grandeur suggests that, the connoisseurs are submerged in the surcharges of emotions without any delay. This is the success of a poet to drag the connoisseurs immediately to the events of the poetry for which the सत्वोद्रेक and वेद्यान्तर स्पर्शशून्यता occurs where to attain lapse in the ocean of relish of rasa.

Jayadeva presupposes the above conditions which are evident in Sahitya *Darpana* of Visvanatha Kaviraja.

सत्वोद्रेकादखण्ड स्वप्रकाशानन्दचिन्मयः ।

वेद्यान्तर स्पर्शशून्यः ब्रह्मास्वादसहोदरः ॥ Ch. III/2

गीत/प्रवन्ध seven in the lamentation of SriKrishna, the poet recollects the act of negligence towards SriRadha and now again it is difficult to subside her anger. Sri Krishna deems himself responsible for pitiable condition of SriRadha. The presentation is so soft in *Gujjarirāga*, which is a feminine character. Srikrishna feels the love is mutual among them. This is the cause for which he could judge that intense of the pang of separation, sorrow and restlessness. He begs apology in the verse mentioned below:

क्षम्यतामपरं कदापि तवेदृशं न करोमि, देहि सुन्दरि दर्शनं मम मन्मथेन दुनोमि । हरिहरि ० ।

॥३.७॥

Besides, another view of love of SriKrishna is *sādhāraṇa* (common) to all Gopis.

So the poetic embellishment of Jayadeva is expressed through the dialogue of Sri Krishna. In canto III verse No. 19,20

१९-हृदि बिसलताहारो नायं भुजङ्गमनायकः
 कुवलयदलश्रेणी कण्ठे न सा गरलद्युतिः ।
 मलयजरजो नेदं भस्म प्रियारहिते मयि
 प्रहर न हरभ्रान्त्यानङ्ग क्रुधा किमु धावसि ॥१९॥

२०-पाणौ मा कुरु चूतसायकममुं मा चापमारोपय
 क्रीडानिर्जितविश्व मूर्च्छितजनाघातेन किं पौरुषम् ।
 तस्या एव मृगीदृशो मनसिजप्रेङ्खत्कटाक्षाशुग-
 श्रेणीजर्जरितं मनागपि मनो नाद्यापि संधुक्षते ॥२०॥

Sri Krishna requests Kama not to mistake him as Siva and shot arrow on him. Here the निश्चयालंकारः device is used for comparing Sri Krishna as god Siva. This beautiful sloka reminds one the description of Urvasi in *Vikramorvasiyam*.

नवजलधरःसन्नद्वोऽयं न दृप्तनिशाचरः
 सुरधनुरिदं दूराकृष्टं न नाम शरासनम् ।
 अयमपिपटुधारासारो न बाणपरम्परा
 कनकनिकषस्निग्धाविद्युत् प्रिया न मर्मोवशी ॥४/७

Impact of Jayadeva on Vaishnavapoets is quite attractive and picturesque. Baladeva Vidyabhusana in Vrajaboli says as follows;

बलदेव विधाभूषण ब्रजवोलि :-

जयमङ्गल आरती दुहुँकि ।
 श्यामगौरी छवि उठई झलकि
 नवघन जनुथिर विजुरी विराजे
 ताहेमण अइभरण अङ्ग हिँ माजे
 करे लई दीयावली हेमथारी ।
 आरती कर तहिँ ललिता आली ॥

सवहुँ सखीगण मङ्गल गाउये

कोइकरतालि कोई वाओये ।

कोइ कोइ सहचरी मन हिँ हरिखे ।

दुहँकं अङ्गपर कुसुम विराजे ।।

इहरस कह तहिँ हरिखे ।

दुहक अङ्गपर कुसुम विराजे ।

इहरस कहिँ वलदेव दासे ।

दुहुँ रुपमाधुरी हेरइते आणे ।। पद्म कल्पतरु - २८४३ पद ।।

In continuation of the address of Sri Krishna to Kamadeva is quite interesting. When Pururavas is very much in pang of separation while searching the heroine Urvashi in Himalayas. Similarly the verse he says, हृदि विषलता हारो नायं भुजङ्गनायकः In this context in a device of स्मरणालंकारः the appearance of Kama is dispelled by different similarities of god Siva. Finally Sri Krishna addresses to Kama being helpless and being love stricken. Again under the impact of Kalidasa the series of sloka follows to exhibit the fever of love of Sri Krishna. Now Sri Krishna surrenders before Kamadeva that he is already wounded by Sri Radha's love. So one need not again shot a person by arrow. So it is no credit to shot a person who is senseless. The pang of love rises over and above, because he uses all the limbs of Sri Radha as the weapons (III. 20-23). The poetic device of embellishment and suggestive beauty for the expression of the pain of love stricken separation is portrayed quite heart-touching. Not only that, the instruments of love is chosen as Sri Sri Radha's beautiful exposure of limbs. The tip of the ear leaf of Sri Radha is a good instrument chosen by Jayadeva which is pretty to look at. The flavour of soft hearted delicacy of love is built up gradually.

Jayadeva is tempted to use this word *sravanapāli* time and again which is the point of attraction for the hero. When the hero/heroine kiss each other the hair locks of the either (सकचग्रह चुम्बनदानम् प्रबन्धः ६/६)

The canto three is quite significant for the description of the condition of Sri Krishna. Here the *nāyaka* is described as *mugdā*, because the *nāyikā* is *mugdā*. The passionate conditions are quite curious.

1 – अनङ्गबाणव्रणखिन्नमानसः माधवः - Madhava is wounded, therefore in sorrowful mind.

2 – माधवः विषसाद - Madhava, in deep remorse

3 – विरहव्याधिः - separation is quite feverish.

In fourth canto the ten conditions of a passionate one is described in प्रबन्ध - eight where Sri Radhika is in *laya* position of *dhyāna* – वलितेन विलपति, हसति, विषीदति, रोदति, चञ्चति, मुञ्चतितापम्, किरति, जपति हरिरिति। There are quite impatient positions of the heroine. The peculiar description of pang of love is restlessness where the poet *sadhaka* imagines that Sri Radha is weeping, laughing, mourning, crying. These restlessness provokes her to move here and there. Leaving everything she drops tears. Drawing the picture of Sri Krishna and clasping again and again weeping looking at the drawing. In this way the heroine is releasing the heat of separation. Weeping in the voice of a parrot and finally she is doing *japa* with muttering Hari in a meditative mood. The living room becomes a forest to Sri Radha, the god Kāma appears to be the god of death. So the pang of separation is rising. All the eight *sāttvika bhāvas* and ten conditions of a separated passionate one are described Sri Radha becomes frustrated by the apathetic behaviors towards her. The fever she is suffering from in *Kāmajvara* or the sex fever.

The classical tradition of *Kavisamaya* is imposed on Sri Radha's condition of separation from Sri Krishna. They are explicit in the composition of eighth *prabandha*. This tradition identified by Visvanatha Kaviraja as *kavisamaya* is in chapter seven of *Sāhityadarpana*. Similarly Deveswara Bhatta, in *Kavikalpalatā*, Ksemendra in *Kavikantha hāra* and Jagannath Mishra's *Rasakalpadruma*, this tradition is explained in details. Gopinatha Patra, a rhetorician of Odisha in *Kavichintāmani*

has mentioned this tradition. So also in the song number nine extension of the same idea follows. There are many archaic words like *Kirati*, looking here and there, peeping with haste as *tāmyati* is sweating. Besides the *jvara*, *kampa sitkara* like words express that emotion Sri Radha is in love fever (*jvara*) which presupposes shivering (*kampa*) and veda sweating at the remission temperature. *Sitkarā* is also a sound comes at shivering in fever. The condition of ordinary fever and love fever are identified to be one. The panacea for all diseases is the *japa* of the name of Hari, Sri Krishna himself. She makes ध्यानलय contemplated meditation. So all the eight *sāttvika bhāvas* are therefore manifested in Sri Radha. The divine physician for the beloved who is in deep remorse of separation needs to visit her patient at the earliest for the remission of the fever, Jayadeva's redressal of fever places the word *vyadhi*, and uses ज्वरः for the eighth condition of a passionate one. Those are

अभिलाषश्चिन्ता स्मतिःगुणकथनोद्वेग संप्रलापाञ्च ।

उन्मोदोऽय जडता व्याधिः मृतिरिति दशात्र कामदशाः ।

So Jayadeva chooses ज्वरः for व्याधि in both the verse No. 22 and 26. Gitagovinda is a confusion of सात्त्विक भाव and दशदशा. Quite naturally separation is a must but that does not mean Jayadeva makes a cliché description. It is a triangular situation of yoga-fever, love-fever and aesthetic-experience for the connoisseur. Again the situation is experienced by Sri Krishna and he employs a messenger *sakhi* so that she narrates the plight of love separation of Sri Krishna before Sri Radha for which she is provoked by the *sakhi* to set for *abhisara* for Sri Krishna.

The words विकलतर like is used for विह्वलतर in the prabandha tenth one. The time appeals to be the dark forthright when *sakhi* tells Sri Radha to proceed for अभिसार in नीलनिचोल which could save her from identification as *krishnābhisārikā*. The proposal for विपरीत रति is compared like a lightening on the cloud. Subsequently both of them are tired of love sport.

Different nail marks, kisses, claspings. are introduced with each other. But all these are proposals. She is prompted to proceed as quick as she could. The persuasion of *sakhi* in गीतम् 9, 10 and 11 are the example of delicate and subtle character of poetry where the connoisseur is submerged in the emotion of Sri Radha and Sri Krishna in a subliminal form of dedication. The verse of *Gathasaptasati* 3/96 is quite naturally imitated here in prabandha 12/1.

पेच्छइ अलद्वलक्खं दीहं णीससइ सुणअं हसइ ।

जह जम्पइ अफुडत्थं तह से हिअअट्ठिअं किं पि ॥ ३/९६ ॥

पश्यत्यलब्धलक्ष्यं दीर्घं निःश्वसिति शून्यं हसति ॥

यथा जल्पत्यस्फुटार्थं तथां तस्याः हृदयस्थितं किमपि ॥

पश्यति दिशि दिशि रहसि रहसि भवन्तं etc. speak of the nearest feelings of both the works.

It is argued by many scholars like Pischel (*Die Hofdichter des Laksmana Sena, Gottingen, 1894, pp-22*) and Sunit Kumar Chatterjee etc. argue that the folk *apabhramsa* tradition and the Prakrit verses of Bengal have influenced Jayadeva for those *astapadis*. But Keith (p.149) and Lee Seigal and others have opposed this view. SK Chatterjee with the axiomatic ideas of Jayadeva being a Bengal poet has developed this idea. The wondering pilgrims sang the song of the secret love of Sri Radha and Sri Krishna. But this is an imaginary conjunction by quoting a sloka form *Subhasitaratnakosa*.

रथ्या-कार्पटिकैः पटच्चरशतस्यूतोढकन्थावल –

प्रत्यादिष्ट हिमाङ्गमार्त्ति विशाद – प्रस्निग्ध-कण्ठोद्वरैः ।

गीयन्ते नगरेषु नागरजन प्रत्यूष निद्रानुदो

राधामाधवयोः परस्पररहः प्रस्तावना-गीतयोः ॥ सुभाषितरन्तकोषः ३९०

श्लोकः

The pilgrims in the street have warded off painful cold with their broad quilts sewn of a hundred rags; and now with voices clear and sweet break the morning slumber of the city

folk with songs of the secret love of Madhava and Radha. (trans; D.H.H.Ingalls).

This quotation may not justify the view of SK Chaterjee. Again SK Chaterjee holds it is not unlikely that these folk Apabhramsa or old Bengali verses. (Why Bengali only) obtained a great popularity and this induced Jayadeva to render them in to Sanskrit, to give them a permanent and a pan-Indian form. (Jayadevakavi, in Acharya Dhruva Commemoation , Vol. III, P-189)

After two expressions of physical instability of life and body, the mental condition and its expression thereof is also described in astapadi and verses. The nature of heroine is वासकसज्जा. Therefore she is unable to go elsewhere. The aesthetic beauty and the naturality of twelfth song is unparalleled. Infact all the movements and moods are expressed thoroughly through Odissi and South Indian classical dances in their *sāttvika* (facial expressions) and *abhinayas*. The walls of Sun temple of Konark, Rājārāni, Satrugneswara temples of Bhubaneswar express vipralambha or separative erotic sentiment. The picture of an woman standing at the door waits for her fiancé or husband her cherished person. She stands where the legs are crossed; the land holds the chick and another hand hold one portion of the door. Verse thirty seven (विपुल पुलकपाल्लि), therefore, describes some of the अष्टसात्विक-विकारः The frailty of Sri Radha therefore rises and there is doubt whether she could survive in the night. The condition is expressed in beautiful alliteration. As for example इत्याकल्प विकल्पतल्परचना- संकल्पलीलाशत. The विरह, again is raising in its nature and it adds flavor of delicate *mālava-rāga* in song thirteen. The frustration of Sri Radha reaches its height and Sri Radha is hopeless and helpless in the apathy of Sri Krishna by not coming to *kunja* in the given time. So she ridiculed herself and deems her youth-fulness and beauty as useless if it is not appropriated by the real connoisseur the hero Sri Krishna. Probably Kumara Sambhavam of Kalidasa is reminded by Jayadeva where Parvati blamed her beauty. निनिन्दरुपं हृदयेन पार्वती

प्रियेषु सौभाग्य फला हि चारुता ॥ (५ सर्ग १ ६ श्लोक) Sri Radha comments, of whom shall she take refuge if her own kith and kin ditches. Beautifully Jayadeva proposes in verse one of thirteenth song.

कथितसमयेऽपि हरिरह न ययौ वनम् ।

मम विफलमिदमलरूपमपि यौवनम् ॥

यामि हे कमिह शरणं सखीजनवचनवञ्चिता ॥१॥ ध्रुवम् (गीतम् १३/९.)

There are many obstacles in love if a third person enters. In song fourteen the love play of Sri Krishna with another lady creates envy. All the features of post-love-play with Sri Krishna where the poet Jayadeva reminds the famous verse where a mad friend was sent to call the lover she enjoyed with him and says I did not go to your lover but to take bath. Therefore the heroine in implicit meaning supports her statement which is clear of her enjoyment signs. Here the verse प्रबन्ध14/1 says –

स्मरसमरोचितविरचितवेशा । गलितकुसुमदरविलुलित केशा ॥

कापि मधुरिपुणा विलसति युवतिरधिकगुणा ॥ ध्रुवम्,

This verse is similar to an udāharana sloka in *Sāhityadarpana*

निःशेषच्युतचन्दनं स्तनतटं निमृष्टरागोऽधरो

नेत्रे दूरमनञ्जने पुलकिता तन्वी तवेयं तनुः ।

मिथ्यावादिनि ! दूति ! बान्धवजनस्याज्ञातपीडागमे

वार्षीं स्नातुमितोगतासि न पुनस्तस्याधमस्यान्तिकम् ॥ सा. दर्पणः द्वितीयपरिच्छेदः

However, the envious character could be very subtly and sensuously painted by Poet Sri Jayadeva. Besides in the description of others love play and as a viewer of Sri Krishna's love play with other lady Sri Radha describes the modes of *srīngāra* which is otherwise made *catharsis* of emotion to relax oneself. It is rightly said, envy thy name is woman, the story of 'Vikramorvasiyam' and the *Pururava-Urvasi-samvada* as in *sūkta* of *Rgveda X the mandala*, where it is said how the heart of women are like heart of hyena. But Sri Radha even if looks at the love play of Sri Krishna with other or many women she is not upset on Sri Krishna because she says that Sri Krishna is always in her heart.

This is the aesthetic beauty of erotic acts, which knew no bounds. Because all these description of love play of Sri Krishna is just a mental hallucination of Sri Radha. Quite naturally the character assassination of Sri Krishna is over ruled. But connoisseurs enjoy the विपरीतरति in the description. Sri Jayadeva is fond of *viparita rati* where he has his own images like तडिदिवपीते रतिविपरीते, the image of lightening on the dark cloud. The song of fifteenth one again and again discusses संभोगशृङ्गार. On the bank of Yamuna River and the adjacent, Sri Radha in this predominant amorous sport projects her imagination. Poet here intents to describe it, in such a picturesque manner, as if the *sringāra* happened in front of him though there is no direct description of love sports of both the hero and the heroine.

The pang of separation attractively expresses beauty and subtleness which is very much existent in our tradition. The विलाप of Sri Krishna in verse no. 45, 46 and 47 reminds अजविलाप, रतिविलाप and *Raghuvansam* पुरुरवसः शोक in विक्रमोवशीयम् शोक of दुष्यन्त in शाकुन्तलम्। But Jayadeva's potration of *soka* is more delicate as he delineates his master hand for the description of the pang of sorrow of the hero and the heroine. Since the hero could not turn up to the place of love sport grove yet the heroine became खण्डिता *nayika*. So when in the morning Sri Krishna approached her then Sri Radha expressed her anguish and anger for his carelessness of spending night with another lady. There Sri Radha in *prabandha* No. 17 describes the nail marks, engraved her chest that speak of her story of love play. The collyrium was besmeared here and there in his body. The biting of lips create a sensation in her heart. As a killer of Putana Sri Krishna is a habitual killer. So he may not mind if Sri Radha is killed by his carelessness. Sri Radha does not bear the love of other ladies with Sri Krishna. All are in one common phenomena that do not tolerate the affair of person with the beloved one. Bhatti says;

प्रभातवाताहतिकम्पिताकृतिः कुमुद्वतीरेणु पिशङ्गविग्रहम्।

निराश भृङ्गं कुपितेव पद्मिनी न मानिनी संसहतेऽन्यसंगम्।। (भट्टिकाव्यम् २/ ६)

The definition of *khandita* is as follows:

नित्वान्यत्र निशां प्रातरागते प्राणवल्लभे । अन्यसंयोगचिह्नस्तु कुपिता खण्डिता मता ॥

विश्वनाथ defines *Khandita*;

पार्श्वमेति प्रियो यस्या अन्यसंयोगचिह्नितः सा खण्डितेति कथिता धीरैरीर्ष्या कषयिता ॥ ३ ॥

Both the definitions hold good in the description of Sri Radha being *khanditā*. Sri Radha is not satisfied by the behaviour of Sri Krishna. The one sided speech of Sri Radha is heart-touching when she says that the grief of love not only provokes weeping but creates shameful situation. The human touch of Sri Radha's ridicule of Sri Krishna speaks of different behaviour that helps him in becoming sad and rises his pathos. Again in the song number eighteen, the introduction of *kalahantarita* is made here by the poet. The definition of *kalahāntaritā* is as under.

चाटुकारमपि प्राणनाथं रोषादपास्य या ।

पश्चात्तापमवाप्नोति कलहन्तरिता तु सा ॥ (सा.द. ३/५२)

Hari was not there because of the *khanditā* dialogue of Sri Radha. He then retired to *Kunja* bed. *Sakhi* persuades her to proceed to Sri Krishna because of his repentance. The whole of ninth canto eighteenth *prabandha* expresses a character of *kalahāntaritā*. Of course Jayadeva's mention of the word *kalahāntaritā* may be a defect by expressing by word where स्वपदवाच्यतादोष like Bhavabhuti's mention of 'karuna' word time and again. However mention of *kalahāntaritā* is creating a background of repentance in the mind of Sri Radha. The speaker friends (*sakhi*) persuades Sri Radha not to waste time. The friend knows the physical passion and physical growth of her youthfulness and description of breast. Sri Radha offering herself as a loved one to Sri Krishna. Let the hostility in her mind be pacified in the verse No. 51. The tenth canto leaves an opportunity for Sri Krishna to approach Sri Radha with soft spoken words. For this Jayadeva names him as *chatura chaturbhuja*. Because Sri Krishna is very cunningly approaches Sri Radha in the nineteenth *prabandha*. This *prabandha* is

quite significant in nature. The most delicate poetry is exhibited here by the poet. Sri Krishna happens to surrender before Sri Radha for his fault. Very cunningly he asks her the punishment of nail making, biting of lips etc. when he says in the verse 19/7 स्मरगलखण्डन ममशिरसिमण्डनं etc. which are all introduction to *sambhoga-sringāra*. This is very highly estimated by critics. Many legends are associated with this verse. It is said, Sri Krishna himself has written this in the guise of Jayadeva. But to a critic it is very normal in touching the feet of the heroine in case of hero in love. One could be happy to see this is in the influence of *Amarushstatakam* mentions bellow.

सतनु ! जहिहि मौनं पश्य पादानतं मां न खलु तव कदाचित् कोप एवंविधोऽभुत् ।

इति निगदति नाथे तिर्यगामीलिताक्षा नयनजलमनल्पं मुक्तमुक्तं न किञ्चित् ॥ ३६

There are different methods of appeasement adopted by Sri Krishna. The *astapadi* nineteenth in most sophisticated way of pacifying the scornful or sorrow and *abhimana* being dejected etc. The love play is described by Sri Krishna as a punishment, which creates erotic beauty for the connoisseurs. Every sentence in this *prabandha* and the verses from 53 to 57 explain this fact with physical description. The praise of a lady is always successful in pacifying her anger. Sri Krishna's pacification with art of silver talks with erotic perspectives are unique in Sanskrit literature. Similarly the song 20th is a provocation of *sakhi* for Sri Radha for enjoyment with Sri Krishna and the विपरीत रति would sound like a drum by the waist chain of Sri Krishna and the sound of ups and down of waist part could like a play of drums. So Sri Radha is found to be tempted by the *sakhi* who describes the proposed love play. The *astasāttvika bhāvas* and the *sringāra laksyanas* are explicit with Sri Radha at the mount. Sri Krishna who passionately thinks of Sri Radha and imagines the aroma of love-play when she comes. These are beautifully described in psychological anxieties and mental postulation.

At the same time Sri Radha arrives at the door step, but Sri Krishna invites the most expected heroine who is embarrassed to enter into *kunja*/ the creeper grove. In this

delicate situation when she is eager to enter but her *lajjya* (shamefulness), did not allow her to enter. At that time *sakhi* encouraged her to enter the love-play-grove that is more beautiful than any other place. Let her be relaxed and enter in a smiling face. There is full description of *sambhoga sringara*. Sri Krishna poses himself as a purchased slave. So he wants to serve her feet, why then at all Sri Radha is feeling awkward, Sri Radha saw how Sri Krishna is surcharged with love-stricken heart, with all the modification of love – sports. The beauty of description of meeting of hero and heroine. And the heroine was led by the hero to delicate leaf-bed (in song no. 21), the emotion of Sri Krishna is at its height. The smiling face of Sri Radha encourage Sri Krishna to be very much enthusiastic and both of them in one emotion in the mood of love-play. The emotion of Sri Radha knew no bounds. So all the emotional exuberance of Sri Krishna is responded by Sri Radha. Both of them landed on one plain of emotion. Sri Krishna very minutely surveys and caresses Sri Radha's delicate body from tip to toe. The eight *sattvikas* gradually predominate over both of them. There was no other person, the *sakhis* left under some pretext itching their ear while both of them are on the bed. Quite naturally in the confidence Sri Krishna seeing Sri Radha in good mood lying down on tendril creeper's bed started speaking politely. In the *prabandha* twenty three the hero Sri Krishna seems to be over whelmed at the arrival of Sri Radha and pampers her to keep her beautiful scarlet lotus feet on the tendril creepers. He speaks very politely, "the tenderness of your lotus – leaf – feet will defeat the delicacy of creepers so that let them feel the defeat". Here the hero Sri Krishna speaks in utter humility to prove that he himself is a follower of Sri Radha. Let her come with him, the ardent admirer. Here the word Narayana is symbolic for water habitant. He will cool down the heat of passion for the love – sports so also invite her for the love play water sports. However he at the outset is very enthusiastic to make massage of Sri Radha's feet, for she is tired of coming from such a distant place. So let Sri Radha lend her feet on Sri Krishna. Again let her be kind enough to favour him by sleeping on Sri Krishna, who is like the *nupura*

of her feet. As the *nupura* clings her body, kindly cling him like her *nūpura* the creator jingling sound. He says, "Please pour dropping nectar from lips by your words and receive my offerings. Let me take out your silk cloth from breasts which creates huddles in satiating my pang of separation". He addresses again, "your jar like breast is rare. It is excited to get clasping please connect your jar like breast on my chest and extinguish my heat of love". So gradually Sri Krishna requested to kiss, there the jingling sound of waist chain made of jewelry by riding over him for coitus become the victory drum of cupid. Very slowly they proceed to the love sport and accomplished thereof. The poet says that Sri Radha rides over Sri Krishna in order to have victory over hero in love play. But after sometimes her thigh becomes tired and accordingly couldnot move. Her hands are weakened and the eyes are closed. So how can a female player win over a male one? Thus in the love play both of them ride on each other and played a lot. The verse 67B shows the details of the love-sport where the play was conducted again. In the 24th *prabandha* the last one, Sri Radha requested Sri Krishna to restore her costume and ornaments along with the cloth to show the normalcy of her get up before the arrival of *sakhis*. Sri Krishna has to paint in *kasturi* (musk) on the breasts of Sri Radha, painting on the cheek, restore the waste chain and cover a cloth on the naked body.

The conclusion of Jayadeva is to remain in the Sri Krishna's consciousness in life style and identified *ekatana* and attain the *summom bonum* of life.

The flora and fauna described in Gitagovinda for the (ensuant) *vibhava* of *sringara*, in the gamut of *sringara rasa*, The *anubhāvas* and सञ्चारीभावा are very significant. At the outset it could be said that all the poets of nature used to explain nature. Sun, Moon, ocean, mountain, seashore, natural beauty, flowers by the side of the river stream, clouds, sky etc. are tempted to see the beauty of the heroine and the behavior of hero and heroine. Their parallel behavior with animals, birds and plant kingdom with human beings are shown. The

psychology of human love finds its vent everywhere in nature. It is needless to impress how Kalidasa's description of beauty with nature for which he is known popularly as poet of nature. The nature of Kalidasa is very sympathetic encouraging and hopeful where as the nature of Bhavabhuti happens to be ferocious, dreadful and at times depressing. In my novel 'Patrapriya' there is description of nature of different places whenever occasions demand. Besides there is vivid description of Gundicha-ghara of Puri which is rich with flora and fauna. All these are mentioned because Jayadeva as a poet of love of the eternal hero Sri Krishna and the eternal heroine Sri Radha has taken the device of description of the banks and the groves around in the back drop of Yamuna river. The gentle breeze, the melodious sound of birds, the beautiful and tendril creepers thick show of trees creates a romantic aroma for the love-play of both hero and heroine. The hide and sick game of Sri Krishna with Sri Radha creates opportunities to see the ensuante, consequent and accessories/*vibhāva anubhāva* and *sancāri bhāvas*. The back-ground of spring seasons is the most important factor for the couples for there love-play.

The beginning of the *mahākāvya* starts with श्यामास्तमालद्रुमैः । मेधेमेदुरमम्बरम् ॥ the greenish vegetation and the dark silken sky with clouds. But this is not rainy season. Rain creates huddles for love play in the creeper-grove. It is the spring that is described for which वसन्ते वासन्ती कुसुमसुकुमारैरवयवैः. This is a sensual season for the flower-delicate-body to have their soft love-play. The वासन्ती कुसुम means माधवी, flowers leaves and its fragrance for erotic passion. The third *prabandha*, therefore, delineates all the treasure of spring. लवङ्गलता, मलयसमीर, मधुकर, कोकिलकूजित, भ्रमरसमुह, वकुलः, मृगमद, कस्तुरी, सौरभः, नवदलविशिष्टः तमालवृक्षः, किंसुक-पलाश, केशरकुसुम, केशरपुष्प, मालती, शिलीमुख, पाटली, केतकपुष्प, माधविका, नवमालिका, जातिः, चुत, अतिमुक्तलता, वृन्दावनस्य विपिनं, यमुनाजलम, मालती, लटामल्ली, वनमल्ली, कोकिल, काकली

The flowers of coastal region with the poet is very much acquainted. These flowers and their fragrances create the aroma of love and pang of passion rises to its height. That is

why the poet portrays Sri Krishna as the embodiment of *sringāra*.

शृङ्गारः सखि मूर्तिमानिव मधौ मुग्धो हरिः क्रीडति - The flowers not only create fragrances and passion but also the cuckoo's invitation to their mate is exhilarating the passion. The pang of separation reminds the couplet of Guru Govinda Sing in a devotional way

मित्तर प्यारे नु हालमुरिदान्धा कहना ॥१॥

तुझ विण रोगरजाइँया दा ओढण नागनिवासा न्दे रैणा ॥२॥

शूल सुराहि खञ्जर पियाला विन्मा कसाइँयाँन्दा सयाना (सहना) ॥३॥

यारने धासानु साथरे चङ्गा साथ खाटिया रान्दा धा रहिणा ।. ४॥

Translation -

Tell the beloved friend (God), the plight of us, the disciples. Without you, it is like a torment to wear cloths in winter and living in a large house is like dwelling with snakes. The flask / surai is like a funnel/sula spike, the cup is like a dagger and your separation is just like enduring the thrust of a butchers' knife. The bare floor of our beloved friend is acceptable to us. Living in town is like living in a furnace fire. (1)(1)(6)

Whether Divine or profane, they sound the same. But the source is different One is from soul and the other is from vital being. But apparently they look same. Same type of eagerness is them. Separation is like a wearied robe of disease and sleep is a house dwelled by a snake. The immortal lines of GuruGovinda Singhji reminds the pang of separation and the aroma of love.

Sir Edwin Arnold, a famous scholar of Gitagovinda quotes Sir William Jones who says that, when first read the songs of Jayadeva, who has prefixed to each the name of mode in which it was to be sung, I had the hopes or procuring the original music. But the pandits of South referred me to those of west, and the Brahmans of the West would have sent me to those of north, while they of Nepal and Kasmir declared that they had no ancient music, but imagined that the notes of the Gitagovinda must exist, if anywhere, where the poet was born. (vol. i.p-440)

Sri Jayadeva's birth place and life history

Many authors depict the significance of Gitagovinda from different dimensions. The composition happened to be made during the late 12 century AD. Since the work become famous in many field quite naturally scholars from many places demand the stories of his birth place. Many stories centre around Jayadeva's life and work.

Life history of Jayadeva in Nabhaji Das's 'Bhaktamâlâ' is different from Chakradatta's "*Jayadeva caritam.*" Both of them are different from the life history proposed by the poet himself. The Gitagovinda is recited by Chandidasa, Vidyâpati, Caitanya etc. which is evident from "*Caitanya caritamrita*" is quite explicitly presented by Stoller Miller. चैतन्य चरितामृत -

चण्डीदास, विद्यापति रायेर नाटकगीति

कर्णामृत, श्रीगीतगोविन्द।

स्वरूपरामानन्दसनेमहाप्रभू रात्रिदिने

गायशुने परम आनन्द। २/२/७७

विद्यापति, चण्डीदास, श्रीगीतगोविन्द

एई तिनि गीतेकरान् प्रभूर आनन्द।। २/१०/११५

Like many seers sages, devotees, poets and writers of the past, the life history of Sri Jayadeva, is shrouded in mystery. Fortunately the Gitagovinda itself refers to the names of his parents Bhojadeva and Ramadevi, his birth place Kenduvilva, his wife is Padmavati .This story says that, he was a wandering ascetic who came to Puri where his eventful life started. A Brahmin of the south was blessed with a daughter through the grace of SriJagannatha. Her name was Padmavati. Deva Sharma, the father of Padmavati decided to offer his daughter as *devadāsi* in the temple SriJagannatha. Accordingly, Devasharma came of to offer her daughter as *devadāsi* to

SriJagannatha. She was not accepted as there was no vacancy in the temple. SriJagannatha told him in a dream to offer his daughter to his prime devotee Sri Jayadeva. Accordingly Padmavati was brought to Sri Jayadeva and was offered him as his bride, the offer for which the saint-poet denied. However, with order of SriPurusottama for himself he accepted her as his life partner. The poet is stated to have composed the famous lyric Gitagovinda in the Purusottam Ksetra. His verses were brilliantly set with rāga and tāla. Sri Jayadeva used to sing the songs and Padmavati danced to the tune in accompaniment of Pakhauj. By the time Sri Jayadeva became prominent member in the *devadāsi* system was already prevalent in the rituals of some important temples as revealed by the inscriptions. The Brahmesvar temple inscription (1035 A.D.) records the engagement of temple damsels by the Somavamsi king to perform music and dance as a part of temple ritual. The stone inscription of Sovamesvara temple (1080 AD.) at Niali on Prachi valley, the Meghesvara temple inscription incised by the brother in-law of Rajaraja during the reign of Anangabhima-III, the Inscription of Madhukesvara temple by Chodagangadeva, record engagement of (*Nartaka deva Ganika*) for music and dance in temple services. The addition of Nata Mandapa the last adjunct to the main temple further testifies that the *devadasi* system was firmly rooted, particularly during the Ganga period in Odisha (1078-1435 AD.).

The imperial Ganga period ushered in a new era of cultural resurgence reflected in the galaxy of temples, in sculptural art and paintings, in literature and religion. In a sense, a stage with all perquisites was ready for the celebrated lyric bard Sri Jayadeva for his performance. The village Kenduivilva was located in the Prataprudrapur Grampanchayat in the district of Khurda previously in Puri district. On this place, the sacred river Prachi was the birth place of Sri Jayadeva. Today it is a part of separate Grampanchayat a named after Sri Jayadeva. The mainspring of Indian religious faiths flourished here in this valley leaving behind their abundant cultural remains in shape of temples, sculptures, monastic complexes, inscriptions and strong literary tradition. Sri

Bhagavan Panda depicted on the significant of Kenduvilva in details. (See introduction to *Gitagovinda - Sarvanga Sundarika* and *Smrtiranjani tika* published by Government of Odisha.) The poet was born and brought up in such a favourable situation and had the unique opportunity to imbibe the quintessence of all religious efflorescence. Many of the religious edifices flourished here under the royal patronage in successive cultural epochs. Some of them are still in working order maintaining the age-old cultural ethos. Thus, the circumstantial evidences, the ecstasy of the religious affluence that developed in Prachi valley, the extensive archaeological remains, the close association of *Gitagovinda* with SriJagannatha worship and the place of Sri Jayadeva in the legends and tradition of Odisha reveal that he was born in the village Kenduvilva.

A host of scholars both of India and abroad taking into consideration of the cultural milieu and natural settings, the landscape and sea-scape have asserted that on Sri Jayadeva was born and brought up in Odisha and composed his famous lyric. The so called controversy regarding the birth place of SriJayadeva has been set to rest by independent research done by two Bengali scholars, Satyakama Sengupta and Ashis Chakravarti. The circumstantial evidences support the date of composition of *Gitagovinda* to be between the 50s and 60s of 12th century. The earliest commentary of SriGitagovinda, *Bhāvabibhavitika* of Udayanacharya [contemporary of the Ganga monarch Raja Rajadeva-II (1170-1190 A.D.), inclusion of a few slokas of *Gitagovinda* in Sridhara Dasa's *Saduktikaranamita* (1205 AD.) and reference to the poet and the poem in *Prthviraj Raso* of Chand Bibi (1192 AD.) substantially go to prove the date of the poet's *Gitagovinda*.

T.E Donaldson holds, "There is no gainsaying that Odisha is the richest repository of the tradition of the *Gitagovinda* in the literary, pictorial and performing arts like odishi and other classical music, painting and sculpture weaving etc.

The immediate popularity of the *Gitagovinda* is evident by its recitation in the temple of SriJagannatha during the reign of Narasimha-II (AD. 1278-1300), approximately one hundred

years after its creation, though it is not until the 16th century with the advent of Sri Chaitanya, that the cult of Radha, or consort service, became widespread throughout.

The pioneering scholars of the state who have immensely contributed to highlight Sri Jayadeva and his lyric far beyond the boundary of Odisha are K. N. Mahapatra, Sri Bhagavan Panda, Sri Nilamani Mishra, Prof Prahlad Pradhan, Sri P.C. Tripathy, Sri Ajita Tripathy, Sri Subhasa Pani, Sri Brundabana Ratha, Sri Promod Mishra, Sri Raghunatha Panda, Prafulla Kumar Mishra so on and so forth.

At present ancient Tirumalla Matha is called Trimali Matha. It is located in the northern corner Sri Jagannatha temple Puri and Tirumala Matha is found near Khurdha. A branch of this Matha is in existence at Kenduli. It has been now renovated and conserved by State Museum along with Nrsirhha temple and Padmavati temple. Laksman Sena, the court Poet of Tirumalla Rai, the king of Vijayanagara has written the tika of Gitagovinda. Under his influence Tirumalla Rai had established the Matha at Puri and Kenduli. The pilgrims of South India were staying in the Trimali Matha of Kenduli and in Puri. There is an old *matha* called Gopala Matha Uttaradhi vaisnava *matha* at Tirumalla of Tirupati. Through this *matha* the pilgrims of south were coming to Puri and Kenduli, the birth place of poet Jayadeva. Krsnaveni, the daughter of Gajapati Prataprudradeva was the second queen of king of Vijayanagar Krsnadeva Rai. With their patronisation the present Tirupati temple was known to have been built. We now see the two statues of queens of Krishna deva raya at the entrance to the temple of Tirupati. It is said that Uttaradi Vaisnava *matha* the Gopala *matha* of Tirumalla has been established by him. Even today the *matha* is managed by Odia Mahanta.

Padmavati.

The two statues of Padmavati of Kenduli are artistically assigned to 6th/7th century AD. They are in fact, Jaina *Sasanadevis*. The original Padmavati temple datable to that period had been discovered in 1964 in utter state of ruins. It was conserved in the year 1971 by State Archaeology

Department. The two-handed Padmavati figures hold a Padma in left hand and a fruit in the right hand. It is surmounted by a seven-hooded snake. She is the consort of 23rd Jaina Tirthankara Parvanātha. In course of time she was worshipped as Hindu deity Mahālaksmi. It is believed that poet Sri Jayadeva was an ardent worshipper of these two deities. Besides, this description of is not only worship of Laksmi, but also reference of Padmavati is the name of his wife. The view of the commentary are quite internity.

२-वाग्देवताचरितचित्रितचित्तसद्वा

पद्मावतीचरणचारणचक्रवर्ती ।

श्रीवासुदेवरतिकेलिकथासमेत

मेतं करोति जयदेवकविः प्रबन्धम् ॥२॥

नारायण दाश - पद्मावती लक्ष्मीः, तस्याश्चरणयोश्चरण-चक्रवर्ती नटश्रेष्ठो वा । “चारणः कथितो भृत्ये नर्त्तके स्तुतिपालके” इति कोषः । “चक्रवर्ती सार्वभौमः नृपोऽन्यो मण्डलेश्वरः ।” इत्यमरः । अत्र वाग्देवतेत्यनेन कवेः पाण्डित्यम् । पद्मावती-चरणचारणेत्यतनेन लक्ष्म्यां भक्त्यातिशयेन कवेः दारिद्र्यापगमः । अवश्यं कविता दारिद्र्योपशमनाय यतनीयं, यतो दरिद्रकवित्वस्य जनाश्रद्धेयत्वात् । यदुक्तं विष्णुपुराणे,

सद्यो वैगुण्यमायान्ति शीलाद्याः सकला गुणाः ।

पराङ्मुखी जगद्धात्री यस्यत्वं विष्णुवल्लभे । इति ॥

पद्मावती पद्मं कमलमस्त्यस्याः उषितश्चेति डीप्, संज्ञायामित्यनुवृत्तौ शरादीनां चेति दीर्घः, अत्र जयदेवकवेः पद्मावती भार्या तदुपादानात् कवेरन्याङ्गनावैमुख्यं श्रृङ्गारित्वं च इत्याह धृतिदासादेः समीक्षिताभिधानम् । अन्यथा अनेकेष्वेव सत्सु प्राधान्यसम्भवात् कवेः पद्मावत्याः उपपत्तिवत्पत्तिः । न च पद्मावतीशब्दस्य लक्ष्मीवाचितायां कवेरन्याङ्गनावैमुख्यं श्रृङ्गारित्वं च प्रतिपादितं न भवति इति वाच्यं स्वयमेवास्यार्थस्य जयति पद्मावतीरमणेत्यनेन पुरस्तात्कविना प्रतिपादितत्वात् । तदेवं मुख्यवृत्त्या पद्मावतीशब्दो लक्ष्मीमाचष्टे, च्छलात्तु कवेः प्रियास्मरणमित्येतत्तद्व्यवस्थितं यथा भारवेः सर्गसमाप्तौ लक्ष्मीशब्दः ।

राणाकुम्भ - अथ कविरात्मनो विशेषणद्वारेण सरस्वतीचरणकिंकरत्वं अनु च प्रबन्धस्य पद्मावतीदेवतासमाराधनफलत्वमाह, वाग्देवतेति । वाग्देवताचरितेन चित्रितं संजातचित्रं चित्तसद्वा यस्य स तथा । सरस्वत्यनुस्मरणपरहृदय इत्यर्थः । अपरं च, लक्ष्मीचरण-

सेवकाग्रणीः। पद्मं करेऽस्ति यस्याः सा पद्मावती लक्ष्मीः। “शरदीनां च” (पा. ६।३।१२०) इति दीर्घः। अथ पद्मावती अष्टाक्षरमत्राधिदैवतं तस्याश्चरणेन परिचर्याविशेषेण चक्रवर्ती। कविराज इत्यर्थः। पद्मावता^३ तस्य कलत्रमेके वदन्ति यत्तत्र विचारचारु।

जगद्धर - कथंभूतो जयदेवकविः वाग्देवताचरितचित्रित- चित्तसद्वा वाग्देवतायाः सरस्वत्याश्चरिते नवरचनानि विशेषेण चित्रितं मण्डितं चित्तसद्वा च भवः मनोग्रहं यस्य सः पुनः कथंभूतः पद्मावत्या^३ लक्ष्म्याश्चरणेन सम्वाहनेन चक्रवर्ति त्वं प्राप्तम् इति। कथंभूतं प्रबन्धं श्रीवासुदेवेति श्रीराधावासुदेवः श्रीकृष्णस्तयोः रतिकेलिकथया सुरतक्रीडा कथनेन समेतं युक्तम्॥२॥

शंकरमिश्र - श्रीः लक्ष्मी राधारूपेणावतीर्णा, वासुदेवः कृष्णस्तयो रतिकेलिकथया सुरत क्रीडावर्णनेन समेतं युक्तम्। ननु वासुदेव केलिवर्णनं बहुषु ग्रन्थेषु वर्तते इति किमनेनेत्यत आह; वाग्देवतेति। वाक्यस्वरूपा या देवता सरस्वती तस्याश्चरितेन प्रसादमाधुर्यादि-गुणसंपन्न-लोकोत्तरकाव्यरचनारूपेण चित्रितं चित्रमालेख्यं तद्युक्तं कृतं चित्तरूपं सद्य गृहं यस्य सः। अत्र सकलजनाह्लादकारित्वेन नानावर्णमयत्वेन वाग्देवताचरितस्य चित्रत्वेन निरूपणम्। चित्तं च विचित्रकवितारूपमहाधननिधानत्वेन कृष्णकेलिवर्णनादिना संसारतापसंतप्तकविजनविश्रामस्थानत्वेन सद्यतया निरूपितम्। अपरमपि गृहं विविधपुत्रिकाभिरालेख्यैर्मण्डितं भवतीति ध्वनिः। तथा च यद्यपि कृष्णकेलिवर्णनमन्यत्रापि ग्रन्थे वर्तते तथापि पूर्वैर्वर्णितमपि लोकोत्तरापूर्वसत्काव्यरचना-निबद्धमतिचमत्कारं भविष्यति। यथा पुरुषैरभिधीयमान एवार्थोऽन्येषां वाङ्मनोवचनभङ्गिमा-रूढोऽन्यमेव क्षेत्रचमत्कारकारि करोतीति नानार्थको मे प्रयास इति भावः।

लक्ष्मीधर - किं च पद्मावती नाम जयदेवस्य निजनायिका। तदुक्तमनेनैव कविना दशमसर्गे, “जयति पद्मावतीरमणजयदेवकवि भारती भणिततमिति गीतमिति।” तस्याश्चरणौ पादौ तयोश्चारणा नृत्यविशेषाः तेषां चक्रं समूहस्तस्य वर्ती प्रवर्तकः। अथवा चारणेषु चक्रवर्ती सार्वभौमः तत्रातिप्रवीण इत्यर्थः। अथवा चारणचक्रमिव चारणचक्रम्।

शुक्लध्वजनृपति - पद्मा लक्ष्मीः, सा विद्यते अस्येति पद्मावान् कृष्णः, तस्य भार्या पद्मावती। पुंयोगादाख्यायामीति। तस्याश्चरणयोः चारणाः सेवकाः, तेषु चक्रवर्ती सेवकश्रेष्ठ इत्यर्थः। एतेन सेवकश्रेष्ठत्वकथनेन लक्ष्म्याः स्वविषयककृपाप्रतिपादनेन नानागुणवत्त्वं सूचितम्। तथा च ‘स श्लाघ्यः स गुणी धन्यः स कुलीनः स बुद्धिमान्।

स शूरः स च विक्रान्तो यस्त्वया देवि वीक्षितः ॥' यद्वा पद्मावती तस्यैव भार्या । तस्याश्चरणे नर्तने चारणचक्रवर्ती नटराज इव । भगवदग्रे निजवधूं नर्तयतीति वार्त्ता । वनमालीभट्ट - पद्मावती नाम स्वस्य प्रमदा, इः कामो वाऽस्याः तस्य वा चरणयोश्चारणे नृत्यनिपुणतारूपे नर्तने चक्रवर्ती नृपराजो नटराजो वा, सदा शृङ्गारित्वात् । एतेन कवेः शृङ्गारित्वं सूचितम् । पद्मानि क्रीडार्थं यत्र सा पद्मावती । अथ वा सौन्दर्यसौभाग्य-द्योतकं सामुद्रिकशास्त्रोक्तं पद्मं वा हस्ते यस्याः सा पद्मावती श्री राधा । तस्याश्चरणयोश्चारणं सेवकतया आत्मनिवेदनम्, तत्र चक्रः सेवकसमूहस्तद्वर्तितुं शीलं यस्य सः । तच्चरणलालनेन चक्रवर्तित्वमात्मनोऽभिमन्यमानः चक्रोऽस्याङ्गस्तत्प्रण (य) वानिति वा ।

नारायाणपण्डित - पद्मावत्याः लक्ष्म्याश्चरणयोश्चारणे संवाहने चक्रवर्ती नृप इव । लक्ष्मीसेवया हि चक्रवर्तित्वप्राप्तिरिति ।

कृष्णपण्डित - पद्मावती नाम जयदेवोपास्यदेवता, तस्याश्चरणयोः चारणः परिचारकाः, तेषां चक्रवर्ती श्रेष्ठः, भगवत्याराधक इत्यर्थः । विशेषणद्वयेन स्वस्य कविताकरणसामर्थ्यं भगवद्भक्तिमत्त्वैश्वर्यं च सूचितम् ।

धनञ्जय-धरणीदेव - पद्मावतीति । पद्मामस्या अस्तीति “उगितश्च” इति डीपि संज्ञायामित्यनुवृत्तौ “शरादीनाञ्च” इति दीर्घः । छलात् पद्मावतीशब्देन स्वप्रियानामोपादानं कवेः शृङ्गारित्वसूचनेन काव्येऽपि शृङ्गारोत्कर्षः आक्षिप्तः ।

पूजारीगोस्वामी - एवं वाचां मनसश्च माधवपरतोक्ता । एतावतापि कथं तच्छक्तिरतः कायिकवृत्तेः श्रीराधायाः परत्वमाह, पद्मं करे विद्यते यस्याः सा पद्मावती श्रीराधा ‘शरवत्यादीनामित्यादिग्रहणादीर्घः’, तस्याश्चरणयोर्निमित्तभूतयोरेव चारणचक्रवर्ती नर्तकश्रेष्ठः नृत्यादिना सदा तदारधनतप्तर इत्यर्थः । अनेन तत्प्रधानोपासनात्मनो दर्शिता ।

लक्ष्मण - अत आह पद्मेति । पद्मं लीला कमलं सौभाग्यद्योतकरेखारूपं वा विद्यते करे यस्याः सा पद्मावती, श्रीराधा “शरावत्यादीनां” इत्यादिग्रहणाद् दीर्घः । तथा च ब्रह्माण्डपुराणे- “राधा पद्मावती पद्मा पद्महस्ता च विस्तृता” इति ।

६-पद्मापयोधरतटीपरिरम्भलग्न-

काश्मीरमुद्रितमुरो मधुसूदनस्य ।

व्यक्तानुरागमिव खेलदनङ्गखेद-

स्वेदाम्बुपूरमनुपूरयतु प्रियं वः ॥६॥

८-विहितपद्मावतीसुखसमाजे ।

कुरु मुरारे मङ्गलशतानि

भणति जयदेवकविराजे ।। प्रविंश ।। ८ ।।

राणाकुम्भ- विहितं कृतं पद्मावत्या लक्ष्म्याः सुखं सुखरूपं समाजं स्थानं प्रासादो येन । किन्दुबिल्वे जयदेवकारितो महालक्ष्म्याः प्रासादोऽस्तीति प्रसिद्धिः । लक्ष्मीभक्त्या हरिस्तुप्यतीति ।

लक्ष्मीधर - पद्मावत्याः निजदयितायाः सुखसमाजः नानाविधसुखसन्दोहो येन जयदेवकविराजे जयदेवाख्ये कविश्रेष्ठे ।

शुक्लध्वजनृपति - विहितः कृतः पद्मावती तत्कान्ता तस्याः सुखस्य समाजः सान्निध्यं येन तादृशे ।

वनमालीभट्ट - विहितः कृतः पद्मावत्याः सुखस्य समाजः समूहो यत्र तादृशे । अनेन स्वनायिकायां प्रेमातिशयः न त्वन्यस्यामिति भावः ।

नारायण पण्डित - विहितः कृतः पद्मावत्याः स्वस्त्रियः सुखस्य समाजः समूहो येन । सुखसमाज इति पाठे सुखस्य समाजः सान्निध्यं येन तस्मिन् । एतेन स्वनायिकायामेव प्रेमातिशयो दर्शितः । न त्वन्यस्याम् ।

धनञ्जय-धरणीदेव - विहितः कृतः पद्मावत्याः निज प्रेयस्याः सुखसमाजः सुखचयो येनेति विग्रह । एतेन शृङ्गारित्वमात्मनः कविना प्रतिपादितम् ।

पूजारी गोस्वामी - कथं विहितः पद्मावत्याः श्रीराधायाः सुखसमूहो येन तस्मिन् । निजेष्टदेवोपासनायामित्यर्थः ।

लक्ष्मण - पद्मावत्या निजोपास्यमूत श्रीराधाविरहश्रवणविषण्णाननाया निजजायायाः सुखसमाजः सन्तोषसन्ततिर्येन तस्मिन् ।

SriRadha and SriMadhava

SriRadha and SriMadhava are depicted in the Gitagovinda as the deities of love, admiration and adoration. The poet is completely devoted to SriRadha and SriMadhava that he aptly chants the God and the Goddess in combined form in the pleasure garden on the bank of the river Yamuna. The tradition of Madhava worship in Orissa is archaeologically traced from the 7th century A.D. Madhava is a form of twenty four avatāras of Visnu with the āyudhas of chakra, sankha,

padma and gadā in cyclic order (according to the *Padmapurana* and *Rupamandana*). The copper plate grant of Madhavaraja of the ailodbhava dynasty records the name of Cakrayudha Madhava. The image of Nilamadhava is worshipped in the temples of Gandharadi in Boudh district flanked by the symbolic images of Matsya, Kachhapa and Varha in the same pedestal. A rekha temple of Ganesvarpur, about 11 kms to the south of Chhatia and in the temple of the same name at Kantilo on Mahanadi enshrine each finely carved image of four-armed Madhava. In 810 A.D. the image of Santosi Madhava was installed at Daspalla, the eastern Ganga ruler Indra varman Deva enshrined Sriloka Madhava at Sanakhemundi in Ganjam District. Chodaganga Deva (1078- 1147 AD) established in his name Chodaganga Madhava at Srikakulam. The images of Viru, particularly in the Prachi valley and in the coastal belt of Orissa are popularly called as Madhava. The number of such madhavas in the Prachi valley, at the famous Saktiksetra of Viraja and in different other places are so numerous. This much can be eluded here that the propitiation of Madhava in this region was deeply imprinted and deeply rooted in the religious life of the people. In the 12th century A.D. the Madhava worship in the coastal region of Orissa in general and Prachi valley came under the spell of all pervasive cult of Jagannatha, after the deities were reinstalled in Puri temple by Chodaganga Dev.

Sri Jayadeva being a devout Vaisnava might have attuned to the prevailing religious situation. The excellent image of Madhava discovered from the precinct of Padmavata temple of at Kenduli could be the deity of the poet's imagination beaming forth the celestial smile and elegance and artistically showing the needle work finish. The big bratas in village with the religious efflorescence, charming natural beauty of the Prachi River valley mingled with the fervour of love and devotion infused in the poet, facilitates him to compose on the love play of SriRadha and SriKrishna.

The attention of the scholars and readers is drawn to the beautifully illustrated *rasamandala* in a chlorite stone along with a host of SriKrishna themes and in the best state of preservation

in the Somesvara temple. This can be seen in the broken temple of Somesvar at Visnupur near Nimapadä. The temple here is Saivite in faith but Vaisnavite in character erected in the hey-day of Ganga period.

On the doubt of SriKrishna with SriMadhava is a quite interesting. Sri Jayadeva invokes adult Krisna as already indicated Madhava who is one of the twenty four *avatāras* of Visnu but Krsna-Gopinatha has not been accepted as one of the ten avatars of the supreme god (Visnu). The description of Gitagovinda prompts the scholars to conclude that SriMadhava and SriKrsna are the same devotionally but not in icon. From the point of age Krsna-Vasudeva tradition seems to be little earlier than Madhava worship. The miraculous feats of Krisna as described in the *Srimadbhāgavata* connected all through his life history such as fighting and subjugating the demons and the Nagas, Indra, the king of gods, lifting up the mountain Govardhana on tip of his finger, his domination over the animal and vegetable worlds, his alliance with sixteen thousand gopis, fancifully multiplying himself into similar number, his role as a statesman, a warrior and a politician in the battle of Kuruksetra, a prophet and the builder of a united Bharata Varsa indicate his superiority over the then existing religious faith and popularity in the general mass. The Bhakti movement was centering round Krsna Vasudeva. Visnu-Narayana inculcated essentially the monotheistic view which is clearly marked in the Mahabharata and in the Puranas. The sculptural representation of the epoch-making events of Krsna's life are depicted in the temples revealing the popularity of Krsna in the religious life of India. From the time of Sri Jayadeva, when Vaisnavism spreads in full bloom superimposing the other religious faiths and the cult-heroes, he became a great exponent of flowering the faith in a way by which the prevailing tradition refluxed in multifarious ways. In sculptural art and painting the amalgamation of Visnu and Krsna together further highlighted the cause of the faith. Sri Jayadeva's literary diction was greatly reflected in the sculptures of Gopinatha and Krsna-Visnu. The cult of adult Krsna (Gopinatha) became more popular from the time of Sri Jayadeva and as such, we find

numerous enshrined images of Gopinatha throughout Odisha. The inseparable entity of SriRadha and SriKrsna was further immortalized by Sri Chaitanya during 16th century AD.

Dasavatara

The formulation of Dasavatara of Visnu is a significant contribution of Sri Jayadeva. Krsna as an avatara is not included in the Dasavatara hymns. The enumerated list of avataras varies from ten, twenty-four and thirty-three. The poet narrates only ten avataras which is universally accepted. Considering the importance of Buddha in the socio-cultural matrix of Odisha Sri Jayadeva very wisely and appropriately incorporated Buddha in the pantheon.

The concept of Visnu's avataras dates back to the Mahabharata age spreads sporadically either, in individual form or in group (the number of avataras varying from period to period and from author to author). Historically, archaeologically and literally the *avatāravāda* of Visnu became an integral part of *Vaisnava* faith from the early centuries of Christian era. Following the earlier Dasavatara tradition Sri Jayadeva made the worship more popular in the society in his lucid description. People irrespective castes, sects and creed continuously chant the *Dasāvataras* devotionally in the temples, shrines and even in their own houses, very often. By the time Sri Jayadeva appeared in the socio-religious Odisha, the idiom of *Dasāvātara* had already flourished in Odisha. The ending version of each *avatāra jai jagadīasa hare* was invoked to Sri Jagannatha. The inscription of *avatāras* ranging from 7th century A D. onwards, the profuse sculptural depiction of the *avatāras* in the Vaisnava temples with high concentration in Prachi valley, in the *Jagannatha kshetra* delineate deeply rooted tradition in the sacred soil of Odisha. The images of avataras so far come to light in Odisha are too numerous to allude here. Undoubtedly the worship had a great influence on the mind's eye of the saint poet and devotee Sri Jayadeva, who made it more popular and more acceptable in his lucid and lyrical description.

Musical notes and Lyrical modes:

The caption of Gitagovinda seems to be self-explanatory and different from established categories of *kāvya*s. Different

scholars identify this *gītikāvya* in their own ways. Some scholars differently identify the *kāvya* as pastoral drama, lyric drama, opera, melodrama, folk drama or *yātra*. The treatises treated this as a *mahākāvya* or *laghukāvya* in fact, the work does not conform to any existing model in the whole range of classical literature. It is a model by itself and an epoch-making innovation. Sri Jayadeva depicts this creation as a *prabandha* composed in stanzas having two component parts *udgrāha* and *dhruva*. Trend setters are difficult to be classified into existing forms and formats.

Structurally as a dance drama, in characterization the work depicts Krsna, Radha and a sakhi. Its regard, the characters and their action in the whole theme Prof. Trilochan Mishra writes. ... to carry forward the movement of action at the physical level by way of strengthening the lover's desire. Thus, the genre of the poem is lyrico' dramatic, but neither epical nor narrative. It is rather in the form of a subtle knot, a converging point of the classical forms of lyric, epic and drama which is simultaneously a diverging point leading narrative poetry, drama and novel in modern India vernacular literatures. It is a break away from the classical convention to the modern and paves the way for character based realistic plays and novels of the future simultaneously, as a product of the Odia culture, it is the source model for Odissi dance and Odissi music".

The sensuous lyricism is expressed through spiritual eroticism. The amorous concept was prevalent in Odisha long ago. Sri Jayadeva presented Madhava as a lover, a handsome seductive and youthful aspect of Krsna. The theme of the Gitagovinda enacts spiritual theme of the individual soul as pursuit of love. Philosophically speaking, it is an interplay between *jivātma* and *paramātmā*. The poet follows the literary presentation of the theme with the erotics. The poet aesthetically deals with *srngāra*. Madhava is a *nāyaka* (hero) portrayed as *sāmoda* (joyful), *mugdha* (bewitched), *aklesa* (careless), *snigdha* (tender) etc symbolizing different rasas. On the other hand, Radha is an *vāsakasajja* (expectant), *vipralabdha* (decided), *krodhitā* (enraged), *kalahāntarītā*

(remorseful), *mānini* (sensitive) and *svādhinabhartrka* (self confident) heroine.

For Sri Jayadeva, love is portrayed in bodily love, though the implication is metaphysical. The details of bodily descriptions, gestures and actions of the lovers and even the amorous play are portrayed as prescribed in erotics. The practice had continued to be an accepted convention in oriental poetry, but described with propriety in *Kumārasambhava* and *Meghadūta* of Kalidas. But Sri Jayadeva's contemporary Govardhanāchārya followed the practice in *Aryāsaptasati* is the way of Sri Jayadeva, which raises the question of propriety.

The unique musical aspect attuned to the verses seems to be highly enchanting and amazing. Whether the poet first conceived ragas and the (talas beats talas) before composing the verses or vice-versa is difficult to comprehend now. However, he composed thirty-seven verses in *Sardulavikridita*, eight in *Vasantatilakā*, *Sikharini*, *Harini*, *Mālini*, *Vamsastha*, *Anustubh*. *Puspitāgrā*, *Upendravajra*, *Dritabilambita*, *Sragdhara*, *Arya metre*, *Pathyā* and *Pathya vaktra*. The poet was well conversant with the composition of metrical verses with the pause of music and prosody. Sri Jayadeva had innovated the musical metres following the *Nātya Sāstra* (NS) of Bharata. The distinction of *Visama*, *Sama*, *layas-vilambita* and *drita* are well marked in the musical composition of the *Gitagovinda*.

The age old tradition of painting Odisha, the ancient Utkala or Kalinga is well known from the earliest paintings on the rock shelters and caves. These form of ancient art are marked from the time of pre-historic of culture, Odisha. The Cave art of Sitabinji of Kendujhara district as *Ravanachhaya* and *Gudahandi* in the cave of Kalahandi, these culture Ashokan elephant in *Dhauri* and *Jaugarh* inscription of separate rock edicts and the *Hathigumpha* inscription and *Ranigumpha* culture of *Kharavela* are before pre-Christian era. Sculptural art and paintings are found continuing from the earliest times till the present days. The paintings, engravings are indigenous colours that depicts the natural scenes including human figures, animals and scenes of socio-cultural themes.

Painting tradition with its origin in such a remote past must have continued all through the ages but the remains are rare mainly due to fragile and defaceable pigments used on the rough surface and ravages of nature. Time is the greatest killer of the culture. Thus, paintings, being on the surface of stone and other materials must have been damaged by the vagaries of nature and by the human vandalism through the vicissitude of time. To our good fortune the rock shelter painting of Sitabinji in Keonjhar district is a lone surviving specimen of the Gupta period. This gives an idea about how rich the painting tradition in Odisha. The paintings in the sanctum of some temples of South India relate that some important temples of Odisha must have depicted the paintings. The painting tradition in the early and late medieval period continued in the same plane in the inner surface, being repainted in several cases obliterating the originality. The wall paintings of temples monestaries and convents are innumerable. But the new structure bring decline the ancient architecture .

Scribing on palm leaves is as old as the literary tradition. The engraved palm leaves on account of their fragility, tropical climatic condition and high humidity cannot survive long and lack of scientific preservation fall prey to termites and insects. Hence, the method of copying them from time to time has been continuing. It is really difficult to say whether Illustrations of palm leaves developed with the regional literature, But the availability of some jam texts of 9th/10th century AD. (preserved in Lucknow Museum) reveals with a greater degree of exactitude the continuity of palm leaf illustration. These seem to be earlier than the development of the regional languages. However in Odisha the earliest illustrations on palm leaves from the 15th century A.D. onwards (Suryavamsi Gajapati period) when Odiya language along-with scripts of its own came to lime light The earliest and the monumental works of the Gajapati period are Ramayana, Mahabharata etc. in Odiya language as well as in Odia.

A new phase of development occurred in culture with the occupation of the state by the fanatic Muslims. They caused

irreparable damages to our sculptural and architectural treasures, but on the other hand, did not damage our regional language, rather enriched it with a lot of Persian and Arabic words which still remain a part of our language as well as in the administrative structures. The landlords and feudal chieftains ruling under Afghans and the Mughal rulers were presenting jewels, money along-with highly embellished and calligraphically written manuscripts or painted manuscripts of the court poets scholars to their overlords for appreciation and recognition. Examples in this regard are many during the Bhoi dynasty of Khurda. One issue in this connection may be made clear here that pata painting tradition is more sporadic in its distribution in Odisha. It is completely different from the palm leaf miniature paintings which appear to be more indigenous, more minute, more attractive and heart-throbbing done by means of stylus using the vegetable colours though styles of both the Schools in articulation are different. From about 17th century onwards palm leaf paintings seem to have been influenced by the patta tradition. Whatever might be the fact there was interchange of ideas between the artists of two schools. Both developed their unique styles over the ages.

Pata and palm leaf artists are same. In Puri and nearest artist village they are even today engaged in both the paintings. In fact, a manuscript of Gitagovinda dated to 1688 AD., maintaining perfectly indigenous colour combination, perfect proportion and symmetry of the figures flowing literary diction instantly attract the attention of scholars. These illustrations prompt some scholar to think positive of Odisha Patta and Palm leaf painting of Gitagovinda.

The Orissa State Museum at Bhubaneswar is the biggest repository of palm leaf manuscript of the state. More than four hundred illustrated manuscripts of different sizes are spreading over a period of five centuries.

श्रीजयदेव चरितामृतम्

प्रथमसर्गः

श्रीजयदेव चरितामृतम्

(बाल्यकालस्तथायौवनारम्भः)

मङ्गलाचारः

जयतु जयतुधीरः वीरगोपालकृष्णः ।

व्रजयुवजनमुग्धः दृष्टिभूतस्सतृष्णः ॥१॥

गहनविपिनमार्गे वेणुनादेनहर्षः

पुरयतु सकलाशां गोपगोपालवेशः ॥२॥

लीलाक्षेत्रे वनजवपुषं कोऽनुज्ञातुं समर्थः

सोऽयं रामं कमठनृहरिः मीनतालीनरूपः ॥३॥

रामः रामः परमलधुतावामनः शूकरोऽपि

कल्कीरूपे बुधमयतनु दारुरुपं स्मराम् ॥४॥

जय जय जयदेवः काव्यकारोपकारः

करणमतनकालः दैव पूजां विद्यते ॥५॥

अमलकमलशोभी देवता रूपरम्यः

वरयतिवररूपे सेयमालापहंसः ॥६॥

तदनुकथनलीलां काव्यतेकाव्यहेतुः

सहृदयहृदफुल्ले शोभतादाराशंकः ॥७॥

अतलजलधिकूले पुन्यनीलाचलेस्मिन्

लिखति चरितकाव्यं श्रोत्रपेयं नराणाम् ॥८॥

अस्त्युत्कले तटे पूर्वे पुतप्राची सरस्वती

तत्रास्ति केन्दुविल्वाख्यः ग्रामः ब्राह्मणसंकुलः ॥९॥

पुण्यश्लोकः द्विजश्रेष्ठः भोजदेवः सुनीतिमान्
 तस्य भार्य्या रमादेवी भामादेवीति कथ्यते ॥१०॥
 तुलसीदलपूतेव सरलः दिव्यबालकः
 तस्य मित्रमभूदेकः पराशर सुनामकः ॥११॥
 आरात् ग्रामं नदीतीर वनभूमिः शुशोभिता
 दृष्ट्वा बालः तरुणाञ्च श्यामलं कृष्ण रूपकम् ॥१२॥
 सर्वं कृष्णमयं मत्त्वा बाल्यात् बालः जयात्मकः
 वासुदेवमयं जगत् मत्त्वा प्रेम्णाप्रमोदितः ॥१३॥
 शुभे सत्ययुगारम्भे तृतीयायां सिते पक्षे
 अजनि तनयस्तस्मानन्नाम्नाऽसौ जयदेवकः ॥१४॥
 बाल्यकालान्नुसिंहस्य उपासनापरम्पराम्
 ज्ञात्वा स सेवते विष्णुं नैरन्तर्येण साधकः ॥१५॥
 पारे प्राचीनदीतीरे नेयालीपुष्पसोभिते
 नेयालिग्राममन्दिरं माधवाय विनिर्मितम् ॥१६॥
 घण्टघण्टाध्वनिं श्रुत्वा प्राचीनदीजले जयः
 अष्टसत्त्वविकारेण नवधाभक्तिः वर्द्धते ॥१७॥
 शून्ये वाह्यानुभूत्या च माधवमयज्ञिवनम्
 राधामाधवलीला या सूक्ष्मदृष्ट्यावलोक्यते ॥१८॥
 स्वस्य भक्तिप्रभावेण तस्य कृपालवं विन्देत्
 विद्यावारिधिलाभेन कवित्ववीजसम्भवः ॥१९॥
 नृत्यगीतादिवाद्यं हि नानाशास्त्रानुमोदितम्
 प्रकृत्यतेऽत्र लीलायां राधामाधवचिन्तनात् ॥२०॥
 प्राचीसरस्वतीं दृष्ट्वा स्मरति यमुनातटम्
 बालकृष्णस्य लीलाञ्च दृष्ट्वा मोमुद्यते जयः ॥२१॥
 तस्यासीत् मित्रबाहुल्यम् पराशरो हि मुख्यतः
 सर्वे तमभिजानन्ति बाल्यात् साधुसमानकम् ॥२२॥
 कौतुके बाल्यलीलायां राधामाधवसंगतम्
 जल्पति भक्तिभावेन ह्यन्यः किं वा वदेत् कथाम् ? ॥२३॥

तेषां भक्तिरसध्याने पिता लक्ष्म्याः सुसेवकः
 परम्परानुरोधेन जयः लक्ष्म्याः प्रचारकः ॥२४॥
 स्वप्ने श्रीमाधवं दृष्ट्वा कलौ लीलाकलेवरम्
 लीलाक्षेत्रं पुरीगतः विह्वलचेतसा ॥२५॥
 नानाभावेन भक्तःस
 स्तुत्या कीर्त्याः प्रपञ्चने ।
 गायं गायं पुरीक्षेत्र
 मवापभक्ति भावने ॥२६॥
 तत्र श्रीनरसिंहस्य दर्शनं सिद्धिदायकं
 गुण्डिचामन्दिरं दृष्ट्वा
 दृष्ट्वा श्रीमन्दिरं तथा ॥२७॥
 अष्टसत्त्वविकारेण
 विलुप्ता तस्यचेतना ।
 केवलं माधवं स्मृत्वा
 कलौ लीला कलेवरम् ॥२८॥
 मालिनी जलपुतेन
 स्नात्वाकृत्वाय तर्पणम् ।
 समीपस्ये नदीतीरे
 कुटीं निर्माय राजते ॥२९॥
 भजते जगतः नाथं
 दर्शनं तत्र लभ्यते ॥ ३० ॥
 भजनं कीर्तनं गानं
 काव्यविरचनादिकम् ।
 प्रारब्धं प्रभुराज्ञया
 गीतगोविन्द नामकम् ॥ ३१ ॥
 गायति तालवाधेन लयग्रामादि शोभितम् ।
 गन्धर्वकिन्नरादिनां भवत्यानन्द वर्द्धकम् ॥ ३२ ॥

प्रथमसर्गः

श्रीजयदेव चरितामृतम्

(बाल्यकालस्तथायौवनारम्भः)

अस्त्युत्कले तटे पूर्वे पूतप्राची सरस्वती ।
 तत्रास्ति केन्दुविल्वाख्यः ग्रामः ब्राह्मणसंकुलः ॥ १ ॥
 पुण्यश्लोकः द्विजश्रेष्ठः भोजदेवः सुनीतिमान् ।
 तस्य भार्या रमादेवी^१ भामादेवीति कथ्यते ॥ २ ॥
 शुभे सत्ययुगारम्भे तृतीयायां सिते पक्षे ।
 अजनि तनयस्तस्मान्नाम्नाऽसौ जयदेवकः ॥ ३ ॥
 बाल्यकालान्नुसिंहस्य उपासनापरम्पराम् ।
 ज्ञात्वा स सेवते विष्णुं नैरन्तर्येण साधकः ॥ ४ ॥
 पारे प्राचीनदीतीरे नेयालीपुष्पशोभिते ।
 नेयालीग्राममन्दिरं माधवाय विनिर्मितम् ॥ ५ ॥
 घण्टघण्टाध्वनिं श्रुत्वा प्राचीनदीजले जयः ।
 अष्टसत्त्वविकारेण नवधाभक्तिः वर्द्धते ॥ ६ ॥
 शून्ये वाह्यानुभूत्या च माधवमयजीवनम् ।
 राधामाधवलीला या सूक्ष्मदृष्ट्यावलोक्यते ॥ ७ ॥
 स्वस्य भक्तिप्रभावेण तस्य कृपालवं विन्देत् ।
 विद्यावारिधिलाभेन कवित्ववीजसम्भवः ॥ ८ ॥
 नृत्यगीतादिवाद्यं हि नानाशास्त्रानुमोदितम् ।
 प्रकट्यतेऽत्र लीलायां राधामाधवचिन्तनात् ॥ ९ ॥
 प्राचीसरस्वतीं दृष्ट्वा स्मरति यमुनातटम् ।
 बालकृष्णस्य लीलाञ्च दृष्ट्वा मोमुद्यते जयः ॥ १० ॥
 तस्यासीत् मित्रबाहुल्यम् पराशरो हि मुख्यतः ।
 सर्वे तमभिजानन्ति बाल्यात् साधुसमानकम् ॥ २२ ॥

कौतुके बाल्यलीलायां राधामाधवसंगतम् ।
 जल्पति भक्तिभावेन ह्यन्यः किं वा वदेत् कथाम् ? ॥ २३ ॥
 तेषां भक्तिरसध्याने पिता लक्ष्म्याः सुसेवकः ।
 परम्परानुरोधेन जयः लक्ष्म्याः प्रचारकः ॥ २४ ॥
 स्वप्ने स्वमाधवं दृष्ट्वा लीलाक्षेत्रस्य चिन्तनम् ।
 श्रीक्षेत्रं गतवानासीत् भावविह्वलचेतसा ॥ २५ ॥

इति श्रीप्रफुल्लमिश्रविरचिते जयदेवस्य चरितवर्णनं नाम सप्तम सर्गः ॥



द्वितीयसर्गः

॥ जयदेवचरितवर्णने श्रीक्षेत्रगमनम् ॥

दोलवेदी पुरीधाम्नः रमणीया सुसज्जिता ।
मदनमोहनौ यत्र आन्दोलनेन खेलतः ॥ १ ॥
मनःप्राणशरीरेषु रङ्गेणाङ्गं सुशोभते ।
जलस्य स्थूलरङ्गेण रज्जिता हृदि फुल्लिताः ॥ २ ॥
लीला स्थाने तु पुय्यां यो धर्मकर्मनियन्त्रकः ।
क्षेत्रीक्षेत्रञ्चलोकानां सर्वेषामेकरूपता ॥ ३ ॥
समकालं समायान्ति गीतवाद्यादिसाधकाः ।
सङ्गमः दोलमण्डपे गौरवाय प्रतीयते ॥ ४ ॥
जानन्ति ते हरिप्रेम पुरीक्षेत्रे प्रवाहितम्
अतः सर्वे समागताः पुरुषोत्तमसाधकाः ॥ ५ ॥
स्वस्य गौरवगानञ्च प्रदर्शनाय चिन्त्यते ।
गाने नृत्ये च ताले च स्वदेशकौशलं भवेत् ॥ ६ ॥
देशगुरुमतानां यत् स्वकौशलप्रदर्शने ।
गुरुगौरववृद्ध्यर्थं साधितं स्वस्य रज्जनम् ॥ ७ ॥
यत् श्रीक्षेत्रस्य माहात्म्यं भणितुं कस्य शक्यता ।
यत्र स्वयं जगन्नाथः दारुव्याजशरीर्यभूत् ॥ ८ ॥
दोलाकेलिं समाहर्तुं दोलवेदीं सुविस्तराम् ।
गानतानौ तथा नृत्यं नैवेद्यार्थं समागताः ॥ ९ ॥
पूर्वसमुद्रकल्लोले नीलवीचिसुशोभिते ।
नीलपर्वतचूडायां मन्दिरमतिशोभितम् ॥ १० ॥
श्वेतरक्तपताकायाः फरफरायते सदा ।
दूरात् हस्तौ प्रसार्येते पापतापहराय सा ॥ ११ ॥
महानीलमणिस्तत्र कलौ दारुमये तनौ ।
खगोलनयने व्याप्य रङ्गाधरे हसत्यसौ ॥ १२ ॥
तापत्रयं हि सर्वेषां हासेऽपि प्रपलायते ।
किं कुरुतः पदहस्तौ तस्मात् तेभ्यो विवर्जितौ ॥ १३ ॥

आश्वासयति यल्लोकान् रत्नसिंहासने स्थिते ।
 क्वः जपः क्वः तपः योगी कर्मकाण्डस्य का कथा ॥ १४ ॥
 ज्ञानकर्मादियोगानां कथं तत्र प्रयोजनम् ? ।
 यत्र सन्निहितो देवः स योगः स तपःसदा ॥ १५ ॥
 उदासीनो जटी मुण्डी शिखिप्रभृतयश्च ये ।
 सर्वे सम्मिलिताः क्षेत्रे श्रीजगन्नाथसन्निधौ ॥ १६ ॥
 अक्षयाख्यतृतीयायां रथस्य निर्माणं भवेत् ।
 चन्दनचापयात्रा हि एकविंशदिनात्मिका ॥ १७ ॥
 ज्येष्ठपौर्णः ततः स्नानं ज्वराक्रान्तःभवेत् प्रभुः ।
 नूतनं यौवनं प्राप्य गुण्डिचामण्डपं चलेत् ॥ १८ ॥
 यात्रा तदा समारब्धा रथारूढेन लीलया ।
 नवदिनात्मके तस्मिन्नाङ्गमण्डपे वसेत् ॥ १९ ॥
 इन्द्रद्युम्नजले स्नात्वा नत्वा तन्मण्डपे प्रभुम् ।
 हविष्यान्नस्य सेवायां विष्णुलोके महीयते ॥ २० ॥
 ततः मन्दिरमासाद्य स्वपिति जगतः प्रभुः ।
 पार्श्वीवृत्तिः द्विमासाभ्यां ततः जागर्ति कार्तिके ॥ २१ ॥
 उत्तरायणसंक्रान्तेः परिपालनमिष्यते ।
 पौर्णमास्यां पुनः पौषे राजाभिषेचनं भवेत् ॥ २२ ॥
 रुचिरे फाल्गुने मासि दोलाकेलिसभाजिते ।
 मधौ दमनके लीला चावर्षं यद्विधीयते ॥ २३ ॥
 गीतवाद्यस्य तालेन कम्पते मेदिनी तदा
 यत्रगत्वा जयासीञ्च कृतकृत्यः स्मयस्तदा ॥ २४ ॥
 तत्राऽसित् दोल यत्रायां वसन्तोत्सव सम्भूतः
 वेद्यां दोले विराजन्ते चतुर्द्धामूर्ति रम्यकः ॥ २५ ॥
 श्रीक्षेत्रं प्रति गच्छता जयदेवः महामतिः
 गुण्डिचागृह सं रोधे पर्णशालां वानिर्मितः ॥ २६ ॥
 नृत्यं करोति कल्याणी गानगन्धर्वबन्धनैः ।
 गीतैः वाद्यैः तथा तालैः नृत्ये सकलसाधने ॥ २७ ॥

श्री प्रफुल्लमिश्रविरचिते श्रीजयदेव चरितामृते इति श्री द्वितीयसर्गः ॥

तृतीयसर्गः

पद्मावत्याः ललितलवली पाण्डुतामाननेश्रीः
 स्वस्या नृत्यं स्खलितचरणात् मोहमुग्धः कवीन्द्रः
 तस्मात् वामा - पदलघुतया सर्वं मोहन मुग्धाः
 हा दुर्दैव ! प्रलपतिजयः क्वस्य तालाभिघाते ॥१॥
 प्रसरति पदपातः वामकामेविकारः
 सुरसर रसबन्धे छन्दगीतताले
 मलयसमसुवाते मालवस्यास्मि रागे
 मनसि सरसितायां गीतगोविन्दगाने ॥२॥
 वहतिमलयमन्दं युवतीनार्यवोधम्
 गदति ललितवाक्यं यतिमतिरति वोधम्
 श्वशतिमलयचूर्णं रासहासे मुदारः
 अहहचरमवार्णी नैव नूतनं किमस्ति ॥३॥
 मुद्राबन्धादयो लीना गान-गन्धर्व-कौशले ।
 तालं छन्दायितं नृत्यं गीतं लयसमन्वितम् ॥४॥
 अग्रे सरति सादृश्ये द्वन्द्वगीतस्य कौशले ।
 गानलयस्य साध्येन नृत्यं तालादिवर्द्धने ॥५॥
 आनन्दं वर्द्धते भूयो अन्योन्यस्पर्द्धया द्वयोः ।
 कला-कुतूहले लीनौ कलाकारौ सुदुस्तरौ ॥६॥
 गन्धर्वलोकतः किं वा कुशीलवाः समागताः ।
 तस्य लोकस्य सौलभ्यं दर्शितं नृत्यगौरवम् ॥७॥
 नृत्यगाननैपुण्येन दर्शने चकिताननाः ।
 सहृदयाः प्रशंसन्ति त्वहो भाग्यं वदन्ति ते ॥८॥
 तासु नृत्याङ्गनास्वेका पद्मावती समागता ।
 यस्याः चरणचालनं जयदेवेन संगतम् ॥९॥

गीतं वाद्यं तथा तालं करतालसमन्वितम् ।
 परिपूरकनिर्मातुं नृत्यं गीतं समाहितम् । १० ॥
 अष्टसत्त्वविकारस्य परिप्रकटने मुदा ।
 नृत्यरङ्गाङ्गनायाः यत्सात्त्विकं महिमान्वितम् ॥ ११ ॥
 वाद्यं तदनु तालञ्च वादयित्वा स वायकः ।
 श्रुत्वा नूपुरशिञ्जनं दृष्ट्वा च पदमञ्जरीम् ॥ १२ ॥
 नृत्यतालमयीं मन्ये साक्षात् त्रिपुरसुन्दरीम् ।
 एषा नृत्याङ्गना पद्मा त्वभ्यासबहुलालया ॥ १३ ॥
 कौशलं नृत्यलावण्ये दर्शयित्वा हि मन्यते ।
 मत्समः कोऽपि तालज्ञः क्वचिन्नर्तयितुं क्षमः ॥ १४ ॥
 वादयित्वा मृदङ्गादीन् तालमयं ममान्तिके ।
 कृत्वा हस्तस्य लाघवं नृत्यतालं वदेत् क्व नु ? ॥ १५ ॥
 जगन्नाथस्य या लीला को नाम पण्डितो जनः ।
 ज्ञातुं वाचयितुं चापि क्षमः क्षुद्रेण चेतसा ॥ १६ ॥
 बुद्धिः बलवती तस्याः शिक्षाभ्यासमयी तनुः ।
 बाल्यात् प्रभृति या चेष्टा लीलायिता शरीरे सा ॥ १७ ॥
 ताल-नृत्य – लय -प्राण-छन्दोविच्छित्तिवर्णना ।
 अङ्गसौष्टवसम्पत्तौ स्वतः सुष्ठु प्रकाशिता ॥ १८ ॥
 जयदेवस्यसंगीतं नृत्यं पदमावतेस्तथा
 कर्णाकर्णितयाभूत् च प्रसिद्धिं पुरुषोत्तमे ॥ १९ ॥

इति श्रीप्रफुल्लमिश्रविरचिते जयदेवचरितवर्णने श्रीक्षेत्रगमनं नाम
 तृतीयसर्गः ।



चतुर्थसर्गः

(पद्मावतीजयदेवयोर्मिलनम् तथा श्रीमन्दिरे श्रीजगन्नाथस्यप्रीत्यर्थं

श्रीगीतगोविन्दसेवा)

तथा नृत्यस्य लालित्यं विश्वविदितगौरवम् ।
 तस्याः पितुः विचारेण देवनैवेद्यकल्पिता ॥ १ ॥
 देवस्य दोलनं यद्वा क्रीडालोलं भविष्यति ।
 सन्निधौ तस्य देवस्य संकल्पं पालयिष्यति ॥ २ ॥
 कदा कालस्य कल्पान्ते मतिर्भगवतस्तदा ।
 मनसः क्षुद्रवृत्त्या च को नाम गणयिष्यति ॥ ३ ॥
 पद्मावती न जानाति नृत्य- नट- परायणा ।
 लीलया कलया साक्षात्कलाभ्यासं करोति सा ॥ ४ ॥
 दोलवेद्यां समावेशे नानादेशकलाविदः ।
 रास-हास- विनोदेन देव्याः नन्दस्य वर्द्धकाः ॥ ५ ॥
 लोलालवालनेत्रेण सात्त्विकैः भाववीर्यताः ।
 बीणा- वेणु- मृदङ्गादि नादे पटह-मर्दले ॥ ६ ॥
 संगीतं गीतमाधुर्यैः धन्यधन्या हि सा देवी ।
 कंसारिमाधवः मुग्धः काण्डारिः भवसागरे ॥ ७ ॥
 दोलाकेल्यां समागत्य पश्यति भुवनत्रयम् ।
 अतः ज्ञानविहीनेन दुःखक्लेदेन पालितः ॥ ८ ॥
 पद्मावत्याः विवाहश्च जगन्नाथेन कल्पितम् ।
 कर्तुं प्रभवता तेन जयदेवेन पालितः ॥ ९ ॥
 विधिविधानलीलायाः को वा क्षमः सुसंगतः ?
 यत्तु विधीयते धात्रा तद्धि फलं स भुज्यते ॥ १० ॥
 पद्मायाः नेत्रलावण्यं दृष्ट्वाऽसौ जयदेवकः ॥
 कदाऽवचेतने स्वप्ने चिन्तयित्वाऽपि विस्मृतः ॥ ११ ॥

बाल्यवैधव्यतप्तानां तरुणीनां कुचौ यथा ।
 स्मृत्वाऽपि लीनतां याति लीलाकदम्बकक्रिया ॥ १२ ॥
 जगन्नाथस्य निर्देशं निद्रायां देवशर्मणा ।
 प्राप्य तत् कृतकृत्योऽसौ पुरीं तथा समागतः ॥ १३ ॥
 तत्रान्विष्य कविं साधुं गुण्डिचागृहमागतः ।
 तत्र कुट्यां जयं दृष्ट्वा भावविह्वलतां गतः ॥ १४ ॥
 तत्र लीलातनौ दृष्टिर्नेत्रे लोतकधारया ।
 बाह्यं न दृश्यते किञ्चिद्बाह्यज्ञानविवर्जितः ॥ १५ ॥
 तत्र न्यवेदयत्कन्यां पिता युगलपाणिना ।
 कविवरः चिदाविष्टः न जानाति तथा क्रियाम् ॥ १६ ॥
 कन्यादानं पिता कृत्वा दक्षिणापथमाययौ ।
 जनशून्याश्रमे सेयं कन्या तूष्णीं बभूव ह ॥ १७ ॥
 युगलवन्दिनृत्यञ्च माधवस्य मुदावहम् ।
 गोविन्दस्य पदान्येवं गीतगोविन्दनामकम् ॥ १८ ॥
 जयदेवस्य गानेन पद्मावती हि नृत्यति ।
 अतः पूजास्वरूपेण सर्वं खलु निवेद्यते ॥ १९ ॥
 ध्यानेन जगदीशस्य राधापादयुगं तथा ।
 चिन्तयित्वा च गीतेन जयदेवः प्रफुल्लितः ॥ २० ॥
 वाचिकं गीतशृङ्गारं चाङ्गिकं मृदुवल्लरी ।
 मीनालीनयनालीला सात्त्विकभावभाविता ॥ २१ ॥
 जयदेवं न दृष्ट्वापि चिन्तयामास तं तदा ।
 यथा मलयजः पङ्को न दृष्ट्याऽपि सुवासितः ॥ २२ ॥
 श्रीजगन्नाथतत्त्वज्ञाः नर्तनपाटवे रतिः ।
 मुग्धः काव्यकलाभिज्ञः रूपगौरवमण्डितः ॥ २३ ॥
 लीलाधरस्य लीलया जयदेव महामतिः
 तस्य भक्त्या निलीयते गाने ताने सुसंस्कृते ॥ २४ ॥
 इति श्री जयदेवचरितामृते चतुर्थसर्गः ।



पञ्चमसर्गः

वरणीयः कथं मे स भविष्यतीति चिन्तया ।
 अशनं वसनं त्यक्त्वा चिन्ताशून्या समागता ॥ १ ॥
 तस्मिन्नवसरे तातः कन्यां त्यक्त्वा पलायितः ।
 पद्मा कुटीरके तत्र चोवास वैष्णवाश्रमे ॥ २ ॥
 चिन्तयन्ती तदा पद्मा कुतः दुर्दिनमागतम् ।
 नृत्याचार्यः स कुत्रास्ति कवीनां कुलशेखरः ॥ ३ ॥
 स्वप्नस्य प्रतिभासोऽयं मत्प्राणाः देवमन्दिरे ।
 पूजां त्यक्त्वा निलीयन्ते पतामि तापसे गृहे ॥ ४ ॥
 कुत्र नृत्यकलाभूमिः कुत्र सा सुकुमारता ।
 ताललयादिगाम्भीर्ये जीवनञ्च सुखायितम् ॥ ५ ॥
 नूत्नप्रत्नप्रयोगेषु रसभावादिमिश्रणे ।
 समन्वये विभावानां कोऽन्यः तस्मादृते क्षमः ? ॥ ६ ॥
 जीवनं वरणीयं तत्सुकुमारतरं सदा ।
 मुहुः समाहिते चात्र दुःखायते हि जीवनम् ॥ ७ ॥
 नृत्याङ्गना स्वकालेन सुखं विक्रीयते खलु ।
 परं तस्याः सुखं किञ्चिज्जीवने भुज्यते किमु ? ॥ ८ ॥
 तथापि वेशवासेन मोदते स्वस्य नर्तने ।
 शून्याश्रमेऽस्य चेदानीं जीवने सुखशून्यता ॥ ९ ॥
 यदा ध्यानं कविः त्यक्त्वा दृष्टवान् तां प्रियां छविम् ।
 विस्मयेनाभिभूतोऽयं पश्यत्येनां पुनः पुनः ॥ १० ॥
 झटिति चेतनां लब्ध्वा चावलोक्य मनोरमाम् ।
 जिज्ञासुः स्वस्य नेत्रेण प्रश्नोत्तरं जिज्ञासते ॥ ११ ॥
 पद्मावती कथां स्वस्यास्सन्तोषेण विवृण्वती ।
 पितुस्सङ्कल्पनासर्वं ज्ञापितं कवये तथा ॥ १२ ॥

जगन्नाथाय या कन्या पितुः स्वप्ननिरूपणात् ।
 जगनाथस्य निर्देशाज्जयदेवाय प्रेरिता ॥ १३ ॥
 अहो भवाम्यहो धन्यो तव लीला सुदुस्तरा ।
 मन्मनसो मनागिच्छं पूरयसि महाप्रभो ! ॥ १४ ॥
 ततः स्वभार्यया पुर्यां गत्वा श्रीमन्दिरं प्रति ।
 गीतगोविन्दपद्यानि गात्वा नियोजितं दिनम् ॥ १५ ॥
 क्व स कविः कुतः पद्मा सर्वे कालवशाद् गताः
 तथापि गीयते लोके श्रीजगन्नाथमन्दिरे ॥ १६ ॥
 नाना देशविदेशेषु शास्त्रीयनृत्यगानेषु ।
 आदौ गोविन्दगीतस्य भवति गायनं सदा ॥ १७ ॥
 कथेयं जयदेवस्य प्रतिदिनं पठन्ति ये ।
 रमणीये रतिस्तेषां विष्णुभक्तिश्च वर्द्धते ॥ १८ ॥
 पुण्यश्लोकः कविस्सोऽयं प्राचीकूलस्य दीपकः ।
 काव्यं प्रसारितं यस्य देशदेशान्तरेष्वपि ॥ १९ ॥
 राधामाधवयोर्लीला गीतगोविन्दनामकम् ।
 प्रतिदिनं पठन्ति ये दुःखं तेषां न जायते ॥ २० ॥
 जीवनी जयदेवस्य संक्षेपेण प्रपञ्चितम् ।
 काव्यगौरवसाध्याय नाधिकं वर्ण्यतेऽधुना ॥ २१ ॥
 काशीनाथस्यसुपुत्रोऽयं प्रमिलागर्भ सम्भूतः
 कवीनां संश्रुतुवश्चासौ श्रीमातुः पादसेवकः ॥ २२ ॥

इति श्रीप्रफुल्लमिश्रविरचिते जयदेवविवाहादिवर्णनं नाम पञ्चमसर्गः ॥



श्रीजयदेवकविविरचितम्
गीतगोविन्दम्

॥ प्रथमः सर्गः ॥

। सामोददामोदरः ।

- १ - मेघैर्मेदुरमम्बरं वनभुवः श्यामास्तमालद्रुमैर्
नक्तं भीरुरयं त्वमेव तदिमं राधे गृहं प्रापय ।
इत्थं नन्दनिदेशतश्चलितयोः प्रत्यध्वकुञ्जद्रुमं
राधामाधवयोर्जयन्ति यमुनाकूले रहःकेलयः ॥१॥
- २ - वाग्देवताचरितचित्रितचित्तसद्भा
पद्मावतीचरणचारणचक्रवर्ती ।
श्रीवासुदेवरतिकेलिकथासमेतम्
एतं करोति जयदेवकविः प्रबन्धम् ॥२॥
- ३ - यदि हरिस्मरणे सरसं मनो यदि विलासकलासु कुतूहलम् ।
मधुरकोमलकान्तपदावलीं शृणु तदा जयदेवसरस्वतीम् ॥४॥
- ४ - वाचः पल्लवयत्युमापतिधरः सन्दर्भशुद्धिं गिरां
जानीते जयदेव एव शरणः श्लाघ्यो दुरूहद्रुते ।
शृङ्गारोत्तरसत्प्रमेयरचनैराचार्यगोवर्धन-
स्पर्धी कोऽपि न विश्रुतः श्रुतिधरो धोयी कविक्षमापतिः ॥३॥

॥ प्रथमः प्रबन्धः/गीतम् १ ॥

॥ मालवराग-रूपकतालाभ्यां गीयते ॥

प्रलयपयोधिजले धृतवानसि वेदम् ।
विहितवहित्रचरित्रमखेदम् ॥
केशव ! धृतमीनशरीर ! जय जगदीश ! हरे ! ॥१ ॥

क्षितिरतिविपुलतरे तव तिष्ठति पृष्ठे ।
धरणिधरणकिणचक्रगरिष्ठे ॥
केशव ! धृतकच्छपरूप ! जय जगदीश ! हरे ! ॥२ ॥

वसति दशनशिखरे धरणी तव लग्ना ।
शशिनि कलङ्ककलेव निमग्ना ॥
केशव ! धृतशूकररूप ! जय जगदीश ! हरे ! ॥३ ॥

तव करकमलवरे नखमद्भुतशृङ्गम् ।
दलितहिरण्यकशिपुतनुभृङ्गम् ॥
केशव ! धृतनरहरिरूप ! जय जगदीश ! हरे ! ॥४ ॥

छलयसि विक्रमणे बलिमद्भुतवामन ।
पदनखनीरजनितजनपावन ॥
केशव ! धृतवामनरूप ! जय जगदीश ! हरे ! ॥५ ॥

क्षत्रियरुधिरमये जगदपगतपापम् ।
स्नपयसि पयसि शमितभवतापम् ॥
केशव ! धृतभृगुपतिरूप ! जय जगदीश ! हरे ! ॥६ ॥

वितरसि दिक्षु रणे दिक्पतिकमनीयम् ।
दशमुखमौलिबलिं रमणीयम् ॥
केशव ! धृतरामशरीर ! जय जगदीश ! हरे ! ॥७ ॥

वहसि वपुषि विशदे वसनं जलदाभम् ।
 हलहतिभीतिमिलितयमुनाभम् ॥
 केशव ! धृतहलधररूप ! जय जगदीश ! हरे ! ॥८ ॥

निन्दसि यज्ञविधेरहह श्रुतिजातम् ।
 सद्यहृदयदर्शितपशुघातम् ॥
 केशव ! धृतबुद्धशरीर ! जय जगदीश ! हरे ! ॥९ ॥

म्लेच्छनिवहनिधने कलयसि करवालम् ।
 धूमकेतुमिव किमपि करालम् ॥
 केशव ! धृतकल्किशरीर ! जय जगदीश ! हरे ! ॥१० ॥

श्रीजयदेवकवेरिदमुदितमुदारम् ।
 शृणु सुखदं शुभदं भवसारम् ॥
 केशव धृतदशविधरूप जय जगदीश हरे ॥११ ॥

-५- वेदानुद्धरते जगन्निवहते भूगोलमुद्धिभ्रते
 दैत्यं दारयते बलिं छलयते क्षत्रक्षयं कुर्वते ।
 पौलस्त्यं जयते हलं कलयते कारुण्यमातन्वते
 म्लेच्छान्मूर्च्छयते दशाकृतिकृते कृष्णाय तुभ्यं नमः ॥५ ॥

॥ द्वितीयः प्रबन्धः/गीतम् २ ॥

॥ गुर्जरीरागेण निःसार तालाभ्यां गीयते ॥

श्रितकमलाकुचमण्डल धृतकुण्डल ए ।
 कलितललितवनमाल जय जयदेव हरे ॥११ ॥

दिनमणिमण्डलमण्डन भवखण्डन ए ।
 मुनिजनमानसहंस जय जयदेव हरे ॥२ ॥

कालियविषधरगञ्जन जनरञ्जन ए ।
 यदुकुलनलिन दिनेश जय जयदेव हरे ॥३ ॥

मधुमुरनरकविनाशन गरुडासन ए ।
सुरकुलकेलिनिदान जय जयदेव हरे ॥४॥

अमलकमलदललोचन भवमोचन ए ।
त्रिभुवनभवननिधान जय जयदेव हरे ॥५॥

जनकसुताकृतभूषण जितदूषण ए ।
समरशमितदशकण्ठ जय जयदेव हरे ॥६॥

अभिनवजलधरसुन्दर धृतमन्दर ए ।
श्रीमुखचन्द्रचकोर जय जयदेव हरे ॥७॥

तव चरणं प्रणता, वयमिति भावय ए ।
कुरू कुशलं प्रणतेषु, जयजय देव ! हरे ॥७-क॥

श्रीजयदेवकवेरिदं कुरुते मुदम् ए ।
मङ्गलमुज्ज्वलगीतं जय जयदेव हरे ॥८॥

-६- पद्मापयोधरतटीपरिरम्भलग्न-
काश्मीरमुद्रितमुरो मधुसूदनस्य ।
व्यक्तानुरागमिव खेलदनङ्गखेद-
स्वेदाम्बुपूरमनुपूरयतु प्रियं वः ॥६॥

-७-वसन्ते वासन्तीकुसुमसुकुमारैरवयवैर्
भ्रमन्तीं कान्तारे बहुविहितकृष्णानुसरणाम् ।
अमन्दं कन्दर्पज्वरजनितचिन्ताकुलतया
वलद्वाधां राधां सरसमिदमूचे सहचरी ॥७॥

॥ तृतीयः प्रबन्धः/ गीतम् ३ ॥

॥ वसन्तरागेण यतितालाभ्यां गीयते ॥

ललितलवङ्गलतापरिशीलनकोमलमलयसमीरे ।
मधुकरनिकरकरम्बितकोकिलकूजितकुञ्जकुटीरे ॥
विहरति हरिरिह सरसवसन्ते
नृत्यति युवतिजनेन समं सखि विरहिजनस्य दुरन्ते ॥ ध्रुवम् ॥ १ ॥

उन्मदमदनमनोरथपथिकवधूजनजनितविलापे ।
अलिकुलसंकुलकुसुमसमूहनिराकुलबकुलकलापे ॥ विह० ॥ २ ॥

मृगमदसौरभरभसवशंवदनवदलमालतमाले ।
युवजनहृदयविदारणमनसिजनखरुचिकिंशुकजाले ॥ विह० ॥ ३ ॥

मदनमहीपतिकनकदण्डरुचिकेशरकुसुमविकासे ।
मिलितशिलीमुखपाटलिपटलकृतस्मरतूणविलासे ॥ विह० ॥ ४ ॥

विगलितलज्जितजगदवलोकनतरुणकरुणकृतहासे ।
विरहिनिकृन्तनकुन्तमुखाकृतिकेतकदन्तुरिताशे ॥ विह० ॥ ५ ॥

माधविकापरिमलललिते नवमालिकजातिसुगन्धौ ।
मुनिमनसामपि मोहनकारिणि तरुणाकारणबन्धौ ॥ विह० ॥ ६ ॥

स्फुरदतिमुक्तलतापरिरम्भणमुकुलितपुलकितचूते ।
वृन्दावनविपिने परिसरपरिगत्यमुना जलपुते ॥ विह० ॥ ७ ॥

श्रीजयदेवभणितमिदमुदयति हरिचरणस्मृतिसारम् ।
सरसवसन्तसमयवनवर्णनमनुगतमदनविकारम् ॥ विह० ॥ ८ ॥

-८- दरविदलितमल्लीवल्लिचञ्चत्पराग-
प्रकटितपटवासैर्वासयन् काननानि ।

इह हि दहति चेतः केतकीगन्धबन्धुः
प्रसरदसमबाणप्राणवद्गन्धवाहः ॥८॥

-९- उन्मीलन्मधुगन्धलुब्धमधुपव्याधूतचूताङ्कुर-
क्रीडत्कोकिलकाकलीकलकलैरुद्गीर्णकर्णज्वराः ।
नीयन्ते पथिकैः कथंकथमपि ध्यानावधानक्षण-
प्राप्तप्राणसमासमागमरसोल्लासैरमी वासराः ॥९॥

-१०- अनेकनारीपरिरम्भसम्भ्रम-
स्फुरन्मनोहारिविलासलालसम् ।
मुरारिमारादुपदर्शयन्त्यसौ
सखी समक्षं पुनराह राधिकाम् ॥१०॥

॥ चतुर्थः प्रबन्धः/ गीतम् ४ ॥

॥ रामकरीरागेण रूपकतालाभ्यां गीयते ॥

चन्दनचर्चितनीलकलेवरपीतवसनवनमाली ।
केलिचलन्मणिकुण्डलमण्डितगण्डयुगस्मितशाली ॥
हरिरिह मुग्धवधूनिकरे विलासिनि विलसति केलिपरे ॥ ध्रुवम् ॥१॥

पीनपयोधरभारभरेण हरिं परिरभ्य सरागम् ।
गोपवधूरनुगायति काचिदुदञ्चितपञ्चमरागम् ॥ हरिरिह० ॥२॥

कापि विलासविलोलविलोचनखेलनजनितमनोजम् ।
ध्यायति मुग्धवधूरधिकं मधुसूदनवदनसरोजम् ॥ हरिरिह० ॥३॥

कापि कपोलतले मिलिता लपितुं किमपि श्रुतिमूले ।
चारु चुचुम्ब नितम्बवती दयितं पुलकैरनुकूले ॥ हरिरिह० ॥४॥

केलिकलाकुतुकेन च काचिदमुं यमुनाजलकूले ।
मञ्जुलवञ्जुलकुञ्जगतं विचकर्ष करेण दुकूले ॥ हरिरिह० ॥५॥

करतलतालतरलवलयावलिकलितकलस्वनवंशे ।

रासरसे सहनृत्यपरा हरिणा युवतिः प्रशशंसे ॥ हरिरिह० ॥६॥

श्लिष्यति कामपि चुम्बति कामपि कामपि रमयति रामाम् ।

पश्यति सस्मितचारुपरामपरामनुगच्छति वामाम् ॥ हरिरिह० ॥७॥

श्रीजयदेवकवेरिदमद्भुतकेशवकेलिरहस्यम् ।

वृन्दावनविपिने ललितं वितनोतु शुभानि यशस्यम् ॥ हरिरिह ॥८॥

- ११ - विश्लेषामनुरञ्जनेन जनयन्नानन्दमिन्दीवर-

श्रेणीश्यामलकोमलैरुपनयन्नङ्गैरनङ्गोत्सवम् ।

स्वच्छन्दं व्रजसुन्दरीभिरभितः प्रत्यङ्गमालिङ्गितः

शृङ्गारः सखि मूर्तिमानिव मधौ मुग्धो हरिः क्रीडति ॥११॥

- १२ - अद्योत्सङ्गवसद्भुजङ्गकवलक्लेशादिवेशाचलं

प्रालेयप्लवनेच्छयानुसरति श्रीखण्डशैलानिलः ।

किं च स्निग्धरसालमौलिमुकुलान्यालोक्य हर्षोदयाद्

उन्मीलन्ति कुहूः कुहूरिति कलोत्तालाः पिकानां गिरः ॥१२॥

१२-(क) रासोल्लासभरेण विभ्रमभृतामाभिरवामभ्रुवा-

मभ्यर्णं परिरभ्य निर्भरमुरः प्रेमान्धया राधया ।

साधु त्वद्वदनं सुधामयमिति व्याहृत्य गीतस्तुतिः

व्याजादुद्भटचुम्बितः स्मितमनोहारी हरिः पातु वः ॥१२ (क)॥ (कुम्भकर्णः)

इति श्रीगीतगोविन्दे सामोददामोदरो नाम प्रथमः सर्गः ॥

॥ द्वितीयः सर्गः ॥

। अक्लेशकेशवः ।

- १ ३ - विहरति वने राधा साधारणप्रणये हरौ
विगलितनिजोत्कर्षादीर्घ्यावशेन गतान्यतः ।
क्वचिदपि लताकुञ्जे गुञ्जन्मधुव्रतमण्डली-
मुखरशिखरे लीना दीनाप्युवाच रहः सखीम् ॥१३॥

॥ पञ्चमः प्रबन्धः/गीतम् ५ ॥

॥ गुर्जरीराग प्रतिमठतालाभ्यां गीयते ॥

संचरदधरसुधामधुरध्वनिमुखरितमोहनवंशम् ।
चलितदृगञ्चलचञ्चलमौलिकपोलविलोलवतंसम् ॥
रासे हरिमिह विहितविलासं स्मरति मनो मम कृतपरिहासम् ॥ ध्रुवम् ॥१॥

चन्द्रकचारुमयूरशिखण्डकमण्डलवलयितकेशम् ।
प्रचुरपुरन्दरधनुरनुरञ्जितमेदुरमुदिरसुवेशम् ॥ रासे ० ॥२॥

गोपकदम्बनितम्बवतीमुखचुम्बनलम्भितलोभम् ।
बन्धुजीवमधुराधरपल्लवमुल्लसितस्मितशोभम् ॥ रासे ० ॥३॥

विपुलपुलकभुजपल्लववलयितबल्लवयुवतिसहस्रम् ।
करचरणोरसि मणिगणभूषणकिरणविभिन्नतमिस्रम् ॥ रासे ० ॥४॥

जलदपटलवलदिन्दुविनिन्दकचन्दनतिलकललाटम् ।
पीनघनस्तनमण्डलमर्दननिर्दयहृदयकपाटम् ॥ रासे ० ॥५॥

मणिमयमकरमनोहरकुण्डलमण्डितगण्डमुदारम् ।
पीतवसनमनुगतमुनिमनुजसुरासुरवरपरिवारम् ॥ रासे ० ॥६॥

विशदकदम्बतले मिलितं कलिकलुषभयं शमयन्तम् ।
मामपि किमपि तरङ्गदनङ्गदृशा मनसा रमयन्तम् ॥ रासे ० ॥७ ॥

श्रीजयदेवभणितमसुन्दरमोहनमधुरिपुरूपम् ।
हरिचरणस्मरणं प्रति संप्रति पुण्यवतामनुरूपम् ॥ रासे ० ॥८ ॥

१४- गणयति गुणग्रामं भ्रामं भ्रमादपि नेहते
वहति च परीतोषं दोषं विमुञ्चति दूरतः ।
युवतिषु वलस्तृष्णे कृष्णे विहारिणि मां विना
पुनरपि मनो वामं कामं करोति करोमि किम् ॥१४ ॥

॥ षष्ठः प्रबन्धः/गीतम् ६ ॥

॥ मालवराग एकतालीतालाभ्यां गीयते ॥

निभृतनिकुञ्जगृहं गतया निशि रहसि निलीय वसन्तम् ।
चकितविलोकितसकलदिशा रतिरभसरसेन हसन्तम् ॥
सखि हे केशिमथनमुदारं
रमय मया सह मदनमनोरथभावितया सविकारम् ॥ ध्रुवम् ॥११ ॥

प्रथमसमागमलज्जितया पटुचाटुशतैरनुकूलम् ।
मृदुमधुरस्मितभाषितया शिथिलीकृतजघनदुकूलम् ॥ सखि ० ॥२ ॥

किसलयशयननिवेशितया चिरमुरसि ममैव शयानम् ।
कृतपरिरम्भणचुम्बनया परिरभ्य कृताधरपानम् ॥ सखि ० ॥३ ॥

अलसनिमीलितलोचनया पुलकावलिललितकपोलम् ।
श्रमजलसकलकलेवरया वरमदनमदादतिलोलम् ॥ सखि ० ॥४ ॥

कोकिलकलरवकूजितया जितमनसिजतन्त्रविचारम् ।
श्लथकुसुमाकुलकुन्तलया नखलिखितघनस्तनभारम् ॥ सखि ० ॥५ ॥

चरणरणितमणिनूपुरया परिपूरितसुरतवितानम् ।
मुखरविशृङ्खलमेखलया सकचग्रहचुम्बनदानम् ॥ सखि ० ॥ ६ ॥

रतिसुखसमयरसालसया दरमुकुलितनयनसरोजम् ।
निःसहनिपतिततनुलतया मधुसूदनमुदितमनोजम् ॥ सखि ० ॥ ७ ॥

श्रीजयदेवभणितमिदमतिशयमधुरिपुनिधुवनशीलम् ।
सुखमुत्कण्ठितगोपवधूकथितं वितनोतु सलीलम् ॥ सखि ० ॥ ८ ॥

- १ ५ - हस्तस्रस्तविलासवंशमनृजुभ्रुवल्लिमद्वल्लवी-
वन्दोत्सारिदृगन्तवीक्षितमतिस्वेदाद्र्गण्डस्थलम् ।
मामुद्वीक्ष्य विलक्षितं स्मितसुधामुग्धाननं कानने
गोविन्दं व्रजसुन्दरीगणवृतं पश्यामि हृष्यामि च ॥ १ ५ ॥

- १ ६ - दुरालोकस्तोकस्तबकनवकाशोकलतिका-
विकासः कासारोपवनपवनोऽपि व्यथयति ।
अपि भ्राम्यद्भृङ्गीरणितरमणीया न मुकुल-
प्रसूतिश्चूतानां सखि शिखरिणीयं सुखयति ॥ १ ६ ॥

१ ६ - (क) - साकुतस्मितमाकुलाकुलगलद्धम्मिल्लमुल्लासित-
भ्रुवल्लीकमलीकदशितभुजामूलोर्ध्वहस्तस्तनम् ।
गोपीनां निभृतं निरीक्ष्य गमिताकांक्षश्चिरं चिन्तय-
न्नन्तर्मुग्धमुनोहरं हरतु वः क्लेशं नवः केशवः ॥ १ ६ - क ॥

इति श्रीगीतगोविन्दे अक्लेशकेशवो नाम द्वितीयः सर्गः ॥

॥ तृतीयः सर्गः ॥

। मुग्धमधुसूदनः ।

- १ ७- कंसारिरपि संसारवासनाबन्धशृङ्खलाम् ।
राधामाधाय हृदये तत्याज ब्रजसुन्दरीः ॥१७॥

- १ ८- इतस्ततस्तामनुसृत्य राधिकामनङ्गबाणव्रणखिन्नमानसः ।
कृतानुतापः स कलिन्दनन्दिनीतटान्तकुञ्जे विषसाद माधवः ॥१८॥

॥ सप्तमः प्रबन्धः/गीतम् ७ ॥

॥ गुर्जरीरागेण यतितालाभ्यां गीयते ॥

मामियं चलिता विलोक्य वृतं वधूनिचयेन ।
सापराधतया मयापि न वारितातिभयेन ॥
हरिहरि हतादरतया गता सा कुपितेव ॥ध्रुवम्॥१॥

किं करिष्यति किं वदिष्यति सा चिरं विरहेण ।
किं धनेन जनेन किं मम जीवितेन गृहेण ॥हरिहरि० ॥२॥

चिन्तयामि तदाननं कुटिलभ्रु कोपभरेण ।
शोणपद्ममिवोपरि भ्रमताकुलं भ्रमरेण ॥हरिहरि० ॥३॥

तामहं हृदि संगतामनिशं भृशं रमयामि ।
किं वनेऽनुसरामि तामिह किं वृथा विलपामि ॥ हरिहरि० ॥४॥

तन्वि खिन्नमसूयया हृदयं तवाकलयामि ।
तन्न वेद्मि कुतो गतासि न तेन तेऽनुनयामि ॥हरिहरि० ॥५॥

दृश्यसे पुरतो गतागतमेव मे विदधासि ।
किं पुरेव ससंभ्रमं परिरम्भणं न ददासि ॥हरिहरि० ॥६॥

क्षम्यतामपरं कदापि तवेदृशं न करोमि ।

देहि सुन्दरि दर्शनं मम मन्मथेन दुनोमि ॥हरिहरि० ॥७ ॥

वर्णितं जयदेवकेन हरेरिदं प्रवणेन ।

किन्दुबिल्वसमुद्रसम्भवरोहिणीरमणेन ॥हरिहरि० ॥८ ॥

- १९ - हृदि बिसलताहारो नायं भुजङ्गमनायकः

कुवलयदलश्रेणी कण्ठे न सा गरलद्युतिः ।

मलयजरजो नेदं भस्म प्रियारहिते मयि

प्रहर न हरभ्रान्त्यानङ्ग क्रुधा किमु धावसि ॥१९ ॥

- २० - पाणौ मा कुरु चूतसायकममुं मा चापमारोपय

क्रीडानिर्जितविश्व मूर्च्छितजनाघातेन किं पौरुषम् ।

तस्या एव मृगीदृशो मनसिजप्रेङ्खत्कटाक्षाशुग-

श्रेणीजर्जरितं मनागपि मनो नाद्यापि संधुक्षते ॥२० ॥

- २१ - भ्रूचापे निहितः कटाक्षविशिखो निर्मातु मर्मव्यथां

श्यामात्मा कुटिलः करोतु कबरीभारोऽपि मारोद्यमम् ।

मोहं तावदयं च तन्वि तनुतां बिम्बाधरो रागवान्

सद्वृत्तस्तनमण्डलस्तव कथं प्राणैर्मम क्रीडति ॥२१ ॥

- २२ - तानि स्पर्शसुखानि ते च तरलाः स्निग्धा दृशोर्विभ्रमास्

तद्वक्त्राम्बुजसौरभं स च सुधास्यन्दी गिरां वक्रिमा ।

सा बिम्बाधरमाधुरीति विषयासङ्गेऽपि चेन्मानसं

तस्यां लग्नसमाधि हन्त विरहव्याधिः कथं वर्धते ॥२२ ॥

- २३ - भ्रूपल्लवं धनुरपाङ्गतरङ्गितानि

बाणाः गुणः श्रवणपालिरिति स्मरेण ।

तस्यामनङ्गजयजङ्गमदेवतायाम्

अस्त्राणि निर्जितजगन्ति किमर्पितानि ॥२३ ॥

- २३ क - तिर्यक्कण्ठविलोलमौलितरलोत्तंसस्य वंशोच्चर-
द्वीप्तिस्थानकृतावधानललनालक्षैर्न संलक्षिताः ।
संमुग्धे मधुसूदनस्य मधुरे राधामुखेन्दौ सुधा ।
सारे कन्दलिताश्विरं ददतु वः क्षेमं कटाक्षोर्मयः ॥१६॥ (राणाकुम्भः)

इति श्रीगीतगोविन्दे मुग्धमधुसूदनो नाम तृतीयः सर्गः ॥

॥ चतुर्थः सर्गः ॥

। स्निग्धमधुसूदनः ।

- २४- यमुनातीरवानीरनिकुञ्जे मन्दमास्थितम्
प्राह प्रेमभरोद्भ्रान्तं माधवं राधिकासखी ॥२४॥

॥ अष्टमः प्रबन्धः/गीतम् ८ ॥

॥ कर्णाटरागेण गीयते ॥

निन्दति चन्दनमिन्दुकिरणमनु विन्दति खेदमधीरम् ।

व्यालनिलयमिलनेन गरलमिव कलयति मलयसमीरम् ॥

सा विरहे तव दीना

माधव मनसिजविशिखभयादिव भावनया त्वयि लीना ॥ ध्रुवम् ॥१॥

अविरलनिपतितमदनशरादिव भवदवनाय विशालम् ।

स्वहृदयमर्मणि वर्म करोति सजलनलिनीदलजालम् ॥ सा वि० ॥२॥

कुसुमविशिखशरतल्पमनल्पविलासकलाकमनीयम् ।

व्रतमिव तव परिरम्भसुखाय करोति कुसुमशयनीयम् ॥ सा वि० ॥३॥

वहति च गलितविलोचनजलभरमाननकमलमुदारम् ।

विधुमिव विकटविधुन्तुददन्तदलनगलितामृतधारम् ॥ सा वि० ॥४॥

विलिखति रहसि कुरङ्गमदेन भवन्तमसमशरभूतम् ।

प्रणमति मकरमधो विनिधाय करे च शरं नवचूतम् ॥ सा वि० ॥५॥

प्रतिपदमिदमपि निगदति माधव तव चरणे पतिताहम् ।

त्वयि विमुखे मयि सपदि सुधानिधिरपि तनुते तनुदाहम् ॥ सा वि० ॥६॥

ध्यानलयेन पुरः परिकल्प्य भवन्तमतीव दुरापम् ।

विलपति हसति विषीदति रोदिति चञ्चति मुञ्चति तापम् ॥ सा वि० ॥७॥

श्रीजयदेवभणितमिदमधिकं यदि मनसा नटनीयम् ।
हरिविरहाकुलबल्लवयुवतिसखीवचनं पठनीयम् ॥ सा वि० ॥८॥

– २५ - आवासो विपिनायते प्रियसखीमालापि जालायते
तापोऽपि श्वसितेन दावदहनज्वालाकलापायते ।
सापि त्वद्विरहेण हन्त हरिणीरूपायते हा कथं
कन्दर्पोऽपि यमायते विरचयञ्शार्दूलविक्रीडितम् ॥२५॥

॥ नवमः प्रबन्धः/गीतम् ९ ॥

॥ देशाख्यरागैकतालीतालाभ्यां गीयते ॥

स्तनविनिहितमपि हारमुदारम् ।
सा मनुते कृशतनुरतिभारम् ॥
राधिका विरहे तव केशव ॥ ध्रुवम् ॥१॥

सरसमसृणमपि मलयजपङ्कम् ।
पश्यति विषमिव वपुषि सशङ्कम् ॥ राधिका० ॥२॥

श्वसितपवनमनुपमपरिणाहम् ।
मदनदहनमिव वहति सदाहम् ॥ राधिका० ॥३॥

दिशि दिशि किरति सजलकणजालम् ।
नयननलिनमिव विगलितनालम् ॥ राधिका० ॥४॥

नयनविषयमपि किसलयतल्पम् ।
कलयति विहितहुताशविकल्पम् ॥ राधिका० ॥५॥

त्यजति न पाणितलेन कपोलम् ।
बालशशिनमिव सायमलोलम् ॥ राधिका० ॥६॥

हरिरिति हरिरिति जपति सकामम् ।

विरहविहितमरणेव निकामम् ॥ राधिका ० ॥७ ॥

श्रीजयदेवभणितमिति गीतम् ।

सुखयतु केशवपदमुपनीतम् ॥ राधिका ० ॥८ ॥

- २६ - सा रोमाञ्जति सीत्करोति विलपत्युत्कम्पते ताम्यति
धृतावत्यतनुज्वरे वरतनुर्जीवेन्न किं ते रसात्
स्ववैद्यप्रतिम प्रसीदसि यदि त्यक्तोऽन्यथा नान्तकः ॥२६ ॥

- २७ - स्मरातुरां दैवतवैद्यहृद्य त्वदङ्गसङ्गामृतमात्रसाध्याम् ।
विमुक्तबाधां कुरुषे न राधामुपेन्द्र वज्रादपि दारुणोऽसि ॥२७ ॥

- २८ - कन्दर्पज्वरसंज्वरातुरतनोराश्चर्यमस्याश्चिरं
चेतश्चन्दनचन्द्रमःकमलिनीचिन्तासु संताम्यति ।
किंतु क्लान्तिवशेन शीतलतनुं त्वामेकमेव प्रियं
ध्यायन्ती रहसि स्थिता कथमपि क्षीणा क्षणं प्राणिति ॥२८ ॥

- २९ - क्षणमपि विरहः पुरा न सेहे
नयननिमीलनखिन्नया यया ते ।
श्वसिति कथमसौ रसालशाखां
चिरविरहेण विलोक्य पुष्पिताग्राम् ॥२९ ॥

२९-क- वृष्टिव्याकुलगोकुलावनरसादुद्धृत्य गोवर्धनं
विभ्रद्वल्लववल्लभामिरधिकानन्दाच्चिरं चुम्बितः ।
दर्पेणैव तदार्षिताधरतटीसिन्दुरमुद्राङ्कितो
बाहुर्गोपतनोस्तनोतु भवतां श्रेयांसि कंसद्विषः ॥२९-क ॥ (राणाकुम्भः)

इति श्रीगीतगोविन्दे स्निग्धमाधवो नाम चतुर्थः सर्गः ॥

॥ पञ्चमः सर्गः ॥

। साकांक्षपुण्डरीकाक्षः ।

- ३० - अहमिह निवसामि याहि राधाम्
 अनुनय मद्वचनेन चानयेथाः ।
 इति मधुरिपुणा सखी नियुक्ता
 स्वयमिदमेत्य पुनर्जगाद राधाम् ॥ ३० ॥

॥ दशमः प्रबन्धः/गीतम् १० ॥

॥ देशवराडीरागेण रूपकतालाभ्यां गीयते ॥

वहति मलयसमीरे मदनमुपनिधाय ।
 स्फुटति कुसुमनिकरे विरहिहृदयदलनाय ॥
 तव विरहे वनमाली सखि सीदति ॥ ध्रुवम् ॥ १ ॥

दहति शिशिरमयूखे मरणमनुकरोति ।
 पतति मदनविशिखे विलपति विकलतरोऽति ॥ तव वि० ॥ २ ॥

ध्वनति मधुपसमूहे श्रवणमपिदधाति ।
 मनसि वलितविरहे निशि निशि रूजमुपयाति ॥ तव वि० ॥ ३ ॥

वसति विपिनविताने त्यजति ललितधाम ।
 लुठति धरणिशयने बहु विलपति तव नाम ॥ तव वि० ॥ ४ ॥

भणति कविजयदेवे विरहिविलसितेन ।
 मनसि रभसविभवे हरिरुदयतु सुकृतेन ॥ तव वि० ॥ ५ ॥

- ३ १ - पूर्वं यत्र समं त्वया रतिपतेरासादिताः सिद्धयस्
तस्मिन्नेव निकुञ्जमन्मथमहातीर्थे पुनर्माधवः ।
ध्यायंस्त्वामनिशं जपन्नपि तवैवालापमन्त्रावलीं
भूयस्त्वत्कुचकुम्भनिर्भरपरीरम्भामृतं वाञ्छति ॥ ३ १ ॥

॥ एकादशः प्रबन्धः/गीतम् ११ ॥

॥ गुर्जरारागैकतालाभ्यां गीयते ॥

रतिसुखसारे गतमभिसारे मदनमनोहरवेशम् ।
न कुरु नितम्बिनि गमनविलम्बनमनुसर तं हृदयेशम् ॥
धीरसमीरे यमुनातीरे वसति वने वनमाली ॥ ध्रुवम् ॥ १ ॥

नामसमेतं कृतसंकेतं वादयते मृदुवेणुम् ।
बहु मनुते ननु ते तनुसंगतपवनचलितमपि रेणुम् ॥ धीर ० ॥ २ ॥

पतति पतत्रे विचलति पत्रे शङ्कितभवदुपयानम् ।
रचयति शयनं सचकितनयनं पश्यति तव पन्थानम् ॥ धीर ० ॥ ३ ॥

मुखरमधीरं त्यज मञ्जीरं रिपुमिव केलिसुलोलम् ।
चल सखि कुञ्ज सतिमिरपुञ्जं शीलय नीलनिचोलम् ॥ धीर ० ॥ ४ ॥

उरसि मुरारेणुपहितहारे घन इव तरलबलाके ।
तडिदिव पीते रतिविपरीते राजसि सुकृतविपाके ॥ धीर ० ॥ ५ ॥

विगलितवसनं परिहृतरसनं घटय जघनमपिधानम् ।
किसलयशयने पङ्कजनयने निधिमिव हर्षनिदानम् ॥ धीर ० ॥ ६ ॥

हरिरभिमानी रजनिरिदानीमियमपि याति विरामम् ।
कुरु मम वचनं सत्वररचनं पूरय मधुरिपुकामम् ॥ धीर ० ॥ ७ ॥

श्रीजयदेवे कृतहरिसेवे भणति परमरमणीयम् ।

प्रमुदितहृदयं हरिमतिसदयं नमत सुकृतकमनीयम् ॥धीर० ॥८ ॥

- ३२ - विकिरति मुहुः श्वासानाशाः पुरो मुहुरीक्षते
प्रविशति मुहुः कुञ्जं गुञ्जन्मुहुर्बहु ताम्यति ।
रचयति मुहुः शय्यां पर्याकुलं मुहुरीक्षते
मदनकदनक्लान्तः कान्ते प्रियस्तव वर्तते ॥३२ ॥
- ३३ - त्वद्दाम्येन समं समग्रमधुना तिग्मांशुरस्तं गतो
गोविन्दस्य मनोरथेन च समं प्राप्तं तमः सान्द्रताम् ।
कोकानां करुणस्वनेन सदृशी दीर्घा मदभ्यर्थना
तन्मुग्धे विफलं विलम्बनमसौ रम्योऽभिसारक्षणः ॥३३ ॥
- ३४ - आश्लेषादनु चुम्बनादनु नखोल्लेखादनु स्वान्तज-
प्रोद्धोधादनु संभ्रमादनु रतारम्भादनु प्रीतयोः ।
अन्यार्थं गतयोर्भ्रमान्मिलितयोः संभाषणैर्जनितोर्
दम्पत्योरिह को न को न तमसि व्रीडाविमिश्रो रसः ॥३४ ॥
- ३५ - सभयचकितं विन्यस्यन्तीं दृशं तिमिरे पथि
प्रतितरु मुहुः स्थित्वा मन्दं पदानि वितन्वतीम् ।
कथमपि रहः प्राप्तामङ्गैरनङ्गतरङ्गिभिः
सुमुखि सुभगः सुभगः पश्यन्स त्वामुपैतु कृतार्थताम् ॥३५ ॥
- ३५ क - राधामुग्धमुखारविन्दमधुपत्रैलोक्यमौलिस्थली
नेपथ्योचितनिलरत्नमवनीभारावतारान्तकः ।
स्वच्छन्दं व्रजसुन्दरीजनमनस्तोषप्रदोषोदयः
कंसध्वंसनधूमकेतुरवतु त्वां देवकीनन्दनः ॥३५-क ॥ (राणाकुम्भः)

॥ षष्ठः सर्गः ॥

। कुण्ठवैकुण्ठः ।

- ३६-अथ तां गन्तुमशक्तां चिरमनुरक्तां लतागृहे दृष्ट्वा ।
तच्चरितं गोविन्दे मनसिजमन्दे सखी प्राह ॥३६॥

॥ द्वादशः प्रबन्धः/गीतम् १२ ॥

॥ नटराग/गुण्डकिरी राग रूपकतालाभ्यां गीयते ॥

पश्यति दिशि दिशि रहसि भवन्तम् ।
तदधरमधुरमधूनि पिबन्तम् ॥
नाथ हरे सीदति राधा वासगृहे ॥ ध्रुवम् ॥१॥

त्वदभिसरणरभसेन वलन्ती ।
पतति पदानि कियन्ति चलन्ती ॥ नाथ हरे ० ॥२॥

विहितविशदबिसकिसलयवलया ।
जीवति परमिह तव रतिकलया ॥ नाथ हरे ० ॥३॥

मुहुरवलोकितमण्डनलीला ।
मधुरिपुरहमिति भावनशीला ॥ नाथ हरे ० ॥४॥

त्वरितमुपैति न कथमभिसारम् ।
हरिरिति वदति सखीमनुवारम् ॥ नाथ हरे ० ॥५॥

श्लिष्यति चुम्बति जलधरकल्पम् ।
हरिरूपगत इति तिमिरमनल्पम् ॥ नाथ हरे ० ॥६॥

भवति विलम्बिनि विगलितलज्जा ।

विलपति रोदिति वासकसज्जा ॥ नाथ हरे ० ॥७॥

श्रीजयदेवकवेरिदमुदितम् ।

रसिकजनं तनुतामतिमुदितम् ॥ नाथ हरे ० ॥८॥

- ३७ - विपुलपुलकपालिः स्फीतसीत्कारमन्त-

र्जनितजडिमकाकुव्याकुलं व्याहरन्ती ।

तव कितव विधायामन्दकन्दर्पचिन्तां

रसजलधिनिमग्ना ध्यानलग्ना मृगाक्षी ॥३७॥

- ३८ - अङ्गेष्वभरणं करोति बहुशः पत्रेऽपिसंचारिणि

प्राप्तं त्वां परिशङ्कत वितनुते शय्यां चिरं ध्यायति ।

इत्याकल्पविकल्पतल्परचनासंकल्पलीलाशत-

व्यासक्तापि विना त्वया वरतनुनैषा निशां नेष्यति ॥३८॥

३८ - क - किं विश्रम्यासि कृष्णभोगिमवने भाण्डीरभूमीरुहि

भ्रातर्यासि न दृष्टिगोचरमितः सानन्दनन्दास्पेदम ।

राधाया वचनं तदध्वगमूखात्रेन्दान्तिके गोप्तो

गोविन्दस्य जयन्ति सायमातिथिप्राशस्त्यगर्भा गिरः ॥३८-क॥ (राणाकुम्भः)

इति श्रीगीतगोविन्दे वासकसज्जावर्णने कुण्ठवैकुण्ठो नाम षष्ठः सर्गः ॥

॥ सप्तमः सर्गः ॥

। नागरनारायणः ।

३९-क - हारावलीतरलकाञ्चनकाञ्चिदामा
केयूरकङ्कणमणिद्युतिदीपितस्य ।
द्वारे निकुञ्जनलयस्य हरिं निरीक्ष
त्रिडावतीमथ सखीमियमित्युवाच ॥ (१ जयन्ती)

- ३९- अत्रान्तरे च कुलटाकुलवर्त्मपात-
संजातपातक इव स्फुटलाञ्छनश्रीः ।
वृन्दावनान्तरमदीपयदंशुजालैर्
दिवसुन्दरीवदनचन्दनबिन्दुरिन्दुः ॥ ३९ ॥

- ४०- प्रसरति शशधरबिम्बे विहितविलम्बे च माधवे विधुरा ।
विरचितविविधविलापं सा परितापं चकारोच्चैः ॥ ४० ॥

॥ त्रयोदशः प्रबन्धः/गीतम् १३ ॥

॥ मालवरागेण गीयते ॥

कथितसमयेऽपि हरिरह न ययौ वनम् ।
मम विफलमिदममलरूपमपि यौवनम् ॥
यामि हे कमिह शरणं सखीजनवचनवञ्चिता ॥ ध्रुवम् ॥ १ ॥

यदनुगमनाय निशि गहनमपि शीलितम् ।
तेन मम हृदयमिदमसमशरकीलितम् ॥ यामि हे ० ॥ २ ॥

मम मरणमेव वरमतिवितथकेतना ।
किमिह विषहामि विरहानलमचेतना ॥ यामि हे ० ॥ ३ ॥

मामहह विधुरयति मधुरमधुयामिनी ।
कापि हरिमनुभवति कृतसुकृतकामिनी ॥ यामि हे० ॥४ ॥

अहह कलयामि वलयादिमणिभूषणम् ।
हरिविरहदहनवहनेन बहुदूषणम् ॥ यामि हे० ॥५ ॥

कुसुमसुकुमारतनुमतनुशरलीलया ।
स्नगपि हृदि हन्ति मामतिविषमशीलया ॥ यामि हे० ॥६ ॥

अहमिह निवसामि नगणितवनवेतसा ।
स्मरति मधुसूदनो मामपि न चेतसा ॥ यामि हे० ॥७ ॥

हरिचरणशरणजयदेवकविभारती ।
वसतु हृदि युवतिरिव कोमलकलावती ॥ यामि हे० ॥८ ॥

-४१- तत्किं कामपि कामिनीमभिसृतः किं वा कलाकेलिभिर्
बद्धो बन्धुभिरन्धकारिणि वनोपान्ते किमु भ्राम्यति ।
कान्तः क्लान्तमना मनागपि पथि प्रस्थातुमेवाक्षमः
संकेतीकृतमञ्जुवञ्जुललताकुञ्जेऽपि यन्नागतः ॥४१ ॥

-४२- अथागतां माधवमन्तरेण सखीमियं वीक्ष्य विषादमूकाम् ।
विशङ्कामाना रमितं कयापि जनार्दनं दृष्टवदेतदाह ॥४२ ॥

॥ चतुर्दशः प्रबन्धः/गीतम् १४ ॥

॥ वसन्तराग यतितालाभ्यां गीयते ॥

स्मरसमरोचितविरचितवेशा ।
गलितकुसुमदरविलुलितकेशा ॥
कापि मधुरिपुणा विलसति युवतिरधिकगुणा ॥ ध्रुवम् ॥११ ॥

हरिपरिरम्भणवलितविकारा ।
कुचकलशोपरि तरलितहारा ॥ कापि० ॥२ ॥

विचलदलकललिताननचन्द्रा ।
तदधरपानरभसकृततन्द्रा ॥ कापि० ॥३॥

चञ्चलकुण्डलदलितकपोला ।
मुखरितरसनजघनगतिलोला ॥ कापि० ॥४॥

दयितविलोकितलज्जितहसिता ।
बहुविधकूजितरतिरसरसिता ॥ कापि० ॥५॥

विपुलपुलकपृथुवेपथुभङ्गा ।
श्वसितनिमीलितविकसदनङ्गा ॥ कापि० ॥६॥

श्रमजलकणभरसुभगशरीरा ।
परिपतितोरसि रतिरणधीरा ॥ कापि० ॥७॥

श्रीजयदेवभणितहरिरमितम् ।
कलिकलुषं जनयतु परिशमितम् ॥ कापि० ॥८॥

-४३-विरहपाण्डुभुरारिमुखाम्बुजद्युतिरियं तिरयन्नपि चेतनाम् ।
विधुरतीव तनोति मनोभुवः सुहृदये हृदये मदनव्यथाम् ॥४३॥

॥ पञ्चदशः प्रबन्धः/गीतम् १५ ॥

॥ गुर्जरीराग एकतालाभ्यां गीयते ॥

समुदितमदने रमणीवदने चुम्बनवलिताधरे ।
मृगमदतिलकं लिखति सपुलकं मृगमिव रजनीकरे ॥
रमते यमुनापुलिनवने विजयी मुरारिरधुना ॥१॥

घनचयरुचिरे रचयति चिकुरे तरलिततरुणानने ।
कुरबककुसुमं चपलासुषमं रतिपतिमृगकानने ॥ रमते० ॥२॥

घटयति सुघने कुचयुगगने मृगमदरुचिरूषिते ।
मणिसरममलं तारकपटलं नखपदशशिभूषिते ॥ रमते ० ॥३॥

जितबिसशकले मृदुभुजयुगले करतलनलिनीदले ।
मरकतवलयं मधुकरनिचयं वितरति हिमशीतले ॥ रमते ० ॥४॥

रतिगृहजघने विपुलापघने मनसिजकनकासने ।
मणिमयरसनं तोरणहसनं विकिरति कृतवासने ॥ रमते ० ॥५॥

चरणकिसलये कमलानिलये नखमणिगणपूजिते ।
बहिरपवरणं यावकभरणं जनयति हृदि योजिते ॥ रमते ० ॥६॥

रमयति सुदृशं कामपि सुभृशं खलहलधरसोदरे ।
किमफलमवसं चिरमिह विरसं वद सखि विटपोदरे ॥ रमते ० ॥७॥

इह रसभणने कृतहरिगुणने मधुरिपुपदसेवके ।
कलियुग चरितं न वसतु दुरितं कविनृपजयदेवके ॥ रमते ० ॥८॥

-४४- नायातः सखि निर्दयो यदि शठस्त्वं दूति किं दूयसे
स्वच्छन्दं बहुवल्लभः स रमते किं तत्र ते दूषणम् ।
पश्याद्य प्रियसंगमाय दयितस्याकृष्यमाणं गुणैर्
उत्कण्ठार्तिभरादिव स्फुटदिदं चेतः स्वयं यास्यति ॥४४॥

॥ षोडशः प्रबन्धः/गीयते १६ ॥

॥ देशाख्यरागरूपकतालाभ्यां गीयते ॥

अनिलतरलकुवलयनयनेन ।
तपति न सा किसलयशयनेन ॥
सखि या रमिता वनमालिना ॥ ध्रुवम् ॥१॥

विकसितसरसिजललितमुखेन ।
स्फुटति न सा मनसिजविशिखेन ॥ सखि या ० ॥२॥

अमृतमधुरमृदुतरवचनेन ।

ज्वलति न सा मलयजपवनेन ॥ सखि या० ॥३॥

स्थलजलरहरुचिकरचरणेन ।

लुठति न सा हिमकरकिरणेन ॥ सखि या० ॥४॥

सजलजलदसमुदयरुचिरेण ।

दलति न सा हृदि चिरविरहेण ॥ सखि या० ॥५॥

कनकनिकषरुचिशुचिवसनेन ।

श्वसिति न सा परिजनहसनेन ॥ सखि या० ॥६॥

सकलभुवनजनवरतरुणेन ।

वहति न सा रुजमतिकरुणेन ॥ सखि या० ॥७॥

श्रीजयदेवभणितवचनेन ।

प्रविशतु हरिरपि हृदयमनेन ॥ सखि या० ॥८॥

-४५-मनोभवानन्दन चन्दनानिल प्रसीद रे दक्षिण मुञ्च वामताम् ।

क्षणं जगत्प्राण विधाय माधवं पुरो मम प्राणहरो भविष्यसि ॥४५॥

-४६-रिपुरिव सखीसंवासोऽयं शिखीव हिमानिलो

विषमिव सुधाररिमर्यस्मिन्दुनोति मनोगते ।

हृदयमदये तस्मिन्नेवं पुनर्वलते बलात्

कुवल्यदृशां वामः कामो निकामनिरङ्कुशः ॥४६॥

-४७- बाधां विधेहि मलयानिल पञ्चबाण

प्राणान्गृहाण न गृहं पुनराश्रयिष्ये ।

किं ते कृतान्तभगिनि क्षमया तरङ्गैर्

अङ्गानि सिञ्च मम शाम्यतु देहदाहः ॥४७॥

४७-क- इषन्मीलितेदृष्टि मुग्धविलसत्सीत्कारधारावशा
 दव्यक्ताकुलकाकुाविकसद्दन्तांशुधौताधरम् ।
 शान्तैस्तब्धपयोधरं भृशपरिष्वङ्गात्कुरङ्गीदृशो
 हर्षोत्कर्षविमुत्तनिः सहतनोर्धन्यो धयत्याननम् ॥४७-क॥

४७ - ख- प्रातर्नीलानिचोलमच्युतमुरः संवीतपीतांशुकं
 राधायाश्चकितं विलोक्य हसति स्वैरं सखीमण्डले ।
 व्रीडाचञ्चलमञ्चलं नयनयोराधाय राधानने
 स्वादुस्मेरमुखोऽयमस्तु जगदानन्दाय नन्दात्मजः ॥ (राणाकुम्भ)

इति श्रीगीतगोविन्दे विप्रलब्धावर्णने नागरनारायणो नाम सप्तमः सर्गः ॥

॥ अष्टमः सर्गः ॥

। विलक्ष्यलक्ष्मीपतिः ।

-४८-अथ कथमपि यामिनीं विनीय स्मरशरजर्जरितापि सा प्रभाते ।
अनुनयवचनं वदन्तमग्रे प्रणतमपि प्रियमाह साभ्यसूयम् ॥४८॥

॥ सप्तदशः प्रबन्धः/गीतम् १७ ॥

॥ भैरवीराग यतितालाभ्यां गीयते ॥

रजनिजनितगुरुजागररागकषायितमलसनिवेशम् ।
वहति नयनमनुरागमिव स्फुटमुदितरसाभिनिवेशम् ॥
हरिहरि याहि माधव याहि केशव मा वद कैतववादं
तामनुसर सरसीरुहलोचन या तव हरति विषादम् ॥ ध्रुवम् ॥ १ ॥

कज्जलमलिनविलोचनचुम्बनविरचितनीलिमरूपम् ।
दशनवसनमरुणं तव कृष्ण तनोति तनोरनुरूपम् ॥ हरिहरि ० ॥ २ ॥

वपुरनुहरति तव स्मरसङ्गरखरनखरक्षतरेखम् ।
मरकतशकलकलितकलधौतलिपेरिव रतिजयलेखम् ॥
हरिहरि ० ॥ ३ ॥

चरणकमलगलदलक्तकसिक्तमिदं तव हृदयमुदारम् ।
दर्शयतीव बहिर्मदनद्रुमनवकिसलयपरिवारम् ॥ हरिहरि ० ॥ ४ ॥

दशनपदं भवदधरगतं मम जनयति चेतसि खेदम् ।
कथयति कथमधुनापि मया सह तव वपुरेतदभेदम् ॥ हरिहरि ० ॥ ५ ॥

बहिरिव मलिनतरं तव कृष्ण मनोऽपि भविष्यति नूनम् ।
कथमथ वञ्चयसे जनमनुगतमसमशरज्वरदूनम् ॥ हरिहरि ० ॥ ६ ॥

भ्रमति भवानबलाकवलाय वनेषु किमत्र विचित्रम् ।
प्रथयति पूतनिकैव वधूवधनिर्दयबालचरित्रम् ॥ हरिहरि ० ॥७ ॥

श्रीजयदेवभणितरतिवञ्चितखण्डितयुवतिविलापम् ।
श्रृणुत सुधामधुरं विबुधा विबुधालयतोऽपि दुरापम् ॥ हरिहरि ० ॥८ ॥

-४९- तवेदं पश्यन्त्याः प्रसरदनुरागं बहिरिव
प्रियापादालक्तच्छुरितमरुणच्छायहृदयन् ।
ममाद्य प्रख्यातप्रणयभरभङ्गेन कितव
त्वदालोकः शोकादपि किमपि लज्जां जनयति ॥४९ ॥

४९ - क - अन्तर्मोहनमौलिघूर्णनमिलन्मन्दारविश्रंसन
स्तब्धाकर्षणहृष्टिहर्षणमहामन्त्रः कुरङ्गीदृशाम्
दृप्यद्दानवदूयमानदिविषद्वुर्वारदुःखापदां
भ्रंशः कंसरिपो व्यपोहयतु वः श्रेयांसि वंशीरवः ॥ (संजीवनी) ॥

इति श्रीगीतगोविन्दे खण्डितावर्णने विलक्ष्यलक्ष्मीपतिर्नाम अष्टमः सर्गः ॥

॥ नवमः सर्गः ॥

। मन्दमुकुन्दः ।

-५०-तामथ मन्मथखिन्नां रतिरसभिन्नां विषादसम्पन्नाम् ।
अनुचिन्तितहरिचरितां कलहान्तरितामुवाच सखी ॥५०॥

॥ अष्टादशः प्रबन्धः/गीतम् १८ ॥

॥ गुर्जरीरागयतितालाभ्यां गीयते ॥

हरिरभिसरति यहति मधुपवने ।
किमपरमधिकसुखं सखि भुवने ॥
माधवे मा कुरु मानिनि मानमये ॥ ध्रुवम् ॥१॥

तालफलादपि गुरुमतिसरसम् ।
किं विफलीकुरुषे कुचकलशम् ॥ माध० ॥२॥

कति न कथितमिदमनुपदमचिरम् ।
मा परिहर हरिमतिशयरुचिरम् ॥ माध० ॥३॥

किमिति विर्षादसि रोदिषि विकला ।
विहसति युवतिसभा तव सकला ॥ माध० ॥४॥

सजलनलिनीदलशीतलशयने ।
हरिमवलोकय सफलय नयने ॥ माध० ॥५॥

जनयसि मनसि किमिति गुरुखेदम् ।
शृणु मम वचनमनीहितभेदम् ॥ माध० ॥६॥

हरिरुपयातु वदतु बहुमधुरम् ।
किमिति करोषि हृदयमतिविधुरम् ॥ माध० ॥७॥

श्रीजयदेवभणितमतिललितम् ।

सुखयतु रसिकजनं हरिचरितम् ॥ माध० ॥८ ॥

-५१-स्निग्धे यत्परुषासि यत्प्रणमति स्तब्धासि यद्रागिणि
द्वेषस्थासि यदुन्मुखे विभुखतां यातासि तस्मिन्त्रिये ।
युक्तं तद्विपरीतकारिणि तव श्रीखण्डचर्चा विषं
शीतांशुस्तपनो हिमं हुतवहः क्रीडामुदो यातनाः ॥५१ ॥

५१-क- सान्द्रानन्दपुरन्दरदिविषद्वन्दैरमन्दादरा

दानम्रै र्मकुटेन्द्रनिलमणिभिः सन्दर्शितेन्दिन्दिम् ।

स्वच्छन्दं मकरन्दसुन्दरगलन्मन्दाकिनीमेदुरं

श्रीगोविन्दपदारविन्दमशुभस्कन्दाय वन्दामहे ॥ ५१-क (पदद्योतिका) ॥

इति श्रीगीतगोविन्दे कलहान्तरितावर्णने मन्दमुकुन्दो नाम नवमः सर्गः ॥

॥ दशमः सर्गः ॥

। चतुरचतुर्भुजः ।

-५२- अत्रान्तरे मसृणरोषवशामसीम-
निःश्वासनिःसहमुखीं सुमुखीमुपेत्य ।
सव्रीडमीक्षितसखीवदनां दिनान्ते
सानन्दगद्गदपदं हरिरित्युवाच ॥५२॥

॥ उनविंश प्रबन्धः/गीतम् १९॥

॥ देशवराडीरागाष्टतालीतालाभ्यां गीयते ॥

वदसि यदि किञ्चिदपि दन्तरुचिकौमुदी हरति दरतिमिरमतिघोरम् ।
स्फुरदधरसीधवे तव वदनचन्द्रमा रोचयतु लोचनचकोरम् ॥
प्रिये चारुशीले मुञ्च मयि मानमनिदानं
सपदि मदनानलो दहत मम मानसं देहि मुखकमलमधुपानम् ॥ ध्रुवम् ॥१॥

सत्यमेवासि यदि सुदति मयि कोपिनी देहि खरनखरशरघातम् ।
घटय भुजबन्धनं जनय रदखण्डनं येन वा भवति सुखजातम् ॥ प्रिये ० ॥१॥

त्वमसि मम भूषणं त्वमसि मम जीवनं त्वमसि मम भवजलधिरत्नम् ।
भवतु भवतीह मयि सततमनुरोधिनी तत्र मम हृदयमतियत्नम् ॥ प्रिये ० ॥३॥

नीलनलिनाभमपि तन्वि तव लोचनं धारयति कोकनदरूपम् ।
कुसुमशरबाणभावेन यदि रञ्जयसि कृष्णमिदमेतदनु रूपम् ॥ प्रिये ० ॥४॥

स्फुरतु कुचकुम्भयोरुपरि मणिमञ्जरी रञ्जयतु तव हृदयदेशम् ।
रसतु रशनापि तव घनजघनमण्डले घोषयतु मन्मथनिदेशम् ॥ प्रिये ० ॥५॥

स्थलकमलगञ्जनं मम हृदयरञ्जनं जनितरतिरङ्गपरभागम् ।
भण मसृणवाणि करवाणि पदपङ्कजं सरसलसदलक्तकरागम् ॥ प्रिये ० ॥६॥

स्मरगरलखण्डनं मम शिरसि मण्डनं देहि पदपल्लवमुदारम् ।
ज्वलति मयि दारुणो मदनकदनारुणो हरतु तदुपाहितविकारम् ॥ प्रिये ० ॥७॥

इति चटुलचाटुपटुचारु मुरवैरिणो राधिकामधि वचनजातम् ।
जयति पद्मावतीरमणजयदेवकविभारतीभणितमतिशातम् ॥ प्रिय० ॥८॥

— ५३- परिहर कृतातङ्गे शङ्कं त्वया सततं घन-
स्तनजघनयाक्रान्ते स्वान्ते परानवकाशिनि ।
विशति वितनोरन्यो धन्यो न कोऽपि ममान्तरं
स्तनभरपरीरम्भारम्भे विधेहि विधेयताम् ॥५३॥

— ५४- मुग्धे विधेहि मयि निर्दयदन्तदंश-
दोर्विल्लिबन्धनिबिडस्तनपीडनानि ।
चण्डि त्वमेव मुदमुञ्च न पञ्चबाण-
चण्डालकाण्डदलनादसवः प्रयान्तु ॥५४॥

५४ -क- शशीमुखि तव भाति भङ्गुरभु
र्युवजनमोह करालकालसर्पी ।
तदुदितभयभङ्गनाय यूनां
त्वदधरसीधुसुधैव सिद्धमन्त्रः ॥४ (संजीवनी) ॥

— ५५- व्यथयति वृथा मौनं तन्वि प्रपञ्चय पञ्चमं
तरुणि मधुरालापैस्तापं विनोदय दृष्टिभिः ।
सुमुखि विमुखीभावं तावद्विमुञ्च न मुञ्च मां
स्वयमतिशयस्निग्धो मुग्धे प्रियोऽहमुपस्थितः ॥५५॥

— ५६- बन्धूकट्टुतिबान्धवोऽयमधरः स्निग्धो मधूकच्छविर्
गण्डश्चण्डि चकास्ति नीलनलिनश्रीमोचनं लोचनम् ।
नासाभ्येति तिलप्रसूनपदवीं कुन्दाभदन्ति प्रिये
प्रायस्त्वन्मुखसेवया विजयते विश्वं स पुष्पायुधः ॥५६॥

— ५७- दृशौ तव मदालसे वदनमिन्दुसंदीपकं
गतिर्जनमनोरमा विधुतरम्भमुरुद्वयम् ।
रतिस्तव कलावती रुचिरचित्रलेखे भुवाव्
अहो विबुधयौवतं वहसि तन्वि पृथ्वीगता ॥१४॥

५७ -क- प्रीतिं वस्तनुतां हरिहि कुवलययापीडेन सार्धरणे
राधापिनपयोधरस्मरणकृत्कुम्भेन संसर्गवान् ।
यत्र स्विद्यति मीलति क्षणमथो क्षिप्ते द्विपे तत्क्षणात्
कांसस्यलमसूक्षितं जितमिति व्यामोहकोलाहलः ॥७ (संजीवनी) ॥

इति श्रीगीतगोविन्दे मानिनीवर्णने चतुरचतुर्भुजो नाम दशमः सर्गः ॥

॥ एकादशः सर्गः ॥

। सानन्ददामोदरः ।

-५८-सुचिरमनुनयेन प्रीणयित्वा मृगाक्षीं
गतवति कृतवेशे केशवे कुञ्जशय्याम् ।
रचितरुचिरभूषां दृष्टिमोषे प्रदोषे
स्फुरति निरवसादां कापि राधां जगाद ॥५८॥

॥ विंशः प्रबन्धः/गीतम् २० ॥

॥ वसन्तराग यतितालाभ्यां गीयते ॥

विरचितचाटुवचनरचनं चरणे रचितप्रणिपातम् ।
संप्रति मञ्जुलवञ्जुलसीमनि केलिशयनमनुयातम् ॥
मुग्धे मधुमथनमनुगतमनुसर राधिके ॥ ध्रुवम् ॥१॥

घनजघनस्तनभारभरे दरमन्थरचरणविहारम् ।
मुखरितमणिमञ्जीरमुपैहि विधेहि मरालविकारम् ॥ मुग्धे ० ॥२॥

शृणु रमणीयतरं तरुणीजनमोहनमधुपविरावम् ।
कुसुमशरासनशासनबन्दिनि पिकनिकरे भज भावम् ॥ मुग्धे ० ॥३॥

अनिलतरलकिसलयनिकरेण करेण लतानिकुरम्बम् ।
प्रेरणमिव करभोरु करोति गतिं प्रतिमुञ्च विलम्बम् ॥ मुग्धे ० ॥४॥

स्फुरितमनङ्गतरङ्गवशादिव सूचितहरिपरिरम्भम् ।
पृच्छ मनोहरहारविमलजलधारममुं कुचकुम्भम् ॥ मुग्धे ० ॥५॥

अधिगतमखिलसखीभिरिदं तव वपुरपि रतिरणसज्जम् ।
चण्डि रसितरशाना-रव-डिण्डिममभिसर सरसमलज्जम् ॥ मुग्धे ० ॥६॥

स्मरशरसुभगनखेन करेण सखीमवलम्ब्य सलीलम् ।
चल वलयक्वणितैरवबोधय हरिमपि निजगतिशीलम् ॥ मुग्धे ० ॥७ ॥

श्रीजयदेवभणितमधरीकृतहारमुदासितवामम् ।
हरिविनिहितमनसामधितिष्ठतु कण्ठतटीमविरामम् ॥ मुग्धे ० ॥८ ॥

— ५९ - सा मां द्रक्ष्यति वक्ष्यति स्मरकथां प्रत्यङ्गमालिङ्गनैः
प्रीतिं यास्यति रंस्यते सखि समागत्येति चिन्ताकुलः ।
स त्वां पश्यति वेपते पुलकयत्यानन्दति स्विद्यति
प्रत्युद्गच्छति मूर्च्छति स्थिरतमःपुञ्जे निकुञ्जे प्रियः ॥५९ ॥

— ६० - अक्ष्णोर्निक्षिपदञ्जनं श्रवणयोस्तापिच्छगुच्छावलीं
मूर्ध्नि श्यामसरोजदाम कुचयोः कस्तूरिकापत्रकम् ।
धूर्तानामभिसारसत्वरहदां विष्वङ्निकुञ्जे सखि
ध्वान्तं नीलनिचोलचारुसुदृशां प्रत्यङ्गमालिङ्गति ॥६० ॥

— ६१ - काश्मीरगौरवपुषामभिसारिकाणाम्
आबद्धरेखमभितो रुचिमञ्जरीभिः ।
एतत्तमालदलनीलतमं तमिस्रं
तत्प्रेमहेमनिकषोपलतां तनोति ॥६१ ॥

— ६२ - हारावलीतरलकाञ्चनकाञ्चिदाम-
केयूरकङ्कणमणिद्युतिदीपितस्य ।
द्वारे निकुञ्जनिलयस्यहरिं निरीक्ष्य
ब्रीडावतीमथ सखी निजगाद राधाम् ॥६२ ॥

॥ एकविंशः प्रबन्धः/गीतम् २१ ॥

॥ वराडीरागरूपकताले प्रतिमण्ठताले एकताले वा गीयते ॥

मञ्जुतरकुञ्जतलकेलिसदने ।

विलस रतिरभसहसितवदने ॥

प्रविश राधे माधवसमीपमिह ॥ ध्रुवम् ॥१ ॥

नवभवदशोकदलशयनसारे ।
विलस कुचकलशतरलहारे ॥ प्रविश ० ॥ २ ॥

कुसुमचयरचितशुचिवासगेहे ।
विलस कुसुमसुकुमारदेहे ॥ प्रविश ० ॥ ३ ॥

चलमलयवनपवनसुरभिशीते ।
विलस रसवलितललितगीते ॥ प्रविश ० ॥ ४ ॥

मधुमुदितमधुपकुलकलितरावे ।
विलस मदनरससरसभावे ॥ प्रविश ० ॥ ५ ॥

मधुरतरपिकनिकरनिनदमुखरे ।
विलस दशनरुचिरुचिरशिखरे ॥ प्रविश ० ॥ ६ ॥

विततबहुवल्लिनवपल्लवघने ।
विलस चिरमलसपीनजघने ॥ प्रविश ० ॥ ७ ॥

विहितपद्मावतीसुखसमाजे ।
कुरु मुरारे मङ्गलशतानि
भणति जयदेवकविराजे ॥ प्रविश ० ॥ ८ ॥

- ६३- त्वां चित्तेन चिरं वहन्नयमतिश्रान्तो भृशं तापितः
कन्दर्पेण तु पातुमिच्छति सुधासंबाधबिम्बाधरम् ।
अस्याङ्गं तदलंकुरु क्षणमिह भ्रूक्षेपलक्ष्मीलव-
क्रीते दास इवोपसेवितपदाम्भोजे कुतः सम्भ्रमः ॥ ६३ ॥

- ६४- सा ससाध्वससानन्दं गोविन्दे लोललोचना ।
सिञ्जानमञ्जुमञ्जरं प्रविवेश निवेशनम् ॥ ६४ ॥

॥ द्विविंशः प्रबन्धः/गीतम् २ ॥

॥ वराडिरागः यतितालाभ्यां गीयते ॥

राधावदनविलोकनविकसितविविधविकारविभङ्गम् ।
जलनिधिमिव विधुमण्डलदर्शनतरलिततुङ्गतरङ्गम् ॥
हरिमेकरसं चिरमभिलषितविलासं
सा ददर्श गुरुहर्षवशंवदवदनमनङ्गनिवासम् ॥ ध्रुवम् ॥ १ ॥

हारममलतरतारमुरसि दधतं परिरभ्य विदूरम् ।
स्फुटतरफेनकदम्बकरम्बितमिव यमुनाजलपूरम् ॥ हरि ० ॥ २ ॥

श्यामलमृदुलकलेवरमण्डलमधिगतगौरदुकूलम् ।
नीलनलिनमिव पीतपरागपटलभरवलयितमूलम् ॥ हरि ० ॥ ३ ॥

तरलदृगञ्जलचलनमनोहरवदनजनितरतिरागम् ।
स्फुटकमलोदरखेलितखञ्जनयुगमिव शरदि तडागम् ॥ हरि ० ॥ ४ ॥

वदनकमलपरिशीलनमिलितमिहिरसमकुण्डलशोभम् ।
स्मितरुचिरुचिरसमुल्लसिताधरपल्लवकृतरतिलोभम् ॥ हरि ० ॥ ५ ॥

शशिकिरणच्छुरितोदरजलधरसुन्दरसकुसुमकेशम् ।
तिमिरोदितविधुमण्डलनिर्मलमलयजतिलकनिवेशम् ॥ हरि ० ॥ ६ ॥

विपुलपुलकभरदन्तुरितं रतिकेलिकलाभिरधीरम् ।
मणिगणकिरणसमूहसमुज्ज्वलभूषणसुभगशरीरम् ॥ हरि ० ॥ ७ ॥

श्रीजयदेवभणितविभवद्विगुणीकृतभूषणभारम् ।
प्रणमत हृदि सुचिरं विनिधाय हरिं सुकृतोदयसारम् ॥ हरि ० ॥ ८ ॥

६५ - अतिक्रम्यापाङ्गं श्रवणपथपर्यन्तगमन-
 प्रयासेनेवाक्ष्णोस्तरलतरतारं पतितयोः ।
 इदानीं राधायाः प्रियतमसमालोकसमये
 पपात स्वेदाम्बुप्रसर इव हर्षाश्रुनिकरः ॥६५॥

६६ - भजन्त्यास्तल्पान्तं कृतकपटकण्डूतिपिहित-
 स्मितं याते गेहाद्वहिरवहितालीपरिजने ।
 प्रियास्यं पश्यन्त्याः स्मरशरसमाकूतसुभगं
 सलज्जा लज्जापि व्यगमदिव दूरं मृगदृशः ॥६६॥

६६-क - जयश्री विन्यस्तैर्महित इव मन्दारकुसुमैः
 स्वयं सिन्दूरेण द्विपरणमुदा मुद्रित इव ।
 भूजापीडक्रीडाहतकुवलयपीडकरिणः
 प्रकीर्णसृग्विन्दुर्जयति भुजदण्डो मुरजितः ॥६६॥

६६-ख- सानन्दं नन्दसूनुर्दिशतु मितपरं संमदं मन्दमन्दं
 राधामाधाय बाह्वोर्विवरमनु दृढं पीडयन्प्रीतियोगात् ।
 तुङ्गौ तस्या उरोजावतनु वरतनोर्निर्गतौ मा स्म भूतां
 पृष्ठं निर्भिद्य तस्माद्बहिरिति वालितप्रीवमालोकयन्वः ॥६७-ख॥

६६-ग- सौन्दर्यैकनिधेरनङ्गललनालावण्यलीलाजुषो
 राधाया हृदि पल्वले मनसिजक्रीडैकरङ्गस्थले ।
 रम्योरोजसरोजखेलनरसित्वादात्मनः ख्यार्पा-
 न्ध्यातुर्मानसराजहंसनिभतां देयान्मुकुन्दो मुदम् ॥६६-ग॥

इति श्रीगीतगोविन्दे राधिकामिलने सानन्ददामोदरो नामैकादशः सर्गः ॥

॥ द्वादशः सर्गः ॥
। सुप्रीतपीताम्बरः ।

६७- गतवति सखीवृन्देऽमन्दत्रपाभरनिर्भर-
स्मरपरवशाकूतस्फीतस्मितस्नपिताधराम् ।
सरसमनसं दृष्ट्वा राधां मुहुर्नवपल्लव-
प्रसवशयने निक्षिप्ताक्षीमुवाच हरिः प्रियाम् ॥६७॥

६७-क- प्रत्यूहः पुलकाङ्कुरेण निबिडाश्लेषे निमेषेण च
क्रीडाकूतविलोकितेऽधरसुधापाने कथाकेलिभिः ।
आनन्दाधिगमेन मन्मथकलायुद्धेऽपि यस्मिन्नभू
दुद्भूतः स तयोर्बभूव सुरतारम्भः प्रियंभावुकः ॥६७-क॥

६७-ख -दोर्भ्यां संयमितः पयोधरभरेणापीडितः पाणिजै-
राविद्धौ दशनैः क्षताधरपुटः श्रोणीतटेनाहतः ।
हस्तेनानमितः कचेऽधरमधुस्यन्देन संमोहितः
कान्तः कामपि तृप्तिमाप तदहो कामस्य वामा गतिः ॥६७-ख॥

गीतम् २३ ॥

॥ विभासरग एकतालीतालाभ्यां गीयते ॥

किसलयशयनतले कुरु कामिनि चरणनलिनविनिवेशम् ।
तव पदपल्लववैरिपराभवमिदमनुभवतु सुवेशम् ॥
क्षणमधुना नारायणमनुगतमनुसर राधिके ॥ ध्रुवम् ॥१॥

करकमलेन करोमि चरणमहमागमितासि विदूरम् ।
क्षणमुपकुरु शयनोपरि मामिव नूपुरमनुगतिशूरम् ॥ क्षण० ॥२॥

वदनसुधानिधिगलितममृतमिव रचय वचनमनुकूलम् ।
विरहमिवापनयामि पयोधररोधकमुरसि दुकूलम् ॥ क्षण० ॥३॥

प्रियपरिरम्भणरभसवलितमिव पुलकितमतिदुरवापम् ।
मदुरसि कुचकलशं विनिवेशय शोषय मनसिजतापम् ॥ क्षण० ॥४॥

अधरसुधारसमुपनय भाविनि जीवय मृतमिव दासम् ।
त्वयि विनिहितमनसं विरहानलदग्धवपुषमविलासम् ॥ क्षण० ॥५॥

शशिमुखि मुखरय मणिरशनागुणमनुगुणकण्ठनिनादम् ।
श्रुतियुगले पिकरुतविकले मम शमय चिरादवसादम् ॥ क्षण० ॥६॥

मामतिविफलरुषा विकलीकृतमवलोकितुमधुनेदम् ।
मीलितलज्जितमिव नयनं तव विरम विसृज रतिखेदम् ॥ क्षण० ॥७॥

श्रीजयदेवभणितमिदमनुपद निगदितमधुरिपुमोदम् ।
जनयतु तसिकजनेषु मनोरमरतिरसभावविनोदम् ॥ क्षण० ॥८॥

६८- माराङ्गे रतिकेलिसंकुलरणारम्भे तथा साहस-
प्रायं कान्तजयाय किञ्चिदुपरि प्रारम्भि यत्सम्भ्रमात् ।
निष्पन्दा जघनस्थली शिथिलिता दोर्वल्लिरुत्कम्पितं
वक्षो मीलितमक्षि पौरुषरसः स्त्रीणां कुतः सिध्यति ॥६८॥

६८-क - तस्याः पाटलपाणिजाङ्घ्रितमुरो निद्राकषाये दृशौ
निर्धौताधरशोणिमा विलुलितस्त्रस्तस्त्रजो मुर्धजाः ।
काञ्चीदाम दरश्लथाञ्चलमिति प्रातर्निखातैर्दृशो-
रेभिः कामशरैस्तदद्भुतमभुत्पत्युर्मनः कीलितम् ॥६८-क॥

६८-ख- व्याकोशः केशपाशस्तरलितमलकैः स्वेदमोक्षौ कपोलै
क्लिष्टा बिम्बाधरश्रीः कुचकलशरुचा हारिता हारयष्टिः ।
काञ्चीकान्तिर्हताशा स्तनजघनपदं पाणिनाच्छाद्य सद्यः
पश्यन्ती सन्नपा सा तदापि विलुलिता मुग्धकान्तिर्धिनोती ॥६८-ख॥

६९- अथ कान्तं रतिक्लान्तमपि मण्डनवाञ्छया ।

निजगाद निराबाधा राधा स्वाधीनभर्तृका ॥६९॥

६९-क- अथ सहसा सुप्रीतं सुरतान्ते सा नितान्तखिन्नाङ्गी

राधा जगाद सादरमिदमानन्देन गोविन्दम् ॥६९-क - राणाकुम्भः॥

॥ चतुर्विंशः प्रबन्धः/गीतम् २४ ॥

॥ रामकरीराग यतितालाभ्यां गीयते ॥

कुरु यदुनन्दन चन्दनशिशिरतरेण करेण पयोधरे ।

मृगमदपत्रकमत्र मनोभवमङ्गलकलशसहोदरे ॥

निजगाद सा यदुनन्दने क्रीडति हृदयानन्दने ॥ ध्रुवम् ॥१॥

अलिकुलगञ्जनमञ्जनकं रतिनायकसायकमोचने ।

त्वदधरचुम्बनलम्बितकज्जलमुज्ज्वलय प्रिय लोचने ॥ निज० ॥२॥

नयनकुरङ्गतरेङ्गविकासनिरासकरे श्रुतिमण्डले ।

मनसिजपाशविलासधरे शुभवेश निवेशय कुण्डले ॥ निज० ॥३॥

भ्रमरचयं रचयन्तमुपरि रुचिरं सुचिरं मम संमुखे ।

जितकमले विमले परिकर्मय नर्मजनकमलकं मुखे ॥ निज० ॥४॥

मृगमदरसवलितं ललितं कुरु तिलकमलिकरजनीकरे ।

विहितकलङ्ककलं कमलानन विश्रमितश्रमशीकरे ॥ निज० ॥५॥

मम रुचिरे चिकुरे कुरु मानद मानसजध्वजचामरे ।

रतिगलिते ललिते कुसुमानि शिखण्डिशिखण्डकडामरे ॥ निज० ॥६॥

सरसघने जघने मम शम्बरदारणवारणकन्दरे ।

मणिरशनावसनाभरणानि शुभाशय वासय सुन्दरे ॥ निज० ॥७॥

श्रीजयदेववचसि रुचिरे हृदयं सदयं कुरु मण्डने ।

हरिचरणस्मरणामृतकृतकलिकलुषभवज्वरखण्डने ॥ निज ० ॥ ८ ॥

७० - रचय कुचयोः पत्रं चित्रं कुरुष्व कपोलयो-

र्घटय जघने काञ्चां मुग्धस्रजा कबरीभरम् ।

कलय वलयश्रेणीं पाणौ पदे मणिनूपुरा-

विति निगदितः प्रीतः पीताम्बरोऽपि तथाकरोत् ॥ ७० ॥

७१ - यद्गन्धर्वकलासु कौशलमनुध्यानं च यद्वैष्णवं

यच्छृङ्गारविवेकतत्त्वरचनाकाव्येषु लीलायितम् ।

तत्सर्वं जयदेवपण्डितकवेः कृष्णैकतानात्मनः

सानन्दाः परिशोधयन्तु सुधियः श्रीगीतगोविन्दतः ॥ ७१ ॥

७१ क - पर्यङ्गीकृतनागनायकफणाश्रेणीमणीनां गणे

संक्रान्त-प्रतिविम्बसंकलनया विभ्रद्वपुप्रक्रियाम् ।

पादाम्भोरुहधारिवारिधिसुतामक्षणा दिदृक्षुशतैः

कायव्यूहमिवाचरन् उपचिताकूतोहरिः पातुवः ॥ ७१ - क ॥ (राणाकुम्भः)

७१ ख - त्वामप्राप्य मयि स्वयंवरपरां क्षीरोदतीरोदरे

शङ्के सुन्दरी कालकूटमपिबन्मूढो मृडानीपतिः ।

इत्थं पूर्वं कथाभीरन्यमनसो विक्षिप्य वक्षाऽञ्जलं

राधायाः स्तनकोरकोपरि मिलन्नेत्रे हरिः पातु वः ॥ ७१ - ख ॥ (२० संजीवनी)

७१ - ग - साध्वी माध्वीक ! चिन्ता न भवति भवतः शर्करे ! कर्कशासि

द्राक्षे ! द्रक्षन्ति के त्वाममृत ! मृतमसि क्षीर ! नीरं रसस्ते ।

माकन्द ! क्रन्द कान्ताधर ! धर न तुलां गच्छ यच्छन्ति भावं

यावच्छृङ्गारसारं शुभमिव जयदेवस्य वैदग्ध्यवाचः ॥ ७१ - ग ॥ (राणाकुम्भः)

७२ - श्रीभोजदेवप्रभवस्य रामादेवीसुतश्रीजयदेवकस्य ।

पराशरादिप्रियवर्गकण्ठे श्रीगीतगोविन्दकवित्वमस्तु ॥ ७२ ॥

७३ - इत्थं केलिततीर्विहृत्य यमुनाकुले समं राधया
तद्रोमावलिमौक्तिकावलियुगे वेणिभ्रमं बिभ्रति ।
तत्राह्लादिकुचप्रयागफलयोर्लिप्सावतोर्हस्तयो-
व्यापाराःपुरुषोत्तमस्य ददतु स्फीतां मुदां संपदम् ॥७३॥

७४ - स्वामिन्! भङ्गुरवा(या)लकं सतिलकं फा(भा)लं विलासं(सिन्) कुरु
प्राणेश त्रुटितं पयोधरयुगे हारं पुनर्योजय ।
इत्युक्त्वा सुरतावसानसुखिता या (सं)पूर्णचन्द्रानना
स्पृष्टा तेन तथैव जातपुलका प्राप्ता पुनर्मोहनम् ॥७४॥ (राणाकुम्भः)

इति श्रीजयदेवकृतौ श्रीगीतगोविन्दे सुप्रीतपीताम्बरो नाम द्वादशः सर्गः ॥
॥ इति गीतगोविन्दं समाप्तम् ॥

गीतगोविन्दस्य पाठान्तराणि

क्रमाङ्क	सर्गः संख्या	श्लोकः संख्या	द्योलार मिलर स्वीकृतः पाठः/मुद्रितादर्शः	पाठान्तराणि	टीकाः
१	१	३	वाचः	वाचम्	श्रुतिरञ्जनी(तिरुपतिः) (लक्ष्मणसूरिः)
२	१	३	दुरूहदुते	क) दुरूहदुतेः	संजीवनी (वनमालीभट्टः), रसिकरङ्गदा (लक्ष्मणभट्टः)
				ख) दुरूहादृते	सर्वाङ्गसुन्दरी(नारायणदासः), श्रुतिरञ्जनी(तिरुपतिः)
३	१	३	श्रुतिभरोभोगी	श्रुतिभरो भोई	पदद्योतनिका(नारायणभट्टः)
४	१	३	कविक्षमापतिः	कविः क्षमापतिः	रसिकरङ्गदा, श्रुतिरञ्जनी(तिरुपतिः)
५	१		मालवरागेण गीयते	क) मालवपौडरागेण गीयते	रसिकरङ्गदा
				ख) मालवरागेण रुपकतालोन गीयते	सारवती (शुक्लध्वजः)
६	१	९	छलयसि	चलयसि	श्रुतिरञ्जनी(तिरुपतिः)
७	१	११	दिशु रणे	रणे दिशु	सर्वाङ्गसुन्दरी(धनञ्जयभरणिदेवः)
८	१	११	धृतरामशरीर	धृतरघुपतिरूप	रसमञ्जरी (शङ्करमिश्रः), संजीवनी, रसिकरङ्गदा, दीपिका (गोपालः) श्रुतिरञ्जनी(गुरुवापुर)
९	१	१४	धूमकेतुमिव	धूमध्वजमिव	बालबोधिनी (कर्तृनामरहिता)
१०	१	१५	सुखदं शुभदं	शुभदं सुखदं	सर्वाङ्गसुन्दरी(धनञ्जयः), सर्वाङ्गसुन्दरी(नारायणः), रसिकरङ्गदा, श्रुतिरञ्जनी(गुरुवापुर)
११	१	१६	जगन्निवहते	जगन्ति वहते	सर्वाङ्गसुन्दरी(नारायणः), रसिकरङ्गदा, सारवती श्रुतिरञ्जनी(तिरुपतिः)
१२	१	१६	दैत्यं	दैत्यान्	रसिकरङ्गदा
१३	१		गुर्जरीरागेण	क)गुर्जरीरागे प्रतिमंडताले	रसमञ्जरी
				ख)गुर्जरीरागपरिमंडतालम्	पदद्योतनिका
				ग)गुर्जरीरागपरिमंडतालम्	संजीवनी
				घ)गुर्जरीरागपरिमंडताले	दीपिका
				ङ)गुर्जरीरागनिःसारतालाभ्याम्	सारवती
१४	१	१७	धृतकुण्डल ए	क) धृतकुण्डल हे	दीपिका

				ख) धृतकुण्डल	सर्वाङ्गसुन्दरी(धनञ्जयः), सर्वाङ्गसुन्दरी(नारायणः), श्रुतिरञ्जनी(गुरुवायुर), श्रुतिरञ्जनी(तिरुपतिः)
१५	१	१७	कलितललितवनमाल जय जयदेव हरे	ललितकलितवनमाल जय जगदीश हरे	श्रुतिरञ्जनी(तिरुपतिः)
१६	१	१९	कालियविषधरगञ्जन	कालियविषधरगञ्जन	श्रुतिरञ्जनी(तिरुपतिः)
१७	१	२१	त्रिभुवनभवननिधान	क)त्रिभुवनभवननिदान	क्रिष्टियानस् लासेन्, रसिकप्रिया (कुम्भगुपतिः), दीपिका, संजीवनी, सर्वाङ्गसुन्दरी(नारायणः),
				ख)त्रिभुवनभवननिधाने	सर्वाङ्गसुन्दरी(धनञ्जयः)
१८	१	२४	मङ्गलमुञ्ज्वलगीतं	मङ्गलमुञ्ज्वलगीतं	पदद्योतनिका
१९	१	२६	बलद्वाधां	क)बलद्वाधां	सर्वाङ्गसुन्दरी(नारायणः), रसिकरङ्गदा
				ख)चलद्वाधां	रसिकप्रिया, रसमञ्जरी
२०	१		वसन्तरागेण	क)वसन्तरागे रूपकताले	रसमञ्जरी, पदद्योतनिका
				ख)वसन्तरागयतितालाभ्याम्	सारवती
२१	१	२८	वकुलकलापे	कुलाकुलकलापे	श्रुतिरञ्जनी(गुरुवायुर),
२२	१	३०	पाटलिपटल	क) पाटलिपटल	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर)
				ख) पाटलिपटले	सर्वाङ्गसुन्दरी(नारायणः), रसिकरङ्गदा
२३	१	३१	जगदवलोकनतरुण	जगदवलोकिततरुण	रसमञ्जरी
२४	१	३१	केतकदन्तुरिताशे	केतकदन्तुरिताशे	क्रिष्टियानस् लासेन् रसमञ्जरी, बालबोधिनी, सारवती, श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(नारायणः)
२५	१	३२	परिमलललिते	परिमलमिलिते	श्रुतिरञ्जनी(तिरुपतिः)
२६	१	३२	नवमालिकयाति	क)नवमालिकयाति	रसमञ्जरी
				ख) नवमालति जाति	दीपिका, रसिकरङ्गदा
				ग) नवमालतिजीति	संजीवनी
				घ) नवमालिकयाति	श्रुतिरञ्जनी(तिरुपतिः)
२७	१	३२	मुकुलितपुलकितचूते	पुलकितमुकुलितचूते	सर्वाङ्गसुन्दरी(धनञ्जयः), सर्वाङ्गसुन्दरी(नारायणः)

३८	१	३५	दरविदलित	दरविगलित	रसमञ्जरी
३९	१	३५	मल्लीबल्लि	बल्लिमल्ली	रसिकरङ्गदा
३०	१	३६	कोकिलकाकलीकलकलैः	क)कोकिलकाकलीकलरवैः ख) काकलीकलकलप्रोद्गोर्णै	रसिकप्रिया, श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः),
३१	१		रामकरीरागेण	क)रामकरीरुपकयतितालाभ्यां ख)रामगिरीरागयतितालाभ्याम् ग)रामकिरीरागेण घ)रामकरीरागरूपकतालाभ्याम्	रसमञ्जरी, पदद्योतनिका, संजीवनी क्रिष्टियानस् लासेन् रसिकरङ्गदा, सर्वाङ्गसुन्दरी(धनञ्जयः/नारायण) सारवती
३२	१	३८	गण्डयुगस्मितशाली	गण्डयुगः स्मितशाली	रसिकरङ्गदा
३३	१	४०	मुग्धवधूरधिकं	गोपवधूरधिकं	बालबोधिनी, संजीवनी
३४	१	४१	चारू चुचुम्ब	कापि चुचुम्ब	बालबोधिनी, सर्वाङ्गसुन्दरी(नारायणः)
३५	१	४२	यमुना जलकूले	यमुना वनकूले	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः), रसिकरङ्गदा
३६	१	४४	कामपि रमयति रामाम्	रमयति कामपि रामाम्	पदद्योतनिका
३७	१	४४	सस्मितचारुपराम्	सस्मितचारुतरां	सर्वाङ्गसुन्दरी(नारायणः) श्रुतिरञ्जनी(तिरुपतिः) सारवती
३८	१	४५	श्रीजयदेवकवेरिदमद्भुत	श्रीजयदेवभणितमिदमद्भुत	सारवती, सर्वाङ्गसुन्दरी(नारायणः) श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः)
३९	१	४५	वृन्दावनविपिने ललितं	क)वृन्दावनविपिने चरितं ख)विपिनविनोदकलाबलितं ग)वृन्दावनविपिने वलितं	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सारवती रसिकरङ्गदा
४०	१	४५	शुभानि	सुखानि	श्रुतिरञ्जनी(गुरुवायुर)
४१	१	४७	अद्योत्सङ्ग	क)अद्युत्सङ्ग ख)नित्योत्सङ्ग	रसमञ्जरी, रसिकरङ्गदा सारवती
४२	१	४७	किं च स्निग्ध	किञ्चित्स्निग्ध	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर),

					पदद्योतनिका
४३	१	४७	कुहूः कुहूरिति कलोत्तालाः	क) कुहूकुहूरिति कलोत्तालाः ख) कुहूः कुहूरिति मुहुस्तारा	सारवती श्रुतिरञ्जनी(गुरुवायुर)
४४	२		गुर्जरीरागेण	क)गुर्जरीरागेण रूपकताले ख)गुर्जरीरागः प्रतिमंठतालः ग)गुर्जरीरागेण रूपकतालेन च	पदद्योतनिका रसमञ्जरी, संजीवनी सारवती
४५	२	२	चलितदृगञ्चल	वलितदृगञ्चल	सारवती
४६	२	४	चुम्बनलम्बितलोभम्	चुम्बनलंबितलोभम्	पदद्योतनिका, श्रुतिरञ्जनी(तिरुपतिः)
४७	२	४	पल्लवमुल्लसित	पल्लवकलितदर	श्रुतिरञ्जनी(तिरुपतिः) रसिकरङ्गदा
४८	२	५	मणिगणभूषण	मणिमयभूषण	बालबोधिनी
४९	२	५	विभिन्नतमिस्रम्	विभिन्नतमिश्रम्	संजीवनी
५०	२	६	वलदिन्दु	चलदिन्दु	सारवती, श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
५१	२	६	तिलकललाटम्	बिन्दुललाटम्	श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा
५२	२	६	पीनघनस्तनमण्डलमर्दन	पीनपयोधरपरिसरमर्दन	सारवती, रसिकरङ्गदा, श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
५३	२	६	कपाटम्	कवाटम्	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
५४	२	८	विशदकदम्ब	विकचकदम्ब	श्रुतिरञ्जनी(गुरुवायुर)
५५	२	८	किमगि तरङ्गदनङ्गदृशा	तरलतरङ्गदनङ्गदृशा	श्रुतिरञ्जनी(गुरुवायुर)
५६	२	८	मनसा	वपुषा	श्रुतिरञ्जनी(गुरुवायुर)
५७	२	९	भणितमतिसुन्दर	क)भणितमिदमतिशय ख)भणितमिदमद्भुत	श्रुतिरञ्जनी(गुरुवायुर) श्रुतिरञ्जनी(तिरुपतिः)
५८	२	९	चरणस्मरणं	चरणशरणं	सर्वाङ्गसुन्दरी(धनञ्जयः)
५९	२	१०	धामं	ध्रामं	श्रुतिरञ्जनी(तिरुपतिः),

					श्रुतिरञ्जनी(गुरूवायुर), सारवती, रसिकरङ्गदा, सर्वाङ्गसुन्दरी(नारायणः)
६०	२	१०	बलतृष्णे	क) चलतृष्णे	पदद्योतनिका
				ख) चलतृष्णे	रसमञ्जरी, संजीवनी
				ग) बलतृष्णे	सारवती
				घ) बलतृष्णे	रसिकरङ्गदा, श्रुतिरञ्जनी(तिरूपतिः), श्रुतिरञ्जनी(गुरूवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः)
६१	२		मालवरागेण	क) गौडमालवरागेण	रसमञ्जरी
				ख) एकताले मालवरागे	संजीवनी
				ग) गुण्डकरीरागेण	रसिकरङ्गदा, सर्वाङ्गसुन्दरी(धनञ्जयः/नारायण)
				घ) मालवगौडरागेण एकतालीतालान् च	सारवती
६२	२	११	रतिरभसरसेन	क) रतिरभसरसेन	सारवती
				ख) रतिरभसवशेन	रसिकरङ्गदा, श्रुतिरञ्जनी(तिरूपतिः), श्रुतिरञ्जनी(गुरूवायुर), सर्वाङ्गसुन्दरी(नारायणः)
६३	२	११	केशिमथनमुदारं	केशिकथनमुदारं	सर्वाङ्गसुन्दरी(नारायणः)
६४	२	१३	किसलयशयन	किसलयशयन	क्रिष्टियानस् लासेन्, पदद्योतनिका, संजीवनी
६५	२	१४	अलसनिमीलितलोचनया	अलसनिमीलि विलोचनया	पदद्योतनिका
६६	२	१४	श्रमजलसकलकलेवरया	क) श्रमजलशकलकलेवरया	बालबोधिनी
				ख) श्रमजलसिक्तकलेवरया	क्रिष्टियानस् लासेन्, पदद्योतनिका, संजीवनी, रसमञ्जरी, दीपिका, श्रुतिरञ्जनी(गुरूवायुर)
६७	२	१८	सुखमुत्कण्ठितगोपवधूकथितं	सुखमुत्कण्ठितराधिकया कथितं	पदद्योतनिका, सर्वाङ्गसुन्दरी(धनञ्जयः), श्रुतिरञ्जनी(गुरूवायुर)
६८	२	१९	हस्तस्रस्त	क) हस्तश्रस्त	क्रिष्टियानस् लासेन्, सर्वाङ्गसुन्दरी(नारायणः)
				ख) हस्तस्रष्ट	सारवती

६९	२	१९	वृन्दोत्सारिवृग	वृन्दोत्साहवृग	सर्वाङ्गसुन्दरी(नारायणः) श्रुतिरञ्जनी(तिरूपतिः)
७०	२	१९	गण्डस्थलम्	गण्डस्थलीम्	रसिकरङ्गदा
७१	२	१९	विलक्षितं स्मित	क) विलिज्जितस्मित	पदद्योतनिका, दीपिका बालबोधिनी
				ख) विलक्षितस्मित	क्रिष्टियानस् लासेन्, सर्वाङ्गसुन्दरी(नारायणः), सर्वाङ्गसुन्दरी(धनञ्जयः)
७२	२	२०	दुरालोकस्तोकस्तबक- नवकाशोक	दुरालोकः स्तोकस्तबकनविकाशोक	बालबोधिनी, रसमञ्जरी
७३	२	२०	कलतिका	कलिका	दीपिका, सर्वाङ्गसुन्दरी(धनञ्जयः), सर्वाङ्गसुन्दरी(नारायणः)
७४	२	२०	विकासः	विकाशः	क्रिष्टियानस् लासेन्, दीपिका, पदद्योतनिका, संजीवनी
७५	२	२०	ध्राम्यन्दुङ्गीरणितरमणीया	ध्राम्यन्दुङ्गीरणिति रमणीया	बालबोधिनी, रसमञ्जरी
७६	२	११	शिखरिणीयं	शिखरिणियं	बालबोधिनी
७७	३	१	संसारवासनाबन्धशृङ्खलाम्	संसारवासनाबन्धशृङ्खलाम्	पदद्योतनिका
७८	३	१	व्रजसुन्दरीः	गोपसुन्दरीः	रसिकरङ्गदा
७९	३	२	विषसाद	निषसाद	क्रिष्टियानस् लासेन्, रसमञ्जरी, श्रुतिरञ्जनी(गुरुवायुर)
८०	३		गुर्जरीरागेण	क)गुर्जरीरागेण यतितालेन	क्रिष्टियानस् लासेन्
				ख)गुर्जरीरागे मंठताले	संजीवनी, पदद्योतनिका
				ग)गुर्जरीरागेण यतितालेन च	सारवती
८१	३	३	मयाऽपि	मयाऽपि	रसिकरङ्गदा
८२	३	३	न वारिता	न निवारिता	पदद्योतनिका, सारवती
८३	३	३	गता सा	सा गता	श्रुतिरञ्जनी(तिरूपतिः), श्रुतिरञ्जनी(गुरुवायुर)
८४	३	४	किं धनेन जनेन किं मम जीवितेन गृहेण	क) किं धनेन जनेन किं मम किं गृहेण सुखेन	क्रिष्टियानस् लासेन्
				ख) किं जनेन धनेन किं मम किं गृहेण	पदद्योतनिका, संजीवनी
				ग)किं जनेन किं मम सुखेन गृहेण	सारवती

				घ)किं धनेन जनेन किं मम किं सुखेन गृहेण	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा
८५	३	५	कोपभरेण	रोषभरेण	संजीवनी
८६	३	५	भ्रमताकुलं	भ्रमताऽऽकुलं	श्रुतिरञ्जनी(तिरुपतिः), रसिकरङ्गदा
८७	३	९	क्षम्यतामपरं	क्षमतामपरं	रसिकरङ्गदा
८८	३	१०	प्रवणेन	प्रणतेन	संजीवनी, रसमञ्जरी श्रुतिरञ्जनी(गुरुवायुर)
८९	३	१०	किन्दुबिल्व	तिन्दुबिल्व	श्रुतिरञ्जनी(तिरुपतिः)
९०	३	११	बिसलताहरो	विषलताहरो	क्रिष्टियानस् लासेन्
९१	३	११	भ्रान्त्यामङ्ग	भ्रान्त्याऽमङ्ग	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), रसिकरङ्गदा
९२	३	११	भावसि	भावति	श्रुतिरञ्जनी(गुरुवायुर)
९३	३	१२	मनसिज! प्रेङ्खल्कटा	स्मरशरोदञ्जल्कटा	पदद्योतनिका
९४	३	१२	कटाक्षानुगश्रेणीजर्जरंत	कटाक्षानलज्वालाजर्जरंत	रंसिकप्रिया
९५	३	१२	संधुक्षते	संधुक्षयते	दीपिका
९६	३	१३	च तन्वि	च चण्डि	श्रुतिरञ्जनी(गुरुवायुर)
९७	३	१३	सद्वृत्तस्तनमण्डलस्तव	सद्वृत्तः स्तनमण्डलस्तव	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(नारायणः), रसिकरङ्गदा
९८	३	१४	दृशोर्विभ्रमा	क)दृशो विभ्रमा ख)दृशो विभ्रमाः	क्रिष्टियानस् लासेन् श्रुतिरञ्जनी(तिरुपतिः)
९९	३	१४	विषयासङ्गेऽपि	विषयाऽसङ्गेऽपि	रसिकरङ्गदा
१००	३	१५	वर्धते	वर्तते	पदद्योतनिका, रसिकरङ्गदा श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(नारायणः)
१०१	३	१५	ध्रूपल्लवं	ध्रूपल्लरी	श्रुतिरञ्जनी(गुरुवायुर)
१०२	३	१५	तस्यामनङ्ग	अस्यामनङ्ग	श्रुतिरञ्जनी(गुरुवायुर)
१०३	४		कर्णाटरागेण	क) कानररागैकतालीतालाभ्याम् ख)कानररागे एकताले ग)कर्णाटरागैकतालीतालाभ्याम्	क्रिष्टियानस् लासेन् रसमञ्जरी बालबोधिनी

				घ)कर्णाटकरागे एकतालीतालाभ्यां	पदद्योतनिका
				ड)कर्णाटकरागे एकतालीताले	राजीवनी
१०४	४	२	सा विरहे तव दीना	तव विरहे दीना	संजीवनी, पदद्योतनिका बालबोधिनी
१०५	४	३	अविरतनिपतित	अविरतनिपतित	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
१०६	४	३	सजलनलिनी	सकलनलिनी	रसिकरङ्गदा
१०७	४	५	गलितविलोचनजलभर	क)वलितविलोचनजलभर	क्रिष्टिथानस् लासेन्, रसमञ्जरी, संजीवनी
				ख)विगलितलोचनजलभर	रसिकरङ्गदा
				ग)विगलितविलोचनजलभर	सर्वाङ्गसुन्दरी(नारायणः)
				घ)विगलितलोचनजलभर	सर्वाङ्गसुन्दरी(धनञ्जयः)
				ड)वलितविलोचनजलभर	श्रुतिरञ्जनी(गुरुवायुर),
			च)वलितविलोचनजलभर	सारवती	
१०८	४	६	विलपति	विलिखति	रसिकाग्रिया
१०९	४	६	विलिखति	विलपति	रसिकरङ्गदा
११०	४	७	मयि	मम	सर्वाङ्गसुन्दरी(नारायणः)
१११	४	८	चञ्चति मुञ्चति	क)वञ्चति मुञ्चति	रसिकरङ्गदा
				ख)ध्रमति विमुञ्चति	श्रुतिरञ्जनी(तिरुपतिः)
११२	४	९	कुलवल्लव	कुलवल्लव	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
११३	४	१०	मालापि	मालाऽपि	रसिकरङ्गदा
११४	४	१०	जालायते	ज्वालायते	बालबोधिनी
११५	४	१०	तापोऽपि श्वसितेन	तापो निःश्वसितेन	रसमञ्जरी, संजीवनी, श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर),
११६	४	१०	करालपायते	करालायते	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
११७	४	१०	सापि	साऽपि	रसिकरङ्गदा
११८	४		देशाख्यरागेण	क)देशाख्यरागेकतालीतालाभ्यां	सारवती

				ख)देशागरागैकतालीतालाभ्याम्	क्रिष्टियानस् लासेन्
				ग)देशाषरागैकतालीतालाभ्याम्	संजीवनी, पदद्योतनिका
११९	४	११	कृशतनुरतिभारम्	कृशतनुरिव भारम्	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः), सर्वाङ्गसुन्दरी(नारायणः), रसिकरङ्गदा, रसमञ्जरी
१२०	४	११	राधिका विरहे तव	राधिका तव विरहे	सर्वाङ्गसुन्दरी(नारायणः)
१२१	४	१५	कलयति	क)गणयति	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(नारायणः)
				ख)पश्यति	सारवती
१२२	४	१५	विकल्पम्	न कल्पम्	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), रसिकरङ्गदा
१२३	४	१५	किसलयतल्पम्	किसलयतल्पम्	संजीवनी
१२४	४	१९	एतावत्यतनुज्वरे	एतादृश्यतनुज्वरे	रसमञ्जरी
१२५	४	१९	यदि त्यक्तोऽन्यथा	न चेत्यक्तोऽन्यथा	संजीवनी
१२६	४	१९	वरतनुर्जीवेन्न किं ते रसात्	क) वरतनुः किं ते न जीवेद्रसात्	सर्वाङ्गसुन्दरी(धनञ्जयः)
				ख) वरतनुर्जीवेत्कथं त्वं रसैः	श्रुतिरञ्जनी(तिरुपतिः)
१२७	४	१९	अन्यथा नान्तकः	क)अन्यथा हस्तकः	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
				ख)अन्यथान्यत्परम्	श्रुतिरञ्जनी(गुरुवायुर),
				ग) अन्यथास्यन्तकः	रसिकप्रिया
				घ)अन्यथाऽन्तकः	सारवती
१२८	४	१९	ध्यायत्युद्भ्रमति प्रमिलति पतत्युद्यति मूर्च्छत्यपि । एतावत्यतनुज्वरे वरतनुर्जीवेन्न किं ते रसात् स्ववैद्यप्रतिम प्रसीदसि यदि त्यक्तोऽन्यथा नान्तकः ।	भूयो ध्यायति सीदति प्रतपति क्षौणौ प्रमिलत्यपि । एतावत्यतनुज्वरे वरतनुः प्रोद्यति संमूर्च्छति स्ववैद्यप्रतिम ! प्रसीदसि रसात् किन्तेन जीवेत्तदा ।	रसिकरङ्गदा
१२९	४	२०	निवृत्तबाधां	विमुक्तबाधां	क्रिष्टियानस् लासेन्, रसमञ्जरी, दीपिका
१३०	४	२०	राधामुपेन्द्र! वज्रादपि	राधामुपेन्द्रवज्रादपि	क्रिष्टियानस् लासेन्, दीपिका रसमञ्जरी, संजीवनी
१३१	४	२१	ज्वरातुररानो	ज्वराकुलरानो.	रसिकप्रिया, श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः)

१३२	४	२१	संताम्यति	यताम्यति	क्रिष्टियानस् लासेन्, दीपिका
१३३	४	२१	किंतु क्लान्तिवशेन	क)किंतु क्षान्तिवशेन	क्रिष्टियानस् लासेन्, पदद्योतनिका
				ख)किंतुक्लान्तिवशेन	रसमञ्जरी
				ग)किंतु क्लान्तिरसेन	संजीवनी
				घ)किंतुक्लान्तिरसेन	दीपिका
१३४	४	२१	स्थिता कथमपि	शीतलतरं	दीपिका
१३५	४	२१	शीतलतनुं	शीतलतरं	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
१३६	४	२१	कथमपि	क्षणमपि	रसमञ्जरी, संजीवनी श्रुतिरञ्जनी(गुरुवायुर)
१३७	४	२२	खिन्नया यया ते	खिन्नयाऽनया ते	रसमञ्जरी
१३८	४	२२	नयननिमिलन	नयननिमिलित	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः)
१३९	४	२२	चिरविरहेण	चिरविरहेऽपि	रसिकप्रिया, श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः)
१४०	५		देशवराडीरागेण	क)देशीवराडीरागे रूपकताले	संजीवनी
				ख)वराडीरागेण	रसिकरङ्गदा
				ग)देशीवराडीरागेण	सर्वाङ्गसुन्दरी(नारायणः/धनञ्जयः)
				घ)देशीवराडीरागेण रूपकतालेन	सारवती
१४१	५	१	मेत्य	मेति	सर्वाङ्गसुन्दरी(नारायणः)
१४२	५	२	स्फुटति	स्फुरति	सर्वाङ्गसुन्दरी(धनञ्जयः)
१४३	५	३	विकलतरेऽति	क)विकलिकरोति	रसिकरङ्गदा श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः)
				ख)बहु विलपति विकरोति	श्रुतिरञ्जनी(गुरुवायुर),
१४४	५	४	ध्वनति	ध्वनित	रसिकरङ्गदा
१४५	५	४	चलितविरहे	चलितविरहे	संजीवनी, बालबोधिनी, दीपिका
१४६	५	५	ललितधाम	ललितमपि	श्रुतिरञ्जनी(गुरुवायुर),
१४७	५	६	विरहिविलसितेन	विरहिविलसितेन	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः)

					सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
१४८	५	७	पुनमाधवः	वसन्माधवः	बालबोधिनी, दीपिका
१४९	५	७	ध्यायं	ध्यायन्	रसिकरङ्गदा
१५०	५	७	जपत्रपि तवैवालापमन्त्रावली	क)जपत्रपि तवैव नामभन्त्रावलीम् ख)जपत्रिह तवैवालापमन्त्रावली	बालबोधिनी संजीवनी
१५१	५		गुर्जरीरागेण	क)गुर्जरीरागेण एकतालीतालेन ख)गुर्जरीरागेण	सारवती रसिकरङ्गदा
१५२	५	८	वेशम्	वेशम्	रसिकप्रिया, पद्मोत्तमिका
१५३	५	८	धोरसमीरे यमुनातीरे वसति वने वनमाली	धोरसमीरे यमुनातीरे वसति वने वनमाली । पोनपयोधरपरिसरमर्दन चञ्चलकरयुगशाली ॥	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(नारायणः)
१५४	५	८	पयोधरमर्दनचञ्चलकर	क)पयोधरपरिसरमर्दनकर ख)पयोधरमर्दनचञ्चलकर	बालबोधिनी रसमञ्जरी
१५५	५	९	मनुते ननु ते	क)मनुते तनु ते ख)मनुतेऽतनु ते	क्रिष्टियानस् लासेन्, बालबोधिनी, रसिकरङ्गदा श्रुतिरञ्जनी(गुरुवायुर)
१५६	५	१०	पतत्रे विचलति पत्रे	पतत्रिणि विचलितपत्र	बालबोधिनी
१५७	५	११	केलिसुलोलम्	केलिषु लोलम्	बालबोधिनी, दीपिका, रसिकरङ्गदा श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(नारायणः)
१५८	५	१२	तरलबलाके	तरलवलाके	श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
१५९	५	१३	परिहतरसनं	परिहतरसनं	क्रिष्टियानस् लासेन्
१६०	५	१३	हर्षनिदानम्	हर्षनिधानम्	क्रिष्टियानस् लासेन्, रसमञ्जरी, संजीवनी, श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
१६१	५	१४	हरिरभिमानो	हरिरतिमानो	सर्वाङ्गसुन्दरी(धनञ्जयः)

					सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
१६२	५	१४	रजनीरिदानीमियमपि याति	रजनीरिदानीमियमुपयाति	श्रुतिरञ्जनी(गुरूवायुर),
१६३	५	१४	सत्वररचनं	सत्वरगमनं	रसमञ्जरी
१६४	५	१६	श्रासानाशाः पुरो	क)श्रासानाशापुरो	रसमञ्जरी
				ख)श्रासानाशां पुरो	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
१६५	५	१६	गुञ्जन्गुहर्बहु ताम्यति	कुञ्जन्गुहस्ताम्यति	बालबोधिनी
१६६	५	१६	मुहुरीक्षते	वलते मुहः	श्रुतिरञ्जनी(गुरूवायुर),
१६७	५	१७	त्वद्वाप्येन	क)त्वद्वाप्येन	रसमञ्जरी
				ख)त्वद्वाप्येन	क्रिष्टियानस् लासेन्, संजीवनी
				घ)त्वद्वाप्येन	सर्वाङ्गसुन्दरी(नारायणः)
१६८	५	१७	करुणस्वनेन	करुणस्वरेण	रसमञ्जरी, बालबोधिनी श्रुतिरञ्जनी(गुरूवायुर),
१६९	५	१७	मदभ्यर्थना	क)ममाभ्यर्थना	श्रुतिरञ्जनी(गुरूवायुर),
				ख)मम प्रार्थना	श्रुतिरञ्जनी(तिरुपतिः),
१७०	५	१८	गतयोर्भ्रमाम्भिलितयोः	क)गतयोर्भ्रमाम्भिलितयोः	रसमञ्जरी
				ख)गतयोर्भ्रमात् मिलितयोः	रसिकरङ्गदा
१७१	५	१८	दम्पत्योरिह को	दम्पत्योर्निशिको	पदद्योतनिका, श्रुतिरञ्जनी(गुरूवायुर)
१७२	५	१९	विन्यस्यन्तीं	विनश्यन्तीं	बालबोधिनी
१७३	५	१९	दृशं	दृशौ	क्रिष्टियानस् लासेन्, संजीवनी, श्रुतिरञ्जनी(गुरूवायुर), रसिकरङ्गदा, सारवती
१७४	५	१९	रनङ्गतरङ्गिभिः	रनङ्गतरङ्गितैः	श्रुतिरञ्जनी(गुरूवायुर),
१७५	५	१९	त्वामुपैतु	त्वामुपैति	पदद्योतनिका
१७६	५	१९	कृतार्थताम्	कृतार्थाम्	क्रिष्टियानस् लासेन्
१७७	६		नटरागेण	क)गुण्डकरीरागेण	रसिकरङ्गदा सर्वाङ्गसुन्दरी(नारायणः/धनञ्जयः)
				ख)गुर्जरीरागेण रुपकतालान्	सारवती
				ग)गोण्डकरीरागेण	रसिकप्रिया
				घ)गोण्डकिरीरागेण	क्रिष्टियानस् लासेन्
१७८	६	२	तदधरमधुरमधूनि	त्वदधरमधुरमधूनि	रसमञ्जरी, पदद्योतनिका श्रुतिरञ्जनी(गुरूवायुर)
१७९	६	३	चलन्ती	क)चलन्ती	रसमञ्जरी, संजीवनी

				ख)वसन्ती	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(नारायणः)
				ग)सुलन्ती	सर्वाङ्गसुन्दरी(धनञ्जयः)
१८०	६	४	विस	क)विस	रसिकरङ्गदा, श्रुतिरञ्जनी(गुरुवायुर),
				ख)विष	सर्वाङ्गसुन्दरी(नारायणः)
१८१	६	५	मण्डनलीला	मण्डललीला	बालबोधिनी
१८२	६	१०	रसजलनिधिमन्ना	रसजलधिनिमन्ना	क्रिष्टियानस् लासेन्
१८३	६	१०	विधायामन्द	क)विधेतेऽमन्द	श्रुतिरञ्जनी(तिरुपतिः)
				ख)विधेते मन्द	श्रुतिरञ्जनी(गुरुवायुर)
१८४	६	११	व्यासक्तापि	क)व्यासक्तेऽपि	रसमञ्जरी
				ख)व्यासक्ताऽपि	श्रुतिरञ्जनी(तिरुपतिः), रसिकरङ्गदा
१८५	६	११	वरतनुर्नैषा	वरतनुर्नैका	रसमञ्जरी
१८६	७	१	वर्त्मघात	वर्त्मघात	श्रुतिरञ्जनी(गुरुवायुर), सारवती
१८७	७	१	यदंशुजालैः	क)यदंशुदीपैः	सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा
				ख)यदंशुवृन्दैः	श्रुतिरञ्जनी(तिरुपतिः)
१८८	७	२	विरचितविविधविलापं	विरचितविविधालापं	रसिकप्रिया, दीपिका
१८९	७		मालवरागेण	क)गौडीरागेण	रसिकरङ्गदा
				ख)मालवगौडरागेण	सर्वाङ्गसुन्दरी(नारायणः)
				ग)गौडमालवरागेण	सारवती
१९०	७	३	कथितसमये	ललितसमये	संजीवनी(वनमालीभट्टः)
१९१	७	३	विफलमिदमलरूपमपि यौवनम्	क)विफलमेतदनु रूपमिति यौवनम्	पदद्योतनिका(नारायणभट्टः)
				ख)विफलरूपमपि यौवनम्	श्रुतिरञ्जनी(गुरुवायुर)
				ग)विफलमिदमलरूपनवयौवनम्	सर्वाङ्गसुन्दरी(नारायणः)
१९२	७	३	कथमिह	कथमिदं	रसिकरङ्गदा
१९३	७	३	वञ्चिता	क)वञ्चिताऽहम्	श्रुतिरञ्जनी(तिरुपतिः)
				ख)वञ्चिताहम्	श्रुतिरञ्जनी(गुरुवायुर)
१९४	७	४	गमनमपि	गमनमपि	श्रुतिरञ्जनी(गुरुवायुर)
१९५	७	५	किंमिह	किंमिति	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः)
१९६	७	६	मामहह	क)यामि हे कमिह	क्रिष्टियानस् लासेन्

				ख)मामिह	पदद्योतनिका(नारायणभट्ट), श्रुतिरञ्जनी(तिरुपतिः)
				ग)मामिह हि	श्रुतिरञ्जनी(गुरूवायुर)
१९७	७	९	निवसामि न विगणित	क)वसामि न विगणित	सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा
				ख) निवसामि न विगणित	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(नारायणः)
				ग)निवसामि यदि न विगणित	श्रुतिरञ्जनी(गुरूवायुर)
१९८	७	११	किं वा कलाकेलिभिः	किंवाऽबलाकेलिभिः	संजीवनी
१९९	७	११	बन्धुभिरन्धकारिणि वनोपान्ते	क) बन्धुभिरन्धकारिणिनेऽभ्यर्णे	पदद्योतनिका
				ख) बन्धुभिरन्धकारिणि वनाभ्यर्णे	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी (नारायणः) रसिकरङ्गदा
२००	७	११	कान्तः	कलान्तः	सर्वाङ्गसुन्दरी(नारायणः)
२०१	७	१२	वीक्ष्य	प्राप्य	संजीवनी, बालबोधिनी
२०२	७	१२	कयापि	कयाऽपि	रसिकरङ्गदा
२०३	७		वसन्तरागे	वसन्तरागे एकतालीताले	रसमञ्जरी, संजीवनी पदद्योतनिका
२०४	७	१३	गलितकुसुमदरविलुलितकेशा	क)गलितकुसुमभरविलुलितकेश	रसमञ्जरी, श्रुतिरञ्जनी(गुरूवायुर),
				ख)दलितकुसुमदरविलुलितकेशा	सारवती
२०५	७	१३	कापि मधुरिपुणा	क)कापि चपला मधु	क्रिष्टियानस् लासेर्, पदद्योतनिका, श्रुतिरञ्जनी(गुरूवायुर),
				ख) काऽपि मधुरिपुणा	रसिकरङ्गदा
२०६	७	१४	हरिपरिरम्भणचलित	क)हरिपरिरम्भणचलित	रसमञ्जरी, संजीवनी, श्रुतिरञ्जनी(तिरुपतिः), पदद्योतनिका
				ख)हरिपरिरम्भणफलित	श्रुतिरञ्जनी(गुरूवायुर)
२०७	७	१४	कुचकलशोपरि	कुचकलसोपरि	रसिकरङ्गदा, सारवती
२०८	७	१४	तन्द्रा	चन्द्रा	श्रुतिरञ्जनी(तिरुपतिः) रसिकरङ्गदा
२०९	७	१६	दलितकपोला	ललितकपोला	रसिकप्रिया, पदद्योतनिका, दीपिका, श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरूवायुर),

					रसिकरङ्गदा, सारवती
२१०	७	२०	जनयतु	शमयतु	पदद्योतनिका, बालबोधिनी
२११	७	२०	कलिकलुषं जनयतु	जनयतु कलिकलुषं	सर्वाङ्गसुन्दरी(नारायणः)
२१२	७	२१	विरहपाण्डु	विरहपाण्डुर	सर्वाङ्गसुन्दरी(धनञ्जयः)
२१३	७	२१	द्युतिरियं	द्युतिरियं	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
२१४	७	२१	तिरयन्निपि	तिरयन्निव	पदद्योतनिका
२१५	७	२१	चेतनाम्	वेदनाम्	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा, सारवती
२१६	७	२३	कुरबककुसुमं	कुरुबककुसुमं	पदद्योतनिका, बालबोधिनी
२१७	७	२४	नखपदशशिभूषिते	पदनाखशशिभूषिते	सर्वाङ्गसुन्दरी(नारायणः)
२१८	७	२४	घटयति	घनचय	संजीवनी
२१९	७	२५	जितबिससकले	क)जितबिषसकले ख)जितविससकले	क्रिष्टियानस् लासेन् श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
२२०	७	२५	वितरति	विकिरति	रसमञ्जरी
२२१	७	२६	मणिमथरसनं	क)मणिसरसनं ख)मणिसारसनं	सर्वाङ्गसुन्दरी(नारायणः) श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सारवती
२२२	७	२६	विकिरति	घटयति	रसमञ्जरी, बालबोधिनी
२२३	७	२७	किसलये	किशालये	रसिकरङ्गदा, सर्वाङ्गसुन्दरी(नारायणः)
२२४	७	२८	रमयति सुदृशं कामपि सुभृशं	क)रमयति सुदृशं कामपि सदृशं ख)रमयति सुभृशं कामपि सुदृशं ग)ध्यायति सुदृशं कामपि सुदृशं घ)ध्यायति सदृशं मामपि सुदृशं ङ)रमयति सदृशं कामपि सुदृशं	रसिकरङ्गदा सर्वाङ्गसुन्दरी(नारायणः) सारवती श्रुतिरञ्जनी(गुरुवायुर), श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः)

२२५	७	२८	खलु	खल	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
२२६	७	२९	गुणने	गणने	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर)
२२७	७		देशाख्यरागेण	क)देशाख्यरागेण	रसिकप्रिया, पदद्योतनिका, संजीवनी
				ख)देशवराडीरागेण	रसिकरङ्गदा
				ग)वराडीरागेण	सर्वाङ्गसुन्दरी(धनञ्जयः, नारायणः)
२२८	७	३१	तपति	पतति	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(नारायणः)
२२९	७	३३	पवनेन	रचनेन	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
२३०	७	३४	लुठति	लुलति	सर्वाङ्गसुन्दरी(धनञ्जयः)
२३१	७	३४	हिमकरकिरणेन	हिमकरकरणेन	क्रिष्टियानस् लासेन्
२३२	७	३५	चिरविरहेण	विरहभरेण	क्रिष्टियानस् लासेन्, रसमञ्जरी, संजीवनी पदद्योतनिका, रसिकरङ्गदा श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
२३३	७	३६	कनकनिकष	कनकनिकष	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
२३४	७	३८	भणितवचनेन	क)भणितमिलनेन	रसमञ्जरी
				ख)भणितमननेन	सर्वाङ्गसुन्दरी(धनञ्जयः)
				ग)भणितरमणेन	श्रुतिरञ्जनी(गुरुवायुर)
२३५	७	३९	विधाय	निधाय	संजीवनी, पदद्योतनिका, दीपिका
२३६	७	४०	निकामनिरङ्कुशः	प्रकामनिरङ्कुशः	श्रुतिरञ्जनी(गुरुवायुर)
२३७	७	४१	गृहं पुनराश्रयिष्ये	पुनः गृहमाश्रयिष्ये	रसिकरङ्गदा

२३८	८	१	अथ	कथं	सर्वाङ्गसुन्दरी(नारायणः)
२३९	८	१	जर्जरितापि	जर्जरिताऽपि	रसिकरङ्गदा
२४०	८	१	अनुनयवचनं	अनुनयविनयं	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
२४१	८		भैरवीरागेण	क)भैरवीरागेण यतितालेन ख) भैरवरागेण यतितालेन	क्रिष्टियानस् लासेन् पदद्योतनिका
२४२	८	२	निवेशम्	निमेषम्	क्रिष्टियानस् लासेन्, रसमञ्जरी, पदद्योतनिका, श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
२४३	८	२	हरिहरि याहि माधव याहि केशव मा वद कैतववादम् ।	क)याहि माधव याहि केशव मा वद कैतववादम् । ख) याहि केशव याहि माधव मा वद कैतववादम् ।	श्रुतिरञ्जनी(गुरुवायुर), रसिकरङ्गदा सर्वाङ्गसुन्दरी(धनञ्जयः)
२४४	८	४	वपुरनुहरति	क)वपुरनुवर्हति ख)वपुरनुसरति	पदद्योतनिका, दीपिका श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर)
२४५	८	७	बहिरिव	वपुरिव	रसमञ्जरी
२४६	८	८	बालचरित्रम्	बालचरित्रम्	सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
२४७	८	९	विबुधालयतोऽपि दुरापम्	क)वदताऽपि सुखं दुरापम् ख) विबुधालयतोऽपि सुखं दुरापम् ग)विबुधा वदतापि सुकृतं सुदुरापम्	रसिकरङ्गदा सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) श्रुतिरञ्जनी(तिरुपतिः)
२४८	८	१०	पश्यन्त्याः	पश्यन्त्या	रसिकरङ्गदा
२४९	८	१०	मरुणच्छायहृदयम्	मरुणजोति हृदयम्	श्रुतिरञ्जनी(गुरुवायुर)
२५०	८	१०	ममाद्य	ममाद्य	श्रुतिरञ्जनी(तिरुपतिः)
२५१	८	१०	त्वदालोकः शोकादपि	त्वदालोकःश्लोकादपि	श्रुतिरञ्जनी(गुरुवायुर)
२५२	९	१	तामथ	अथ तां	क्रिष्टियानस् लासेन्, रसमञ्जरी, पदद्योतनिका
२५३	९	१	चरितां	चरितं	सर्वाङ्गसुन्दरी(धनञ्जयः)

२५४	९	१	मुवाच सखी	क)मुवाच रहः सखी	श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा, सारवती
				ख)मुवाच रहसि सखि	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(नारायणः)
२५५	९		गुर्जरीरागेण	रामकरीरागेण	बालबोधिनी, रसिकरङ्गदा
२५६	९		ज्योतितालाभ्याम्	रुपकताले	संजीवनी
२५७	९	२	मधुपवने	मृदुपवने	श्रुतिरञ्जनी(गुरुवायुर), सारवती
२५८	९	२	भुवने	भवने	पदद्योतनिका, रसिकरङ्गदा श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
२५९	९	२	माधवे मा कुरू मानंनि मानमये	माधवे मानंनि मा कुरू मानमये	श्रुतिरञ्जनी(तिरुपतिः)
२६०	९	३	किम्	किमु	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
२६१	९	३	कुचकलशम्	कुचकलसम्	रसिकरङ्गदा, सारवती
२६२	९	६	सजलनलिनीदलशीतलशयने	क)सजलनलिनीदलशीतलशयने	क्रिष्टियानस् लासेन्, सारवती, संजीवनी
				ख)मृदुलनलिनीदलशीतलशयने	रसिकरङ्गदा
				ग)सजलनलिनदलशीतलशयने	सर्वाङ्गसुन्दरी(नारायणः)
				घ)मृदुलनलिनीदलशीतलशयने	पदद्योतनिका, सर्वाङ्गसुन्दरी(धनञ्जयः) श्रुतिरञ्जनी(गुरुवायुर),
				ङ)मृदुलनलिनदलशीतलशयने	श्रुतिरञ्जनी(तिरुपतिः)
२६३	९	९	भणितमतिललितम्	क)भणितमिति ललितम्	सर्वाङ्गसुन्दरी(नारायणः)
				ख)भणितमतिललितम्	श्रुतिरञ्जनी(तिरुपतिः)
२६४	९	१०	यातासि	प्राप्तासि	श्रुतिरञ्जनी(गुरुवायुर)
२६५	९	१०	तस्मिन्	यस्मिन्	रसमञ्जरी, पदद्योतनिका
२६६	९	१०	युक्तं तद्विपरीतकारिणि	तद्युक्तं विपरीतकारिणि	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)

					सारवती
२६७	१०	१	अत्रान्तरे मसृण	अत्रान्तरेऽमसृण	रसमञ्जरी, संजीवनी
२६८	१०	१	वशामसीम	वशादसीम	क्रिष्टियानस् लासेन्, रसमञ्जरी, संजीवनी, पदद्योतनिका, दीपिका, श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा
२६९	१०	१	सुमुखीमुपेत्य	समुपेत्य राधाम्	रसमञ्जरी, श्रुतिरञ्जनी(गुरुवायुर)
२७०	१०	१	सब्रीडवीक्षित	क)सब्रीडवीक्षित	सर्वाङ्गसुन्दरी(धनञ्जयः)
				ख)सब्रीलवीक्षित	श्रुतिरञ्जनी(गुरुवायुर)
				ग)सब्रीडमिक्षित	रसिकरङ्गदा
२७१	१०	१	दिनान्ते	प्रदोषे	क्रिष्टियानस् लासेन् संजीवनी, सारवती
२७२	१०		देशवराडीरागेण	क)देशीयरागेण	क्रिष्टियानस् लासेन्
				ख)देशाख्यरागेण	रसिकरङ्गदा
				ग)देशीरागेण	सर्वाङ्गसुन्दरी(नारायणः, धनञ्जयः)
२७३	१०	२	हरति	हरतु	श्रुतिरञ्जनी(गुरुवायुर), रसिकरङ्गदा
२७४	१०	२	सीधवे	शीधवे	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः)
२७५	१०	२	रोचयतु	रोचयति	क्रिष्टियानस् लासेन्, संजीवनी, पदद्योतनिका, दीपिका, सारवती सर्वाङ्गसुन्दरी(धनञ्जयः)
२७६	१०	३	खरनखरशरघातम्	खरनयनशरघातम्	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
२७७	१०	४	त्वमसि मम भूषणं त्वमसि मम जीवनं	त्वमसि मम जीवनं त्वमसि मम भूषणं	क्रिष्टियानस् लासेन् संजीवनी, दीपिका रसिकरङ्गदा, सारवती
२७८	१०	५	भावेन	भारेण	सारवती
२७९	१०	५	कृष्णमिदं	कृच्छ्रमिदं	दीपिका
२८०	१०	६	रशनापि	क)रसनाऽपि	श्रुतिरञ्जनी(तिरुपतिः), रसिकरङ्गदा

				ख)रसनापि	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) सारवती
				ग)रशना	श्रुतिरञ्जनी(गुरुवायुर)
२८१	१०	७	गञ्जनं	भञ्जनं	श्रुतिरञ्जनी(गुरुवायुर)
२८२	१०	७	जनितरतिरङ्गपरभागम्	क)जनितरङ्गपरभागम्	सारवती
				ख)जनितरङ्गपरभागम्	पदद्योतनिका
२८३	१०	७	भण मसृणवाणि	घनमसृणवाणि	सारवती
२८४	१०	७	पदपङ्कजं	चरणद्वयं	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
२८५	१०	७	सरसलसदल	क)सरसगलदल	संजीवनी, पदद्योतनिका
				ख)सरसरसदल	सर्वाङ्गसुन्दरी (नारायणः)
२८६	१०	७	सरसलसदलक्तकरागम्	सरसलसदलक्तकरागम्	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर)
२८७	१०	८	शिरसि	शिरषि	सारवती
२८८	१०	८	धेहि	देहि	क्रिष्टियानस् लासेन्, पदद्योतनिका
२८९	१०	८	दारुणो मदनकदनारुणो	दारुणः मदनकदनानलो	क्रिष्टियानस् लासेन्, श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर) रसिकरङ्गदा, रसमञ्जरी, संजीवनी, पदद्योतनिका
२९०	१०	८	तदुपहितविकारम्	तदुपहितविकारम्	रसमञ्जरी, संजीवनी, पदद्योतनिका, दीपिका श्रुतिरञ्जनी(तिरुपतिः)
२९१	१०	९	जयति जयदेवकविभारतिभूषितं मानिनिजनजनितशातम्	जयति पद्मावतीरमणजयदेवकविभारती- भणितमतिशातम्	क्रिष्टियानस् लासेन्, रसमञ्जरी
२९२	१०	९	भणितमतिशातम्	भणितमिति गीतम्	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(नारायणः)
२९३	१०	१०	स्तनभरपरीरम्भारम्भे	प्रणयिनि परिरम्भारम्भे	दीपिका, रसिकरङ्गदा, सारवती
२९४	१०	११	पीडनानि	पीडितानि	सर्वाङ्गसुन्दरी(नारायणः)

२९५	१०	११	त्वमेव मुदमञ्च न	क) त्वमेव मुदमञ्चय	क्रिष्टियानस् लासेन्, दीपिका, रसमञ्जरी
				ख) त्वमेव बत गुञ्च न	सर्वाङ्गसुन्दरी(नारायणः)
				ग) त्वमेव मुदमुद्वह	श्रुतिरञ्जनी(तिरुपतिः)
२९६	१०	१२	तावद्विमुञ्च न मुञ्च मां	क)तावद्विमुञ्च न वञ्चय	क्रिष्टियानस् लासेन्, बालबोधिनी
				ख)तावद्विमुञ्च न वञ्च न	रसिकप्रिया
				ग)तावद्विमुञ्चय वञ्च मा	पदद्योतनिका
२९७	१०	१२	प्रियोऽहमुपस्थितः	प्रियोऽयमुपस्थितः	पदद्योतनिका, रसिकरङ्गदा सर्वाङ्गसुन्दरी(धनञ्जयः)
२९८	१०	१३	स्निग्धो	स्निग्धा	श्रुतिरञ्जनी(गुरूवायुर), रसिकरङ्गदा
२९९	१०	१३	गण्डशण्डि	क)गल्लशण्डि	दीपिका
				ख)गण्डे चण्डि	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरूवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा
३००	१०	१३	लोचनम्	लोचने	रसिकरङ्गदा
३०१	१०	१३	नासाभ्येति	क)नासाऽत्येति	रसिकप्रिया
				ख)नासान्वेति	श्रुतिरञ्जनी(गुरूवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
३०२	१०	१३	सेवया	सेनया	रसमञ्जरी
३०३	१०	१४	वदनमिन्दुसंदीपकं	क)वदनविन्दुसंदीपकं	पदद्योतनिका
				ख)वदनमिन्दुमत्यास्यदं	रसमञ्जरी, संजीवनी, दीपिका
				ग) वदनमिन्दुसंन्दीपनं	सारवती
				घ)वदनमिन्दुमत्युन्नतं	रसिकरङ्गदा, श्रुतिरञ्जनी(तिरुपतिः),
				ङ)वदनमिन्दुरत्युञ्ज्वलं	सर्वाङ्गसुन्दरी(नारायणः)
				च)वदनमिन्दुगत्याञ्चितं	श्रुतिरञ्जनी(गुरूवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः)
३०४	१०	१४	गतिर्जनं	गतिस्तव	सर्वाङ्गसुन्दरी(धनञ्जयः)
३०५	१०	१४	विधुत	क)विधुत	सर्वाङ्गसुन्दरी(नारायणः)

				ख)विजित	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सारवती
३०६	१०	१४	रचिरचित्रलोखे	रचितचित्रलोखे	रसमञ्जरी, संजीवनी, दीपिका
३०७	१०	१४	अहो विबुधयौवतं	क)बहो विबुधयौवतं	श्रुतिरञ्जनी(तिरुपतिः), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती,
				ख)बहो विबुधयौवनं	श्रुतिरञ्जनी(गुरुवायुर)
३०८	११	१	कृतवेशे	कृतवेशे	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर)
३०९	११	१	कुञ्जशय्याम्	केलिशय्याम्	श्रुतिरञ्जनी(गुरुवायुर)
३१०	११	१	रचितरुचिरभूषां	क)रचितरुचिरभूषां	रसिकप्रिया
				ख)रतिरुचिरविभूषां	सर्वाङ्गसुन्दरी(नारायणः)
				ग)रचितरुचिरबेषो	श्रुतिरञ्जनी(गुरुवायुर)
३११	११	१	दृष्टिमोषे	दृष्टिमोषे	रसमञ्जरी
३१२	११		वसन्तरागेण	वसन्तरागे रूपकताले	रसमञ्जरी, संजीवनी, पदद्योतनिका, दीपिका
३१३	११	२	मनुयातम्	क)मुपयातम्	श्रुतिरञ्जनी(गुरुवायुर)
				ख)मनुजातम्	सर्वाङ्गसुन्दरी(नारायणः)
३१४	११	२	मधुमथनगनुगतमनुसर	क)मधुमथनगनुगतमनुभज	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर)
				ख)मधुसुदनमनुमत मनुसर	सारवती
३१५	११	३	मरालविकारम्	क)मरालनिकारम्	सर्वाङ्गसुन्दरी(धनञ्जयः), रसिकरङ्गदा
				ख)मरालविहारम्	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर)
३१६	११	४	मधुरिविरावम्	मधुरिपुरावम्	क्रिष्टियानस् लासेन्, रसमञ्जरी, संजीवनी, पदद्योतनिका, श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः), सर्वाङ्गसुन्दरी(नारायणः), सारवती
३१७	११	७	वपुरपि रतिरणसञ्जम्	क)वपुरतिरतिरणसञ्जम्	रसमञ्जरी
				ख)वपुरतिसङ्गरसञ्जम्	पदद्योतनिका
३१८	११	७	रसितरसना	रणितरसना	क्रिष्टियानस् लासेन्
३१९	११	८	नखेन	नगेन	सर्वाङ्गसुन्दरी(धनञ्जय)

३२०	११	८	करेण सखीमवलम्ब्य सलीलम्	सखीमवलम्ब्य करेण सलीलम्	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(नारायणः) सारवती
३२१	११	८	निजगतिशीलम्	निगदितशीलम्	सारवती
३२२	११	९	मुवासितवामम्	मुवासितरामम्	रसमञ्जरी, सारवती सर्वाङ्गसुन्दरी(धनञ्जयः)
३२३	११	९	कण्ठटीमविरामम्	कण्ठटीमभिरामम्	श्रुतिरञ्जनी(तिरुपतिः)
३२४	११	१०	स्मरकथां	प्रियकथां	पदद्योतनिका
३२५	११	१०	यास्यति	दास्यति	श्रुतिरञ्जनी(गुरुवायुर)
३२६	११	१०	सखि	ननु	श्रुतिरञ्जनी(गुरुवायुर)
३२७	११	१०	चिन्ताकुलः	संचिन्तयन्	दीपिका, सारवती
३२८	११	१०	वेपते	कम्पते	क्रिष्टियानस् लासेन्, बालबोधिनी
३२९	११	१०	स त्वां	दूरं	सारवती
३३०	११	१०	पुञ्जे	कुञ्जे	सर्वाङ्गसुन्दरी(नारायणः)
३३१	११	११	सारसत्वरहृदाम्	क)सारसाहसकृताम्	रसमञ्जरी, श्रुतिरञ्जनी(गुरुवायुर),
				ख)सारसम्भ्रमजुषाम्	श्रुतिरञ्जनी(तिरुपतिः)
३३२	११	१२	तनोति	प्रयाति	श्रुतिरञ्जनी(गुरुवायुर)
३३३	११	१३	केयुरकङ्कण	मञ्जिरकङ्कण	रसमञ्जरी, संजीवनी, दीपिका, श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
३३४	११	१३	ब्रीलावतीमथ	ब्रीलावतीमथ	श्रुतिरञ्जनी(गुरुवायुर)
३३५	११	१३	सखी निजगाद राधाम्	क)सखी प्रियमित्युवाच	संजीवनी
				ख)सखीमिथमित्युवाच	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) सारवती
३३६	११		वराडीरागेण	क)वराडीरागे प्रतिमंठताले	दीपिका, संजीवनी, रसमञ्जरी
				ख)वराडीरागैकतात्प्राप्तम्	बालबोधिनी
३३७	११	१४	विलस रतिरभसहसितवदने । प्रविश राधे माधवसमीपमिह ॥	प्रविश राधे माधवसमीपमिह । विलस रतिरभसहसितवदने ॥	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती

३३८	११	१५	नवभवदशोक्तदलशयनसारे	नवलसदशोक्तदलशयनसारे	रसमञ्जरी, दीपिका
३३९	११	१५	कुचकुलशतरलक्षरे	कुचकुम्भतरलक्षरे	रसिकरङ्गदा
३४०	११	१६	कुसुमचयरचितशुचि	कुसुमचयरूचितशुचि	रसिकप्रिया
३४१	११	१७	चलमलयवनपवन	क) मृदुचलमलयपवन	रसिकप्रिया
				ख) चल मलयवनपवन	क्रिष्टियानस् लासेन्, रसमञ्जरी, पदद्योतनिका, दीपिका
३४२	११	१७	विलस रसवलितललितगीते	क) विलस रसरसितललितगीते	सर्वाङ्गसुन्दरी(नारायणः)
				ख) विलस रतिवलितललितगीते	रसमञ्जरी
३४३	११	१८	मदनरसरसभावे	क) मदनरसरभसभावे	रसमञ्जरी, संजीवनी, श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः)
				ख) मदनरसरसभावे	क्रिष्टियानस् लासेन्, श्रुतिरञ्जनी(गुरूवायुर),
				ग) मदनशरसरसभावे	सर्वाङ्गसुन्दरी(नारायणः)
३४४	११	१९	मधुतरपिकनिकरनिनदमुखरे	मधुतरलपिकनिकरे निनादमुखरे	क्रिष्टियानस् लासेन्, पदद्योतनिका, श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
३४५	११	२०	चिरमलसपीनजघने	क) पीनकुचकुम्भजघने	श्रुतिरञ्जनी(तिरुपतिः) रसिकरङ्गदा
				ख) चिरमिलितपीनजघने	श्रुतिरञ्जनी(गुरूवायुर)
३४६	११	२१	जयदेवकविराजे	जयदेवकविराजराजे	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरूवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) सारवती
३४७	११	२२	वहव्रयमतिश्रान्तो	वहव्रयमिति श्रान्तो	क्रिष्टियानस् लासेन्, दीपिका, श्रुतिरञ्जनी(तिरुपतिः) सारवती
३४८	११	२२	तु	च	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरूवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
३४९	११	२२	लक्ष्मिलव	लक्ष्मी इव	सर्वाङ्गसुन्दरी(नारायणः)

३५०	११	२२	क्रीते दास इवोपसेवित	क)क्रीते दासजनेऽपि सेवित	सर्वाङ्गसुन्दरी(नारायणः)
				ख)क्रीते दासजनेऽपि सेवित	श्रुतिरञ्जनी(तिरुपतिः)
३५१	११	२३	ससाध्वससानन्दं	क)ससाध्वसमानन्दं	संजीविनी, श्रुतिरञ्जनी(तिरुपतिः)
				ख)समासाद्य सानन्दं	श्रुतिरञ्जनी(गुरूवायुर)
३५२	११	२३	सिञ्जानमञ्जुमञ्जोरम्	क)सिञ्जानामञ्जुमञ्जोरम्	क्रिष्टियानस् लासेन्, रसमञ्जरी, दीपिका,
				ख)शिञ्जानमञ्जुमञ्जोरम्	श्रुतिरञ्जनी(तिरुपतिः)
				ग)सिञ्जानमञ्जुमञ्जोरा	श्रुतिरञ्जनी(गुरूवायुर)
३५३	११	२३	प्रविवेश निवेशनम्	प्रविवेश निकेतनम्	बालबोधिनी
३५४	११		वराडीरागेण	क)वराडीरागपुकताले	पदद्योतनिका
				ख)वराडीरागयतितालाभ्याम्	सारवती
३५५	११	२४	विकारविभङ्गम्	विलासविभागम्	श्रुतिरञ्जनी(तिरुपतिः)
३५६	११	२४	दर्शनतरलिततुङ्गतरङ्गम्	दर्शनरञ्जिततुङ्गतरङ्गम्	रसमञ्जरी
३५७	११	२४	मनङ्गनिवासम्	क)मनङ्गविकाशम्	क्रिष्टियानस् लासेन्, दीपिका
				ख)मनङ्गविकारम्	रसमञ्जरी
				ग)मनङ्गविकासम्	श्रुतिरञ्जनी(गुरूवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा, सारवती
				घ)मनङ्गनिकाशम्	सर्वाङ्गसुन्दरी(नारायणः)
३५८	११	२५	परिरम्य विदूरम्	क)परिलम्ब्य विदूरम्	क्रिष्टियानस् लासेन्, दीपिका श्रुतिरञ्जनी(गुरूवायुर) रसिकरङ्गदा, सारवती
				ख)परिलम्बितदूरम्	पदद्योतनिका
				ग)परिलक्ष्य विदूरम्	श्रुतिरञ्जनी(तिरुपतिः)
				घ)परिलम्बि विदूरम्	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
३५९	११	२७	तरलदृगञ्जलचलन	तरलदृगञ्जलचलन	रसिकप्रिया, सारवती श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः)
३६०	११	२७	खञ्जन	सञ्जन	श्रुतिरञ्जनी(गुरूवायुर)
३६१	११	२७	तडागम्	तटाकम्	श्रुतिरञ्जनी(तिरुपतिः) श्रुतिरञ्जनी(गुरूवायुर)
३६२	११	२८	वदनकमलपरिशीलनमिलित	वदनकमलपरिशीलनमीलित	पदद्योतनिका, दीपिका

३६३	११	२८	रुचित	कुसुम	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) सारवती
३६४	११	२८	समुल्लसिताथर	समुज्वलिताथर	रसिकप्रिया, संजीवनी, पदद्योतनिका, श्रुतिरञ्जनी(गुरुवायुर) सर्वाङ्गसुन्दरी(नारायणः)
३६५	११	२९	सुकुसुमकेशम्	क)सुकुसुमकेशम्	क्रिष्टियानस् लासेन्, रसमञ्जरी
				ख)कुसुमसुकेशम्	दीपिका, रसिकरङ्गदा श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(नारायणः)
३६६	११	३१	सुचिरं विनिधाय हरिं	क)विनिधाय हरिं सुचिरं	श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
				ख)विनिधाय हरिं रुचिरं	श्रुतिरञ्जनी(गुरुवायुर)
३६७	११	३२	प्रयासेनेवाक्षणोस्तरलतरतारं	क) प्रयासेनेवाक्षणोस्तरलतरतारं	बालबोधिनी, पदद्योतनिका
				ख) प्रयासेनेवाक्षणोस्तरलतरभावं	श्रुतिरञ्जनी(तिरुपतिः)
३६८	११	३२	इदानीं	तदानीं	दीपिका, सारवती
३६९	११	३२	स्वेदाम्बुपसर	क)स्वेदाम्बुः पसर	दीपिका
				ख)स्वेदाम्बुः प्रकर	श्रुतिरञ्जनी(गुरुवायुर)
३७०	११	३३	पिहित	विहित	रसमञ्जरी(शङ्करमिश्र)
३७१	११	३३	स्मितं	स्मिते	क्रिष्टियानस् लासेन्, संजीवनी, पदद्योतनिका
३७२	११	३३	स्मरशरसमाकृत	क)स्मरशरसमाकृत	रसमञ्जरी, पदद्योतनिका, दीपिका
				ख)स्मरशरवशाकृत	क्रिष्टियानस् लासेन्
				ग)स्मरपरवशाकृत	रसिकरङ्गदा
				घ)स्मररससमाकृत	श्रुतिरञ्जनी(तिरुपतिः)
				ङ)स्मरसमरसाकृत	श्रुतिरञ्जनी(गुरुवायुर)
३७३	११	३३	लज्जापि	क)लज्जापि	रसिकरङ्गदा
				ख)लज्जेव	सर्वाङ्गसुन्दरी(नारायणः)
३७४	११	३३	व्यगमदिव	व्यगमदति	सर्वाङ्गसुन्दरी(नारायणः) सारवती
३७५	१२	१	सखीवृन्देऽमन्द	सखीवृन्दे मन्द	श्रुतिरञ्जनी(तिरुपतिः) रसिकरङ्गदा, सारवती
३७६	१२	१	स्मरपरवशाकृतस्फीत	क)स्मरशरवशाकृतस्फीत	संजीवनी, श्रुतिरञ्जनी(तिरुपतिः)

					सारवती
				ख)स्मरशरपराकृतस्फ्रीत	क्रिष्टियानस् लासेन्
				ग)स्मरशरवशाकृतस्युत	सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
				घ)स्मरपरवशाकृतस्युत	श्रुतिरञ्जनी(गुरुवायुर)
				ङ)स्मरशरसमाकृतस्फ्रीत	सर्वाङ्गसुन्दरी(धनञ्जयः)
३७७	१२	१	सरसमनसं	शरसमलसं	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर) रसिकरङ्गदा
३७८	१२	१	दृष्ट्वा राधां	क)दृष्ट्वा दृष्ट्वा	श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(धनञ्जयः)
				ख)दृष्ट्वा तुष्ट्वा	श्रुतिरञ्जनी(तिरुपतिः)
३७९	१२	१	प्रसवशयने	क)प्रसरशयने	सर्वाङ्गसुन्दरी(नारायणः), सारवती
				ख)प्रचयशयने	सर्वाङ्गसुन्दरी(धनञ्जयः)
३८०	१२	१	निक्षिप्ताक्षी	विक्षिप्ताक्षी	पदद्योतनिका
३८१	१२		विभासरागेण	विभासरागादिताले	रसमञ्जरी
				रामकिरारागेण	सर्वाङ्गसुन्दरी(धनञ्जयः, नारायणः)
				विभासरागेण एकतालीतालैः	सारवती
३८२	१२	२	चरणनलिन	चरणकमल	पदद्योतनिका
३८३	१२	२	मनुसर राधिके	क)मनुभज मां राधिके	रसिकरङ्गदा श्रुतिरञ्जनी(तिरुपतिः)
				ख)मनुभज राधिके	सर्वाङ्गसुन्दरी(धनञ्जयः)
				ग)मनुभज राधिके	सर्वाङ्गसुन्दरी(नारायणः)
				घ)मनुभज राधे क्षणमधुना	श्रुतिरञ्जनी(गुरुवायुर)
३८४	१२	३	नूपुरमनुगतिशुरम्	नूपुरमनुगतिशुरम्	पदद्योतनिका, सर्वाङ्गसुन्दरी(नारायणः)
३८५	१२	५	पुलकितमतिदुरापम्	क)पुलकितमन्यदुरापम्	दीपिका
				ख)पुलकितमतीवदुरापम्	पदद्योतनिका
				ग)पुलकितमधिकदुरापम्	सारवती
३८६	१२	५	शोषय	क)शोषय	सर्वाङ्गसुन्दरी(धनञ्जयः)
				ख)नाशय	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर)
३८७	१२	७	श्रुतियुगले पिकरूतविकले	श्रुतियुगलेऽपि पिकरूतविकले	श्रुतिरञ्जनी(गुरुवायुर),
३८८	१२	७	मम शमय	शमय मम	क्रिष्टियानस् लासेन्, सारवती
३८९	१२	७	मामर्तिविफलरूषा	क)मामर्तिविफलरूषा	रसिकप्रिया

				ख)मामतिविपुलरूषा	श्रुतिरञ्जनी(तिरुपतिः)
३९०	१२	७	विकलीकृत	विफलीकृत	रसमञ्जरी, दीपिका
३९१	१२	७	मौलितलज्जितमिव	क)मिलति लज्जितमिव	सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
				ख)मौलति लज्जितमिव	सर्वाङ्गसुन्दरी(धनञ्जयः), सारवती
३९२	१२	७	विसृज	सृजसि	पदद्योतनिका
३९३	१२	९	मनोरम	मनोहर	सर्वाङ्गसुन्दरी(नारायणः)
३९४	१२	१०	माराङ्गे	माराङ्गे	सर्वाङ्गसुन्दरी(धनञ्जयः)
३९५	१२	१०	यत्संभ्रमात्	यत्साहसात्	संजीवनी
३९६	१२	१०	शिथिलिता	शिथिलता	संजीवनी, पदद्योतनिका, सारवती दीपिका, श्रुतिरञ्जनी(गुरुवायुर)
३९७	१२	१०	वक्षो	वक्ष्ये	सर्वाङ्गसुन्दरी(धनञ्जयः)
३९८	१२	११	रतिक्लान्तमपि मण्डन	क)रतिश्रान्तं पुर्नमण्डन	सर्वाङ्गसुन्दरी(नारायणः)
				ख)परिश्रान्तमभिमण्डन	श्रुतिरञ्जनी(गुरुवायुर)
३९९	१२		रामकिरीरागेण	रामकिरीरागेण	सर्वाङ्गसुन्दरी(धनञ्जयः)
४००	१२	१३	गञ्जनमञ्जनकं	क)गञ्जनसंजनकं	रसमञ्जरी, संजीवनी, सारवती सर्वाङ्गसुन्दरी(धनञ्जयः)
				ख)भञ्जनमञ्जनकं	श्रुतिरञ्जनी(तिरुपतिः), श्रुतिरञ्जनी(गुरुवायुर)
४०१	१२	१३	चुम्बन	चुम्बत	सर्वाङ्गसुन्दरी(धनञ्जयः)
४०२	१२	१३	कञ्जल उञ्ज्वलय	कञ्जलमुञ्ज्वलय	रसमञ्जरी, दीपिका
४०३	१२	१४	विकासनिरासकरे	क)विकासनिरासकरे	रसिकरङ्गदा,
				ख)विकाशनिरासकृतं	सर्वाङ्गसुन्दरी(नारायण) सर्वाङ्गसुन्दरी(धनञ्जयः), सारवती
				ग)विकाशनिरासकरे	श्रुतिरञ्जनी(तिरुपतिः)
				घ)विलाशनिरासकरे	श्रुतिरञ्जनी(गुरुवायुर)
४०४	१२	१४	शुभवेश निवेशय	क)शुभगे निवेशय	श्रुतिरञ्जनी(तिरुपतिः),
				ख)शुभगे विनिवेशय	श्रुतिरञ्जनी(गुरुवायुर)
४०५	१२	१५	रूचिरं सुचिरं मम सम्मुखे	क)सुचिरं सुचिरं मम सम्मुखे	संजीवनी
				ख)सुचिरं मम सम्मुखे	श्रुतिरञ्जनी(तिरुपतिः),
				ग)रूचिरं मम सम्मुखे	श्रुतिरञ्जनी(गुरुवायुर)
४०६	१२	१५	जितकमले विमले परिकर्मय	जितकमले परिकर्मय	श्रुतिरञ्जनी(गुरुवायुर)
४०७	१२	१६	विहित	विजित	श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः)
४०८	१२	१७	मम	धन	श्रुतिरञ्जनी(तिरुपतिः),

					श्रुतिरञ्जनी(गुरुवायुर)
४०९	१२	१७	ललिते	मिलिते	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
४१०	१२	१७	शिखण्डि शिखण्ड कडामरे	शिखण्डि विखण्ड कडामरे	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
४११	१२	१८	शम्बरदारणवारणकन्दरे	शम्बरदारणवारणकन्दरे	श्रुतिरञ्जनी(गुरुवायुर)
४१२	१२	१९	रुचिरे	जयदे	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा
४१३	१२	१९	हृदयं सदयं	सदयं हृदयं	सर्वाङ्गसुन्दरी(धनञ्जयः) सर्वाङ्गसुन्दरी(नारायणः) रसिकरङ्गदा, सारवती
४१४	१२	१९	कलिकलुषभवज्वरखण्डने	क)कलुषज्वरसंज्वरखण्डने	श्रुतिरञ्जनी(तिरुपतिः) सर्वाङ्गसुन्दरी(धनञ्जयः) रसिकरङ्गदा, सारवती
				ख)कलिकलुषज्वरखण्डने	श्रुतिरञ्जनी(गुरुवायुर), सर्वाङ्गसुन्दरी(नारायणः)
४१५	१२	२०	काञ्चीमञ्ज स्रजा कबरीभरम्	क)काञ्चीमञ्ज स्रजा कबरीभरम्	रसिकरङ्गदा
				ख)काञ्ची मञ्जु स्रजा कबरीभरे	श्रुतिरञ्जनी(गुरुवायुर)
४१६	१२	२०	तथाकरोत्	तथाऽकरोत्	रसिकरङ्गदा, सारवती
४१७	१२	२१	तत्त्वमपि यत्काव्येषु	तत्त्वरचनाकाव्येषु	रसमञ्जरी, संजीवनी
४१८	१२	२१	सानन्दाः	क)सानन्दा	सर्वाङ्गसुन्दरी(नारायणः)
				ख)स्वच्छन्दं	रसमञ्जरी
४१९	१२	२२	रामादेवी	रामादेवी	बालबोधिनी

पाठान्तर-श्लोकाः

Sl. No.	No. of CANTO	Continuous Verse No.	TEXT	नारायण-सर्ग-नं सुन्दरी	श्याम कुम्भ-रसिकप्रिया	जगदम्बर-रसद्विपत्नी	शंकर-प्रिय-सुन्दरी	तकण-श्रुति-शक्ती	नरपति-शुक्लधरः-स्वयंती-असम	सुनामो-भद्र-संजीवनी	नारायण-पण्डित-परवीर-विद्या	कृष्ण-संज्ञित-जयन्ती	सुजातो-पण्डित-बाल-वोधिनी	सन्ध्य-शशीशेखरा-सङ्गी-सुन्दरी-रुक्म	लक्षण-भद्र-रसिक-रुक्म	सुन्दर-सुन्दरी
				1250-1350	1460	1560	1565-80	1575	1600	1601-79	1701-1702	1664-1742				
	2	८	4	5	6	7	8	9	9	10	11	12	13			
1.	I.12/47	12A	शशोत्पलसंभरण-विद्यमानम्	1	2	3	4	5	5	7	9	8	10	11	12	13
2.	II.20 after	16A	साङ्गतिकम्	अ	अ	अ	पाठान्तर	अ	अ	अ	अ	अ	अ			
3.	III/95 after	23A	निर्यक्त-कण्ठ	अ	अ	अ	अ	अ	अ	अ	अ	अ	अ			
4.	IV/22 after	29A	गृध्रज्यामुल	अ	4/13	अ	पाठान्तर	अ	अ	अ	अ	अ	अ			
5.	V/19/35 after	35A	शयामशय-मुखादतिव	अ	5/7	अ	VI.1	अ	अ	अ	अ	अ	अ			
6.	VI/after	38A	किं-विश्रामसि	अ	अ	अ	अ	अ	अ	अ	अ	अ	अ			
7.	VII before 1 st Verse	39A	भारवती-तरल	अ	11.5 change of place	अ	अ	अ	अ	अ	अ	अ	अ			
8.	VII-40 after	47A	ईरुन्-निहित-दृष्टि-वि	अ	8.2	अ	अ	अ	अ	अ	अ	अ	अ			
9.	VII-40 after	47B	प्राप्तोत्पल-निवाल-मधुसूदर	अ	9.3	अ	अ	अ	अ	अ	अ	अ	अ			
10.	VIII after 47	49A	अन्तेमोल-मौल-पुराण-मिलन	अ	अ	अ	अ	अ	अ	अ	अ	अ	अ			
11.	IX/10 after	51A	सान्निध्य-Repeated by संजीवनि	अ	अ	अ	अ	अ	अ	अ	अ	अ	अ			
12.	X/II after	54A	शशोमुखा-तन्माति	अ	अ	अ	अ	अ	अ	अ	अ	अ	अ			
13.	X/13 after	56A	प्रीति-वस्तुनां-हरिः-कुलवत्	अ	अ	अ	अ	अ	अ	अ	अ	अ	अ			
14.	XI/33 after	66A	जयश्री-विजयवेल्ली	अ	अ	अ	अ	अ	अ	अ	अ	अ	अ			
15.	XII/18	67A	मत्स्यजन्क-दुर्दुरेण	अ	12.1	अ	अ	अ	अ	अ	अ	अ	अ			
16.	XII/1 after	67B	शैशवी-सन्मिताः-पदीपर	अ	12.2	अ	अ	अ	अ	अ	अ	अ	अ			

17.	XI 10 after	68A	तस्यागदल पाणि		अ				अ	अ	अ	XII-9	अ
18.	XI 10 after	68B	आकाशः कस्याथाः		अ				अ	अ	अ	XII-10	
19.	XI 10 after	68C	ईशान् मौलिनद्विष्टः		अ				अ	अ	अ	XII-12	
20.	XI 11 after	69A	अथनहसा सुर्पते		12-7				अ	अ	अ		
21.	XI 21 after	71A	स्वर्गोद्भूत नामा नायक		अ			पाठांतर	अ	अ	अ	XII-7 व्यालीन् I	
22.	XI 21 after	71B	त्वाम्नाथ					पाठांतर		अ			
23.	XI 21	71C	साध्वोर्भाषांक चिन्तां	अ	73				अ	अ	अ	VII-10	
24.	XI	74	स्वर्गं चोलिलती वृद्धित्व		74					अ	अ	IX-3	
25.	X	75	सौन्दर्यकानिधे कलाख्य							अ	अ		
26.	X	76	सानन्दनत्सुर्पुं विधातु							अ	अ		
27.		78	स्वामिनं भद्रं बालकः							अ	अ		
28.		79	यन्निधय वरुणैः					XII-12					
29.		80	शिष्टं कर्तुं न महुं मुनिन					VII-1 st					
30.		81	सोपतिस्त्वतां हरिः					पाठांतर					

Manuscripts of Gitagovinda

The total number of Manuscripts available in the website of National mission for Manuscripts (namami.com) is 2357. Besides there are other Manuscripts available which seems to be not be recorded.

In this study in order to avoid prolixity it is refrained from giving the detail list which run to more than hundred pages. Under the circumstances the list of Manuscript in good condition and complete are enumerated for the use of scholars. Secondly list to that effect along with commentaries are given below:-

The Manuscript of Gitagovinda is worldwide for which the scripts are many. They are enumerated in tabular form for detailed information.

Sl. No.	Place	Address	Manus. No.	Folio no	Pages	Material	Language	Script	Record No.	Commentary	Commenator	manus. dt
1.	31 मन्दास विद्या मन्दिर शोध प्रतिष्ठान	रत्न बिहारी पार्क-वीकानेर	100	29	0	Paper	Sanskrit	Dev	834			19 वि.स.
2.	31 मन्दास विद्या मन्दिर शोध प्रतिष्ठान	रत्न बिहारी पार्क-वीकानेर	31(7)	2	0	Paper	Sanskrit	Dev	468			19 वि.स.
3.	31 मन्दास विद्या मन्दिर शोध प्रतिष्ठान	रत्न बिहारी पार्क-वीकानेर	10(23)	0	0	Paper	Sanskrit	Dev	280			1674 वि.स.
4.	33य कणकर शोध संस्थान	टावर के पास, प्रीतिव	511(11)	25	50	Paper	Sanskrit	Dev	645			
5.	33य कणकर शोध संस्थान	टावर के पास, प्रीतिव	111	96	192	Paper	Sanskrit	Dev	112		नारायण गुप्टिन	
6.	33य कणकर शोध संस्थान	टावर के पास, प्रीतिव	26	24	48	Paper	Sanskrit	Dev	27			
7.	37 नन्दम मिश्रा	शहदौरा, तहसील राबर	2	31	62	Paper	Sanskrit	Dev	2			19 वि.स.
8.	38 टाण शोध प्रतिष्ठान	शुवाल नौबस संस्थान, उदयपुर	23777	13	26	Paper	Sanskrit	Dev	457			वी.स.
9.	10-5 ट्टामन्दिर	श्री महन्त रामदास जी महाराज अष्टी मन्दिर-अलवर	De-New	96	0	Paper	Sanskrit	Dev	26			19 वि.स.
10.	10-5 ट्टामन्दिर	श्री महन्त रामदास जी महाराज अष्टी मन्दिर-अलवर	137	42	0	Paper	Sanskrit	Dev	270			19 वि.स.
11.	10-5 ट्टामन्दिर	श्री महन्त रामदास जी महाराज अष्टी मन्दिर-अलवर	37	25	0	Paper	Sanskrit	Dev	77			1893 वि.स.
12.	10-5 ट्टामन्दिर	श्री महन्त रामदास जी महाराज अष्टी मन्दिर-अलवर	82	49	0	Paper	Sanskrit	Dev	142			1960 वि.स.
13.	10-5 ट्टामन्दिर	श्री महन्त रामदास जी महाराज अष्टी मन्दिर-अलवर	76	54	0	Paper	Sanskrit	Dev	139			19 वि.स.
14.	10-5 ट्टामन्दिर	श्री महन्त रामदास जी महाराज अष्टी मन्दिर-अलवर	102	80	0	Paper	Sanskrit	Dev	162			1882 वि.स.
15.	11 ई इती शोध प्रतिष्ठान	केसर भवन मला रोड-कोटा	98	16	0	Paper	Sanskrit	Dev	98			18 वि.स.
16.	13 जिला पुरातत्व संग्रहालय	रजवाड़ महल	130	45	90	Paper	Hindi	Dev	250			
17.	13 जिला पुरातत्व संग्रहालय	रजवाड़ महल	105	19	38	Paper	Hindi	Dev	628			
18.	13 जिला पुरातत्व संग्रहालय	रजवाड़ महल	132	37	74	Paper	Sanskrit	Dev	955			
19.	14 इन्द्रपथी गठ नटण थोल	श्री महन्त श्यामल स्वस्व्य चन्द्र पंथी गठ पाठण पुल-कोटा	36	23	0	Paper	Sanskrit	Dev	36			19 वि.स.
20.	19 म्. श्री गुरुकुल कोठीवाल	स्व. श्री गुरुकुल कोठीवाल, सारिस्ट		52	0	Paper	Sanskrit	Dev	180			19 वि.स.
21.	24 केशव चार्विक	स्व. श्री गुरुकुल कोठीवाल	2.	127	0	Paper	Sanskrit	Dev	25			19 वि.स.
22.	दूरद	अणभद्रेय ठाननीसम पट्टी दूरद, श्रीपात मार्ग बाणकुआँ	18:6	63	126	Paper	Sanskrit	Dev	1817			सं.
23.	26-रुण कुमार श्रुतल	13 तिलक मार्ग	94	25	50	Paper	Sanskrit	Dev	94			सं.: 3869
24.	31 महाकवि केवल अकथन	महाकवि केवल अकथन एणम्	33	101	203	Paper	Hindi	Dev	138		मोहन	

46	78 राजस्थान ग्राव्यविद्या प्रतिष्ठान	महल चौक, कलैक्ट्रेट परिसर	6829	35	0	Paper	Sanskrit	Dev	985		19वीं शता
47	78 राजस्थान ग्राव्यविद्या प्रतिष्ठान	महल चौक, कलैक्ट्रेट परिसर	7419	44	0	Paper	Sanskrit	Dev	1671	नारायण	19वीं शता
48	78 राजस्थान ग्राव्यविद्या प्रतिष्ठान	महल चौक, कलैक्ट्रेट परिसर	6.127/33	7	0	Paper	Sanskrit	Dev	131		19वीं शता
49	84 शय्य जोड़ी	69 नन्दबालपुर बौराहा खवाई नाम सिंह द्वितीय यूजिमम सिटी प्लेस, बयपुर	21	23	46	Paper	Sanskrit	Dev	21		
50	85 खवाई मान सिंह द्वितीय यूजिमम सिटी प्लेस	खवाई नाम सिंह द्वितीय यूजिमम सिटी प्लेस, बयपुर	1256/336	79	0	Paper	Sanskrit	Dev	769		19वीं न.
51	85 खवाई मान सिंह द्वितीय यूजिमम सिटी प्लेस	खवाई नाम सिंह द्वितीय यूजिमम सिटी प्लेस, बयपुर	1258/338	101	0	Paper	Sanskrit	Dev	771		1907 ई.स.
52	85 खवाई मान सिंह द्वितीय यूजिमम सिटी प्लेस	खवाई नाम सिंह द्वितीय यूजिमम सिटी प्लेस, बयपुर	1257/337	111	0	Paper	Sanskrit	Dev	770		19वीं न.
53	85 खवाई मान सिंह द्वितीय यूजिमम सिटी प्लेस	खवाई नाम सिंह द्वितीय यूजिमम सिटी प्लेस, बयपुर	1263/343	152	0	Paper	Sanskrit	Dev	772		19वीं न.
54	88 अणन अहिंसा-समता एवं प्राकृत संस्थान	पत्थिन मर्गा, झुंझरवास	371	71	0	Paper	Sanskrit	Dev	372		1700 ई.स.
55	91 राजस्थान ग्राव्यविद्या प्रतिष्ठान	रामानन्दजी का मंदिर, पुरानी विधान सभा के सामने, जयपुर	11987	24	0	Paper	Sanskrit	Dev	145		1911 ई.स
56	91 राजस्थान ग्राव्यविद्या प्रतिष्ठान	रामानन्दजी का मंदिर, पुरानी विधान सभा के सामने, जयपुर	13663	71	0	Paper	Hindi	Dev	1311	पंजादेव	18वीं न.
57	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	1700	58	0	Paper	Sanskrit	Dev	2812	शंकर मिश्र	19वीं न.
58	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	2724	37	0	Paper	Sanskrit	Dev	2811		1885 ई.स.
59	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	975	17	0	Paper	Sanskrit	Dev	2812		18वीं न.
60	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	3133	29	0	Paper	Sanskrit	Dev	2819		19वीं न.
61	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	3602	36	0	Paper	Sanskrit	Dev	2816		19वीं न.
62	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	977	47	0	Paper	Sanskrit	Dev	2813		1847 ई.स.
63	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	3143	17	0	Paper	Sanskrit	Dev	2818		19वीं न.
64	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	7176	39	0	Paper	Sanskrit	Dev	3430		19वीं न.
65	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	5747	70	0	Paper	Sanskrit	Dev	3418		1890 ई.स.
66	92 राजस्थान ग्राव्यविद्या प्रतिष्ठान	गवर्मेन्ट यूजिमम केम्पस, भरतपुर	5867	25	0	Paper	Sanskrit	Dev	3417		19वीं न.

67	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	4006	56	0	Paper	Sanskrit	Dev	3475	रादास	1887वि.स.
68	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	7192	20	0	Paper	Sanskrit	Dev	3479		19वि.स.
69	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	3952	29	0	Paper	Sanskrit	Dev	2814		1902वि.स.
70	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	3601	38	0	Paper	Sanskrit	Dev	2817		1886वि.स.
71	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	2771	50	0	Paper	Sanskrit	Dev	2810		1835वि.स.
72	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	3551	56	0	Paper	Sanskrit	Dev	2815		19वि.स.
73	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	2993	270	0	Paper	Sanskrit	Dev	2873	वमनाली भट्ट	
74	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	4030	19	0	Paper	Sanskrit	Dev	3431		19वि.स.
75	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	6828	195	0	Paper	Sanskrit	Dev	3433		1886वि.स.
76	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	5504	20	0	Paper	Sanskrit	Dev	3432	वमनाली भट्ट झाड़ण सरब सुख रावर्णी	19वि.स. 1886वि.स.
77	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	978	111	0	Paper	Sanskrit	Dev	2821		19वि.स.
78	१२ राजस्थान प्राय्य विद्या प्रतिष्ठान	गवर्मेन्ट म्युजियम कैम्पस, भरतपुर	299	1	0	Paper	Sanskrit	Dev	2810		
79	Abhimanyu Nayak	Nuapata, Oupada	1	44	88	Palm Leaf	Sanskrit	Oriva	2		1333 A.D.
80	Abhiram Mishra	Srinibapur, Bripur	25	25	50	Palm Leaf	Sanskrit	Oriva	11		20th cent.
81	Abhiram Mishra	Srinibapur, Bripur	32	64	64	Palm Leaf	Sanskrit	Oriva	13		20th cent.
82	Abhiram Mishra	Srinibapur, Bripur	28	56	56	Palm Leaf	Sanskrit	Oriva	14		20th cent.
83	Abhiram Mishra	Srinibapur, Bripur	24	48	48	Palm Leaf	Sanskrit	Oriva	12		20th cent.
84	Academy of Sanskrit Research	Melkote, Pandanapura	2041(E)	36	36	Palm Leaf			8406		
85	Academy of Sanskrit Research	Melkote, Pandanapura	2054	17	17	Palm Leaf			8435		
86	Academy of Sanskrit Research	Melkote, Pandanapura	1850(A)	13	13	Paper			8028		
87	Academy of Sanskrit Research	Melkote, Pandanapura	360	26		Palm Leaf			1579		
88	Academy of Sanskrit Research	Melkote, Pandanapura	231	71	71	Palm Leaf			403	Vandana mālikā	
89	Academy of Sanskrit Research	Melkote, Pandanapura	750(A)	48		Palm Leaf			943	Sūtrahjāni	
90	Academy of Sanskrit Research	Melkote, Pandanapura	787	122		Palm Leaf			2006		

91	Achritananti Master	Chathanath, Sukapuram, Edapal Village Ramasaramapur, Block-Purohottampur		123	0	Palm Leaf	Sanskrit	Mahayalam	1		
92	Adhikendra Tripathy			116	23C	Palm Leaf	Oriya	Oriya	1		
93	Adhikari Vasishtra Das	Bada Oriya Matha	321	53		Palm Leaf	Sanskrit	Oriya	123		
94	Ajit Kumar Tripathy	Village Jagannathpur, Block-Dharakola		141	28C	Palm Leaf	Sanskrit	Oriya	13		
95	Aishwya Hota	Jainpur Sasan, Post Dwanika, Via Gopajpur		83	166	Palm Leaf	Oriya	Oriya	27		
96	Aishya Chandan Das	Dahya Via Bairasuni, 3couth Telo Bada Sahi, Tilo Mali Sahi, Borth		67	134	Palm Leaf	Sanskrit	Oriya	9		1297 Sala
97	Anam Charan Samal		40	15	30	Palm Leaf	Sanskrit	Oriya	40		
98	Anam Charan Sahoo	Haricharandpur, Oupada	1	140	28C	Palm Leaf	Sanskrit	Oriya	46		1935 Sala
99	Anam Charana Khutia		3.2	46	92	Palm Leaf	Oriya	Oriya	4		1235 Sala
100	Ananda Chandra Offa	Dandi Sahi, Dasarathapur	1	15	30	Palm Leaf	Sanskrit	Oriya	1409		1345 Sala
101	Ananda Chandra Offa	Dandi Sahi, Dasarathapur	1	25	50	Palm Leaf	Sanskrit	Oriya	1388		1289 Sala
102	Ananda Chandra Offa	Dandi Sahi, Dasarathapur	1	152	30C	Palm Leaf	Sanskrit	Oriya	1384		584, 1649
103	Anandshram Srestha	22, Budhwar Peth	S4(1):13:125	0	20	Paper	Sanskrit	Dev	5575		
104	Anandshram Srestha	22, Budhwar Peth	S4(1):13:124	0	55	Paper	Sanskrit	Dev	5569		
105	Anandshram Srestha	22, Budhwar Peth	S4(1):13:1221	0	13	Paper	Sanskrit	Dev	5557		
106	Anandshram Srestha	22, Budhwar Peth	S4(1):13:123	0	10	Paper	Sanskrit	Dev	5568		
107	Anandshram Srestha	22, Budhwar Peth	S4(1):14:132	0	26C	Paper	Sanskrit	Dev	5631	कदम्ब-कलोलिनी	भवद्वयस
108	Anandshram Srestha	22, Budhwar Peth	S4(1):13:122	0	15	Paper	Sanskrit	Dev	5576		
109	Anandshram Srestha	22, Budhwar Peth	S4(1):13:127A	0	13	Paper	Sanskrit	Dev	5566		
110	Anandshram Srestha	22, Budhwar Peth	S4(1):13:126	0	102	Paper	Sanskrit	Dev	5570	कमलौभट्ट	
111	Anandshram Srestha	22, Budhwar Peth	S4(1):12:118	0	48	Paper	Sanskrit	Dev	5586	नारसण	
112	Anandshram Srestha	22, Budhwar Peth	S4(1):14:131	0	75	Paper	Sanskrit	Dev	5632	गीतगोविन्दो- नारसण पण्डित	
113	Anandshram Srestha	22, Budhwar Peth	S4(1):13:129	0	63	Paper	Sanskrit	Dev	5573	गीतगोविन्दार्थ- नारसण पण्डित	
114	Anandshram Srestha	22, Budhwar Peth	S4(1):12:119	0	17C	Paper	Sanskrit	Dev	5584	कदम्बकलोलिनी	भवद्वयदास

115	Anandshram Sanstha	22, Buchwar Peth	54(1)-13-128	0	64	Paper	Sansriti	Dev	5572	नारयणपट्ट	
116	Anandshram Sanstha	22, Buchwar Peth	54(1)-13-130	0	184	Paper	Sansriti	Dev	5574	स्मररङ्गीणी	नारयण
117	Anandshram Sanstha	22, Buchwar Peth	54(1)-13-127	0	84	Paper	Sansriti	Dev	5571		
118	Ananta Kumara Mishra	Berhampassana, Sempel, Khira	1	148	294	Palm Leaf	Sansriti	Oriya	71		1194 sala
119	Anania Ponda	Hairiharpur Shastri, Oupada	34.1	26	52	Palm Leaf	Sansriti	Oriya	45		189940
120	Ananta Prasad Panda	Haircharandampur, Oupada	16.1	44	88	Palm Leaf	Sansriti	Oriya	16		1912 Sala
121	Ananta Chandra Barik	Chasakharda, Bihharpur	1	36	72	Palm Leaf	Oriya	Oriya	33		
122	Ananta Charana Das	Kakirepur, Anadipar	1	75	50	Palm Leaf	Sansriti	Oriya	72		
123	Ananta Charana Das	Kakirepur, Anadipar	1	75	150	Palm Leaf	Sansriti	Oriya	161		
124	Archives Department	Sanchai Bhowan	1002	3	5	Paper	Sansriti	Dev	1012		
125	Arpana Ashram	Madhuvan	R-311	18	36	Paper	Sansriti	Dev	392		
126	Arpana Ashram	Madhuvan	R-312	82	154	Paper	Sansriti	Dev	393		
127	Arpanandakar	Apserpur	1	48	96	Palm Leaf	Sansriti	Oriya	37		
128	Arupramisakar Mishra	Apserpur	1	48	96	Palm Leaf	Sansriti	Oriya	37		
129	Ashok Kulha	Ulunda	1.1	46	76	Palm Leaf	Oriya	Oriya	161		1812ala
130	Ashok Kumar Mishra	Korpad Town	2	35	70	Palm Leaf	Sansriti	Oriya	2		
131	Ashok Kumar Sahoo	Sunapatrappur, Bhuban	1	580		Palm Leaf	Oriya	Oriya	4		120 years old
132	Ashoka Mahajakur	Sulla, Ulunda	1	84	162	Palm Leaf	Oriya	Oriya	2		
133	B.J.Institute Museum (Addenda)	R.C.Road	715/1	10	0	Paper		Dev	174		
134	B.O.R.I.(G.G.K. Coll.)	812, Shivaji Nagar	304	0	4	Paper	Sansriti	Dev	346		
135	B.O.R.I. (Murali Collection)	812, Shivaji Nagar	88	49	-	Paper	Sansriti	Dev	26	गौतमविन्दिका	Sale 1726, Samvat 1863
136	Babage Mishra	Tukuna	9.8	112	224	Palm Leaf	Sansriti	Oriya	372		
137	Babaji Acharya	Parapada, Bara mundali, Ballikuda	10	35	70	Palm Leaf	Sansriti	Oriya	46		
138	Babaji Das	Sunapatrappur, Bhuban	1	330		Palm Leaf	Oriya	Oriya	1		120 years old
139	Babaji Mish	Koatha Pitha, Ballaria			500	Palm Leaf	Sansriti	Oriya	2		
140	Baban Panda	Hasinpur, Ganjigang, Bonth	13	90	176	Palm Leaf	Sansriti	Oriya	121		1246 Sala
141	Badei Oriya Matha	Badei Sahi		53	105	Palm Leaf	Sansriti	Oriya	332		

142	Baia Oriya Matha	Baueli Sahi		100	199	Palm Leaf	Sanskrit	Oriya	6		Brahmananda- tripaṭhī
143	Bairuṅṅa Tripathy	Dohicottī, Betanṅṅī	5			Palm Leaf	Oriya	Oriya	5		
144	Bairuṅṅa Nayak	Talacācān, Dasareṅṅpur	1	108	216	Palm Leaf	Oriya	Oriya	55		
145	Balarām Das	Māliācā, Bhandripokhari	1	112	224	Palm Leaf	Sanskrit	Oriya	31		
146	Balarām Penigrahi	Chakrapāthar Presh	1	247	493	Palm Leaf	Sanskrit	Oriya	42		
147	Balarām Tripathy	Māliācā, Bhandri Pokhari	1	100	200	Palm Leaf	Sanskrit	Oriya	35		
148	Balaba Karana	Dādācā, Ulundā	12.1	32	55	Palm Leaf	Sanskrit	Oriya	12		
149	Bansūcār Pandā	Kodāpācā, Anandāpur	1	180	360	Palm Leaf	Sanskrit	Oriya	9		
150	Bansūdhara Dash	Minipūr, Sasān, Sorā	31.1	86	172	Palm Leaf	Sanskrit	Oriya	31		1318 Sāla 1209 Sāla
151	Basanta Das	Jālgāon, Baramundāi, Mecṅṅhācāon	21	75	150	Palm Leaf	Sanskrit	Oriya	25		
152	Basudev Gadi	Bantopātāna, Pattāmaundāi		81	161	Palm Leaf	Oriya	Oriya	70		
153	Basudev Gadi	Rāsūc, Pattāmaundāi		52	103	Palm Leaf	Oriya	Oriya	45		
154	Basudev Gadi	Mullugān, Perāmaundāi		80	159	Palm Leaf	Oriya	Oriya	24		1863
155	Basudev Mitha	Dibysinghpūr, Sasān, Chārapūr		125	250	Palm Leaf	Sanskrit	Oriya	24		19th century
156	Basudev Temple	Basudevsāhi, Bāliāntā		240	480	Palm Leaf	Oriya	Oriya	31		1292 Sāla
157	Basudeva Bhagarata Tunji	Mundehāna Patāna, Bālipātāna	1	109	217	Palm Leaf	Sanskrit	Oriya	15		1236 Sāla
158	Bataivakha Panigrahi	Sādūi, Bīnjharpūr	1	136	272	Palm Leaf	Sanskrit	Oriya	559		
159	Bauri Bandhu Maharatra	VīPāc, Brānālinākapūr, Block- Khalikōta		100	200	Palm Leaf	Sanskrit	Oriya	1		
160	Berhampur University	Bhānjāvīhār, Berhampur		45	90	Palm Leaf	Oriya	Oriya	706		
161	Berhampur University	Bhānjāvīhār, Berhampur		137	274	Palm Leaf	Oriya	Oriya	164		
162	Berhampur University	Bhānjāvīhār, Berhampur		34	68	Palm Leaf	Sanskrit	Oriya	193		
163	Berhampur University	Bhānjāvīhār, Berhampur		167	334	Palm Leaf	Sanskrit	Oriya	354		
164	Berhampur University	Bhānjāvīhār, Berhampur		57	114	Palm Leaf	Sanskrit	Oriya	129		
165	Berhampur University	Bhānjāvīhār, Berhampur		13	26	Palm Leaf	Sanskrit	Oriya	1		
166	Berhampur University	Bhānjāvīhār, Berhampur		146	292	Palm Leaf	Sanskrit	Oriya	659		
167	Berhampur University	Bhānjāvīhār, Berhampur		43	86	Palm Leaf	Sanskrit	Oriya	191		1900
168	Berhampur University-Dept. Of Oriya	Beṅṅhampur, Bhaṅṅjabāhar		151	302	Palm Leaf	Sanskrit	Oriya	126		1908
169	Berhampur University-Dept. Of Oriya	Beṅṅhampur, Bhaṅṅjabāhar		170	340	Palm Leaf	Oriya	Oriya	270		1900
170	Berhampur University-Dept. Of Oriya	Beṅṅhampur, Bhaṅṅjabāhar		70	140	Palm Leaf	Sanskrit	Oriya	420		

.171	Berhampur University-Dept. of Oriya	Berhampur, Bhanisibaha-	32	64	Palm Leaf	Oriya	Oriya	387		1900
.172	Bhagaban Mishra	Alshi'Sasan, Ealpatana	600	1200	Palm Leaf	Oriya	Oriya	38		
.173	Bhagaban Nayak	Nilyanandapur	1	55	110	Palm Leaf	Sanskrit	Oriya	11	1210Sala
.174	Bhagaban Sarapathy	Khaira, Makrampur	35	16800	Palm Leaf	Oriya	Oriya	10		1672 shak
.175	Bhagwanjee Jha	Ram Bagh	28	76	51	Deer-Skin	Sanskrit	Not Available	1276	1302
.176	Bhagwati Bousdeva Tungj	Village Saret Sasan, Block-Balipatana	1	36	70	Palm Leaf	Sanskrit	Oriya	25	1310
.177	Bhagwati Basudeva Tungj	Village Narisho Sasan, Block-Balipatana	1	72	140	Palm Leaf	Oriya	Oriya	24	
.178	Bhagwati Gudi, Narendrapur	Narendrapur, Jakeswarpana, Kakrapur	2C	80	Palm Leaf	Sanskrit	Oriya	3		
.179	Bhagwati Ghar	P.O-Hamalano	40	79	Palm Leaf	Oriya	Oriya	14		
.180	Bhagwati Ghar, Chotapada	Chotapada, Pos: Rasol	46	91	Palm Leaf	Oriya	Oriya	267		
.181	Bhagwati Ghar, Chotapada	Chotapada, Pos: Rasol	46	91	Palm Leaf	Oriya	Oriya	1		
.182	Bhagwati Ghar, Manapur	Manipur, Post kusuipanga, Via Merhmandali	198	395	Palm Leaf	Oriya	Oriya	3		1285
.183	Bhagwati Mandir	Village Alei Prachan Sah, Block-Balipatana	1	72	142	Palm Leaf	Sanskrit	Oriya	12	
.184	Bhagwati Tungj (Gudupali)	Balanga (Gudupali), Delanga	83	165	Palm Leaf	Sanskrit	Oriya	10		
.185	Bhagwati Tungj (Il)	At- Dugal, P.O-Chandampur	166	331	Palm Leaf	Oriya	Oriya	4		1800-1900
.186	Bhagrathi Tula	Girijhali, Banchugom	120	Palm Leaf	Oriya	Oriya	Oriya	27		1800-1900
.187	Bhagrathi Tula	Girijhali, Banchugom	119	Palm Leaf	Oriya	Oriya	Oriya	30		1885v.1
.188	Bharav Mandir	Gopinath Bazar, Vrindavan	344	60	Paper	Sanskrit	Oriya	344		
.189	Bharat Kala Bhavan, B.H.U	B.H.U, Varamasi	13	Paper	Paper	Sanskrit	Oriya	135		
.190	Bharat Kala Bhaven, B.H.U	B.H.U, Varamasi	4	Paper	Paper	Sanskrit	Oriya	139		
.191	Bharat Kala Bhaven, B.H.U	B.H.U, Varamasi	18	Paper	Paper	Sanskrit	Oriya	137		
.192	Bharat Kala Bhaven, B.H.U	B.H.U, Varamasi	7	Paper	Paper	Sanskrit	Oriya	141		
.193	Bhaslara Chandra Nayak	Kashipur, SOP	4.2	26	52	Palm Leaf	Sanskrit	Oriya	5	1115 Sala
.194	Bhikari Padi	Kadodar, Ulurda	28.1	32	55	Palm Leaf	Oriya	Oriya	28	
.195	Bhima Shree Shastri	Pathara Pura, Vrindavan	129	258	Paper	Sanskrit	Oriya	268		

195	श्रिंगुःकन्याया	D47/213, रामपुरा	1502	18	ro	Paper	Sanskrit	Dev	33705			
197	श्रिंगुःकन्याया	D47/213, रामपुरा	1517	1	ro	Paper	Sanskrit	Dev	33720			
198	श्रिंगुःकन्याया	D47/213, रामपुरा	1518	1	ro	Paper	Sanskrit	Dev	33721			
199	श्रिंगुःकन्याया	D47/213, रामपुरा	No	14-95	No	Paper	Sanskrit	Maathi	22284	No	No	No
200	श्रिंगुःकन्याया	D47/213, रामपुरा	924	18		Paper	Sanskrit	Dev	23464	No	No	
201	श्रिंगुःकन्याया	D47/213, रामपुरा	01-Jan	17-Apr	ro	Paper	Sanskrit	Dev	24725	no	ro	
202	श्रिंगुःकन्याया	D47/213, रामपुरा	1186	13-19	ro	Paper	Saathali	Dev	25859	no	ro	
203	श्रिंगुःकन्याया	D47/213, रामपुरा	960	4			Sanskrit	Dev	26650			
204	श्रिंगुःकन्याया	D47/213, रामपुरा	968	5		Paper	Sanskrit	Dev	26658			
205	श्रिंगुःकन्याया	D47/213, रामपुरा	no	123	ro	Paper	Sanskrit	Dev	27512	no	n	
206	श्रिंगुःकन्याया	D47/213, रामपुरा	789	3	ro	Paper	Sanskrit	Dev	31530	no	ro	
207	श्रिंगुःकन्याया	D47/213, रामपुरा	1499	6	ro	Paper	Sanskrit	Dev	33702			
208	श्रिंगुःकन्याया	D47/213, रामपुरा	151	30	60	Paper	Sanskrit	Dev	22501	No	No	
209	श्रिंगुःकन्याया	D47/213, रामपुरा	01-Jan	4	ro	Paper	Sanskrit	Dev	24402	no	ro	
210	श्रिंगुःकन्याया	D47/213, रामपुरा	01-Jan	2	ro	Paper	Sanskrit	Dev	24444	no	ro	
211	श्रिंगुःकन्याया	D47/213, रामपुरा	No	21	No	Paper	Sanskrit	Bengali	22296	No	No	No
212	श्रिंगुःकन्याया	D47/213, रामपुरा	01-Jan	10	ro	Paper	Sanskrit	Dev	24717	no	ro	
213	श्रिंगुःकन्याया	D47/213, रामपुरा	01-Jan	14	No	Paper	Sanskrit	Bengali	22188	No	No	No
214	श्रिंगुःकन्याया	D47/213, रामपुरा	01-Jan	08-Jul	No	Paper	Sanskrit	Bengali	22204	No	No	No
215	श्रिंगुःकन्याया	D47/213, रामपुरा	1185	1	ro	Paper	Sanskrit	Dev	25658	no	ro	
216	श्रिंगुःकन्याया	D47/213, रामपुरा	1233	Jul-33	ono	Paper	Saisi	Dev	25506	no	ro	
217	श्रिंगुःकन्याया	D47/213, रामपुरा	1234	13-40	ro	Paper	Sanskrit	Dev	25507	no	ro	
218	श्रिंगुःकन्याया	D47/213, रामपुरा	805	1	ro	Preciments	Sanskrit	Dev	31546	no	n	

219	Bhīṅga Kurvāya	D47/2'3, Ramapura	1456	5	No	Paper	Sanskrit	Dev	33669	No
220	Bhīṅga Kurvāya	D47/2'3, Ramapura	1505	45	no	Paper	Sanskrit	Sarchi	33708	
221	Bhīṅga Kurvāya	D47/2'3, Ramapura	1040	5		Paper	Sanskrit	Dev	5730	
222	Bhīṅga Kurvāya	D47/2'3, Ramapura	973	7		Paper	Sanskrit	Dev	26663	
223	Bhīṅga Kurvāya	D47/2'3, Ramapura	962	6		Paper	Sanskrit	Dev	26652	
224	Bhobani Nayak	Sania Tirrol	1	278	135	Palm Leaf	Sanskrit	Orria	3	1178 Sila
225	Bhīṅga Kurvāya	Ramapura, Khari Kuan		3	0	Paper	Sanskrit	Dev	129	Samvat 1915
226	Bhīṅga Kurvāya	Ramapura, Khari Kuan		56	66	Paper	Sanskrit	Dev	155	Samvat 1857
227	Bhubana Bank	Gandabahal, Ulunda	20.1	64	120	Palm Leaf	Oriya	Orria	20	
228	Bhūi Sinha Sangrahalaya	Block-Chamba	65	26	52	Paper	Hindi	Dev	65	
229	Bhuvakaw Satapathy	Latadepura ,Sodara	1	96	192	Palm Leaf	Sanskrit	Orria	36	100 Year approx.
230	Bhuvakaw Satapathy	Latadepura ,Sodara	1	90	180	Palm Leaf	Sanskrit	Orria	38	
231	Bhuvakaw Satapathy	Latadepura ,Sodara	1	85	170	Palm Leaf	Sanskrit	Orria	32	
232	Bhuvakaw Satapathy	Latadepura ,Sodara	1	110	220	Palm Leaf	Sanskrit	Orria	40	
233	Bhuvakaw Satapathy	Latadepura ,Sodara	1	110	220	Palm Leaf	Oriya	Orria	41	
234	Bhuvakaw Satapathy	Latadepura ,Sodara	1	88	176	Palm Leaf	Sanskrit	Orria	37	
235	Bhuvakaw Satapathy	Latadepura ,Sodara	1	95	180	Palm Leaf	Oriya	Orria	42	
236	Bhuvakaw Satapathy	Latadepura ,Sodara	1	110	200	Palm Leaf	Sanskrit	Orria	33	
237	Bhuvakaw Satapathy	Latadepura ,Sodara	1	110	200	Palm Leaf	Sanskrit	Orria	44	
238	Bhuvakaw Satapathy	Latadepura ,Sodara	1	88	176	Palm Leaf	Sanskrit	Orria	34	
239	Bhuvakaw Satapathy	Latadepura ,Sodara	1	75	150	Palm Leaf	Oriya	Orria	43	
240	Bhuvakaw Satapathy	Latadepura ,Sodara	1	75	140	Palm Leaf	Sanskrit	Orria	35	
241	Bhuvakaw Satapathy	Latadepura ,Sodara	1	95	180	Palm Leaf	Sanskrit	Orria	39	
242	Bhācha Hota	Teleda		26	51	Palm Leaf	Oriya	Orria	25	
243	Bihar, Bhusin Nunda	Dadhipur Sasar, Mehakalpada		34	68	Palm Leaf	Oriya	Orria	73	1900
244	Biṅga bhara Panda	Gadpūt, Delinga		68	135	Palm Leaf	Sanskrit	Orria	18	
245	Biṅgadhār Mishra	Baradī, Baramundālī, Baikūda	4	35	70	Palm Leaf	Sanskrit	Orria	74	
246	Biṅgadhār Mishra	Rambhīla, Binjharpur	1	118	236	Palm Leaf	Oriya	Orria	1095	1296 Sila
247	Biṅgadhār Singhā	Ṣ.T. Pur, Agarpada , Benth	1	42	82	Palm Leaf	Oriya	Orria	42	
248	Bihar Fashtre Bhaṅga Parikhud	Palna	4	0	78	Paper	Sanskrit	Dev	60	
249	Bihar Fashtre Bhaṅga Parikhud	Palna	82	0	49	Paper	Sanskrit	Dev	697	
250	Bihar Fashtre Bhaṅga Parikhud	Palna	91	0	86	Paper	Sanskrit	Dev	702	1850 Samvat
251	Bihar Fashtre Bhaṅga Parikhud	Palna	80	0	15	Paper	Sanskrit	Dev	717	

308	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	6942	15	0	Paper	Sanskrit	Dev	4379		9
309	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	214	29	0	Paper	Sanskrit	Dev	8182		
310	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	238	13	0	Paper	Sanskrit	Dev	8183		
311	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	208	59	0	Paper	Sanskrit	Dev	8181		V.5 1906
312	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	3016	70	0	Palm Leaf	Sanskrit	Mahajalam	7457		
313	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	1104	39	0	Paper	Sanskrit	Dev	7459		V.S. 8663
314	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	4701	72	0	Paper	Sanskrit	Dev	7460		NAŚhāyāna
315	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	5395	32	0	Paper	Sanskrit	Dev	7462		NAŚhāyāna
316	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10		59	0	Paper	Sanskrit	Dev	8184		
317	D.A.V.College, Lalchanc Research Library	D.A.V.College, Sector-10	4392	101	0	Palm Leaf	Sanskrit	Grantha	7464	Śrutirājīnī	
318	Dahyī Lakshmi Pustakalaya	Samśrīyākala, Nadiyad	63	111	0	-	Gujarati	Dev	588		
319	Dahyī Lakshmi Pustakalaya	Samśrīyākala, Nadiyad	359	46	0	-	Sanskrit	Dev	513		
320	Dahyī Lakshmi Pustakalaya	Samśrīyākala, Nadiyad	21	56	0	-	Sanskrit	Dev	135		
321	Dahyī Lakshmi Pustakalaya	Samśrīyākala, Nadiyad	7	64	0	-	Sanskrit	Dev	121		
322	Dahyī Lakshmi Pustakalaya	Samśrīyākala, Nadiyad	283	234	0	-	Sanskrit	Dev	397		
323	Dahyī Lakshmi Pustakalaya	Samśrīyākala, Nadiyad	11	83	0	-	Sanskrit	Dev	2709		16 Sala
324	DAMADARA, ACHARYA	BADALDA		200		Palm Leaf	Oriya	Oriya	225		1827 Sala
325	Daman Pradhan	Rencatassi, Patnagarh	3	116	214	Palm Leaf	Oriya	Oriya	6		Sama 1205 Sala Makara Masa19 Difa
326	Dambardhar Satpathy	Dalaraga, Tudgadia	39/16	251	494	Palm Leaf	Sanskrit	Oriya	264		sira 1205 sala makara masa 19 dina
327	Dambardhara Satpathy	Dalaraga, Tudgadia	38/6	251	494	Palm Leaf	Oriya	Oriya	10		
328	Dambardhara Nayak	Simulic, Bati	1	109	216	Palm Leaf	Sanskrit	Oriya	251		1289 Sala
329	Damodar Panigrahi	Panasa	1	105	210	Palm Leaf	Sanskrit	Oriya	32		
330	Damodar Thakur Bori	At - Chhandanpur, Chandabali	11.1	85	150	Palm Leaf	Sanskrit	Oriya	173		1210 sala

331	Damodar Dikshita	Bantla Nagaradhia, Taneerapalli, Chhatrapur	1	40	80	Palm Leaf	Sanskrit	Oriya	23		
332	Dandapani Satapathy	Nagaradhia, Taneerapalli, Chhatrapur		78	150	Palm Leaf	Sanskrit	Oriya	77		
333	Dandapani Satapathy	Nagaradhia, Taneerapalli, Chhatrapur		76	150	Palm Leaf	Sanskrit	Oriya	76		
334	Dandapani Sahu	Qr. No. 58/59, University Campus, Berhampur, Bharjuariker		135	270	Palm Leaf	Sanskrit	Oriya	31		1318 sals 1308 sals
335	Dasarathi Pingrahi	Telo Bada Sahi, Telo Baul Sahi Berhampur	11	10	20	Palm Leaf	Sanskrit	Oriya	31		200 years old 200 years old
336	Dasarathi Pingrahi	Tilo Bada Sahi, Tilo Bada Sahi, Berhampur	49	60	120	Palm Leaf	Sanskrit	Oriya	49		
337	Dasharathi Acharya	Ichhapur, Sacar Block, Bhawani Patna		28	28	Palm Leaf	Sanskrit	Oriya	44		
338	Dasharathi Acharya	Ichhapur, Sacar Block, Bhawani Patna		47	47	Palm Leaf	Sanskrit	Oriya	49		
339	Dasrath Majhi	Rohempadar, Khanjar		48	0	Palm Leaf	Oriya	Oriya	21		
340	Deccan College (Dicit Collection)	Pune	636	69	69	Paper			378		शेष कमाशकर
341	Deccan College (Dicit Collection)	Pune	1188	62	62	Paper	Sanskrit	Dev	2101		
342	Deccan College (Gurle Collection)	Pune	117	25	25	Paper			116		
343	Degambar Satapathy	Mathura Padmanabhapur Sasan Rangasurta	2	22	44	Palm Leaf	Sanskrit	Oriya	1		
344	Dept. Of History	Berhampur University, Rangasurta		76	151	Palm Leaf	Oriya		320		
345	Dept. Of History	Berhampur University, Rangasurta		73	146	Palm Leaf	Oriya	Oriya	815		
346	Dept. Of History	Berhampur University, Rangasurta		22	44	Palm Leaf	Oriya	Oriya	653		
347	Dept. Of History	Berhampur University, Rangasurta		26	52	Palm Leaf	Oriya	Oriya	470		
348	Dept. Of History	Berhampur University, Rangasurta		18	35	Palm Leaf	Sanskrit	Oriya	576		
349	Dept. Of History	Berhampur University, Rangasurta		51	101	Palm Leaf	Sanskrit	Oriya	250		
350	Dept. Of History	Berhampur University, Rangasurta		47	94	Palm Leaf	Sanskrit	Oriya	64		Sridhara 12.5.83
351	Dept. Of History	Berhampur University, Rangasurta		24	48	Palm Leaf	Oriya	Oriya	824		
352	Devendra Nanda	Talukunia, Bahanaaja	1	36	72	Palm Leaf	Sanskrit	Oriya	8		
353	Dev Prasad Dash	Goual, Brahmaji		88	175	Palm Leaf	Sanskrit	Oriya	73		
354	Dhaneswar Dasa	Dighin, Bolgarh		200		Palm Leaf	Sanskrit	Oriya	1		

355	Dharamendra Pradhan	Pemparada, Dasapala	1	37	73	Palm Leaf	Oriya	Orna	3			
356	Dharamchandra Nayak	Sivnarayanapur, Hataadi Baalika, Baaramundali, Mechhagan, Ballikuda	3.1	64	128	Palm Leaf	Sanskrit	Orna	20			1304sala
357	Dhruba Charan Pati	Jalahara	1	35	70	Palm Leaf	Oriya	Orna	45			
358	Dijambar Panda	Ani, Anantapur	393	68	280	Palm Leaf	Oriya	Orna	41			
359	Digna Pal	Ani, Anantapur	390	92		Palm Leaf	Oriya	Orna	8			
360	Digna Pal	Ani, Anantapur	390	92		Palm Leaf	Sanskrit	Dev	11			
361	Dilip Acharya	Baapokhani, Cupada	1	27	54	Palm Leaf	Sanskrit	Orna	1			
362	Dilip Bhakta	Baodapada	3.1	278	522	Palm Leaf	Oriya	Orna	194			
363	Dilip Kumar Mahapatra	Mekendapur	1	131	262	Palm Leaf	Oriya	Orna	9			
364	Dilip Kumar Singhdeo	Raoli, Hindoli		46	91	Palm Leaf	Oriya	Orna	33			
365	Dhambandu, Bawal	Kesapur, Sono		200	400	Paper	Oriya	Orna	2			
366	Dhambandu, Simal	Baalata, Tanga, Binjharpur	1	136	272	Palm Leaf	Oriya	Orna	83			1296
367	Dhija Maibi	Malia, Gauria, Chandbali		120	240	Paper	Oriya	Orna	3			13:6 sala
368	Dipdanta Kera	Jaganathpur, Soro	1	83	166	Palm Leaf	Sanskrit	Orna	4			1905 AD
369	District Museum	Ward No. 1, Dhubri Town	1	16	32	Tulapat	Sanskrit	Asamese	2			1800 AD
370	Ditt. Council of Culture	Chatrapur		100	200	Palm Leaf	Sanskrit	Orna	55			1326 sala
371	Dvakar Pradhi	Baithi, Cupada	1	42	84	Palm Leaf	Oriya	Orna	4			1852
372	Dr B. B. Ambekar Vivekdhayaya (MPC)	Patbal Park Village Narisho Sasan, Block- Bajratana	1	77	77	Paper	Brajbhasia	Dev	804			1245
373	Dr. Devenaji Sonani	Vii. & Post Kabipur, Lakeriasarai, Block-Bahadurpur	1	30	58	Palm Leaf	Sanskrit	Orna	5			18th Cent
374	Dr. Ramdev Jha	Vii. & Post Kabipur, Lakeriasarai, Block-Bahadurpur	91	9	18	Paper	Sanskrit	Turhiyat	6338	-		18th Cent
375	Dr. Ramdev Jha	Lakeriasarai, Block-Bahadurpur	102	16	32	Paper	Sanskrit	Turhiyat	6346	-		18th Cent
376	Dukhbandhu Satpathy	Jaganath Balapur Sasan, Tigria	31	53	105	Palm Leaf	Oriya	Orna	31			
377	Dukhbandhu Satpathy	Jaganath Balapur Sasan, Tigria	39	161	321	Palm Leaf	Oriya	Orna	39			
378	Fakra Nandi	Mupatana, Tigria	2	33	65	Palm Leaf	Sanskrit	Orna	2			
379	Ferguson College	Ferguson Road	8.10	170	-	Paper	Sanskrit	Dev	297		Kallogini.	
380	Gaoidhar Rath	Padmajapur, Odagata	2.02	14	27	Palm Leaf	Oriya	Orna	3			1821 vs
381	Gaoidhara Shetra Gnanmaya	Atkibamba, Vindevan	114	25	50	Paper	Sanskrit	Dev	114			
382	Gaoidhara Gura	Ramacondrapur, Bari	1	117	234	Palm Leaf	Sanskrit	Orna	41			

383	Gadadhaa Swain	Palaida . Dasarathpu'	33	71	142	Palm Leaf	Sanskrit	Oriya	33		
384	Gajendra Sahu	Jamarata, R.B.S. (Podampur)	2	385	370	Palm Leaf	Oriya	Oriya	2		
385	Ganesh Ch. Pathy	Babal Puri, Dasarathpur	1	156	212	Palm Leaf	Sanskrit	Oriya	60		3anka 1825sala
386	Ganesh Ch. Pathy	Babal Puri, Dasarathpur	1	67	134	Palm Leaf	Sanskrit	Oriya	62		3anka 1827sala
387	Ganesh Prasad Dash	Simulia	1	200	398	Palm Leaf	Oriya	Oriya	22		1315sala
388	Ganesh Prasad Dash	Simulia	1	115	228	Palm Leaf	Sanskrit	Oriya	1		1273sala
389	Gangadhar Giri	Khanua, Beeda Sahi	1	187	374	Palm Leaf	Oriya	Oriya	13		
390	Gita Strama Tila	Mathura		17	34	Paper	Sanskrit	Dev	408		
391	Ghanashyama Panda	Jharakundi . Ghasipura	1	75	157	Palm Leaf	Sanskrit	Oriya	34		1319sala
392	Ghanlyem Dash	Mua Saean, Tigilia	177	37	73	Palm Leaf	Sanskrit	Oriya	177		
393	GhasiremNanda	Kalajathar, Uunda	5.1	36	72	Palm Leaf	Oriya	Oriya	5		
394	Ghodaka Manha	Poduan, Mochhaggon,		46	92	Palm Leaf	Sanskrit	Oriya	50		
395	Gidhar, Mibira	Balkuda		54	108	Palm Leaf	Sanskrit	Oriya	6		
396	Gobinda Chandra Mishra	Ostia Sasan	1	30	60	Palm Leaf	Sanskrit	Oriya	23		
397	Gobinda Chandra Nanda	Gansigani, Bonth	1	40	80	Palm Leaf	Sanskrit	Oriya	67		
398	Gobinda Chandra Panda	R.Y.jarana, Kaupur		53	106	Palm Leaf	Sanskrit	Oriya	8		20th cent.
399	Gobinda Chandra Panda	Srinibasapur, Barpur		63	126	Palm Leaf	Sanskrit	Oriya	1		20th cent.
400	Gobinda Chandra Panda	Srinibasapur, Barpur		50	120	Palm Leaf	Sanskrit	Oriya	3		20th cent.
401	Gobinda Chandra Panda	Srinibasapur, Barpur		51	102	Palm Leaf	Sanskrit	Oriya	10		20th cent.
402	Gobinda Chandra Panda	Srinibasapur, Barpur		59	118	Palm Leaf	Sanskrit	Oriya	4		20th cent.
403	Gobinda Chandra Panda	Srinibasapur, Barpur		50	100	Palm Leaf	Sanskrit	Oriya	9		20th cent.
404	Gobinda Chandra Panda	Srinibasapur, Barpur		56	112	Palm Leaf	Sanskrit	Oriya	6		20th cent.
405	Gobinda Chandra Panda	Srinibasapur, Barpur		55	110	Palm Leaf	Oriya	Oriya	7		20th cent.
406	Gobinda Chandra Panda	Srinibasapur, Barpur		62	124	Palm Leaf	Not Available	Not Available	2		20th cent.
407	Gobinda Chandra Panda	Srinibasapur, Barpur		57	114	Palm Leaf	Sanskrit	Oriya	5		
408	Gokulnanda Nayak	Hindi (M.R.C. College)	10	107	214	Palm Leaf	Sanskrit	Oriya	10		
409	Gokulnanda Nayak	Hindi (M.R.C. College)	12	111	222	Palm Leaf	Sanskrit	Oriya	12		
410	Gokulnanda Nayak	Hindi (M.R.C. College)	11	109	218	Palm Leaf	Sanskrit	Oriya	11		
411	Gokulnanda Nayak	Hindi (M.R.C. College)	2	83	83	Palm Leaf	Sanskrit	Oriya	2		Sumaha Acharya
412	Gokulnanda Nayak	Hindi (M.R.C. College)	4	98	196	Palm Leaf	Sanskrit	Oriya	4		
413	Gokulnanda Nayak	Hindi (M.R.C. College)	3	86	172	Palm Leaf	Sanskrit	Oriya	3		

414	Gokulananda Nayak	Hindi (M.R.C. Collage)	9	72	144	Palm Leaf	Sanskrit	Ohya	9	
415	Gokulananda Nayak	Hindi (M.R.C. Collage)	6	101	202	Palm Leaf	Sanskrit	Ohya	6	
416	Gokulananda Nayak	Hindi (M.R.C. Collage)	8	92	184	Palm Leaf	Sanskrit	Ohya	8	
417	Gokulananda Nayak	Hindi (M.R.C. Collage)	7	94	188	Palm Leaf	Sanskrit	Ohya	7	
418	Gokulananda Nayak	Hindi (M.R.C. Collage)	5	82	162	Palm Leaf	Sanskrit	Ohya	5	
419	Gopabandhu Ayurveda College and Hospital	V.I.P. Road		132	263	Palm Leaf	Sanskrit	Ohya	15	1966samvat
420	Gopal Narayan Public Library (G.N Library)	Bhartipura, Dulhin Bazar		0	70	Paper	Sanskrit	-	123	1800samvat
421	Gopal Narayan Public Library (G.N Library)	Bhartipura, Dulhin Bazar	997	0	61	Paper	Sanskrit	Dev	824	1948 Sana
422	Gopal Narayan Public Library (G.N Library)	Bhartipura, Dulhin Bazar	31	0	80	Paper	Sanskrit	Dev	1228	1650-saha
423	Gopinath Kar	Lumia, Sullajpada		107	214	-	Sanskrit	Ohya	29	
424	Goura Shankara	Kudasingha	1	130	260	Palm Leaf	Ohya	Ohya	4	
425	Gouranga Barala	Bancho, Hataadhi	1.1	74	148	Palm Leaf	Sanskrit	Ohya	24	1338-saha
426	Gouranga Das	Punaghat, Arandapur	1	78	157	Palm Leaf	Sanskrit	Ohya	14	1314-58a
427	Gouranga Ojha	Kesaburpali, Ghasipura	1	119	238	Palm Leaf	Sanskrit	Ohya	21	1293-58a
428	Gouranga Prusti	Ratijama, Gopinath Patna, Nua Sahi, Balaania				Palm Leaf	Ohya	Ohya	3	75.11.2004
429	Government Nekar Smakrit College	Place-Phagali, Block-Shimia	190	76	152	Paper	Sanskrit	Dev	194	Samvat 1943
430	Govind Nayak	Bancho, Hataadhi	1	75	159	Palm Leaf	Sanskrit	Ohya	15	1318-58a
431	Gunakara Mishra	Tikuda, B.M. Pur	13	133	260	Palm Leaf	Ohya	Ohya	13	
432	Gunakara Mishra	Tikuda, B.M. Pur	11	193	380	Palm Leaf	Ohya	Ohya	11	1892
433	Guru Nanak Dev University	Amnisar	Ms. 35	141	281	Paper	Sanskrit	Dev	150	V.S. 1857
434	Hadbandhu Prinda	Sankhanali	1	250	495	Palm Leaf	Sanskrit	Ohya	24	
435	Haladhari Pradhan	Panpara	1	54	128	Palm Leaf	Sanskrit	Ohya	15	1284 sila
436	Harekrishna Fradhan	Demuria, Jaleswar	1	200	400	Palm Leaf	Ohya	Ohya	63	
437	Harekrishna Fradhan	Demuria, Jaleswar	1	150	350	Palm Leaf	Ohya	Ohya	68	
438	Harekrishna Fradhan	Demuria, Jaleswar	1	200	400	Palm Leaf	Ohya	Ohya	78	
439	Harekrishna Fradhan	Demuria, Jaleswar	1	200	400	Palm Leaf	Ohya	Ohya	79	
440	Harekrishna Fradhan	Demuria, Jaleswar	1	200	400	Palm Leaf	Ohya	Ohya	77	
441	Harekrishna Fradhan	Demuria, Jaleswar	1	180	360	Palm Leaf	Ohya	Ohya	75	
442	Harekrishna Fradhan	Demuria, Jaleswar	1	250	400	Palm Leaf	Ohya	Ohya	73	

443	Hirekrushna Pradhana	Demuria, Jaleswar	1	:80	360	Palm leaf	Oriya	Oriya	65		
444	Hirekrushna Pradhana	Demuria, Jaleswar	1	:50	350	Palm leaf	Oriya	Oriya	80		
445	Hirekrushna Pradhana	Demuria, Jaleswar	1	:80	360	Palm leaf	Oriya	Oriya	76		
446	Hirekrushna Pradhana	Demuria, Jaleswar	1	:80	360	Palm leaf	Oriya	Oriya	74		
447	Hirekrushna Pradhana	Demuria, Jaleswar	1	:00	400	Palm leaf	Oriya	Oriya	72		
448	Hirekrushna Pradhana	Demuria, Jaleswar	1	:80	360	Palm leaf	Oriya	Oriya	67		
449	Hirekrushna Pradhana	Demuria, Jaleswar	1	:50	350	Palm leaf	Oriya	Oriya	69		
450	Hirekrushna Pradhana	Demuria, Jaleswar	1	:50	300	Palm leaf	Oriya	Oriya	64		
451	Hirekrushna Pradhana	Demuria, Jaleswar	1	:00	400	Palm leaf	Oriya	Oriya	71		
452	Hirekrushna Pradhana	Demuria, Jaleswar	1	:50	350	Palm leaf	Oriya	Oriya	81		
453	Hirekrushna Pradhana	Demuria, Jaleswar	1	:00	400	Palm leaf	Oriya	Oriya	62		
454	Hirekrushna Pradhana	Demuria, Jaleswar	1	:50	300	Palm leaf	Oriya	Oriya	70		
455	Hirekrushna Pradhana	Demuria, Jaleswar	1	:80	360	Palm leaf	Oriya	Oriya	66		
456	Hirya Das Achikari	Narasimhpur, Chandballi	1	94	188	Palm leaf	Sanskrit	Oriya	11		1230 sála
457	Hirya Deh	Gobardhampur, Dharakt	1	53	100	Palm leaf	Sanskrit	Oriya	10		
458	Hirya Hota	Tiloiamadepur Sasan, Dhaamkote		:02	200	Palm leaf	Sanskrit	Oriya	45		
459	Hirya Mishra	Ramasanaravapur, Punshottampur		:02	201	Palm leaf	Sanskrit	Oriya	14		
460	Hirshikhandra Beheri	Village-Maichapur, Block-Bailekuda	6.3	22	44	Palm leaf	Sanskrit	Oriya	8		
461	Hirpath Suchi	Gujarat Vidhyapeeth	52/1	31-Jun	0	Paper	Sanskrit	Dev	316		
462	Hirpath Suchi	Gujarat Vidhyapeeth	554	31	0	Paper	Sanskrit	Dev	317		
463	Hirpath Suchi	Gujarat Vidhyapeeth	225	24	0	Paper	Sanskrit	Dev	318		
464	Hemachandra Sazpathy	Jagadala palli		:00	200	Palm leaf	Sanskrit	Oriya	6		
465	Hemant Kumar Panda	Apitira, Bahanaga	1	75	150	Palm leaf	Sanskrit	Oriya	20		
466	Hemba Dev Goswami	Adilguri, Manikpur	1	22	44	Sanchipat	Sanskrit	Asamese	13		300 yrs
467	Hiransu Seth	Badali, Ulunda	2.1	96	192	Palm leaf	Oriya	Oriya	153		1756sala
468	Hinci Shitva Samadhan	1.2, Sammlena Merg	1250	0	106	Paper	Sanskrit	Dev	209		Srikanta misra
469	Hirleksh Satoo	Dhantri	1	:41	282	Palm leaf	Sanskrit	Oriya	45		
470	Vasuvijayaya	Bairagpath, Khiragpath, Rajpur	35.4	30	57	Paper	Hindi	Dev	58	Bhāshantara	Samat-1920, 188AD

471.	Ingramani Mohanty	Palisa, Diserthpaur	1	56	192	Palm Leaf	Sanskrit	Criya	37		
472.	Jagabandhu Nayak	Anji, Anantpur	223	68	116	Palm Leaf	Sanskrit	Dev	2		
473.	Jagabandhu Nayak	Anji, Anantpur	191	55	110	Palm Leaf	Sanskrit	Criya	40		
474.	Jagabandhu Nayak	Anji, Anantpur	225	104	208	Others	Sanskrit	Dev	5		
475.	Jagabandhu Nayak	Anji, Anantpur	212	68	116	Palm Leaf	Sanskrit	Dev	19		
476.	Jagabandhu Nayak	Anji, Anantpur	213	76	152	Palm Leaf	Sanskrit	Dev	18		
477.	Jagabandhu Nayak	Anji, Anantpur	195	108	218	Palm Leaf	Sanskrit	Dev	36		
478.	Jagabandhu Nayak	Anji, Anantpur		89	178	Palm Leaf	Sanskrit	Dev	41		
479.	Jagabandhu Nayak	Anji, Anantpur	214	72	144	Palm Leaf	Sanskrit	Dev	17		
480.	Jagabandhu Nayak	Anji, Anantpur		49	158	Palm Leaf	Sanskrit	Dev	30		
481.	Jagabandhu Nayak	Anji, Anantpur Palana, Kaupur, Bhandaripochari		169	338	Palm Leaf	Sanskrit	Dev	41		
482.	Jagabandhu Panda	Jalanga Sasari, Khaira	1	68	110	Palm Leaf	Sanskrit	Criya	37		4 Anba
483.	Jagabandhu Tiadi Jaganatha Sanskrit University	S.J.S.V Central Library		109	216	Palm Leaf	Criya	Criya	21		
485.	Jagamathi Gowami	Kaṅṅar Sat'a, Jakhiaabandha	1	31	203	Palm Leaf	Sanskrit	Criya	23		Luksmiana
486.	Jagamathi Mishra	Kudopali	1	30	60	Palm Leaf	Sanskrit	Criya	9		
487.	JAGANNATHI NANDA	OSTIA SHASANA	0	106	212	Palm Leaf	Sanskrit	Criya	3		1272 SAUA
488.	Jagamathi Suringi	Tulasi Chaua, Malat Patrapur		119	237	Palm Leaf	Sanskrit	Criya	21		
489.	Jagamatha Panda	Sankhanali	1, 4	10	20	Palm Leaf	Criya	Criya	1257		
490.	JAGANNATHI-A PANDA	OSTIA SHASANA, CHANDA BALF	0	106	212	Palm Leaf	Sanskrit	Criya	3		1272 SAUA
491.	Jamini Prasad Patraik	Tigria Tower Madan Mohan Mendir, Vindavan	153	89	177	Palm Leaf	Sanskrit	Criya	160		
492.	Janardhana Bhatt	Misy33		28	56	Paper	Sanskrit	Dev	173		
493.	Janardhana Bhatt	Madan Mohan Mendir, Vindavan	13/15	18	36	Paper	Sanskrit	Dev	420		
494.	Janardhana Bhatt	Madan Mohan Mendir, Vindavan	30 Nov	47	94	Paper	Sanskrit	Dev	375		
495.	Janardhana Bhatt	Madan Mohan Mendir, Vindavan	06-Sep	46	92	Paper	Sanskrit	Dev	286		

496	lanardhana Blatt	Madan Mohan Mandir, Vrindavan	13-Jan	24	48	Paper	Sanskrit	Dev	10	
497	lanardhana Blatt	Madan Mohan Mandir, Vrindavan	31/12	24	48	Paper	Sanskrit	Dev	934	
498	latadhari Prusty	Balipatana, Nagpur		64		Palm leaf	Sanskrit	Orina	32	sam 1866
499	lawar Lal Nehru Library	Kurushetra University	5/1/77	59	114	Paper	Sanskrit	Dev	6617	Sam 1854
500	lawar Lal Nehru Library	Kurushetra University	5/5/72	46	52	Paper	Sanskrit	Dev	3992	
501	lawar Lal Nehru Library	Kurushetra University	5/2/59	2	1	Paper	Sanskrit	Dev	1260	Sam 1854
502	lawar Lal Nehru Library	Kurushetra University	5/8/31	31	60	Paper	Sanskrit	Dev	8863	
503	layarayani Dosh	Badapokkani, Cuzapada	1	42	64	Palm leaf	Sanskrit	Orina	6	
504	lenamani Pradhan	Ogi, Chhindipada	78	123	246	Palm leaf	Orina	Orina	78	
505	Ghansharan Sahoo	Bansamalpur, Balipatana		270	540	Palm leaf	Sanskrit	Orina	57	20th century
506	Gilash Ch. . Mallick	Bahhada, Anantpur	1	21	42	Palm leaf	Sanskrit	Orina	31	
507	Gilash Penlgrini	Kedarpur, Soro		200	400	Paper	Orina	Orina	12	
508	Gilasha Chandra Sahoo	Jagannath Road, Sedar	27	158	316	Palm leaf	Sanskrit	Orina	27	
509	Gilasha Chandra Sahoo	Jagannath Road, Sedar	23	143	286	Palm leaf	Sanskrit	Orina	23	
510	Gilasha Chandra Sahoo	Jagannath Road, Sedar	21	144	288	Palm leaf	Sanskrit	Orina	21	
511	Gilasha Chandra Sahoo	Jagannath Road, Sedar	22	135	270	Palm leaf	Sanskrit	Orina	22	
512	Gilasha Chandra Sahoo	Jagannath Road, Sedar	25	129	258	Palm leaf	Sanskrit	Orina	25	
513	Gilasha Chandra Sahoo	Jagannath Road, Sedar	29	167	284	Palm leaf	Sanskrit	Orina	29	
514	Gilasha Chandra Sahoo	Jagannath Road, Sedar	18	132	264	Palm leaf	Sanskrit	Orina	18	
515	Gilasha Chandra Sahoo	Jagannath Road, Sedar	26	132	262	Palm leaf	Sanskrit	Orina	26	
516	Gilasha Chandra Sahoo	Jagannath Road, Sedar	28	173	346	Palm leaf	Sanskrit	Orina	28	
517	Gilasha Chandra Sahoo	Jagannath Road, Sedar	19	151	302	Palm leaf	Sanskrit	Orina	19	
518	Gilasha Chandra Sahoo	Jagannath Road, Sedar	20	263	326	Palm leaf	Sanskrit	Orina	20	
519	Gilasha Chandra Sahoo	Jagannath Road, Sedar	24	118	236	Palm leaf	Sanskrit	Orina	24	
520	Galla Panda	Koaksamalaj, Ulunda	6.1	76	148	Palm leaf	Orina	Orina	6	
521	Gamsa Kanta Santhua	Adhipail, Dhammagar		162	324	Palm leaf	Orina	Orina	1	
522	Gamsa Lechana Dwivedi	Mierendrapur	9	110	220	Palm leaf	Orina	Orina	9	
523	Ganrup Sanskrit Sanjibani sabha	Nalbari	9/50	39	74	Tulapat	Sanskrit	Asamese	796	1644 Saka
524	Ganrup Sanskrit Sanjibani	Nalbari	7/F	28	52	Tulapat	Sanskrit	Asamese	794	

551.	Krupandhu Bhoi	Berhampur, Anantpur	29	105	210	Palm Leaf	Sanscrit	Oriya	16		
552.	Krupandhu Bhoi	Berhampur, Anantpur		107	214	Palm Leaf	Oriya	Oriya	6		
553.	Krushna Chandra Chand	Bada Pakhani, Cupada	16.1	44	88	Palm Leaf	Sanscrit	Oriya	22		
554.	Krushna Chandra Das	Khirakoni, Soro	14.1.4	1.2	24	Palm Leaf	Sanscrit	Oriya	27		1400 Silla
555.	Krushna Chandra Padhi	Dairia, Hatadhi	1	39	76/78	Palm Leaf	Sanscrit	Dev	253		1393 Silla
556.	Krushna Chandra Path	Sarat.Susan, Balipatana	1	32	60	Palm Leaf	Sanscrit	Oriya	4		
557.	Krushna Chandra Seth	Galinura Ulunda	1.1	136	262	Palm Leaf	Oriya	Oriya	1		1939AD
558.	Ksheramohan Kes	Chhota Darakholi, Cupada	22.1	44	88	Palm Leaf	Sanscrit	Oriya	26		
559.	Kulansani Nanda	Jemsidijpur, Nuapaitana, Tigira	8	153	305	Palm Leaf	Sanscrit	Oriya	8		
560.	Kurudina Lal Das	Radhakund Govardhan	18-Mar	32	64	Paper	Sanscrit	Dev	59		1805
561.	L. N. Padhi	Village B. Padmanavapur, Block-Dogapahandi		0	185	Palm Leaf	Oriya	Oriya	206		1828
562.	L. N. Padhi	Village B. Padmanavapur, Block-Dogapahandi		0	128	Palm Leaf	Oriya	Oriya	157		1722
563.	L. N. Padhi	Village B. Padmanavapur, Block-Dogapahandi		0	213	Palm Leaf	Oriya	Oriya	144		1770
564.	L. N. Padhi	Village B. Padmanavapur, Block-Dogapahandi		0	282	Palm Leaf	Oriya	Oriya	84		
565.	Lakshman Pustakaya	K.24/20, Ramgihat	12.1	48		Paper	Sanscrit	Dev	697C		
566.	Lakshman Pustakaya	K.24/20, Ramgihat	1	66	No	Paper	Sanscrit	Dev	2594		
567.	Lakshmidhar Panda	Citrajeipur, Sasana, Oupada	1	41	82	Palm Leaf	Sanscrit	Oriya	6		1382 Silla
568.	Lalin Jha	Madhepur	32	50	0	Paper	Sanscrit	Turhiyat	235		
569.	Lambodar Jrimdar	Kaljeptihar, Ulunda	18.1	182	364	Palm Leaf	Oriya	Oriya	21		
570.	Latabuwa Bhagawati Satra	Khoundachook, Sumaaguri	1	1.2		Sanchipat	Sanscrit	Asamese	16		
571.	Late Prabhu Ram Barua	Cro Nabin Ch. Sharma, Durgasombar, Guwahati		48	96	Sanchipat	Sanscrit	Asamese	18680		
572.	Laxman Bagarti	Bajajminda, Dhenkauda	6.2	108	210	Palm Leaf	Oriya	Oriya	43		Laxmanabhati
573.	Laxman Kumar Sahoo	Mangalahaia		57	103	Palm Leaf	Sanscrit	Oriya	67		
574.	Laxman Parida, (Jadiba)	Jadicia Sora	3.1			Palm Leaf	Sanscrit	Oriya	3		1400aaa
575.	Laxmidhar Deo	Dairia, Hatadhi	1.1	36	72	Palm Leaf	Sanscrit	Oriya	22		
576.	Laxmidhara Panigrahi	Sribictpur, Desarathpur	1.2	25	50	Palm Leaf	Sanscrit	Oriya	101		
577.	Laxmikanta Dash	Kedarpur, Soro		300	600	Paper	Oriya	Oriya	9		
578.	Laxmikanta Patro	Sindurpur, Chatrapur			150	Palm Leaf	Oriya	Oriya	3		
579.	Lingaraja Perda	Bhapur, Balipatana	1	72	140	Palm Leaf	Oriya	Oriya	10		1306

580	M. M. Central State Library	Patala	570-1	46	52	Sanskrit	Gum- muth	857		
581	Madan Mohan Fani	Nimicha, Polasira		24	45	Sanskrit	Oriya	74		1867
582	Madan Mohan Fani	Nimicha, Polasira		22	45	Oriya	Oriya	36		
583	Madan Mohan Farida	Pitam Sahi, Peci, Iwarpur	282	10	19	Oriya	Oriya	4		
584	Madan Mohan Farida	Pitam Sahi, Peci, Iwarpur	360	10	19	Oriya	Oriya	33		
585	Madan Mohan Satapathy	At - Ragnunahapur Sasan, Soro	34.1	51	102	Sanskrit	Oriya	41		
586	Machaba Chandra Bedi	Bodak Sashtar, Bonth	1	25	49	Sanskrit	Oriya	9		1288 Sala Dharmasa 13 cina
587	Madhavananda Rout	Dhobasila, Nigiri	1	85	169	Oriya	Oriya	9		
588	Madhu Sudan Sahoo	Jaeradaipur, Nuzapatna, Tigirila	23	54	107	Sanskrit	Oriya	23		
589	Mahadev Das	Balaanta, Basantapadi		225	450	Oriya	Oriya	31		19 Sababdi
590	Mahendra Rath Acharya	Banbarada, Titel	4	26	52	Oriya	Oriya	18		
591	Mahendra Rath	Agni apada, Dupada	14.1	71	142	Sanskrit	Oriya	15		
592	Mahendranath Das	Hariapur, Cupada	5.1	31	62	Sanskrit	Oriya	6		1908
593	Maheswar Sahoo	Saladoi, Ghasipura	1.1	23	147	Sanskrit	Oriya	17		1948sala
594	Maheswari Manoir	Ulunda	2.1	137	260	Sanskrit	Oriya	4		
595	Mahumtashi / Bhagabat Tungi	Chaulia, Dacarahapur	1	213	426	Sanskrit	Oriya	1275		
596	Mahumtashi / Bhagabat Tungi	Chaulia, Dacarahapur	1	218	436	Sanskrit	Oriya	1301		1289 Sala
597	Misri Panca	Maninathpur, Solampur, Bhandari Pokhari	1	25	50	Sanskrit	Oriya	17		1930
598	Manabodha Patra	Rai Remachandrapur, Cupada	7.2	49	98	Sanskrit	Oriya	10		
599	Manamohana Prudhanu	Balipur, Apantia, Bonth	1	30	60	Sanskrit	Oriya	25		
600	Mandaradhari Das	Andola, Dasanathpur	16	109	218	Oriya	Oriya	16		
601	Manmohan Thakur	Atajali, Laikera	1	45	90	Oriya	Oriya	1		1943
602	Manoj Puruhita	Suncarpur, Chhatrapur		90	180	Sanskrit	Oriya	20		
603	Manoja Kumar Satapathy	Samanthapur, Chhatrapur		93	196	Sanskrit	Oriya	18		Time of Raja Narendar lu mar singh diev
604	Manoranjan Kar	Chhota Darakholi, Cupada	1.2	26	52	Sanskrit	Oriya	2		1885
605	Manuscript Library University of Calcutta	University of Calcutta, 87/1, College Street	1610	17	0	Sanskrit	Bengali	2812		
606	Mirzati	Banarpal		85	190	Sanskrit	Oriya	14		

607	Mathura Sangahalya	Dainipayara Nagara		18	36	Paper	Sanskrit	Dev	246		
608	Mauni Baba Acharya	Brahmapuri, Rishikesh		23	46	Paper	Sanskrit	Dev	236		
609	Moyodhar Panda	Citradipursasina, Ougada	11	24	48	Palm Leaf	Sanskrit	Oriya	7		
610	Moyodhara Mishra	Dohkoti, Betanati	2			Palm Leaf	Oriya	Oriya	2		18th Cent
611	Mod Narayan Jha	VIII & Post Kailiwar, Block-Tardih	27	16	26	Paper	Sanskrit	Dev	4611		1229 Sala
612	Mohana Charana Srangji	Kunsiha, Desarathpau'	1	122	244	Palm Leaf	Sanskrit	Oriya	413		1225 sala
613	Muralichara Kuntia	Ainpur, Samra	1	146	292	Palm Leaf	Sanskrit	Oriya	47		
614	Muralichara Panda	Khurda, Danarathapur	45	42	84	Palm Leaf	Sanskrit	Oriya	45		
615	Nabaghana Mohany	Remuna, Madhipur	1	60	118	Palm Leaf	Sanskrit	Oriya	36		1204 Sala
616	Nabaksona Behera	Niskhia, Bada Pokhari, Soro	1	93	186	Palm Leaf	Sanskrit	Oriya	22		
617	Nagari Pracarini Sabha	Kashi, Mairaginia	6238.1	20		Paper	Sanskrit	Dev	445		Samvat-1790
618	Nagari Pracarini Sabha	Kashi, Mairaginia	5442.1	41		Paper	Sanskrit	Dev	440		Samvats-1759
619	Nagari Pracarini Sabha	Kashi, Mairaginia	3577.1	29		Paper	Sanskrit	Dev	430		Samvats-1855
620	Nagari Pracarini Sabha	Kashi, Mairaginia	3206.1	45		Paper	Sanskrit	Dev	433		
621	Nagari Pracarini Sabha	Kashi, Mairaginia	5778.1	34		Paper	Sanskrit	Dev	459		
622	Nagari Pracarini Sabha	Kashi, Mairaginia	3348	73		Paper	Sanskrit	Dev	731		
623	Nagari Pracarini Sabha	Kashi, Mairaginia	3206	Feb-46		Paper	Sanskrit	Dev	728		
624	Nagari Pracarini Sabha	Kashi, Mairaginia	3151	3.6		Paper	Sanskrit	Dev	727		
625	Nagari Pracarini Sabha	Kashi, Mairaginia	582	06-Apr		Paper	Sanskrit	Dev	733		
626	Nagari Pracarini Sabha	Kashi, Mairaginia	855.1	2		Paper	Sanskrit	Dev	1814		Samvat 1951
627	Nagari Pracarini Sabha	Kashi, Mairaginia	6857.1	23		Paper	Sanskrit	Dev	1815		Samvat 1799
628	Nagari Pracarini Sabha	Kashi, Mairaginia	3105	2-154		Paper	Sanskrit	Dev	726		
629	Nagari Pracarini Sabha	Kashi, Mairaginia	2080	29-Jan		Paper	Sanskrit	Dev	736		Samvat-1917
630	Nagari Pracarini Sabha	Kashi, Mairaginia	9164.1	14		Paper	Sanskrit	Dev	1811		

631	Nigari Pracirini Sabha	Kashi, Meidagina	8415.1	2		Paper	Sanskrit	Dev	1808		
632	Nigari Pracirini Sabha	Kashi, Meidagina	7909.1	59		Paper	Sanskrit	Dev	1806		
633	Nigari Pracirini Sabha	Kashi, Meidagina	9054.1	Jan-00		Paper	Sanskrit	Dev	1813	Convincārtha	Vipthalē-sara
634	Nigari Pracirini Sabha	Kashi, Meidagina	8139.1	Jan-00		Paper	Sanskrit	Dev	1805		
635	Nigari Pracirini Sabha	Kashi, Meidagina	9053.1	25-Feb		Paper	Sanskrit	Dev	1816		
636	Nigari Pracirini Sabha	Kashi, Meidagina	5740.1	06-Jan		Paper	Sanskrit	Dev	1817		
637	Nigari Pracirini Sabha	Kashi, Meidagina	9022.1	16		Paper	Sanskrit	Dev	1812		
638	Nigari Pracirini Sabha	Kashi, Meidagina	8442.1	3		Paper	Sanskrit	Dev	1809		
639	Nigari Pracirini Sabha	Kashi, Meidagina	8837.1	14		Paper	Sanskrit	Dev	1810		
640	Nigari Pracirini Sabha	Kashi, Meidagina	2080.1	16		Paper	Sanskrit	Dev	441		samvata-1917
641	Nigari Pracirini Sabha	Kashi, Meidagina	3191.1	2		Paper	Sanskrit	Dev	432		
642	Nigari Pracirini Sabha	Kashi, Meidagina	3902.1	17		Paper	Sanskrit	Dev	439		
643	Nigari Pracirini Sabha	Kashi, Meidagina	3364.1	49		Paper	Sanskrit	Dev	435		
644	Nigari Pracirini Sabha	Kashi, Meidagina	582.1	46		Paper	Sanskrit	Dev	438		
645	Nigari Pracirini Sabha	Kashi, Meidagina	636.1	10		Paper	Sanskrit	Dev	437		samvata-1882
646	Nigari Pracirini Sabha	Kashi, Meidagina	5980.1	55		Paper	Sanskrit	Dev	444		samvata-1879
647	Nigari Pracirini Sabha	Kashi, Meidagina	3260.1	32		Paper	Sanskrit	Dev	434		
648	Nigari Pracirini Sabha	Kashi, Meidagina	3348/46.1	73		Paper	Sanskrit	Dev	436		
649	Nigari Pracirini Sabha	Kashi, Meidagina	5751.1	47		Paper	Sanskrit	Dev	442		
650	Nigari Pracirini Sabha	Kashi, Meidagina	7434.1	14		Paper	Sanskrit	Dev	446		
651	Nigari Pracirini Sabha	Kashi, Meidagina	3105.1	150		Paper	Sanskrit	Dev	431		
652	Nigari Pracirini Sabha	Kashi, Meidagina	5915.1	25		Paper	Sanskrit	Dev	443		samvata-1728

653	Nagari Pracarini Sabha	Kashi, Maicāgira	3572	29-Jan	Paper	Sanskrit	Dev	725			simvat 1855
654	Nagari Pracarini Sabha	Kashi, Maicāgira	5442	Feb-42	Paper	Sanskrit	Dev	735			simvat 1799
655	Nagari Pracarini Sabha	Kashi, Maicāgira	636	16-May	Paper	Sanskrit	Dev	732			simvat 1882
656	Nagari Pracarini Sabha	Kashi, Maicāgira	3364	Mar-51	Paper	Sanskrit	Dev	730			
657	Nagari Pracarini Sabha	Kashi, Maicāgira	3902	18-Feb	Paper	Sanskrit	Dev	734			
658	Nagari Pracarini Sabha	Kashi, Maicāgira	3260	Jan-32	Paper	Sanskrit	Dev	729			Simvat 1922
659	Nagari Pracarini Sabha	Kashi, Maicāgira	8274.1	51	Paper	Sanskrit	Dev	1807			
660	Nagari Pracarini Sabha	Kashi, Maicāgira	653.1	70	Paper	Sanskrit	Dev	449		Mahāmahopādhyāyasañ karamāra	
661	Nagari Pracarini Sabha	Kashi, Maicāgira	7408.1	77	Paper	Sanskrit	Dev	457		Rasamañjarī	simvat 1914
662	Nagari Pracarini Sabha	Kashi, Maicāgira	2495.1	86	Paper	Sanskrit	Dev	453		Pañcāyatānikā	
663	Nagari Pracarini Sabha	Kashi, Maicāgira	966.1	21	Paper	Sanskrit	Dev	448			
664	Nagari Pracarini Sabha	Kashi, Maicāgira	2395.1	98	Paper	Sanskrit	Dev	452			
665	Nagari Pracarini Sabha	Kashi, Maicāgira	5117.1	84	Paper	Sanskrit	Dev	458		Nārāyaṇa-pañḍita	simvat 1792
666	Nagari Pracarini Sabha	Kashi, Maicāgira	2264.1	56	Paper	Sanskrit	Dev	451			simvata-1922
667	Nagari Pracarini Sabha	Kashi, Maicāgira	4820.1	53	Paper	Sanskrit	Dev	455			simvat-1871
668	Nagari Pracarini Sabha	Kashi, Maicāgira	7337.1	121	Paper	Sanskrit	Dev	454			simvat 1915
669	Nagari Pracarini Sabha	Kashi, Maicāgira	4497.1	15	Paper	Sanskrit	Dev	456			
670	Nagari Pracarini Sabha	Kashi, Maicāgira	2399.1	57	Paper	Sanskrit	Dev	450		Nārāyaṇa-pañḍita	simvat 1862
671	Nagari Pracarini Sabha	Kashi, Maicāgira	3395.1	3	Paper	Sanskrit	Dev	447			
672	Nagarjuna Buddhist Foundation (MCC)	18. Anandhan Bagh	864	DG-Feb	Paper	Sanskrit	Dev	838			Approx 100yrs old
673	Nagarjuna Buddhist Foundation (MCC)	18. Anandhan Bagh	1389	21	Paper	Sanskrit	Dev	1116			1888-Vikramāvat

No.	Author	Title	Page	Line	Page	Line	Text	Language	Material	Length	Year	Approx. Age
674	Nagarjuna Buddhist Foundation (MCC)	18, Anurkhan Bagh	56	28	91	126	Sanskrit	Paper	126			Appx. 270yrs
675	Nakshatravedhsakala	Devprayag	84	42	18	604	Sanskrit	Paper	604			
676	Nakshatravedhsakala	Devprayag	34	17	17	603	Sanskrit	Paper	603			
677	Nandakora Kurdu	Trilocanpada	100	50	1	84	Sanskrit	Palm Leaf	84			
678	Narahari Das	Aenhiptur, Aoli, Khaira	230	146	1	63	Sanskrit	Palm Leaf	63			
679	Narayan Dash	Fakhirepur	350	180	122.3	245	Sanskrit	Palm Leaf	245			
680	Narayana Bhagavatgati (C/O Prahlada Shoo)	Kamargam, Basudevpur			1	1	Sanskrit	Palm Leaf	1			
681	Narayana Rina	Bauligedra, Oupada	104	52	1	13	Sanskrit	Palm Leaf	13			
682	Narayana Rina	Bedpokhori, Oupada	92	46	1	19	Sanskrit	Palm Leaf	19			
683	Narayanan Nambodiri	Swarnata Madia, Puzhentbam	0	40		41	Sanskrit	Palm Leaf	41			
684	Narendra ku, Panigrahi	Gadhahi, Dhamsagar		42	1	37	Sanskrit	Palm Leaf	37			1276Sala
685	Narendra Parida	Ataspur, Bahanaga	90	45	1	2	Sanskrit	Palm Leaf	2			
686	Narabara Das	Sainikul, Ghasipur	70	36	1	22	Sanskrit	Palm Leaf	22			1306Sala
687	Naravao Nagara	Chatta Bezer	50	25	13	13	Sanskrit	Paper	13			1663 v.s
688	Naupal Bhagabata Gadi	Binjharpur, Naupal	312	156	1	1605	Sanskrit	Palm Leaf	1605			1305 Sala
689	Naupal Bhagabata Gadi	Binjharpur, Naupal	392	196	1	1535	Sanskrit	Palm Leaf	1535			1299 Sala
690	Mahavidyaya	Atala Cungi, Vrindavan	80	40	14-Oct	986	Sanskrit	Paper	986			
691	Mahavidyaya	Atala Cungi, Vrindavan	100	50	19/11	316	Sanskrit	Paper	316			
692	Mahavidyaya	Atala Cungi, Vrindavan	70	35	22-Jul	898	Sanskrit	Paper	898			
693	Guna Mishra	Village-Bairoudi, P.O. Baramundali		37	1	5	Sanskrit	Palm Leaf	5			
694	Nihimbara Mishra	Gandhibeda, Khaira	70	35	1	10	Sanskrit	Not Available	10			
695	Nilekanta Dash	Hanuman Dwara, Dharakore	130	66	1	6	Sanskrit	Palm Leaf	6			
696	Nilemani Mishra	Hasiapur	208	104	1	59	Sanskrit	Palm Leaf	59			
697	Niranjan Paridi	Jokaagadia, Oupada	84	42	1	27	Sanskrit	Palm Leaf	27			
698	Niranjan Dash	Babanapur Aska	150	76	1	3	Sanskrit	Palm Leaf	3			
699	Niranjan Pandi	Kabulpur, Tirpi	604	302	1	54	Sanskrit	Palm Leaf	54			1306 Sala
700	Niranjana Prasat Das	Medinipur, Khaira	274	138	1	5	Sanskrit	Palm Leaf	5			1255 Sala

701	Nityananda Mishra	Nuagaon, Haibadha	1	43	84/86	Palm leaf	Sanskrit	Devanagari	412		1316 Sola
702	Nityananda Pringrah	Badasashan G.1 pur Bonth	1	46	84	Palm leaf	Sanskrit	Oriva	415		
703	Nityananda Pringrah	Badasashan G.1 pur Bonth	1	82	150	Palm leaf	Oriva	Oriva	71		
704	Nrusingha Jee Matha	Babalpur, Dasatathpur	1	62	124	Palm leaf	Sanskrit	Oriva	544		3 Anka 1827 Sola
705	Nrusingha Jee Matha	Babalpur, Dasatathpur	1	158	368	Palm leaf	Sanskrit	Oriva	542		3 Anka 1819 Sola
706	Nrusingha Parada	Baaf Soh'i	-	88	175	Palm leaf	Sanskrit	Oriva	138		
707	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	-	0	68	Paper	Telugu	Telugu	269		
708	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	-	130	0	Palm leaf	Sanskrit	Grantha	12274	Vyākhyā- Śrīrañjanī	Lakṣmanasūri
709	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	-	0	57	Paper	Telugu	Telugu	455		
710	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	4507-8	8	0	Palm leaf	Sanskrit	Grantha	6712		
711	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	7742	180	0	Palm leaf	Sanskrit	Telugu	5111	Śrīrañjanī	Lakṣmanasūri
712	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	1014	22	0	Palm leaf	Sanskrit	Telugu	3716		
713	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	21226	75	0	Palm leaf	Telugu	Telugu	4215	Tiḥā	
714	Orissa State Museum	Kalpana Square, Bhubaneswar	L/464	143	286	Palm leaf	Sanskrit	Oriva	2913		
715	Orissa State Museum	Kalpana Square, Bhubaneswar	L/468	100	200	Palm leaf	Sanskrit	Oriva	2912		
716	Orissa State Museum	Kalpana Square, Bhubaneswar	475	77	154	Palm leaf	Sanskrit	Oriva	1975		
717	Orissa State Museum	Kalpana Square, Bhubaneswar	686	62	124	Palm leaf	Sanskrit	Oriva	1958		
718	Orissa State Museum	Kalpana Square, Bhubaneswar	568	20	140	Palm leaf	Sanskrit	Oriva	1971		
719	Orissa State Museum	Kalpana Square, Bhubaneswar	476	73	146	Palm leaf	Sanskrit	Oriva	1980		
720	Orissa State Museum	Kalpana Square, Bhubaneswar	L/805	17	34	Palm leaf	Sanskrit	Oriva	1814		
721	Orissa State Museum	Kalpana Square, Bhubaneswar	L/733	112	224	Palm leaf	Oriva	Oriva	2535		
722	Orissa State Museum	Kalpana Square, Bhubaneswar	L/189	74	148	Palm leaf	Sanskrit	Oriva	2542		
723	Orissa State Museum	Kalpana Square, Bhubaneswar	481	38	76	Palm leaf	Sanskrit	Oriva	1978		
724	Orissa State Museum	Kalpana Square, Bhubaneswar	L/842	78	156	Palm leaf	Sanskrit	Oriva	2496		
725	Orissa State Museum	Kalpana Square, Bhubaneswar	477	42	84	Palm leaf	Sanskrit	Oriva	1977		
726	Orissa State Museum	Kalpana Square, Bhubaneswar	474	119	238	Palm leaf	Oriva	Oriva	1933		
727	Orissa State Museum	Kalpana Square, Bhubaneswar	560	171	342	Palm leaf	Sanskrit	Oriva	1933		
728	Orissa State Museum	Kalpana Square, Bhubaneswar	682	103	206	Palm leaf	Sanskrit	Oriva	1936		
729	Orissa State Museum	Kalpana Square, Bhubaneswar	L/892	44	88	Palm leaf	Sanskrit	Oriva	2493		

730	Orissa State Museum	Kajpans Square, Bhubaneswar	674	99	138	Palm Leaf	Sanskrit	Oriya	1964	
731	Orissa State Museum	Kajpans Square, Bhubaneswar	L/833	43	86	Palm Leaf	Sanskrit	Oriya	2491	
732	Orissa State Museum	Kajpans Square, Bhubaneswar	199	76	152	Palm Leaf	Oriya	Oriya	2141	
733	Padmanabha Purida	Block-Naharana, P.O. Naharifa, Block-Balukuda	1	107	214	Palm Leaf	Oriya	Oriya	27	1258 3a
734	Padmanabha Purida	Balarampur, Bahanaga	1	46	93	Palm Leaf	Oriya	Oriya	2	
735	Padmanabha Purida	Manipur, Sashar, Sora	19.1	79	158	Palm Leaf	Sanskrit	Oriya	19	
736	Padmanawa Mishra	Guklananda pur, Culpada	3.1	54	128	Palm Leaf	Sanskrit	Oriya	3	1302 3a a
737	Pandit Biswanath Sirangi	Nusapatn, Post Bahal	82	55	109	Palm Leaf	Oriya	Oriya	2	
738	Pandit Surya Nayayan Rathasarma	Balaibhadra Lane		91	181	Palm Leaf	Sanskrit	Oriya	51	
739	Panitoraci Mah	Penikotadi, Banki		116		Palm Leaf	Oriya	Oriya	12	
740	Panjaj Pribhala	Menda , Tarbha	1	163	336	Palm Leaf	Sanskrit	Oriya	5	
741	Paranananda Tripathy	Kodapada, Anandapur Parameswaran Kaanyayoomana, P.O.- Kanjayapur	1	180	350	Palm Leaf	Sanskrit	Oriya	43	
742	Nambotripadd			470	0	Palm Leaf	Sanskrit	Majaplam	234	
743	Parash Chandra Das	Rathagadan Sakti, Khandapara	1	45	0	Leather	Sanskrit		2	
744	Parja Utkal University	Veni Vihar, Bhubneswar	24	72	144	Palm Leaf	Sanskrit	Oriya	5905	
745	Parja Utkal University	Veni Vihar, Bhubneswar		105	208	Palm Leaf	Oriya	Oriya	5097	
746	Parja Utkal University	Veni Vihar, Bhubneswar		91	182	Paper	Sanskrit	Oriya	5096	
747	Paranjala Yogeshain	Ayanagara, Jwelapur		30	60	Paper	Sanskrit	Deuaragari	555	
748	Pattababana Surobha	Sundarapur, Chinarapur		125	250	Palm Leaf	Sanskrit	Oriya	10	
749	Phakira Nandi	Charisr, Gabakunda		88	175	Palm Leaf	Sanskrit	Oriya	2	
750	Phakira Nandi	Charisr, Gabakunda		107	213	Palm Leaf	Sanskrit	Oriya	10	
751	Pitambar Purida	Rasupur	1	46	92	Palm Leaf	Sanskrit	Oriya	23	1302
752	Prabulla Kumar Das	Village Sarat Sasan, Block- Balpatana	1	72	142	Palm Leaf	Oriya	Oriya	19	
753	Prabhulla Ku Dash	Sarat Sasan, Balpatana		500	1000	Palm Leaf	Oriya	Oriya	35	
754	Prahalad Ch. Penigrahi	Barahinapur	1	144	288	Palm Leaf	Sanskrit	Oriya	44	1271a
755	Prahalada Ackeye	Jampali , Ulurda	4.1	128	248	Palm Leaf	Sanskrit	Oriya	4	
756	Prakasa Chandr Purida	Medhusundapur, Sasona, Sora	24.1	91	182	Palm Leaf	Sanskrit	Oriya	24	
757	Prakasa Satapathy	Loknathpur, Chattrpur		30	60	Palm Leaf	Sanskrit	Oriya	10	
758	Pranod Ku. Purda	Peranda, Gania	1	0	0	Palm Leaf	Oriya	Oriya	5	
759	Pranoda Bhatta	Ambadha , Balipatana	1	128	254	Palm Leaf	Sanskrit	Oriya	25	G. Paramaguru 1307

760	Pranabandhu Panda	Rei Ramachandraprasadasan Oupada	1.1	42	84	Pilm leaf	Sanskrit	Oriya	1		1907
761	Prasanna Kumar Mohapatra	Gopinathapur, Athagarth	12	52	104	Pilm leaf	Sanskrit	Oriya	39		1577
762	Prasanna Kumar Panda	Khamrasahi, Dasgopalla	4.1	114	216	Pilm leaf	Sanskrit	Oriya	5	Rasikā rangadātīca	
763	Pravakar Acharya	Beda Sahi		89	179	Pilm leaf	Sanskrit	Oriya	12		
764	Pravet Kumar Panda	Plunсандha, B.T. Pur, Bonth	1	60	120	Pilm leaf	Oriya	Oriya	32		17th
765	P. Satchida Nand Jha	Vil. & Post Kailthwaar	50	0	31	Piper	Sanskrit	Bengali	247		
766	Puna Devi Mahanta	Anantapur	1	35		Sinchapat	Asamese	Asamese	1		
767	Punjab University Library	Sector-14	257-4	21	42	Piper	Sanskrit	Devanagari	365		
768	Punjab University Library	Sector-14	1262-1	70	139	Piper	Sanskrit	Devanagari	1772		
769	Purna Chandra Parhi	Rudrapur, Eada Pokhari	4.4	17	34	Pilm leaf	Sanskrit	Oriya	7		
770	Purna Ch. Dash	Jahangiri Sasin, Dhannagar	1	52	104	Pilm leaf	Oriya	Oriya	49		
771	Purna Chandra Dash	Bada Pokhari, Oupada	53.1	26	52	Pilm leaf	Sanskrit	Oriya	76		Salā-1356AD 1937AD
772	Purna Chandra Mishra	At. - Gandhims, Bahanaga		142	71	Pilm leaf	Sanskrit	Oriya	28		1288
773	Purna Chandra Pehi	Rudrapur, Beda Pokhari	4.4	17	34	Pilm leaf	Sanskrit	Oriya	7		
774	Purna Chandra Sahu	Tiemra, Maneswar	1	100		Pilm leaf	Oriya	Oriya	6		
775	R.S.GOVERNMENT MUSEUM	RSE GOVT MUSEUM, DEPT. OF ARCHAEOLOGY AND MUSEUMS, RAJAHMUNDRY	248	7	0	Pilm leaf	Sanskrit	Telugu	432		
776	Rabharajana Nanda	Gandabahal, Ulurda	16.1	84	162	Pilm leaf	Oriya	Oriya	18		
777	Rabindra Kumar Tripathy	Painpara	522	57	113	Pilm leaf	Sanskrit	Oriya	12		1292
778	Radh Govinda Mishra	Laxmi Janardn Pratna, Bellipalana	1	68	137	Pilm leaf	Sanskrit	Oriya	25		
779	Rachakanta Temple	Ghodafor, Banti			120	Pilm leaf	Oriya	Oriya	56		
780	Rahmad'hava Mah	Janardapur, NKolle				Pilm leaf	Sanskrit	Oriya	1		
781	Rudhashyam Khasua	Achalakote, Eadaapatana, Tigria	4	175	359	Pilm leaf	Oriya	Oriya	4		
782	Raghunath Panigrahi	Deogoon, Ghaspura	1	154	308	Pilm leaf	Oriya	Oriya	67		1234
783	Rajgunatha Pati	Goopur, Kruushina Prasad		31	61	Pilm leaf	Sanskrit	Oriya	106		
784	Raj. Kshiro Dash	Ganga Narayanpur		84	167	Pilm leaf	Sanskrit	Oriya	72		
785	Rajendra Tripathy	Reniguda Farm	1	01-Jan	150	Pilm leaf	Oriya	Oriya	1		250 years old.
786	Rajkibor Dash	Katikata	1	128	255	Pilm leaf	Sanskrit	Oriya	23		1325Sila
787	Rajkivore Pati	Peridapatana	1	33	66	Pilm leaf	Sanskrit	Oriya	25		1243Sila
788	Rajkivore Pati	Peridapatana	1	33	66	Pilm leaf	Sanskrit	Oriya	24		1243al

788	Ram Chandra Dash	Dasarathpur Vill. & Post Nagarth, P.S.- Nargachya	6	71	140	Palm Leaf	Sanskrit	Oriya	9		1957
790	Ram Chandra Panday1		1	1	5	Paper	Sanskrit	Turhyat	2853	-	
791	Ram Chandra Pani	Sitaleswar	45	186	312	Palm Leaf	Oriya	Oriya	45		
792	Ram Chandra Pani	Sitaleswar	46	156	312	Palm Leaf	Sanskrit	Oriya	46		
793	Ram Chandra Pani	Sitaleswar	43	128	256	Palm Leaf	Sanskrit	Oriya	43		
794	Ram Chandra Pani	Sitaleswar	53	162	314	Palm Leaf	Sanskrit	Oriya	53		
795	Ram Chandra Pani	Sitaleswar	51	192	384	Palm Leaf	Sanskrit	Oriya	51		
796	Ram Chandra Pani	Sitaleswar	52	202	404	Palm Leaf	Sanskrit	Oriya	52		
797	Ram Chandra Pani	Sitaleswar	44	282	354	Palm Leaf	Sanskrit	Oriya	44		
798	Ram Chandra Pani	Sitaleswar	47	142	284	Palm Leaf	Sanskrit	Oriya	47		
799	Ram Chandra Pani	Sitaleswar	48	152	304	Palm Leaf	Sanskrit	Oriya	48		
800	Ram Chandra Pani	Sitaleswar	49	168	336	Palm Leaf	Sanskrit	Oriya	48		
801	Ram Chandra Pani	Sitaleswar	54	188	376	Palm Leaf	Sanskrit	Oriya	54		
802	Ram Chandra Pani	Sitaleswar	50	172	344	Palm Leaf	Sanskrit	Oriya	50		
803	Rama Chandra Dash	Ramasarayanapur, Pulichotampur		102	202	Palm Leaf	Sanskrit	Oriya	4		1937AD
804	Rama Chandra Panda	Rayrama Chandrapur Sasan, Oupada	19.1	43	86	Palm Leaf	Sanskrit	Oriya	34		
805	Ramachandra Satapathy	Bajana, Bhanaga	1	37	74	Palm Leaf	Sanskrit	Oriya	3		
806	Ramachandra Satapathy	Samantapur, Chattrapur		102	205	Palm Leaf	Sanskrit	Oriya	4		1934
807	Ramahari Mishra	C-69, Unit-8, Bhubaneswar		59	118	Palm Leaf	Sanskrit	Oriya	99		1244 Shla
808	Ramakanta Mishra	Simulia	1	166	330	Palm Leaf	Sanskrit	Oriya	503		1298sala
809	Ramananda Das	Jokaadia - Oupada	1	44	88	Palm Leaf	Sanskrit	Oriya	21		
810	Ramchandra Bhanasingh	Adampur, Nath Sahi	1	200		Bho, Pitra	Oriya	Oriya	1		
811	Ramescandra Dasa	Kunurapur, Basudevpur	1	105	201	Palm Leaf	Oriya	Oriya	20		
812	Ramesh Ch. Dash	Abakashi lane		49		Palm Leaf	Sanskrit	Oriya	188		
813	Ramesh Farigali	Goudgopal, Ulunda	7.1	135	257	Palm Leaf	Oriya	Oriya	8		
814	Ramkousha Dalai	Cumbabi - Oupada	1	42	84	Palm Leaf	Sanskrit	Oriya	42		
815	Ram Chandra Yati Shwame Pachalaya	Chowk Varanasi	No	1-132	1-264	Paper			2004	n	
815	Ratanakar Pani	Ichhoda, Dhammagar	1	33	65	Palm Leaf	Oriya	Oriya	16		1316sala
817	Ranakar Nayek	Ajji, Bhanaga	1	75	150	Palm Leaf	Sanskrit	Oriya	4		
818	Ravi Nayaran Panda	Brahmandi, Anantapur, Balikuda	9	131	258	Palm Leaf	Sanskrit	Oriya	9		

819	Ravindra Kumar Dasa	Silabhairpur, P.O. Aparandara, Block-Balikuda	3.2	61	122	Palm Leaf	Sanskrit	Oriya	4		
820	Ravindra Mahabud	Baligaon, Chandballi		200	400	Palm Leaf	Oriya	Oriya	6		
821	Ravindra Pandita	Jokagadia, Oupocia	1	46	92	Palm Leaf	Sanskrit	Oriya	6		
822	Sakara Srihetra Research Centre Tribal Museum	Koraput	26	178		Palm Leaf	Oriya	Oriya	28		
823	Sakuni Pandita	Pitani Sahi, Post Iswarapur	349	30	59	Palm Leaf	Oriya	Oriya	1		
824	Sakuni Matini Voluntary Organisations	Village Mathura Padma	0	40	80	Palm Leaf	Sanskrit	Oriya	36		
825	Sadasiva Kendriya Sanskrit Vidyalaypeeth	Sadasiva Kendriya Sanskrit Vidyalaypeeth		157	313	Palm Leaf	Sanskrit	Oriya	70		
826	Sahadeva Dehuri	Ulunda	1	48	83	Palm Leaf	Sanskrit	Oriya	84		Lakshmanabhatta 1884sala 220 B.C.
827	Samrathia Vagdevata Mandir (B.V.S.K.)	Ramwadi, Malegaon Road	50	3	4	Paper	Sanskrit	Devanagari	19		
828	Samrathia Vagdevata Mandir (B.V.S.K.)	Ramwadi, Malegaon Road	50	5	9	Paper	Sanskrit	Devanagari	18		
829	Samrathia Vagdevata Mandir (B.V.S.K.)	Ramwadi, Malegaon Road	1	0	36	Paper	Sanskrit	Devanagari	212		
830	Sambhu Bhujan Tripathy	Barpadar, Ulunda	1	152	298	Palm Leaf	Oriya	Oriya	16		
831	Sambunatha Panda	Betaliguan, Dhamnagar		240	480	Palm Leaf	Oriya	Oriya	1		
832	Sampad Praharaj	Markandapur	1.3	10	20	Palm Leaf	Sanskrit	Oriya	550		Samvat 1903
833	Sampurnanand Sanskrit University (Saraswati Bhawan)	Jagatganj	104525	137		Paper	Sanskrit	Devanagari	111		Bhlabochini Malliratha
834	Sampurnanand Sanskrit University (Saraswati Bhawan)	Jagatganj	40520	1-118		Paper	Sanskrit	Devanagari	26		Sāradīpākā Jagadhāra
835	Sampurnanand Sanskrit University, Vistara Bhawan	Jagatganj	40518	44		Paper	Sanskrit	Devanagari	144		Picyotaniā Nārāyana
836	Sampurnanand Sanskrit University, Vistara Bhawan	Jagatganj	104468	168		Paper	Sanskrit	Devanagari	149		Rasakamba kallolīnī
837	Santanu Agasti	Satrabhat, Dhamnagar		140	280	Palm Leaf	Oriya	Oriya	4		
838	Sanjeev Panda	Nikodei, Ulunda	1	121	238	Palm Leaf	Oriya	Oriya	5		
839	Sankarshun Mishra	Kalapathar, Ulunda	9.1	138	276	Palm Leaf	Sanskrit	Oriya	9		
840	Sankumari Potuvel	Kinhalke Pothuvattil, Nilayarkon P.O.		35	0	Palm Leaf	Sanskrit	Malayalam	13		
841	Sansara Panigrahi	Bhadrapoon, Bhatti		29	58	Palm Leaf	Oriya	Oriya	13		
842	Santosh Kumar Mishra	Sri Chandanpur, Serogada		122	240	Palm Leaf	Sanskrit	Oriya	9		
843	Santosh Mishra	Krushnasaranpur, Sosana, Khallicete		160	320	Palm Leaf	Sanskrit	Oriya	1		

844	Santosh Sahu	Sindhol, Ulunda	6.1	126	248	Palm Leaf	Sanskrit	Orya	6		18th A.D.
845	Sanu Belera	Kenaveta, Borial	1	120	240	Palm Leaf	Orya	Orya	1		1938 AD
846	Sarang Nayak	Nusahi, Parichhapan, Tigiria	16	40	80	Palm Leaf	Orya	Orya	1		1276 sala
847	Saraswati Kar	At - Chandanpur, Chaandebali	8.1	109	218	Palm Leaf	Sanskrit	Orya	25		
848	Saraswati Bhawan	Jagatgani, Chetgani		36		Palm Leaf	Sanskrit	Orya	6117	Cintāmanjithā	
849	Saraswati Bhawan	Jagatgani, Chetgani	no	61	ro	Paper	Sanskrit	Devanagari	8041		
850	Saraswati Bhawan	Jagatgani, Chetgani	no	15	ro	Paper	Sanskrit	Devanagari	4039		
851	Saraswati Bhawan	Jagatgani, Chetgani	35	no	ro	Paper	Sanskrit	Devanagari	7042		
852	Sarvabhooma Madhvesudana Grantagar	Radha Raman Ghaira, VinnJavan	153	45	90	Paper	Sanskrit	Devanagari	153		1880 v.s
853	Sarvabhooma Madhvesudana Grantagar	Radha Raman Ghaira, VinnJavan	152	33	66	Paper	Sanskrit	Devanagari	152		
854	Grantagar	Radha Raman Ghaira, VinnJavan	133	89	178	Paper	Sanskrit	Devanagari	133		
855	Sarvajnik Vacanaley	Tilak Path	01-45-1988	0	253	Paper	Sanskrit	Devanagari	1391	Present	Sim 1835
856	Sarvajnik Vacanaley	Tilak Path		2249	56	Paper		Orya	2695		
857	Sarvajnik Vacanaley	Tilak Path		2249	96	Paper		Orya	1475		Sim 1877
858	Sarvajnik Vacanaley	Tilak Path	1428-3/5	22		Paper		Orya	2097		1299
859	Sashanki Sibar Dasa	Village Sarat Sasan, Block- Baipatana		36	70	Palm Leaf	Sanskrit	Orya	16		
860	Sasindra Mahapatra	Sasana, Purnushottampur	1	37	72	Palm Leaf	Sanskrit	Orya	21		
861	Satughana Panda	Olama, Begana Barth	1	40	80	Palm Leaf	Sanskrit	Orya	51		
862	Satya Mishra	Laturpet, Ulundi	1	125	248	Palm Leaf	Sanskrit	Orya	8		
863	Satyavata Badi	Jhrukuda, Krushnaprasad		76	151	Palm Leaf	Sanskrit	Orya	34		
864	Siyaji Rao Gayawac Kendriya Grantalaya	8.H.U	C3062	8	0	Paper	Sanskrit	Devanagari	151		Saimat. 1943
865	Siyaji Rao Gayawac Kendriya Grantalaya	8.H.U	C1957	42	0	Paper	Sanskrit	Devanagari	150		Saimat. 1832
866	Sesudev Tripathy	Rahania, Bhandari, Pokhari	1	121	242	Temra	Orya	Orya	29		
867	Sesudev Tripathy	Rahania, Bhandari, Pokhari	1	100	200	Temra	Sanskrit	Orya	35		
868	Shaktanta Rana	Nuapatra, Aupada	1	42	84	Palm Leaf	Sanskrit	Orya	31		
869	ShayamaKama Mishra	Village Harikunapur, Block- Siragada		201	400	Palm Leaf	Sanskrit	Orya	44		
870	Shiba Churan Sahu	S. Patrapali, Ulunda	1	94	182	Palm Leaf	Sanskrit	Orya	15		
871	Shikhar Shukla	Village-Manichapur, Block- Balkuda	3	17	34	Palm Leaf	Orya	Orya	8		24th Anka of Sri Dhyo Singhva Deva

शिवजी University, Barr. Beisalebe Kharcobar Library (S.M. Pujar)	शिवजी University, Vidyanagar	59	Paper	Sanskrit	Devanagari	2755	Kadamba- Kallolimitā	Srinadbhacavanadāśa	Śāka :751
872	शिवजी University, Barr. Beisalebe Kharcobar Library (S.M. Pujar)	2							
873	शिवजी University, Barr. Beisalebe Kharcobar Library (S.M. Pujar)	23	22	Sanskrit	Devanagari	4284	Padabhāvatīrha candrikā	Śrīkāntamīṣa	
874	श्री हेमरायण त्रिपठी	15-1	70			15			
875	शिवप्रसाद सोबु	1	116	230	Devanagari	127			1302 Śaa
876	शिवराधा त्रिपठी	1	35	70	Oriya	2			
877	श्री. बिचारा पन्दा	1	32	64	Oriya	7			1280 Śaa
878	श्री. म्बुनिंग पन्दा	1	33	65	Oriya	29			1220 Śaa
879	श्री. बिबेद सोदर	12.1	134	260	Oriya	13			
880	सुभाकरा महाकर	1	100		Sanskrit	2			
881	सोमनाथ राठ	1	107	214	Sanskrit	81			
882	श्री जयन्ता कुमर पन्दा	1							
883	श्री. पारिकीत पंगराही		60		Oriya	1			
884	श्री. श्री दिगिन्गो शिवा	5	46	92	Asamese	76			
885	श्री. त्रिदिवेश चौरवर्त्य	55.1	79	158	Oriya	73			1427 Śah
886	श्री. त्रिदिवेश चौरवर्त्य	27.1	112	224	Oriya	44			1256 Śah
887	श्री. बिबेद सोदर	6.2	42	84	Sanskrit	9			1905
888	श्री. रामचन्द्रा पुर ओपदा		90			6			
889	श्री. बिबेद सोदर	1	68	124	Sanskrit	16			1243 Śah
890	श्री. बिबेद सोदर	1	75	150	Sanskrit	257			
891	श्री. बिबेद सोदर	1	92	184	Oriya	1081			
892	श्री. बिबेद सोदर	1	246	292	Sanskrit	1153			1226 Śaa
893	श्री. बिबेद सोदर	2	28	56	Devanagari	2			1823 AC
894	श्री. बिबेद सोदर	1	23		Oriya	1			1270 Śaa
895	श्री. बिबेद सोदर	1	112	224	Sanskrit	21			
896	श्री. बिबेद सोदर	88	0		Oriya	3			
897	श्री. बिबेद सोदर	180	360		Oriya	1			
898	श्री. बिबेद सोदर	1	31	62	Sanskrit	25			1275 Śah
899	श्री. बिबेद सोदर	74	148		Oriya	2			

899	Sulaveva Pinda	Aitpur, Haidadihi	8	60	110	Palm Leaf	Sanskrit	Oriya	8	1306 Sala
900	Sulanti Das	Rudranpur, Oupada	1	46	92	Palm Leaf	Sanskrit	Oriya	17	
901	Surendra Koshi	Danshani Gate, Patiala	118	1	1	Piper	Sanskrit	Devanagari	145	
902	Surendra Nath Mishra	Nuabeterda, Malif	1	1200	Palm Leaf	Oriya	Oriya	Oriya	1	1914-1916
903	Suresh Saba	Gatashama Tila	09-May	32	64	Piper	Sanskrit	Devanagari	67	
904	Suresh Chandra Pandit	Arvaha, Bahānaga	17.1.	84	168	Palm Leaf	Sanskrit	Oriya	17	1307 Sala
905	Suryanarayana Vahasarma	Pratheena Sahi, Puri Sadar		106		Palm Leaf	Sanskrit	Oriya	105	
906	Suanti Acharya	Khemaboe, Ujjain	4.1	53	99	Palm Leaf	Sanskrit	Oriya	103	1792sala
907	Swami Akhandaranda Saraswati Pustakalaya	Akhandaranda Ashrama, Mooli Jhila, Vinodaven	229	70	140	Piper	Sanskrit	Devanagari	229	
908	Swami Akhandaranda Saraswati Pustakalaya	Akhandaranda Ashrama, Mooli Jhila, Vinodaven	213	13	26	Piper	Hindi	Devanagari	213	
909	Swami Akhandaranda Saraswati Pustakalaya	Akhandaranda Ashrama, Mooli Jhila, Vinodaven	347	42	84	Piper	Sanskrit	Devanagari	347	
910	Swami Bala Mukund Das	Koshi Kala	05-Jun	27	54	Piper	Sanskrit	Devanagari	58	
911	Swamiusunder Tripathy	At - Rupakhandi Sabali, Bahanaga		97	46	Palm Leaf	Sanskrit	Oriya	7	
912	Tagore Library	University	891.21/9920/G13	0	52	-	Sanskrit	Devanagari	221	1871
913	Tagore Library	University		0	48	Piper	Sanskrit	Devanagari	300	1893
914	Talale Collection	Nashik	31		28	Piper			24	
915	Talant Research Centre	Type-3, Block-1, Near Suchana Bhawan, Unit-2, Bhuvaneshwar	1	0	0	Palm Leaf	Oriya	Oriya	98	
916	Tapan Meher	Bajamunda, Dhunkeuda	1.2	76	152	Palm Leaf	Oriya	Oriya	2	1877 Sala
917	Taranti Pitha	Kuroki, Nuagaon	1	142	284	Palm Leaf	Sanskrit	Oriya	179	
918	Taranti Pitha	Kuroki, Nuagaon	1	70	140	Palm Leaf	Sanskrit	Oriya	121	
919	Taranti Pitha Collection	Taranti Pitha, Garge Wada, Behind Kallaram Mandir, Panchawati	8		31	Piper			554	
920	Tribramika Mishra	Jharabangpur, Puntala	1	130	260	Palm Leaf	Oriya	Oriya	8	
921	Trinobhen Dash	Podapatana, Oupada	333.1	26	52	Palm Leaf	Sanskrit	Oriya	44	1930AD
922	Udayabhanu Behera	Regeda, Sadara	1	67	110	Palm Leaf	Sanskrit	Oriya	32	
923	Udayabhanu Behera	Regeda, Sadara	1	59	106	Palm Leaf	Sanskrit	Oriya	35	
924	Udayabhanu Behera	Regeda, Sadara	1	75	140	Palm Leaf	Sanskrit	Oriya	36	
925	Udayabhanu Behera	Regeda, Sadara	1	56	100	Palm Leaf	Oriya	Oriya	37	
926	Udayabhanu Behera	Regeda, Sadara	1	75	140	Palm Leaf	Oriya	Oriya	28	
927	Udayabhanu Behera	Regeda, Sadara	1	73	140	Palm Leaf	Oriya	Oriya	31	

928	Udayathnu Behera	Regada, Sadara	3	76	140	Palm Leaf	Sanskrit	Oriya	30		
929	Udayathnu Behera	Regada, Sadara	3	68	128	Palm Leaf	Sanskrit	Oriya	25		
930	Udayathnu Behera	Regada, Sadara	3	65	120	Palm Leaf	Sanskrit	Oriya	27		
931	Udayathnu Behera	Regada, Sadara	3	68	128	Palm Leaf	Sanskrit	Oriya	29		
932	Udayathnu Behera	Regada, Sadara	3	54	100	Palm Leaf	Sanskrit	Oriya	33		
933	Udayathnu Behera	Regada, Sadara	3	67	120	Palm Leaf	Oriya	Oriya	34		
934	Udayathnu Mohapatra	Itamati	3	60	120	Palm Leaf	Sanskrit	Oriya	1		1261sah
935	Uendra Sarapani	Hairipur B.T.pur Bonth	3	58	544	Palm Leaf	Oriya	Oriya	14		
936	Utraathind Seva Nidhi (Parnoran Sicha Kendra)	Jakhau Devi	16	62	124	Paper	Sanskrit	Devanagari	645		
937	V.S.M. (Bapat Shastri)	T.M.V. Nagar	910		43	Paper	Sanskrit	Devanagari	570	रुपयंत्र	
938	V.S.M. (Dishpande Collector)	T.M.V. Colony	14567		61	Paper	Sanskrit	Devanagari	614	नादपत्र रुपायति	
939	V.S.M. (Dishi-Bher)	T.M.V. Nagar	6388	0	93	Paper	Sanskrit	Devanagari	297	Present	Saw 1762
940	V.S.M. (Govindabata Suarana)	T.M.V. Nagar	4991	0	4	Paper	Sanskrit	Devanagari	41		
941	Vedassrottejaj Sabha- Khedolal	Pune	1371	42	-	Paper	Sanskrit	Devanagari	371		smt 1651
942	Mimamsa Vidyalaya	Pune	2783	140	-	Paper	Sanskrit	Devanagari	171		
943	Vedhasrottejaj Sabha	Pune	1535		144	Paper	Sanskrit	Devanagari	1293		
944	Vivod Mihira	Shrirampur	3	44	88	Palm Leaf	Sanskrit	Oriya	44		19.5 v.s
945	Vithu Kants Shastri	Pathara Pura, Vinodvan	19	42	84	Paper	Sanskrit	Devanagari	39		V.S. 1905
	Vihvechranand Vihav Bardhu Institute of Sanskrit And Indological Studies	Sadhya Ashram	238	23	0	Paper	Sanskrit	Devanagari	1253		
946	Vihvechranand Vihav Bardhu Institute of Sanskrit And Indological Studies	Sadhya Ashram	573	4	7	Paper	Sanskrit	Devanagari	1252		
947	Vihvechranand Vihav Bardhu Institute of Sanskrit And Indological Studies	Sadhya Ashram	224	28	55	Paper	Sanskrit	Devanagari	1251		V.S. 1906
948	Vihvechranand Vihav Bardhu Institute of Sanskrit And Indological Studies	Sadhya Ashram	209	59	116	Paper	Sanskrit	Devanagari	1254		
949	Vivarnath Behera	Jagamathpur, SCRC	3	27	54	Palm Leaf	Sanskrit	Oriya	22		
950	Vira Dale	Samsarpur	3	98	196	Palm Leaf	Oriya	Oriya	42		
951	Vindavan Research Institute	Raman Reti Marg, Vinodvan	9832	5	10	Paper	Sanskrit	Devanagari	45		

953	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	203	22	44	Paper	Sanskrit	Devanagari	11855	
954	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	7167 A	113	216	Paper	Sanskrit	Devanagari	16519	
955	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	6094	35	70	Paper	Sanskrit	Bergill	952	
956	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	1201	20	40	Paper	Sanskrit	Devanagari	4875	
957	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	1872	33	66	Paper	Sanskrit	Devanagari	7132	
958	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	11411	43	86	Paper	Sanskrit	Devanagari	323	1923 Samvata
959	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	1137	24	48	Paper	Sanskrit	Devanagari	996	Sam 1916
960	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	137	33	66	Paper	Sanskrit	Devanagari	11835	V.Sam 1896
961	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	6188 C	18	36	Paper	Sanskrit	Devanagari	16143	
962	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	5297	40	80	Paper	Sanskrit	Devanagari	1319	Bhlabodhini
963	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	542	10	20	Paper	Sanskrit	Devanagari	2553	
964	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	1283	101	202	Paper	Sanskrit	Devanagari	4300	Samvata 1790
965	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	1874	34	68	Paper	Sanskrit	Devanagari	7138	
966	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	1815	30	60	Paper	Sanskrit	Devanagari	7141	
967	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	5619	11	22	Paper	Sanskrit	Bergill	1340	
968	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	1110	22	44	Paper	Sanskrit	Bergill	7575	
969	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	12781	12	24	Paper	Sanskrit	Devanagari	14599	
970	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	6916	36	72	Paper	Sanskrit	Devanagari	15553	
971	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	6576	64	128	Paper	Sanskrit	Devanagari	15583	
972	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	11433	21	42	Paper	Sanskrit	Devanagari	250	1927 v.s.
973	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	5750	8	16	Paper	Sanskrit	Bergill	6139	
974	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	11013	36	72	Paper	Sanskrit	Devanagari	10104	
975	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	7961	25	50	Paper	Sanskrit	Bergill	4287	
976	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	6135	3	6	Paper	Sanskrit	Bergill	1047	

977	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	5650	10	20	Paper	Sanskrit	Bengali	3341			1914 V.S.
978	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	9067	15	50	Paper	Sanskrit	Devanagari	529			
979	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	8936	23	46	Paper	Sanskrit	Bengali	6874			
980	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	6135	3	6	Paper	Sanskrit	Bengali	4454			
981	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	15.0	14	28	Paper	Sanskrit	Bengali	5966			
982	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	849-G	15	30	Paper	Sanskrit	Devanagari	1875			Sam 1888
983	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	422	25	50	Paper	Sanskrit	Devanagari	12304			
984	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	4411-C	61	122	Paper	Sanskrit	Devanagari	12664			
985	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	6102	8	16	Paper	Sanskrit	Bengali	3046			1880
985	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	4488 (C)	993	386	Paper	Sanskrit	Devanagari	3199			
987	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	1581	16	52	Paper	Sanskrit	Devanagari	3237			
988	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	545	42	84	Paper	Sanskrit	Devanagari	12228		Caranayudasa	Sam 1839
989	Vrindavan Research Institute	Raman Reti Marg, Vrindavan	4645	80	160	Paper	Hindi	Rasabodhini	12737			
990	Yakshastri Table Collection	91, Saraf Bazar	535	0	48	Paper	Sanskrit	Devanagari	453			
991	Yakshastri Table Collection	91, Saraf Bazar	31	0	28	Paper	Sanskrit	Devanagari	29			
992	Yakshastri Table Collection	91, Saraf Bazar	31	0	28	Paper	Sanskrit	Devanagari	559			
993	Yakshastri Table Collection	91, Saraf Bazar	682	0	26	Paper	Sanskrit	Devanagari	879			
994	Yakshastri Table Collection	VIII Sakabar, Post Sakhabar, Vija-Mangalchi	27	7	15	Paper	Sanskrit	Devanagari	1715			
995	रत्न सिंह	सेदुर, आरा		13	26	Paper			114			
995	रत्न सिंह	शरतपाटन	487	5		Paper	Sanskrit	Devanagari	487			
997	कामला कांत झा	खयौली, खयौली	38		60	Paper	संस्कृत	देवनागरी	73			18th Cen.
998	गवर्द्धनप्रियम	महाल जैक, कौन्सरेट परिसर	22.9	77	77	Paper	Sanskrit	Not Available	11			सं० 1963
999	पुस्तकालय	गोपाल नारायण शार्वर्बिक	3607		25	Paper	संस्कृत	देवनागरी	4947			
1000	पुस्तकालय	गोपाल नारायण शार्वर्बिक	698		Jan-80	Paper	संस्कृत	देवनागरी	804			1858

1001	गोपाल नारायण सर्वज्ञानिक पुस्तकालय	दुलिन बाजार, भदवापुर	2688	5	Paper	संस्कृत	देवनागरी	6009	
1002	गोपाल नारायण सर्वज्ञानिक पुस्तकालय	दुलिन बाजार, भदवापुर	2634	61	Paper	संस्कृत	देवनागरी	5903	
1003	गोपाल नारायण सर्वज्ञानिक पुस्तकालय	दुलिन बाजार, भदवापुर	2676	7	Paper	हिन्दी	देवनागरी	4601	
1004	गोपाल नारायण सर्वज्ञानिक पुस्तकालय	दुलिन बाजार, भदवापुर	3800	12	Paper	संस्कृत	देवनागरी	5705	₹0.1800
1005	गोपाल नारायण सर्वज्ञानिक पुस्तकालय	दुलिन बाजार, भदवापुर	313	61	Paper	संस्कृत	देवनागरी	1164	
1006	गोपाल नारायण सर्वज्ञानिक पुस्तकालय	दुलिन बाजार, भदवापुर	3440	36	Paper	संस्कृत	देवनागरी	2713	
1007	गोपाल नारायण सर्वज्ञानिक पुस्तकालय	दुलिन बाजार, भदवापुर	88	745	Paper	संस्कृत	देवनागरी	1611	
1008	नेल्सर् अणुदास	मोपु		28	Paper	संस्कृत	देवनागरी	57	
1009	वैद्य पुस्तकालय	माय घाट	757	40	Paper	संस्कृत	देवनागरी	1903	1924
1010	नवजीवन पुस्तकालय	रातनगर	5	66	0	Paper	Sanskrit	31	20वीं श.
1011	पटना विश्व विद्यालय पुस्तकालय	पटना	752	10	20	Paper	देवनागरी	888	1212
1012	पटना विश्व विद्यालय पुस्तकालय	पटना	302	78	156	Paper	हिन्दी	903	
1013	पटना विश्व विद्यालय पुस्तकालय	पटना	417	51	122	Paper	हिन्दी	460	
1014	प्रकाश कान्द मित्र	गोसापुर, करजार्दन	30	18		Paper	संस्कृत	134	4130
1015	विहार शृंगभाषापरिषद	पटना	4	78		Paper	संस्कृत	1789	
1016	विहार शृंगभाषापरिषद	पटना	5191	33	66	Paper	हिन्दी	3316	
1017	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	5040	34	0	Paper	Sanskrit	10585	19वीं श.
1018	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	6734	34	0	Paper	Sanskrit	11098	1818वि.स.
1019	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	7745	57	0	Paper	Sanskrit	12151	19वीं श.
1020	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	6857	72	0	Paper	Sanskrit	11778	19वीं श.
1021	रत्नस्थान प्रायः विद्या प्रतिष्ठान	52/5(16)		20	0	Paper	Sanskrit	10695	18वीं श.
1022	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	7628	10	0	Paper	Sanskrit	12112	18वीं श.
1023	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	6786	55	0	Paper	Sanskrit	11727	19वीं श.
1024	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पदवा जाल	680	38	0	Paper	Sanskrit	725	19वीं श.
1025	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	6040	46	0	Paper	Sanskrit	11265	चैत्यदास
1026	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	6048	51	0	Paper	Sanskrit	11261	चैत्यदास
1027	रत्नस्थान प्रायः विद्या प्रतिष्ठान	पी डब्ल्यू.डी. रोड	5157	92	0	Paper	Sanskrit	10625	शैव कमलाकर
1028	शास्त्रीय तुलसी पुस्तकालय	रामवन	153	8		Paper	Sanskrit	153	सं.:818
1029	शास्त्रीय तुलसी पुस्तकालय	रामवन	218	25		Paper	Mirci	218	

1055	Karunakar Das	Kuigari, Khantaxara, Remuna	27	57	134	Palm Leaf	Oriya	Oriya	27		Lakmanapani
1056	Kashinath Pandey	Bodam, Barapada	1	0	44	Paper	Sanskrit	Sanskrit	1008		Pāṇḍeyajīturāma
1057	Krupasindhu Sahu	Attanapur, Sahabadi		76	0	Palm Leaf	Sanskrit	Oriya	1		Nārāyaṇadāśa
1058	Lalan Jha	Vill. & Post Machepur, Vija- jharjharpur	40	18	36	Paper	Sanskrit	Turkiyat	385		Adityanath Sharma
1059	Laxmidhar Acharya	Jagamashpur (Bāra), Tribol	1	102	208	Palm Leaf	Sanskrit	Oriya	26		Brajabandhusārmā
1060	Manuscript Library University of Calcutta	University of Calcutta, 87/1, College Street	739	41	0	Paper	Sanskrit	Bengali	1946		Sarvāṅgasundarī
1061	Muralidhara Khunta	Ainpur, Saira	1	117	234	Palm Leaf	Sanskrit	Oriya	1		Uparāyadāśakavirāja
1062	Murshidabad District Library	Murshidabad	1	30	0	Paper	Sanskrit	Bengali	1		Bālabocharīnī
1063	Nagpur University Library/Manuscript Dept.	Campus Library, m. Jyotiba phule, Nagpur University Campus, north Ambazari road	3264	27	53	Paper	Sanskrit	Devanagari	3		Nārāyaṇa
1064	Nagpur University Library/Manuscript Dept.	Campus Library, m. Jyotiba phule, Nagpur University Campus, north Ambazari road	4648	21	40	Paper	Sanskrit	Devanagari	4		Nārāyaṇa Paṇḍita
1065	Niranjan Sarangi	Sankirā, Dhankaudā	8	59	130	Palm Leaf	Oriya	Oriya	84		Lakṣmāna Bhaṭṭa
1066	North Bengal State Library ORIENTAL RESEARCH INSTITUTE	P.O. & Dist. Cochi, Behar	52	33	0	Paper	Bengali	Bengali	51		Jagatesīnha
1067	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	7478	110	0	Palm Leaf	Sanskrit	Telegu	10849		Triumalarāja
1068	ORIENTAL RESEARCH INSTITUTE	S.V. UNIVERSITY, TIRUPATI	7629	95	0	Palm Leaf	Sanskrit	Telegu	5132		Lakṣmanasāstri
1069	Prahlad Pradhan	Plot No-264, Lewis Road, Bhubneshwar		125	249	Palm Leaf	Sanskrit	Oriya	14		Srisukāndracakora
1070	Rabharajans Sahpathy	Birabhuin, Kanha	14	55	130	Palm Leaf	Sanskrit	Oriya	14		Krupasindhu Saṅpathy
1071	Radhā Kanta Coia	Panchpadas, Rencha, Delanga		81	151	Palm Leaf	Sanskrit	Oriya	12		Nārāyaṇadāśa
1072	Rams Ch. Mishra	Chaulsukha, Mumbai				Palm Leaf	Oriya	Oriya	1		Saccidānanda
1073	S.B.L. Varanasi	Varanasi	41948	77	0	Paper	Sanskrit	Devanagari	11555		नारायण
1074	S.B.L. Varanasi	Varanasi	40761	91	0	Paper	Sanskrit	Devanagari	8955		म.म.शंकरमिश्रः
1075	S.B.L. Varanasi	Varanasi	41949	95	0	Paper	Sanskrit	Devanagari	11460		मनाङ्ग
1076	S.B.L. Varanasi	Varanasi	42383	23	0	Paper	Sanskrit	Devanagari	13259		नारायण
1077	S.B.L. Varanasi	Varanasi	41226	56	0	Paper	Sanskrit	Devanagari	9600		शङ्करमिश्र
1078	S.B.L. Varanasi	Varanasi	40594	116	0	Paper	Sanskrit	Devanagari	8676		रसमङ्करी
1079	S.B.L. Varanasi	Varanasi	40666	93	0	Paper	Sanskrit	Devanagari	8696		नारायण
1080	Sanskrit Sahitya Parishad Sahjī Bhuvan Khatagpur Sri Sri	168/1, Raja Dimendra Street Poramtala Road, Baghhipara,	4426	49	0	Paper	Sanskrit	Bengali	3461		Jaguddhara
1081	Gouranga Malayabrathu Toll Nabacharp		69	55	0	Paper	Sanskrit	Bengali	108		Bālabocharīnī

	Mandir													
1082	T.M.S.S.M. Library	Palace Campus	B.6579	0	Paper	Sanscrit	Deravnagari	754	श्रुतिरजनी	श्रुतिरजनी			श्रुतिरजनी	श्रुतिरजनी
1083	T.M.S.S.M. Library	Palace Campus	B.6571	0	-	Sanscrit	Deravnagari	860	श्रुतिरजनी	श्रुतिरजनी			श्रुतिरजनी	श्रुतिरजनी
1084	T.M.S.S.M. Library	Palace Campus	B.6575	0	Paper	Sanscrit	Deravnagari	751					श्रुतिरजनी	श्रुतिरजनी
1085	T.M.S.S.M. Library	Palace Campus	B.6572	0	Paper	Sanscrit	Deravnagari	832					श्रुतिरजनी	श्रुतिरजनी
1086	T.M.S.S.M. Library	Palace Campus	B.6577	0	Paper	Sanscrit	Deravnagari	831					श्रुतिरजनी	श्रुतिरजनी
1087	The Asiatic Society	1, Park Street	30639	41	Paper	Sanscrit	Bengali	669E	Èlābhodhini	Èlābhodhini			Èlābhodhini	Sala 1784
1088	The Asiatic Society	1, Park Street	28391	16	Paper	Sanscrit	Bengali	1875S	Èlābhodhini	Èlābhodhini			Èlābhodhini	Èlābhodhini
1089	The Asiatic Society	1, Park Street	IM136/1	47	Paper	Sanscrit	Deravnagari	10181	Èlābhodhini	Èlābhodhini			Èlābhodhini	Èlābhodhini
1090	The University of Calcutta	Hardinge Building, 87/1 College Street	3214	35	Paper	Sanscrit	Bengali	153C	Èlābhodhini	Èlābhodhini			Èlābhodhini	Èlābhodhini
1091	The University of Calcutta	Hardinge Building, 87/1 College Street	1439	51	Paper	Bengali	Bengali	200C					Giricharadāsa	Giricharadāsa
1092	The University of Calcutta	Hardinge Building, 87/1 College Street	1438	36	Paper	Bengali	Bengali	199E					Giricharadāsa	Giricharadāsa
1093	The University of Calcutta	Hardinge Building, 87/1 College Street	1124	5	Paper	Bengali	Bengali	1562					Son of Srinivāsa Mahāvanadāsa	Sala 1076
1094	The University of Calcutta	Hardinge Building, 87/1 College Street	6679	84	Paper	Sanscrit	Bengali	822S					Rasamayadāsa	Sala 1734
1095	The University of Calcutta	Hardinge Building, 87/1 College Street	5246	30	Paper	Sanscrit	Bengali	8723	Parasālinī	Parasālinī			Sandāna	Sandāna
1096	University of Bombay Library	Rajabai Tower/Karmaveer Bhaurao Patil Marg, Fort/Mumbai-400023	602(65.14)	7	Paper	Sanscrit	Deravnagari	7					Nārājanaparvatī	Nārājanaparvatī
1097	University of Bombay Library	Rajabai Tower/Karmaveer Bhaurao Patil Marg, Fort/Mumbai-400023		81	Paper	Sanscrit	Deravnagari	8					Sankarabhāṭṭa	Sankarabhāṭṭa
1098	University of Bombay Library	Rajabai Tower/Karmaveer Bhaurao Patil Marg, Fort/Mumbai-400023	601(63.13)	65	Paper	Sanscrit	Deravnagari	6					Nārājanaparvatī	Nārājanaparvatī
1099	Vindavan Research Institute	Raman Reti/Vindavan-281121	16686	68	Paper	Sanscrit	Deravnagari	125	Padāyotanikā	Padāyotanikā			Nārāna	Nārāna
1100	Vindavan Research Institute	Raman Reti/Vindavan-281121	3198	100	Paper	Sanscrit	Deravnagari	10					Venamālī bhāṭṭa	Venamālī bhāṭṭa
1101	Vindavan Research Institute	Raman Reti/Vindavan-281121	9281	28	Paper	Sanscrit	Deravnagari	93	Parasāmījarī	Parasāmījarī			Śaṅkara Mītra	Śaṅkara Mītra
1102	Vindavan Research Institute	Raman Reti/Vindavan-281121	15302	66	Paper	Sanscrit	Deravnagari	114	Sarasāmījarī	Sarasāmījarī			Dinesvara Mītra	Dinesvara Mītra
1103	Vindavan Research Institute	Raman Reti/Vindavan-281121	5979	81	Paper	Sanscrit	Deravnagari	83	Èlābhodhini	Èlābhodhini			Gaṭṭayadēsa Pujārī	Gaṭṭayadēsa Pujārī

1104	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	10080	59	0	Paper	Sanskrit	Bengali	122	Bālabochhinī	Chitanyadāsa Pūjārī
1105	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	15239	60	0	Paper	Sanskrit	Devanagari	112	Pradyotnikā	Māryāna Gosvāmī
1106	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	137	33	0	Paper	Sanskrit	Devanagari	38	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1107	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	2809	11	0	Paper	Sanskrit	Devanagari	4	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1108	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	775	29	0	Paper	Sanskrit	Bengali	33	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1109	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	6916	36	0	Paper	Sanskrit	Devanagari	82	Padabhāvr̥ṅgha candrikā	Sākhāna Bhāṭṭa
1110	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	3103	6	0	Paper	Sanskrit	Bengali	36	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1111	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	142	37	0	Paper	Sanskrit	Bengali	34	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1112	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	310	31	0	Paper	Sanskrit	Bengali	32	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1113	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	5629	11	0	Paper	Sanskrit	Bengali	70	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1114	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	2932	43	0	Paper	Sanskrit	Bengali	35	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1115	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	3983	10	0	Paper	Sanskrit	Devanagari	64	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1116	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	18808	92	0	Paper	Sanskrit	Devanagari	129	Vanamālī saṅgr̥h	Vanamālī bhāṭṭa
1117	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	18702	23	0	Paper	Sanskrit	Devanagari	126	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1118	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	2985	40	0	Paper	Sanskrit	Bengali	37	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1119	Vrindavan Research Institute	Raman Reti/Vrindavan-281121	10356	26	0	Paper	Sanskrit	Bengali	97	Bālabochhinī	Chitanyadāsa Pūjārī Gosvāmī
1120	Vrindavan Research Institute	Raman Reti/Mang, Vrindavan	9281	28	56	Paper	Sanskrit	Devanagari	4361		Saṅkaramāśa
1121	Vrindavan Research Institute	Raman Reti/Mang, Vrindavan	1106	49	98	Paper	Sanskrit	Bengali	6457		Rāsamandāśa
1122	Vrindavan Research Institute	Raman Reti/Mang, Vrindavan	6979	81	162	Paper	Sanskrit	Devanagari	6719		Bālabochhinī
1123	Vrindavan Research Institute	Raman Reti/Mang, Vrindavan	142	37	74	Paper	Sanskrit	Bengali	2067		Chitanyadāsa
1124	राजस्थान विश्वविद्यालय संस्कृत विद्यापीठ साहित्य संस्थान संस्कृत विद्यापीठ साहित्य संस्थान	राजस्थान विश्वविद्यालय संस्कृत विद्यापीठ साहित्य संस्थान राजस्थान विश्वविद्यालय संस्कृत विद्यापीठ साहित्य संस्थान	1523	9	0	Paper	Sanskrit	Devanagari	1370	संस्कृतटीका	श्रीधर
1125	राजस्थान विश्वविद्यालय संस्कृत विद्यापीठ साहित्य संस्थान	राजस्थान विश्वविद्यालय संस्कृत विद्यापीठ साहित्य संस्थान	1330	27	0	Paper	Sanskrit	Devanagari	1377		नरराज भट्ट
1126	राजस्थान विश्वविद्यालय संस्कृत विद्यापीठ साहित्य संस्थान	राजस्थान विश्वविद्यालय संस्कृत विद्यापीठ साहित्य संस्थान	205	34	68	Paper	Sanskrit	Devanagari	3406	अनुपलब्ध	अनुपलब्ध

1127	लक्ष्मण पुस्तकात्प	रामघाट		65	130	Paper		3380	अनुपलब्ध	अनुपलब्ध	अनुपलब्ध
1128	लक्ष्मण पुस्तकात्प	रामघाट	5	28	56	Paper		6777	नहीं	नहीं	अज्ञात
1129	लक्ष्मण पुस्तकात्प	रामघाट	4	45	90	Paper		2943	नहीं	नहीं	अज्ञात
1130	लक्ष्मण पुस्तकात्प	रामघाट	9	39	78	Paper		7361	नहीं	नहीं	अज्ञात
1131	लक्ष्मण पुस्तकात्प	रामघाट		40		Paper		9731	अज्ञात	अज्ञात	संवत् 1711 शक 1562
1132	लक्ष्मण पुस्तकात्प	रामघाट	22.4	17	33	Paper		4259	अज्ञात	अज्ञात	अज्ञात
1133	लक्ष्मण पुस्तकात्प	रामघाट		15		Paper		3950	पट्टशैलि	नारायण	नहीं
1134	लक्ष्मण पुस्तकात्प	रामघाट	20.22	7	13	Paper		3513	अनुपलब्ध	अनुपलब्ध	अनुपलब्ध
1135	लक्ष्मण पुस्तकात्प	रामघाट	30	30	60	Paper		8760	अज्ञात	अज्ञात	अज्ञात
1136	लक्ष्मण पुस्तकात्प	रामघाट	31.11	5	10	Paper		100	नहीं	नहीं	अज्ञात
1137	लक्ष्मण पुस्तकात्प	रामघाट	9	7	14	Paper		10032	अज्ञात	अज्ञात	अज्ञात
1138	विश्वनाथ पुस्तकात्प	तलिता घाट	8.15	25	49	Paper		1034	अज्ञात	अज्ञात	संवत् 1893
1139	विश्वनाथ पुस्तकात्प	तलिता घाट		15		Paper		2428	पट्टशैलि	नारायण	नहीं
1140	विश्वनाथ पुस्तकात्प	तलिता घाट	19	62	122	Paper		1038	अज्ञात	अज्ञात	संवत् 1620
1141	श्री आदिनाथ दिगम्बर जैन बहा मंदिर	दसा हुमड पंच, राणपुर						60	भाषा कवनीका	राखतदस	

गीतगोविन्दस्य अनुकृतिग्रन्थाः

1.	अभिनवगीतगोविन्दम्	Gajapati Purusottama Deva	1470-1497	Published	
2.	अभिनवगोपालपुलिन्दनीचरित्रम्				TD.10961-2
3.	आनन्दलतिका (नाटिका)	Krishnanath Sarvabhauma Bhattacharya son of Durgadasa	1652 A.D.	Ptd. Partly in the Sanskrit Sah Parishat Paterika, Culcutta, XIII, I, ff. (This work was composed by the a jointly with his wife Vajiyanti)	Decca 2197 IO.4203,XXVI,p.81
4.	उषापिलाषः	Narayana Mishra			A Musical Poem intended for dance at the festival in puri by Narayan of 18 th Century. See V Raghavan, Bhoja's Srngara Prakasha , 1963, p.551; also J. of the Madras Music Academy, IV, p.76
5.	उषापिलाषः	Shishu Sankara	1555 A.D.		Kavya similar to Gita Govinda. See Proceedings of AIOC , XVIII, Annamalainagara, 1955, p.176
6.	काशीगीतम्	Candra Datta			Poem on the Model of Gita Govinda by Maithila Chandra Datta . Indian Museum , Culcutta (IM.392.3779) ; Notices of Sanskrit Mannuscripts by Rajendra Lal Mitra , Culcutta 1871-90.11 Volumes Vol. X and XI are by Hara Prasad Sastri(L.2363) ; Bihar and
					Odisha Reserch Society, Patna, (Mthila , Vol .II,iii.22) ; Oudh VIII.20 ; Punjab University Library, Lahore (Pul.II.p.251)
7.	कृष्णगीतम्	Somanath	1981	Ptd Rajasthama Puratana Granthmala 16. The Edition has used a different ms. In Gujarat Vidyasabha, Ahmedabad, dated 1580 A.D.	A Kavya in imitation of Gitagovinda by Somanatha. Bikaner 3106. Rep.Raj.&C.I. p.51
8.	कृष्णगीतः/कृष्णनाटकम्	Manadeva	1652 A.D	Ptd. (1) Mangalodayam Press, Trichur, 1914 (2) In Malayalam Script with Malayalam Trans. By P.C. Vasudeven Elayath, Kakkasery, Kerala, 1965. (This is a Musical Kavya, composed by King Manadeva, Zamorin of Calicut; called also Krishnattam; enacted to this day at the temple at Guruvayur in Kerala , is the basis of and model for Kathakali). On its music and enactment . see V. Raghavan , Ragas of Kerala, J. of the Music Academy, Madras, XIV (1943) pp.135-9 and K.Kunjunn Raja , Krishnattam , ibid.XXIX (1958), Pp.121-9	CD.1719-20, Granthapura p-84, Nos. 1719-20 Trav.Uni.805 (inc). 12597 Visvabharati.1060 -C. Hladini by a Anananta Narayana Sastrin. MT.2740(Sarga-9) -C. Vipanchika by Chitrabhanu MT.5274 (inc.)
9.	कृष्णलीलातरङ्गिणी	Vellamkonda Ramaraya Shastri son Mohanarayana of Pamdipadu.		Ptd. Pamdipadu ; Bapatia, 1910. See Br.Mus : Ptd. 1906-28,864 and IO. Ptd Bks. 1938, p.1375	

10.	श्रीकृष्णलीलातरङ्गिणी	Narayana Tirtha		Ptd.(1) in Telugu Script. Madras. 1868. 1917 (2) Madras. 1901 (3) with C. by Narayanaswamin in Gratha Script , Kumbhakonam , 1920 (4) in Devanagari. Vavilla Ramaswamin Sastrulu and Sons, Madras, 1953. See Br Mus. Ptd. Bks. 1938.p.1375.	Musical Kavya in 12 Tarangas by Narayana Tirtha Disciple of Shiva Ramananda Tirtha. AS.p.50 , Burnell 168a (2mss; 1 fr. Not traceable in TD) IO.3881, MD. 11887 . 19172, MT.389.5028. -C. by Venkatesha assisted by Govinda Dixit. MT.4064 (inc.) 5587 (inc)
11.	श्रीकृष्णलीलामृतम्	Iswarपुरी		The Bhakti Ratnakara of Narahari Chakravartin tells us (Ch.xii) that Iswarपुरी composed this book in Sanskrit at the house of Copinath Acharya , the brother in law of great scholar Vasudeva Sarvabhaurma. (Vaishnava Faith and Movement in Bengal, Dr.S.K.De.p.25).	This book is not available at present either in print or in Manuscript.
12.	श्रीकृष्णलिलामृतम्	Agnichit Nityananda		Published	Orisha Hist Res. J.V i-ii.p115
13.	कृष्णविजयम्		1559-68 A.D		Musical Kavya Q.in Gita Prakasha of Krishna Dasa (1559-68 A.D.) of Odisha . See Odisha Hist. Res. J. VII.2 p.75.J.of Music Academy, Madras XXIX.1958, p.144.
14.	कृष्णविलासः	Narayana Mishra		See V. Raghavan. LaterSangita Literature. J. of the Music Academy, Madras. IV.p.78. Sangeet Natak Akademy Bulletin 18.1961.p.9 Bhoja'sSrngara Prakash (1963) p.551.	A Musical Kavya of Class called Suddha Prabandha (sung in a single Raga) Kaviratna Narayana Mishra. Q in Sangeeta Sarani of Narayana MT.3296 (pp.30-34)
15.	श्रीकृष्णस्तवः	Dinabandhu Mishra		It has been incorporated in the Bhaktiratna Malika, a collection of Sanskrit varses and songs of different authors on Bhakti . The Bhaktiratnamalika, published by Rajaballabha Mishra preserves fube Musical compositions of Post Dinabandhu Mishra . (Ref:A Study on the Imitations of Geeta Govinda by Banamali Ratna)	Also in the name of Krishna Stavah a Musical on thedeity at Guruvayur in Kerala, Trav.Uni.1103B.
16.	क्षणदगीरचिन्तामणिः	Viswanatha Chakravarthin	1664 A.D.		It is an anthology of Bengali Vaishnava Lyrics. (Ref:Sanskrit Lyrics of Bengali Vaishnavism by Sukumar Sen K B Pathak Commemoration Volume.p.417
17.	गङ्गावंशानुचरितचम्पूः (ललिततराघवम्)	Vasudeva Ratha Somayajin	1423 A.D.	It is a Historical Champu Kavya in 10 Paricheddas on the Ganga Dynasty or Odisha .	For a summary of it see Rep.Hpr.1895-1900,pp18-19 AdyarII.p.20a. Adyar D.V.775. Cuttack 40, MT.3030. RASB IV 3079(inc).3080. She also Proc. Of Indian History Congress XVI.pp.181-3. GOML.R.4350/SI.No.18181
18.	गीतगङ्गाधरः	Kalyana		Published 1987	It is devotional poem in 12 cantos, describing the amorous sports of Siva and Parvati. In imitation of Gita Govinda by Kalyana. BBRAS.1186; Bhaudaji 97 Oxf.129a. Saraswati Mahal Benaroe, 1918 30, p.72 (no. 603), trav. Uni.5353; Ujain p.42 No. 1107.

19.	गीतगङ्गाधरः	Nanjaraja	1736-1773 A.D.	Ptd. M.R. Sakhare, Belgaum, 1936	It is Kavya in 6 cantos; 24 songs, in imitation of Gitagovinda ; by King Nanjaraja son of Viraraja of Kalie, Mysore; Sarvadhikari during the reign of Krishnaraja 11 of Mysore. See V. Raghavan, The Hindu, Madras, 16.8.1936 p-10 Hz.293, Extr.69 (Charugita), MT.4286 (b) (4 cantos only), Mysore 1.p.245 (a wrongly given as Rajasekhara), 641 (with C.). One more ms. Was with M.R.Telang (late), Karwar. -C. Srananandini by Kasipati. MD.10185. MT.7506, Mysore 8, Mysore 1.p.641, Taylor 1.86
20.	श्रीवगीतमाला (गीतगङ्गाधरः)	Chandra Shekharendra Sharaswati	1783 A.D.	Ed. By Dr. V.Raghavan, Kamakoti Muth, Kanchi, 1969 (with Ramashtapadi)	Adyar D.V. 1051, TD.10952
21.	गीतगिरीशम्	Ramabhata or Ramjit		Ptd. Ahmedabad 1899	It is Kavya in 12 cantos in imitation of Gitagovinda; by Rama Bhata or Ramajit, son of Sri Nath Bhatt. Ben 34, BORI.344 of 1884-87, BORI.D.XIII.1.173.NP.III.88 Oxf.129b; RASB.VII.5215.5216; Rep.Hpr.1906-11,p.8 Rgb.344.
22.	गीतगिरीशम्	Sri Harsha			SB 314(Saraswati Vawan Library, Benaras)
23.	गीतगोपालम्	Chaturbhuj			A Kavya in 13 Chs. By Chaturbhuj written at the instance of Simhadalana Ray, contemporary of Jehangir. Hpr.III.App.p.8, Nepal II pp.39-40
24.	गीतगोपीपतिः	Krishna Datta Jha	1782 A.D.	Ptd. With C.Bhavadipeke by Harshanath Sarman. N.S.Press, Bombay, 1903. See IO Ptd.Bks.1938,p.911.1369.	Kavya composed in Saka 1704 at Kasi by Krishna Kavi, son of Bhavasha of Mithila. Jha.B.61.73 (Both with C), Mithila.II.iii.38 -C by Harshanath Jha, Jha.B.61.73
25.	संगीतगोविन्दम्	Madhusudana			D.L.XXIII.2 (DR.V.Raghavan, Madras)
26.	गीतगोविन्दलास्यविकाससागरम्	Balabhadra Mishra			America 1656
27.	गीतगौरीपतिः	Krishna Datta	1782 A.D.	Ptd. Bombay	A Kavya in imitation of Jayadeva's Gitagovinda. Written in Kasi. Mithila II.iii.38.
28.	गीतगौरीपतिः	Shankara Mishra			(Ref.V.W.Karbelkar)
29.	गीतगौरीपतिः/गीतगौरीशः (१० सर्गाः)	Bhanudatta son of Ganapati		Ptd. Grantharatnamala Vol.I 1888, See IO.Ptd.Bks.1938,pp.911.963	Anandasharama 5217(an.) Alwar 1110. Extr.246. B.II.80/ Bikaner.2856.BL52(With C) Cs.VI.47.Harshe P.43 (sarga I), IM.3773, IO.3847, K 58: Mithila II.iii.47, Pul.II.p.254, Ujain.II.p.92. (an)
30.	गीतगौरीवरः (१३ सर्गाः)	Tirumal Bhatta			Kavya in 13 Sargas. Jodhpur 204, Rice 270. Sringeri 177 (an.)

31.	गीतगौरीशम्	Ramabhadra			V.W. Karmbelkar
32.	गीतचिन्तामणि (कीर्तनचिन्तामणिः)	Raghunath Bhatta Goswamin			Hpr.1.68
33.	संगीतचिन्तामणिः	Kavichandra Kamala Lochana Khadgaray			Sangita Chintamani is a Kavya in imitation of Gitagovinda written by Kamala Loacha son of Krishna Khadgaray and Grand son of Govinda Kavibhushana ; in the 2 nd Verse here a . salutes Chaitanya. CPB.6150-6151. K.96
34.	गीतद्वयमोदरः (आत्मविलासः)	Sambhurama			Songs of Vishnu on the Model of Gitagovinda, given as an appendix to Atmavilasa. NCC.II.p.57a BORI.323 of 1084-87, BORI.D.IX.i.149.150.
35.	गीतदिगम्बरम् (नाटकम्)	Vamsamani	1655 A.S.		Musical Play, with songs in vernacular written during the Tulapurushadana of Pratapamall Deva of Kathmandu by Vamsamam, son of Ramachandra, a Mithila Brahmana of Vilwapancha Family. Slightly more dramatically elaborate than the Gitagovinda and contains Sutradhara, Prastavana etc. Nepal.1.p.13 Preface P.xxx.vi.103; Rep.Hpr.1895-1900.p.18
36.	गीतपीतदसनम्	Sri Shyama Rama Kavi		Ptd.And published by the Director, Mithila Institute, Darbhanga.1968 edited by Babu Mishra	The Manuscript is available in the Library of Ganganath Jha Research Institute, Allahbad.
37.	गीतप्रकाशः	Kavi Krishna Dasa Badajena			In 7 Chs. Music, Cf.MT.3176 (d) See Odisha Hist.Res.J.VIII.ii.pp73-76 V.Raghavan
38.	गीतप्रदीप	Jagadhara			The author was an Advaitin. The work is mentioned in the Catalogue of Asiatic Society of Bengal. Vol.V.No.282.
39.	गीतभाष्यवत्	Raya Durga Nrupati			A mss. Of this work is available in the Saraswati Bhavan Manuscript Library, Varanasi. No.43134.
40.	गीतमकरन्द				See V.W. Kambelkar
41.					Referred in Sitarama Vihar Kavya RASB.VII.5257
42.		Prabodhananda saraswati	1958		It is obviously modeled on the Gitagovinda and divided into 15 cantos upon the theme of Krishna Sports with Radha Auf. Cat. Cat. Part-I, 286a CPB-1350-1352
43.		Revaram Kayastha, descended of the Ministers to the Heihaya Kings of Ratnapur.			-C. of Ratna Pradeep of Ganapati CPB.4511
44.	संगीतमाधवम् (गीतगोविन्दम्)	Govinda Das		[NCC Mentioned 11 names of Govinda Dasa and the	

				works are – 1)Premabdhhi Rasa Kanika BORI.D.IX.ii.524 2)Ashtaprahara Lila Varnanam – Varendra.1026 3)Krishnalila.BORI.1435 of 1891-95 4)Gitagovinda – BORI.1436 of 1861-95	
45.	गीतमुकुन्दम् (गीतामृतम्)	Kamala Lochana Khadgaray		For an analysis of the work, Ragas and Jalas of the verses, and an extract there from see IHQ.XXV.pp.98-9/R.A. Sastri I.P.110/K.96. The CPB Mss.ref. to above are no in the Nagpur University Collectoin.	CPB.1353
46.	संगीतरघुनन्दनम्	Priyadasa, the preceptor of Viswanath Singh (1813-1854 A.D), the Maharaja of Reva under the Jurisdiction of Baghelghand State.	1832 A.D		Ref: History of Classical Skt. Literature by M.Krishnamachari p.344 & Aut. Cat , Part-1.629b. He refers Viswanath, the author as the son of Rajasimha . It has 16 cantos (It has been found from Trav.Uni.) with –C. Vyanjinarth Chandrika by Viswanath Singh
47.	गीतरत्नाकर./रामगीतरत्नाकर./गीतरङ्गः	Upanishad Brahma Yogin.		It is a commentary of Ramagita Ratnakara divided into Tarangas : Hence , calle Gita Taranga; each composed in units Ashtapadis on Rama intended for singing.	Up.Br.Mutt.68 (See V. Raghavan. J. of the Music Academy, Madras. XXVII,pp.125-6
48.	गीतरत्नावली	Jayasenapati			Mentioned by a in his Nrla Ratnavali p.172, GOML. Mss. Library Edition)
49.	गीतरागः	Gopala Goswami			IM 2876 (inc.)
50.	गीतराषवम्	Prabhakara Son of Bhudara	1618 A.D.		Bhr.142 intro.p.9 BORI.142 of 1882-83
51.	गीतराषवम्/रामाष्टपदी	Ramakavi			Mysore 1.p.246
52.	गीतराषवम् (७ सर्गाः)	Harishankara			Hpr.11.53
53.	संगीतराषवम्	Gangadhara, the son of Bitthala and Rukmani Devi and was an inhabitant of Nagpur. He wrote this book for the pleasure of his patron king Danaji Bhonslein the Saka year 1786. [He has composed eighteen books amongst them "Prasanna Madhavam" , "Harililamrutakavyam" "Rasakallolam" etc. are most probably influenced by the famous Gitagovinda.	1684 A.D.		A Manuscript of this work is preserved in the collection of Nagpur University. MS.Acc.No.1956 (26 folios)
54.	संगीतराषवम्	Chinna Bomabhupalah			Auf.Cat.Cat.Part-1690 (688b).
55.	गीतरामम्	Vedanta Sara Sangraha			Trav.Ad.Rep.1106.16
56.	गीतरासः	Laxmana Somayajin			Ref.to his Sitarama Bihar Kavyam IO.3918; RASB, VII.5257
57.	गीतनीतरागः (बाहुवलीस्वाम्याष्टपदी)	Abhinava Charukirti of Simhapura written at the instance of a Ganga King Devaraja.	1256 A.D.	It is a Jain Kavya on the Model of Gitagovinda.	i)AK 1360 ii) Arah I.pp.8 (2mss.) 12.28 iii) BORI.1360 of 1891-95 iv) Hombucca 259 v) Jinasena 43 vi)Laxmisena p.41

					vii) Moodbidri I.254 viii) Mysore I.p.246 (2mss; one with Kannnda C. and another Sravanabelgola 46 (b).314.382. -C.Moodbidri I.254 -C. by Panditacharya a. himself (?) Rice p.316 -See Prasasti Samgraha pp.61-65 ; also NCC.I Revisededn.pp.302-3.leelele
58.	गीतशब्दः	Ananta Narayana			i)Burnel 61b. ii)TD.10951
59.	गीतशब्दः	Bhisma Mishra (Hira Kavi of Mithila)			i)RASB.VII.5235 ii)Mithila II.iii.48.49 iii)Oudh VIII.20 IV)RASB.VIII.5235
60.	गीतशब्दद्वयीयम्	Jayanarayan Ghosal of Bhuswarga.		This work is otherwise known as "sankari Sangitam" . This is mentioned by Aufrecht. It has been published by Calcutta Skt. Sahitya Parishad, Calcutta	Auf.Cat.Cat.Part 1.690 Triennial Cat. Of Skt.Mss.in GOML Vol. IV . No.4587
61.	गीतसीतापतिः	Achyuta Ray Modaka			-Anandashrama 7089 -See NCC.I Revised edn.pp.74a.75b. -Q.by him in his Sahitya Sara vyakhya, pp.384,458 of N.S Press edn. OML Mysore (334/458)
62.	गीतसीतावल्लभः	Sitikantha		The first and second cantos of this work have appeared in two issues of the "Manorama" Vol.V.No.2.	Rest of this work is not found.
				May 1965 and Vol.V.Nos.425 June and July 1965 edited by Pt.Ananta Tripathy Sharma	
63.	गीतसुन्दरम्	Sadashiva Dixit, the pupil of Cokkonatha Makhin of Tiruvarau	1729-34 A.D.	It is an imitation of Gitagovinda on the sports of Sundaresha at Madura. Ptd. Vanivilasa Perss , Srinagar , 1927	Burnel 61b. TD.10950 See Madras Uni. J.XXVIII.ii.p177
64.	गीतावली	Rupa Goswami		It is a Bengal Vais . Kavya in 42 songs on the sports of Krishna in Imitation of Gitagovinda . Sometimes attributed to Sanatana Goswamin or to Rupa Goswamin. The text contains the word Sanatana ; on the problem of authorship see or "Heritage" Vol.IV, pp.3-10, S.K.De. Vaishnava faith and movement in Bengal ; p.670. Ptd. (1) with Bengali tranclsson . See Br.Mus.Ptd.Bks.1876-92.351 (2) Stavamala K.M.84, pp.244-285	A.K.489 Alwar.830 Extr.173 AS.P.319 BORI.D.XIII.i.209,210 CS.X.B.28,29 (with C) 90 Decca.268 D.2469,2408, 2541,3641(fr.)4560 (with C) RASB.VII.5183 (with C.5184,5185,5562 (8), Rgb.347: Vangjya p.193 (7mss.) -C. by Jivagoswami (RASB.VII.5186). Ptd. See above under text. -C.Subodhini Bhattacharya of Dani family (Cs.X.B.29) Decca 4507; RASB. VII.5183
65.	गीतशकम्	Sundaracharya		Ptd. At Bombay. (See a history of Classified Skt. Literature by M. Krishnamachariar, p.344	
66.	गोपगोविन्द	Kaviratna Purusottama Mishra		Q. by Narayana Bhupala in his Sangita Narayana	Dh.CPB.5984. MT.3234 ABORI.XV.p.131

67.	गोपालकैलचन्द्रिका	Ramakrishna , son of Devajit of Gujurat ; later than the 12 th Cent.A.D.		Edn. With meaning in Dutch by Caland. Anandasharama.1917. On his work see Winternitz, JDMG.74.p.137 ; wint. HIL. III Part-I (Eng.Tr.jp.274-5; F.B.J. Kuipen ; S.K.Chatorjee Vol.p.86.	
68.	गोपालचम्पूः	Jiva Goswamin	1511-66 A.D.	It is a voluminous Sanskrit work in prose , verse and songs written by Jivagoswami. It is divided into 70 Puranas on life of Krishna. Ptd.(I) Devaki Nandana Press. Brindavan,1904 (2) Calcutta,1913.18 (30 with a C. and Bengali Translesson, Murshidabad, 1890 (See Br.Mus.Ptd.Bks.1876-92.519)	Decca.3477;SK.Ray 250; SSPC.II.B.I Vangiya p.194 (inc)
69.	गोविन्दचरितम्	Vasudeva, patronized by King Varman in Kerala	16 th Cent.A.D.		Adyar.11.p.5a, Adyar D V507, GOML24, Kumarpuram25,(fr.) M.D. 11838 MT.76(1-5inc.), 7153 Taylor.1481 IDC. 1441 TRA.Ad. Rep1109.36(7canos) Trav.Uni.8383-C.C.2300A (inc) T.998 A (inc)
70.	चण्डीचरितचन्द्रिका	Krishna Datta son of Bhavasha	1782 A.D.		It is story of Chandi in Devi Mahatmya ; in imitation of Gita Govinda. L.2008 (L=Notices of Sanskrit Manuscripts by Rajendralala Mitra, Calcutta, 1871-90.11 Volumes. Volumes X & XI are by Haraprasad Shastri. (Calcutta)
71.	चारुगीतकाव्यम्	Nanjaraja son of Viraraja			Hr.293. Extr.60
72.	विजयशतिका	Vidyanatha Vachaspati, patronized by Iswara Chandra Ray, Raja of Nadia			CS.VI.224 Oxf.138b. (See IHQ.VII.p.558)
73.	छन्दोमखान्त	Purusottama Bhatta	1550 A.D.		Varendra. 1190 A.
74.	जगन्नाथवल्लभनाटकम्	Raya Ramananda Pattanaik		Ptd.	
75.	जपनाथविजयम्	Mukunda Bhatta			NW.614 (A Catalogue of Skt.Mss. in Private Libraries of North-West Provinces , Part-1, Benaras,1874) Taylor 1.442 C. Pashana Panchaka
76.	जानकीगीतम् (Music Nataka in 6 sargas)	Hari Acharya			Hpr.11.70
77.	श्रीपुरसुन्दरीस्तुति : (Kavya in 12 Cantos)	Kalidasa	1751 A.D.		CPR.2106 L.2166
78.	दारुकावनविलास (Kavya on Shiva in Imitation of Gita Govinda)	Ratnaradhya Guru			Adyar 11.p.5b (to end of adhy.10) Adyar.D.V.1048,1050 (Transcript above with a brief commentary by author himself) (Adhya.1-4. 5 inc) Mysore.II.p.5

79.	नञ्जराजचम्पूः	Srinivasacharya of Tirumalla Bukka Pottana Family			Amarachinta VII.2
80.	नन्दिपोर्षविजयनाटिका/ कमलाविलासः.(In 5 acts on the Rathayatra Festival at Puri)	Shivanarayana Dasa son of Durga Dasa in honour of his patron Gajapati Narasimha Deva		The author of this book is Ramakrishna referred in Kavi Jayadeva O Sri Gitagovinda p.66 by Harekrishna Chattopadhyaya (a Bengall Book)	IO.4190
81.	पाटविलासः (साहाजीविलासः)	Dhundi Vyasa	-	-	Auf.Cat.Part.I.690 (666b)
82.	पीयूषलहरी/ कृष्णनाटिका (Lyric Drama)	Jayadevacharya			Cuttack-20
83.	प्रमुदितगोविन्दम् (Natakam)	Sadashiva Udgata of Vatsa Family			MT.4222
84.	बलभद्रविजयम्	Narayana Mishra		It is mentioned by Dr. V. Raghavana in his Bhoja's Srngara Prakasha p.551	
85.	भागवतगीतावलि/ गीतावलि	????????????		Ptd With Bengali Translation. See Br.Mus.Ptd Books. 1876-92.351. (2) Stavamala. K.M.84.pp.244-258. – C by Jivagoswamin. Alph.List Beng.Govt.p.34. RASB. VII.5186 (Ptd.) - C Subodhini (composed in 1717 A.D.) by Jagannatha Vidyandhi Bhattacharya of Dani Family. Cs.X.B.29. Decca 4507. RASB.VII.5183.	AK.489. Alwar 830 Extr.173 AS.p.319 BORI.347 of 1884-87 BORI.D.XIII. i.209.210 Cs.X.B.28.29 (with C.). 90/Decca 286. D 2469 2508 2541.3641 (fr.). 4507 (with C.). RASB.VII.5183 (with C) 5184.5185.5562 (8). RgB.347 Vangiya p.193 (7mss: 1inc; One attributed to Rupa)
86.	धोन्मलवंशानली (चम्पूः)	Naidhruva Kasyapa			Gaugh p.141 Auf.Cat.Cat.Part-1.637b. BORI.XXIV.i.ii,pp.34-36
87.	माधवगीतसुधा	Raghava Apakhandekar of Punyastambha		Resume of the Gitagovinda in Arya Verse	
88.	मुकुन्दविलासमहाकाव्यम्	Yatindra Raghuttama Tirtha	1986	Published and collected OSM, BBSR	
89.	मुकुन्दानन्दम् (Bhanah)	Kasipati		Ptd. Book is available	
90.	मुदृतिमाधवम्	Satanjiva Mishra (Meant by his son Anadi Mishra in his prologue to Manimala Natika)	1605 A.D.	See proceedings of International Sanskrit Conference Vol.I.i.p.396 also Odisha History Research Journal Vol.IV.Nos.3&4 pp.60-66	OSM D.II Pref.p.(iii) Extr.p.90
91.	राघवप्रबन्धम्				Burnel 61b. Auf Cat Cat Part-1 629b Dr.V.Raghavan referred.
92.	राघवाष्टपदी				
93.	राधाकृष्णलीला	Vananagara Harichandan			OSM 114168 Proceeding ASB.1865.139
94.	राधामाधवलीला	Radhagovinda Mishra (Somewhere the author was Krishna Dasa Badajena Mohapatra)			BORI.II.B.2843 Extr.p.11
95.	रामकथाशुद्धोदयम्	Shiva Srinivasa Suri Srinivasa Mahadesika)			Amarachinta [41 IO.7134 Mysore I pp.255,269 Mysore N.D. VIII.26419 Extr.pp.143-44,27188 Extr.pp.267.68 T.A.4019(a)
96.	रामगीतगोविन्दम्	(Gayadina Kavi) Jayadev from Mithila		Attr. To Jayadeva; See Ind. Ant. Vol. XVIII.P.28; alsosee Banamali Rath, the first Imitation of G.G. Visweswarananda Indological Jouranl Vol.XIII. -Ptd.With the C. of	Allahabad 186 (5) IO.3916 Mack 103 Oudh.V.6.SB New D.C.XI.42102 (inc).ii.105375,106607, 106771 (inc), 107691 (inc.) Skt Coll Ben. 1897-1901, p.237 (No.963 inc.)

				Hanumana Tripathin ed. By Nandalal Sharma Sastrin, Venk. Press, Bombay.	
97.	रामगीतम्	Srikrishna Bhatt		-By Upanishad Brahmendra (UP.Br. Mutt.6inc.CF. Ramagitavali - By Krishnanath, Jaipur Mus.Ser.2.p.21 -By Krishna Bhatta (BORI.401 of 1884-87; Rgb.401	Allahabad.72. 110.112 SB.New DC.XI.ii. 106740 (in a collection) TD.12337.XXVII.2946 BOTI.401 of 1884-87; Rgb.401; UP.Br.Mutt.6 inc. Jaipur Mus.Ser.2.p.21
98.	रामगीतिकाव्यम्	Narayanapanditacharya) Vruttamani Srinivasacharya			Mysore N.D. VII.B.24143 Extr.pp.426-27
99.	रामचन्द्रोदयम्	Purusottama Mishra		O.by his son Narayana Dhupala in his Sangita Narayana	MT.3234 Baroda-II.10352 (inc) Oppert I.6127.II.3780
100.	रामाभ्युदयम् (शुद्धबन्धः)	Srikrishna Bhatt/Purusottama Mishra		See V. Raghavan in his Bhoja's Sringara Prakasha p.551 [Ramavhyudaya Mahaprabandha by Ramabhadra Kavi, Tirupati (RSVP). 2899 (inc.), 2900	RSVP.2899 (inc.), 2900
101.	रामाष्टपदी/रामगीतम्लेकः	Upanishad Brahmendra			TD.10954 (inc.) Up.Br.Mutt.68.225 SB.New.DC.V.17404 Mysore OML.255
102.	रामोदाहरणगीतिकाव्यम्	Venkatappa Nayak			OSM II.4174. 4712 Utkala University. 3022
103.	रामगोष्ठीरूपकम्	Anadi Mishra			Mithila.II.III.131 (inc.)
104.	रासचिह्नः (In 12 Cantos)	Madhava			OSM.11.4176.IV.3437
105.	रुक्मिणीपरिणयम्	Narayana Bhanja		1974	
106.	ललीतगीतम्	Viswanath Varma		-Ptd. Book already collected	
107.	ललीतराषवम्	Vasudeva Somayajin/Srinivasa	1423 A.D.	Information given in NCC Vol.V, page 192 in Gangavamsanucharitam.	For a summary of it see Rep.Hpr.1895-1900,pp.18-19 Adyar.II.p.20a. Adyar D.V.775. Cuttack 40, MT.3030. RASB.IV. 3079 (inc.), 3080. See also Proceedings of Indian History Congress XVI.pp.281-3
108.	बालरामायणम्	Purusottama Mishra, Court poet of kind Narayana of Paralakhemundi.		-See Bhoja's Sringara Prakasha.	
109.	विष्णुपदावली	Author unknown		-M.M. Haraprasad Sastrri noticed an incomplete manuscript	- Auf.Cat.Cat.Part-III.p.44a (W.B.)
110.	वीरविरुदम्/कृष्णविरुदवली	Chandra Datta			R.L.Mitra Vol VII Part-I (1883) p.80 L.2305, 2361 Mithila.II.III.149,151
111.	चैरग्यचिन्तामणिः	Manavikrama Kaviraja			Granthapura p.176 Nos.3516-17
112.	ब्रजयुवविलासः	Kavichandra Kamala Lochana Khadgaray		Published	The Manuscript of this work noticed by Pandit Kulamani Mishra (Ref. Banamali Rath. OSM.Paper Manuscript See V. Raghavana Sringara Prakash Auf.Part-I.637b
113.	शङ्करविहङ्गः	Narayan Mishra			
114.	शरभोजराजकर्ता	Ananta Narayana			
115.	शान्तसुधारसः	Muni Vinaya Vijaya		-See Preface to Krishna Giti by Somanath ed. By Priyavala Saha, Jaypur.p.8	
116.	शिवगीतिमालिका/गीतमङ्गाधरः	Chandra Sekharendra Saraswati		Etd. By Dr. V. Raghavan, Kamakoti Math, Kanchi. 1969 (With Ramashtapadi)	Auf Part I.655b Adyar D.V.1051 TD.10952
117.	शिवमौलिनौविलासः	Bhaskara			Auf.P.II.p.155a. GOML (Descr.Cat.by Chandra Sekharan)
118.	शिवलीलामृतम्	Nityananda		Published by OSM.BBSR	-
119.	शिवारष्टपदी	Ratnaguru / Venkatapati Naik of Mysore			Classified Inbox to the Skt.Mss. in the Bombay Presidency by R.G.Bhandarkar.163
120.	शङ्कररसमङ्गलम्	Vithaleswara	1530 A.D.	See History of Classical Literature by De and Dasgupta	-
121.	सप्तमहाधवम्	Govinda Samantaray			Haraprasad Sastrri 1911 Vol.IV.Prface XXX.
122.	हरिस्मृतिमुखाङ्कुरम्	Raghunandana			A Descriptive Catalogue of Skt.Mss by Haraprasad Sastrri Vol.III.pp.239-240.
123.	पार्वतीगीतम्	Jaynarayan Ghosal	1985 A.D	Devovani Mudra Malaya, Allahabad, Prabhat Sastrri	

A Note of Musical Tradition of Jayadeva:

Jayadeva himself mentions the nomenclature of songs as prabandhas. What is Prabandha?

प्रकृष्ट बन्धः प्रबन्धः

अथ निबन्धमेव प्रबन्ध इत्युच्यते ।

प्रकृष्टो यस्तु बन्धः स्यात् स प्रबन्धः निगद्यते । - नाटमनोरमा २.८५

च्छन्दोवद्धः पदं गान्धर्व इत्युच्यते ।

पुनः मार्गीताल जाति भेदेन ।। -

The musical composition on the lessons of the above four elements with addition of beautiful notes, with contemplation and care adhering the principles with application of instruments is applied. To that effect

Dattila holds,

पदस्य स्वरघातस्तालेन सुमातिस्तथा ।

प्रयुक्तश्चावधानेन गान्धर्वमभिधीयते ।।

Abhinavagupta holds,

गां वाचं धारयतीति गान्धर्व ।

गां is गान and वाच is वाक्य or पदावली

The person that holds both is गान्धर्वः ।

There are four types of musical instruments तन्त्री, शुषिर, आनद्ध and घन. When they all are synthesised in one harmony then the symphony is called आतोत्य. This आतोत्य with स्वर, ताल and पद is known as three types of स्वर-गान्धर्व, ताल-गान्धर्व and पद-गान्धर्व ।

Bharata says,

यतु तन्त्रीकृतं प्रोक्तं नानाऽतोयसमाश्रयम् ।

गान्धर्वमिति तज्ज्ञेयं स्वरतालपदाश्रयम् ।। २८/८

अत्यर्थमिष्ट देवानां तथा प्रीतिकरं पुनः ।

गान्धर्वानां च यस्माद्धि तस्माद्गान्धर्वमुच्यते ।। २८/९

गान्धर्वं त्रिविधं विद्यात्स्वरतालपदात्मकम् ।

त्रिविधस्यापि वक्ष्यामि लक्षणं कर्म चैव हि ।। २८/११

Padas in different capacity are two fold निबद्धः and अनिबद्धः

व्यञ्जनानि स्वराःवर्णाः सन्धयोऽथ विभक्तयः।

नामाख्यातोपसर्गाश्च निपातास्तद्धिता तथा ॥ ८/ १ ६

च्छन्दोविधानं च तथा ज्ञेयः पदगतो विधिः।

अनिबद्धं निबद्धं च द्विविधं तत् पदं स्मृतम् ॥ ८/ १ ८

So also there is mention of गीतलक्षणं in the text of 'Gandharvavedodhrthasāra'

सुस्वरं सरसं चैव सरागं मधुराक्षरम्।

सालंकारप्रमाणञ्च षड्विधं गीत लक्षणम् ॥

स्वरेण पदसंयुक्तं छन्दषा च सुसंयुतम् ॥

सुमारुतं सुतालञ्च सुगीतं तेन भण्यते ॥

There is tradition of both singing and dancing of Gītagoviṇḍa. This is evident from Chakradatta's *Bhaktamāla* where *Jayadeva Charita* is written. This is as follows:

एकदा जयतेवस्तु मनस्येवमचिन्तयत्।

स्वयं कृतेन गीतेन तोषयिष्याम्यहं हरिम् ॥ ३७

इति निश्चित्य निर्माय गीतगोविन्दनामकम्।

गायंस्तु देवदेवाग्रे पत्न्यासह ननर्त्त ह ॥ ३८

Jayadeva himself mentions in his biographical notes regarding singing of Gītagoviṇḍa by his intimate friend Parasara and othes.

श्रीभोजदेवप्रभवस्य रामादेवीसुतश्रीजयदेवकस्य।

पराशरादिप्रियवर्गकण्ठे श्रीगीतगोविन्दकवित्त्वमस्तु ॥ १२/ २२

Even if at present the application of Gāndharva is obsolete, yet Jayadeva mentions his song as Gāndharva. To be more objective in this matter one could read the inscription of Hatīgumpa in Udayagiri cave of King Khāravēla (Bhubaneswar).

ततित्ये पुन वसे गंधव बेद बुधो दपनगीतवादित सदसनाहि उसव समाज कारपनाहि च क्रोडापयति नगरि ॥ [Line no. 4-5 N.K.Sahu Utkal University History of Odisha - P – 400]

In seventh century the king of Kangoda kingdom that situated besides Chilika Lake now in Khurdha district of Odisha,

Madhava Verma was a *gandharva*. He donated a village to the playwright Nārāyana Bhatta, the composer of *VenīsaChāranatakam*. His scions were expanded to Java, Bali of (Indonesia), Borneo and Burma. They propagated music in those lands.

The composer of *Sangīta dāmodara*, a musical treatise, was composed by Sri Subhankaradeva. Subhankara is identified as Bengali writer of 15th century. However in the eighth century the Bhaumakaras had patronised music. During their reign Murari Mishra a person from Puri wrote अनर्धराधवनटकम्. A poet called Kaman was very famous. During ninth century the Somavamsi kings adored them with the title of गन्धर्वकेशरी, वसन्तकेशरी, भरतकेशरी, कविकेशरी, नृत्यकेशरी, भूपालकेशरी and so on. During the 11th century, there was a dancing hall in the Brahmesvara temple built by the chief queen of Mahasivagupta jajāti, Kolavati. It presupposes that dance and music was taught in the temple. The inscription of that temple certifies this fact. The lines are as under,

एकाग्रे सिद्धतीर्थे चतुरमरकुली नाट्यशालासमेतम् ।
कोलावत्या तयैषक्षितिमुकुटादिभिः कारितः कीर्तिराजः ॥

Sobhaneswara temple inscription of Niali of Cuttack district of Odisha, speaks of dance and music as under,

पीयुषं मधुराधरे नयनयोः प्रान्ते च यासां स्मरः
कर्मास्तम्भनमोहनादि सुदृशां वक्त्रे नितम्बादिषु ।
उद्यत् भूषणवस्तुजातमखिलं भूष्यं तदङ्गाश्रितम्
तास्तास्तेन विडम्बिताम्बरचरी रूपाः शिवायाः पतिः ॥

Madhukesvara temple inscriptions are in Odia language. At the time of bhoga, dance and music were performed to please the God.

There are numerable instances of music, dance and song performances in temples. To that effect the poet Jayadeva along with his wife Padmāvati were all performing in concerts and dance festival. Nrisimha temple inscriptions of SriJagannatha temple Puri, speaks of this particular activities.

सकलकाव्यकला मधुरालाप-कलाषारूप-निपुण-कपट कालिदासः ।

Meghesvara temple built by Svapneswara deva has the inscriptions composed by Udayana, speak of the kings fascination for dance and music in the premises of the temples. The Gajapati kings of Odisha were all the worshipper of act and music. They adorn them as *kavi*, *kavikānta* etc, with their name.

The musical Practices and their exhibition were made in the temple courtyard of SriJagannatha temple and the Badadānda during different festivals of the Gods. Gītagoṅḍa retains the classical of Oddissi music in his Mahakāvya Prabandhas which is evident from the references and discussions of commentators. It is needless to mention how one could accomplish divine experience through poetry and song. Jayadeva to that effect mentions at the outset,

यदि हरिस्मरणे सरसं मनो यति विलासकलासु कुतुहलम् ।
मधुरकोमल-कान्त-पदावलीं शृणु तदा जयदेव सरस्वतीम् ॥1.3

Poet Jayadeva certifies his poetry towards the end of the Kāvya.

यद् गान्धर्वकलासु कौशलमनुध्यातं च यत् वैष्णवम् ।
यच्छृङ्गार विवेकतत्त्वमपि यत् काव्येषु लीलायितम् ॥
तत्सर्वं जयदेव पण्डितकवे कृष्णैकतानात्मनः ।
सानन्दा परिशोधयन्तु सुधियः श्रीगीतगोविन्दतः ॥१ २/७१

Again the same is explained through one allegory.

साध्वी माध्वीक ! चिन्ता न भवति भवतः शर्करे ! कर्कशासि
द्राक्षे ! द्रक्षन्ति के त्वाममृत ! मृतमसि क्षीर ! नीरं रसस्ते ।
माकन्द ! क्रन्द कान्ताधर ! धर न तुलां गच्छ यच्छन्ति भावं
यावच्छृङ्गारसारं शुभमिव जयदेवस्य वैदग्ध्यवाचः ॥१ २/७१ (ग)

In both the slokas Jayadeva is overwhelmed to note that only his poetry contains high order of thought and emotions. The poetic embellishment is better than any *mundane* and heavenly rasas. The aesthetic experience of Jayadeva's poetry is unparalleled. The musical notes and the rhythm of instruments would excel the ordinary poetry. The confidences of Jayadeva is due to the manifestation of divine love of the eternal hero SriKrishna and the divine beloved heroine SriRadha for all times to come.

विविधासु टीकासु उल्लिखित रागानां सारिणी													
प्रबन्ध संख्या	सर्वाङ्गसुन्दरी	रतिक प्रेया	साद्रीपिका	रसमङ्करी	श्रुतिरञ्जनी	सारस्वती	सञ्जीवनी	पद्योत्तिका	जयन्ती	सर्वाङ्गसुन्दरी (सूक्त)	मालवोद्येनी	रसिकसङ्घादा	सूर्णलता
	१	२	३	४	५	६	७	८	९	१०	११	१२	टिप्पणी-१३
1.	मालवः	मातत्रः	मातवगौड	मातत्री	मातत्री	✓	गौडमालवः	मालव	मातवगौड	✓	मालवगौड	मालवगौड	मालवः
2.	गुर्जरी	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
3.	वसन्तः	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
4.	रामकिरी	रामकरी	रामकरी	रामकरी	रामक्रिया	रामकरी	रामकरी	रामकरी	रामक्रिया	✓	✓	✓	रमकरी
5.	गुर्जरी	✓	✓	✓	✓	✓	✓	-	✓	✓	✓	✓	✓
6.	गुडकिरी	मालवगौड	मालवगौड	गौडमालवः	गुर्जरी	मालवगौड	मालव	मालवगौड	-	गुडकरी	मालवगौड	✓	मालवगौड
7.	गुर्जरी	✓	✓	✓	गुडक्रिया	✓	✓	✓	-	✓	✓	✓	✓
8.	कणाट	✓	✓	✓	✓	✓	✓	✓	कणठगौड	✓	✓	✓	✓
9.	देशाख्यः	✓	✓	✓	देशी	✓	✓	✓	✓	✓	✓	✓	✓
10.	देशनिवराडी	✓	✓	✓	देशी	✓	वराडी	काली	वराडी	देशीवराडी	✓	वराडी	✓
11.	गुर्जरी	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
12.	गुडकिरी	गुडकरी	✓	गुडकरी	गुडक्रिया	गुर्जरी	गुडकरी	गुडकरी	गुडकरी	गुडकरी	गोखकिरी	गुडक्रिया	गुडकरी
13.	मालवगौड	मालव	मालवः	गौडमालवः	मातत्री	गौडमालवः	गौडमालव	-	✓	मालव	मालव	गुडक्रिया	मालव
14.	वसन्तः	✓	✓	✓	काली/मालवी	✓	✓	✓	✓	✓	✓	-	✓
15.	गुर्जरी	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	-	✓
16.	वाडी	देशीवराडी	देशवराडी	देशाख्यः	वली	देशाख्यः	देशाख्यः	देशव	-	✓	देशवराडी	देशवराडी	देशीवराडी
17.	भैवी	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
18.	गुर्जरी	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
19.	देशी	देशीवराडी	देशवराडी	देशीवराडी	देशीय	देशवराडी	देशवराडी	देशवराडी	-	✓	देशवराडी	देशाख्यः	देशीवराडी
20.	वसन्तः	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
21.	वाडी	✓	✓	✓	वली	✓	✓	✓	-	✓	देशवराडी	✓	✓
22.	वाडी	✓	✓	✓	माथी	✓	-	✓	-	✓	✓	✓	✓
23.	रामकिरी	विभासः	विभासः	विभासः	नटारामक्रिया	✓	✓	✓	-	✓	✓	✓	विभासः
24.	रामकिरी	रामकरी	✓	रामकरी	मङ्गलकेशिकः/रामक्रिया	रामकरी	विभासः	रामकरी	-	✓	✓	✓	रमकरी

✓ चिह्न सर्वाङ्गसुन्दरी अनुसारात्।

गीतगोविन्द व्यवहृत रागानां परिचयः

रागः	गायमकाल	रस	जाति	अंश	न्यास	कर्मित	वर्जित	षड्ज-यामश्रित- मूर्च्छना	प्रचलितमते	आरोह	अवरोह
मालवः	दिवारोष	वैर, शुद्धार	औडव	नि	नि	सा, धा	रि, पा	नि सा गा मा धा वहुत्व-गा	वादी-सा, सम्वादी-मा, कर्मित-रि नि, बहुत्व-रि पा, न्यास-सा, वर्जित-गा धा	सा रि मा पा नि सा	सा नि पा मा रि सा
मालवगौड	सायं, रात्रि	वैर	षाडव	मा	मा	-	पा	मा धा नि सा रि गा	वादी/न्यास-सा, सम्वादी-पा, वर्जित-रि	सा गा मा पा धा नि सा	सा नि धा पा मा गा सा
गुर्जरी	रात्र १म प्रहर	वैर, शुद्धार	सम्पूर्ण	रि	-	मा	-	रि गा मा पा धा नि आरोह-काकली, अवरोह-शुद्ध (नि)	जाति-सम्पूर्ण, वादी-सा, सम्वादी-मा, कर्मित-गा, वर्जित-रि	सा रि गा मा पा धा नि सा	सा नि धा पा मा गा रि सा
रामकिरी	दिव १म प्रहर	कण्ठ, नानारस	सम्पूर्ण	सा	सा	-	-	सा रि गा मा पा धा नि	वादी-सा, सम्वादी-पा, बहुत्व-रि	सा रि गा मा पा धा नि सा	सा नि धा पा मा गा रि सा
गुण्डकिरी	प्रातः	अष्टरस	औडव	सा	सा	-	रि, धा	सा गा मा पा नि	जाति-औडव, वादी-सा, सम्वादी- पा, बहुत्व-मा, वर्जित-रि, धा	सा गा मा पा नि सा	सा नि पा मा गा सा
वसन्त	वसन्तऋतु	-	सम्पूर्ण	सा	सा	-	-	सा रि गा मा पा धा नि काकली-नि	वादी-सा, सम्वादी-पा, जाति- सम्पूर्ण	सा रि गा मा पा धा नि सा	सा नि धा पा मा गा रि सा
देशाढ्य	प्रथमयाम परे	शान्त, शुद्धार, वैर	षाडव	गा	गा	-	रि	गा मा पा धा नि सा वहुत्व-मा, सा	जाति-षाडव, वर्जित-नि, सम्वादी-पा, बहुत्व-रि धा	सा रि गा मा पा धा सा	सा धा पा मा गा रि सा
भैरवी	सर्वकाल	-	औडव	धा	मा	-	रि, पा	धा नि सा गा मा काकली-नि	वादी-सा, सम्वादी-पा, वर्जित-मा नि, जाति-औडव	सा रि गा पा धा सा	सा धा पा गा रि सा
देशी	प्रभात	कण्ठ, शान्त	षाडव	रि	रि	-	पा	रि गा मा धा नि सा वहुत्व-मा, नि	वादी-सा, सम्वादी-मा, वर्जित-मा, वहुत्व-गा धा, जाति-षाडव	सा रि गा पा धा नि सा	सा नि धा पा गा रि सा
वराडी/ देशीवराडी	प्रथम प्रहर परे	-	सम्पूर्ण	सा	सा	-	-	सा रि गा मा पा धा नि काकली-नि	वादी-सा, सम्वादी-मा, आरोह शुद्ध-नि, अवरोह कोमल-नि	सा रि गा मा पा धा नि सा	सा नि धा पा मा गा रि सा
कर्णाट	द्वितीय प्रहर परे	वैर, शुद्धार	सम्पूर्ण	नि	नि	-	-	नि सा रि गा मा पा धा	जाति-सम्पूर्ण, वादी-सा, सम्वादी-मा, बहुत्व-रि पा	सा रि गा मा पा धा नि सा	सा नि धा पा मा गा रि सा
विभास	प्रातःकाल	शुद्धार	सम्पूर्ण	पा	पा	-	-	पा धा नि सा रि गा मा	वादी-सा, सम्वादी-मा, अतिकोमल-गा धा नि	सा रि गा मा पा धा नि सा	सा नि धा पा मा गा रि सा

त्रिकोणमु टंकयु अल्लिखित तालानां सारणी														
प्रथम्य संख्या	अष्टमी गीतम्	सर्वङ्गसुन्दरी	यिकप्रिया	सादप्रिया	रसमञ्जरी	श्रुतिङ्कनी	सावली	सञ्जीवनी	पद्मोदनिका	जपनी	सर्वङ्गसुन्दरी (गुरु)	बालवेधिनी	रसिकसुख	स्वर्गता द्विपथी-१३
1.	प्रथम्योचितले	-	रुपकतालः	रुपकतालः	रुपकतालः	अष्टमी	रुपकतालः	रुपकतालः	रुपकतालः	यतितालः	-	रुपकतालः	-	रुपकतालः
2.	श्रिकमला	-	निसारः	निसारः	प्रतिमष्ट	अष्टमी	निसारः	माडजातः	यतिमष्ट	-	-	निसारः	-	निसारः
3.	ललितलक्ष्मणलता	-	यतितालः	यतितालः	रुपकतालः	अष्टमी	यतितालः	यतितालः	-	-	-	यतितालः	-	यतितालः
4.	चन्द्रचञ्चल	-	श्रमतालः	यतितालः	रुपकतालः	रुपकतालः	रुपकतालः	यतितालः	-	-	-	यतितालः	-	श्रमतालः
5.	सङ्घट्टप्रभुषा	प्रतिताल	यतितालः	यतितालः	प्रतिमष्ट	रुपकतालः	रुपकतालः	प्रतिमष्ट	-	यतितालः	-	यतितालः	-	यतितालः
6.	निभ्रान्तुशुभ्रह	-	एकताली	एकताली	एकताली	एकताली	एकताली	एकताली	-	-	-	एकताली	-	एकताली
7.	मान्य चरिता	-	यतितालः	यतितालः	यतितालः	रुपकतालः	यतितालः	माडजातः	-	-	-	यतितालः	-	यतितालः
8.	निर्वचनन्दन	-	एकताली	यतितालः	एकताली	एकताली	एकताली	एकताली	-	एकताली	-	यतितालः	-	एकताली
9.	स्तम्बिनिङ्गित	-	एकताली	एकताली	एकताली	रुपकतालः	एकताली	एकताली	-	यतितालः	-	एकताली	-	एकताली
10.	वर्धिमलय	-	रुपकतालः	रुपकतालः	रुपकतालः	-	रुपकतालः	रुपकतालः	-	-	-	रुपकतालः	-	रुपकतालः
11.	रतिमुञ्जवारे	-	एकताली	एकताली	एकताली	एकताली	एकताली	एकताली	-	एकताली	-	एकताली	-	एकताली
12.	पयनी विंश विंश	-	रुपकतालः	रुपकतालः	रुपकतालः	अष्टमी	रुपकतालः	रुपकतालः	-	यतितालः	-	रुपकतालः	-	रुपकतालः
13.	कथितसमर्थेपि	-	यतितालः	यतितालः	प्रतिमष्ट	अष्टमी	प्रतिमष्ट	प्रतिमष्ट	-	-	-	यतितालः	-	यतितालः
14.	सम सरोचिन्व	-	यतितालः	यतितालः	एकताली	अष्टमी	एकताली	एकताली	-	-	-	यतितालः	-	यतितालः
15.	समुद्विगमने	-	एकताली	एकताली	एकताली	अष्टमी	एकताली	एकताली	-	-	-	एकताली	-	एकताली
16.	अनन्तरमल	-	रुपकतालः	रुपकतालः	रुपकतालः	अष्टमी	रुपकतालः	रुपकतालः	-	-	-	रुपकतालः	-	रुपकतालः
17.	रञ्जित	-	यतितालः	यतितालः	यतितालः	रुपकतालः	रुपकतालः	यतितालः	-	यतितालः	-	यतितालः	-	यतितालः
18.	होतिसमिति	-	यतितालः	यतितालः	यतितालः	रुपकतालः	रुपकतालः	रुपकतालः	-	-	-	यतितालः	-	यतितालः
19.	वसि यद्वि	-	अष्टमी	अष्टमी	अष्टमी	त्रिभुजः	आठताल	अष्टमी	-	-	-	अष्टमी	-	अष्टमी
20.	विपचाचट्ट	-	यतितालः	यतितालः	यतितालः	एकताली	रुपकतालः	रुपकतालः	-	-	-	यतितालः	-	यतितालः
21.	मधुरकुञ्ज	-	रुपकतालः	रुपकतालः	प्रतिमष्टताल	यतितालः	यतितालः	माडजातः	-	-	-	रुपकतालः	-	रुपकतालः
22.	उद्यवन	-	यतितालः	यतितालः	यतितालः	आठताल	यति/रुपक	रुपकतालः	-	-	-	रुपकतालः	-	यतितालः
23.	किशोरधरान	-	एकताली	एकताली	आठताल	एकताली	एकताली	रुपकतालः	-	-	-	एकताली	-	एकताली
24.	सुर युन्दन	-	यतितालः	यतितालः	यतितालः	रुपकतालः	रुपकतालः	रुपकतालः	-	-	-	यतितालः	-	यतितालः

१. अष्टपदीगीतानां रागानुसारं नवदिवसीयविवरणम्

सर्ग.सं.	प्रब.सं.	अष्टपदीगीतम्	रागः	रसः	रागस्य गायनमनयः	नवादिवसियविवरणम्
१	१.	प्रलयपयोधिजले	मालवः	वीरः/ शृङ्गारः	श्रीभक्तु सायं रात्रौ वा	१ म दिवसस्य
	२.	श्रितकमलकुचमण्डल...	गुर्जरी	वीरः/ शृङ्गारः	रात्रौ प्रथमप्रहरः	
	३.	ललितलवङ्गलतापरि...	वसन्तः	शृङ्गारः	वसन्तकाले सवैषु समयेषु वा	द्वितीयदिवसस्य १ म अथवा अन्तिमप्रहरः
	४.	चन्दनचर्चितनीलकलेवर	रामकेरी/ करी	सवै रसाः	दिवसस्य प्रथमप्रहरः	तृतीय दिवसस्य प्रथमप्रहर
२	५.	सङ्घरवधरसुधामधुर...	गुर्जरी	शृङ्गारः	रात्रौ प्रथमप्रहरः	तृतीय दिवसस्य रात्रौ प्रथमप्रहरः
	६.	निधूतनिकुञ्जगृहं...	गुण्डकिरी /मालव	शृङ्गारः	प्रातः कालः	चतुर्थदिवसस्य रात्रौ प्रातः काले वा
३	७.	मामियं चलित्ताविलवय	गुर्जरी	शृङ्गारः	रात्रौ प्रथमप्रहरः	चतुर्थदिवसस्य रात्रौ प्रथमप्रहरः
४	८.	निन्दति चन्दनमिन्दु...	कर्णाट	शृङ्गारः	द्विप्रहरानन्तरं सायंकाले	पञ्चमदिवसस्य सायंकालः
	९.	स्तनविनिहितमपि...	देशाख्यः	शृङ्गारः	प्रथमयामानन्तरं	पञ्चमदिवसस्य रात्रौ प्रथमप्रहरानन्तरम्
५	१०.	वहति मलयसमीरे...	देशवराडी	शृङ्गारः	प्रथमप्रहरानन्तरं	षष्ठदिवसे प्रथमप्रहरान्तरम्
	११.	रांतिसुखसारे गतमभिसारे	गुर्जरी	शृङ्गारः	रात्रौ प्रथमप्रहरः	षष्ठदिवसे रात्रौ प्रथमप्रहरे
६	१२.	पश्यति दिशि दिशि रहसि...	गुण्डकिरी /नटराग	शृङ्गारः	प्रातः कालः	सप्तमदिवसे प्रातःकाल
७	१३.	कथितसमयेऽपि हरिरहह...	मालवः	शृङ्गारः	सायं रात्रौ वा	सप्तमदिवसे सन्ध्यानन्तरं रात्रौ पथमप्रहरे
	१४.	स्मरसमरोचितविरचित..	वसन्तः	शृङ्गारः	रागस्य गायनसमयः	नवदिवसीयविवरणम्
	१५.	समुदितमदने रमणीवदने	गुर्जरी	शृङ्गारः	रात्रौ प्रथमप्रहरः	सप्तमदिवसे रात्रौ प्रथमप्रहरे
	१६.	अनिलतरलकुवलय...	देशाख्यः/ देशवराडी	शृङ्गारः	प्रथमयामानन्तरं	सप्तमदिवसे रात्रौ प्रथमयामानन्तरम्
८	१७.	रजनिर्जनितगुरुजागर...	भैरवी	शृङ्गारः	सवैषु समयेषु	अष्टमदिवसे प्रातःकाले
९	१८.	हरिरभिसरतिवहतिमधु...	रामकिरी/ गुर्जरी	शृङ्गारः	दिवसस्य प्रथमप्रहरेः	अष्टमदिवसे प्रथमप्रहरे
१०	१९.	वदसि यदि किञ्चिदपि...	देशवराडी	शृङ्गारः	प्रथमप्रहरानन्तरम्	अष्टमदिवसे दिनान्ते
११	२०.	विरचितचाटुवनचनरचनं...	वसन्तः	शृङ्गारः	सवैषु समयेषु	अष्टमदिवसे सायंकाले
	२१.	मञ्जुतरकुञ्जतलकेलिसदने	देशवराडी	शृङ्गारः	प्रथमप्रहरानन्तरम्	अष्टमदिवसे रात्रौ
	२२.	राधावदनविलोकनाविक	वराडी	शृङ्गारः	पथमप्रहरानन्तरम्	अष्टमदिवसे रात्रौ
१२	२३.	किशलयशयनकले कुरु...	विभासः	शृङ्गारः	प्रातःकालः	नवमदिवसे प्रातःकाले
	२४.	कुरु यदुनन्दचन्दन...	रामकेरी/ रामकरी	शृङ्गारः	दिवसस्य प्रथमप्रहरः	नवमदिवसस्य प्रथमप्रहरे

गीतगोविन्दे रागस्यवस्था

प्रथम दिवस समाप्यते

१	२	३	४
गीतम	रागनाम	गायनकालः	घटनाप्रवाहः
१	मालवः	सायं-सन्ध्यायाः प्राग् अथवा दिवसस्य चतुर्थ प्रहरेः	दशावतार स्तुति (१)
२	गुज्जरी	रात्रौ प्रथम प्रहरे	कृष्णावतार स्तुति (२)
३	वसन्त	सर्वदा / वसन्तकाले-श्रीपञ्चमीतः हरिशयन पर्यन्तम्	वसन्तस्य ऋतुवर्णना सहचरी (३)
४	गुण्डाकिरी/ राम क्री रामकरी	दिवा प्रथम प्रहरे	अनेक नारी रिवोषित कृष्णः संभोगे गोप्यः कृष्णं रमन्ति (४)
५	गुज्जरी	रात्रौ प्रथम प्रहरे	कृष्णस्य संभोगः(राधा वर्दति) (५)
६	मालव / गुण्डाकिरी	सायं सन्ध्यायाः प्राग् अथवा दिवसस्य चतुर्थप्रहरे	राधा (स्मरण, शृंगार, प्रथम समागम शृंगारः (६)
७	गुज्जरी	रात्रौ प्रथम प्रहरे	कृष्णस्य अनुताप (७)
८	कर्णाट	दिवा द्वितीय प्रहरान्तं उभय प्रहरात् रात्रि पर्यन्तम्	(सखी) राधाविरह वर्णना (८)
९	देशास्य	प्रथमयाम। प्रथम प्रहरे परे-दिवा/रात्रौ	राधिका सखी-राधा विरह वर्णनम् (९)
१०	देशवराडी	तथैव	सखी-व्रवीति कृष्णस्य विरह पीडा (१०)
११	गुज्जरी	रात्रौ प्रथम प्रहरे	सखी-राधा शृंगारार्थं प्रेशयति (११)
१२	नटराग / गुण्डाकिरी	रात्रि	सखी-राधायाः पीडा (१२)
१३	मालव / मालवगौड	सायं सन्ध्यायाः प्राग् अथवा दिवसस्य चतुर्थप्रहरे	श्वच्छ च संभोगे सारति (१३)
१४	वसन्त	सर्वदा / वसन्तकाले-श्रीपञ्चमीतःहरिशयन पर्यन्तम्	राधा-अन्यनारी संभोग वर्णना (१४)
१५	गुज्जरी	रात्रौ प्रथम प्रहरे	राधा श्रीकृष्णस्य नारी रमण (१५)
१६	दशोध्य	प्रथमयाम / प्रथमप्रहरे परे-दिवा / रात्रौ	राधा संगोवाप्रप्ता नारी तस्या वर्णना (१६)
१७	भैरवि	प्रातः/सर्वकालेन	राधा कृष्णं प्रति अन्यनारी संभोग चिह्नं दर्शयति (१७)
१८	गुज्जरी	रात्रौ प्रथम प्रहरे	सखी-मानं मा कुरु कृष्णे (१८)
१९	देशवराडी	प्रथम याम प्रथम प्रहरे परे, दिवा/ रात्रौ	कृष्णस्य चाटुवचनम् (१९)
२०	वसन्त	सदा सर्वदा/ वसन्तकाल-श्रीपञ्चमीतः हरिशयन पर्यन्तम्	सखी कुञ्ज प्रेरयति (२०)
२१	वराडी	प्रथम याम प्रथम प्रहरे- परे दिवा/ रात्रौ	सखी लज्जाशीला राधे जाहि कुञ्जम्/कुञ्जस्य वर्णना (२१)
२२	वराडी	प्रथम याम/प्रथम प्रहरे परे दिवा/ रात्रौ	श्रीकृष्णस्य शृंगारनुकूल रूपं राधा च ददर्श (२२)
२३	विभास	प्रातः	कृष्णः राधां वर्दति यदा सख्यः वार्ता (२३)
२४	रामकिरी रामकेरी	दिवा प्रथम प्रहरे	कृतं विपर्यासं सज्जीकुरु (२४)

संगीत शास्त्रीय							
सर्गसं	प्र सं	गीतम्	प्रबन्ध नामः	रागः	तालः	नृत्यम्	रसः
१	१	प्रलयपयोधिजले	क्षुद्रगीत/चित्रकला	मालवः	रुपकः	यौवतलास्यम्	नवःसाः
	२	श्रितकमलकुचमण्डल..	क्षुद्रगीत/चित्रकला	गुर्जरी	निःसारः/ निसारे	यौवतलास्यम्	शृङ्गारः, वीरः, शान्तः, अद्भुतः
	३	ललितलवङ्गलतापरि...	क्षुद्रगीत/चित्रकला	वसन्तः	यतिः	रामनृत्यं/यौवतलास्यम्	सम्भोगशृङ्गारः
	४	चन्दनचर्चितनीलकलेवर	क्षुद्रगीत/चित्रकला	रामकेरी/ करी	यतिः	यौवतलास्यम्	सम्भोगशृङ्गारः/ मानविप्रलम्भः
२	५	सञ्जरदभरसुधामधुर...	क्षुद्रगीत/चित्रकला	गुर्जरी	यतिः	यौवतलास्यम्	सम्भोगः/ विप्रलम्भशृङ्गारः
	६	निभूतनिकुञ्जगृहं...	क्षुद्रगीत/चित्रकला	गुण्डकिरी	एकताली	यौवतलास्यं/विलासनृत्यम्	सम्भोगशृङ्गारः
३	७	मामियं चलिताविलक्य	क्षुद्रगीत/चित्रकला	गुर्जरी	यतिः	यौवतलास्यम्	विप्रलम्भशृङ्गारः
४	८	निन्दति चन्दनमिन्दु...	क्षुद्रगीत/चित्रकला	कर्णाटः	एकताली	यौवतलास्यम्	विप्रलम्भशृङ्गारः
	९	स्तनविनिहितमपि...	क्षुद्रगीत/चित्रकला	देशाख्यः	एकताली	यौवतलास्यम्	विप्रलम्भशृङ्गारः
५	१०	वहति मलयसमारे...	क्षुद्रगीत/चित्रकला	देशवराडी	रुपकः	यौवतलास्यं/प्रेरणीनृत्यम्	विप्रलम्भशृङ्गारः
	११	रतिसुखसारे गतमभिसारे	क्षुद्रगीत/चित्रकला	गुर्जरी	एकताली	यौवतलास्यं/प्रेरणीनृत्यम्	सम्भोगशृङ्गारः
६	१२	पश्यति दिशि दिशि रहसि...	क्षुद्रगीत/चित्रकला	गुण्डकिरी /नटराग	रुपकः	यौवतलास्यम्	विप्रलम्भशृङ्गारः
	१३	कथितसमयेऽपि हरिरहह...	क्षुद्रगीत/चित्रकला	मालवः	यतिः	यौवतलास्यम्	ईर्ष्याविप्रलम्भः
७	१४	स्मरसमरोचितविरचित...	क्षुद्रगीत/चित्रकला	वसन्तः	यतिः	यौवतलास्यम्	सम्भोगशृङ्गारः
	१५	समुदितमदने रमणीवदने	क्षुद्रगीत/चित्रकला	गुर्जरी	एकताली	यौवतलास्यम्	सम्भोगशृङ्गारः
	१६	अनिलतरलकुवलय...	क्षुद्रगीत/चित्रकला	देशाख्यः देशवराडी	रुपकः	यौवतलास्यम्	सम्भोगशृङ्गारः/ विप्रलम्भः
	१७	रजनिजनितगुरुजागर...	क्षुद्रगीत/चित्रकला	भैरवी	यतिः	स्फुरितलास्यम्	मानविप्रलम्भः
९	१८	हरिरभिसरतिवहतिमधु...	क्षुद्रगीत/चित्रकला	रामकेरी/ गुर्जरी	यतिः	यौवतलास्यं/प्रेरणीनृत्यम्	सम्भोगशृङ्गारः
१०	१९	वदसि यदि किञ्चिदपि...	क्षुद्रगीत/चित्रकला	देशवराडी	अष्टकः/ अष्टताली	स्फुरितलास्यम्	सम्भोगशृङ्गारः
११	२०	विरचितचाटुवचनचनं...	क्षुद्रगीत/चित्रकला	वसन्तः	यतिः	यौवतलास्यं/प्रेरणीनृत्यम्	सम्भोगशृङ्गारः
	२१	मञ्जतरकुञ्जतलकेलिसदने	क्षुद्रगीत/चित्रकला	देशवराडी /वराडी	रुपकः	यौवतलास्यम्	सम्भोगशृङ्गारः
	२२	राधावदनवलोकनाविक	क्षुद्रगीत/चित्रकला	वराडी	यतिः	स्फुरितलास्यम्	सम्भोगशृङ्गारः
	२३	किशलयशयनकले कुरु...	क्षुद्रगीत/चित्रकला	विभासः	एकताली	स्फुरितलास्यम्	सम्भोगशृङ्गारः
१२	२४	कुरु यदुनन्दचन्दन...	क्षुद्रगीत/चित्रकला	रामकेरी/ रामकरी	यतिः	स्फुरितलास्यम्	सम्भोगशृङ्गारः

INTRODUCTION TO TRANSLATION

There are innumerable translations of Gitagovinda in various languages of the world. The list is long which is evident from the exhaustive list of Bibliography of the text. Here in this work three translations of three important western scholars of Gitagovinda are mentioned.

1 – Sir Edwin Arnold - 1956

2 – Lee Seigal - 1978

3 – Barbara Stoller Miller - 1971

❖ **Sir Edwin Arnold** a renowned poet and writer had many poems and translations to his credit as he was at the out set of the Principal of Deccan College Poona since 1956 and returned to England in 1981. Who become a leader writer in Daily Telegraph and translated Srimad Bhagavadgita and Savitri from Mahabharata. The story of Nala and Damayanti was also translated by him. His epic poem on Jesus Christ is known as the Light of Asia in 1879. This work considered of sixty British and Seventy American Editions towards the end of the 20th century.

Of all his translations, the Gitagovinda was the first one. His versification in translation of Gitagovinda is of an impeccable quality. The nature of English language has an epic style of writing in the Nineteen century. The Elizabethan poetic language was adopted by Arnold. He admits that the costume of Radha is far reflected in his European colours is his matter of concern. In an artistic style he holds, "The theme of the Indian poet's musical mystery – is found in the tenth section of the *Bhagavata*. The Hindu literature and daily discussion are full if this half divine, half human Krishna, are turning in-to a religious canticle. Jayadeva might be sure that every native audience, present and to come, would understand his matter of the portration of love between Radha and Madhava. The Gita is very popular in India; because of its melodious versification and its ardent love picture than the profound and earnest meanings, for the sake of which it is imperfect and for exact Sanskrit Scholars of no account at all. Further he says,

“an English dress cannot – alas! – fail to destroy something of the Asiatic grace of Radha; but in her own she is radiant fascinating and angelic and seemed to teach a lesson so well worth repeating, that is imitation of Jayadeva has been ventured upon.”

Sir Edwin Arnold’s volume of poetry entitled “Indian poetry” contains many exquisite translations and adaptations from Sanskrit literature. The first poem is rendering of Jayadeva’s Gita Govinda. As has been well said: “Nothing could be more graceful and delicate than the shades by which Krishna is portrayed in the gradual process of being weaned by the love of beautiful Radha, Jasmine – bosomed Radha, from the allurements of the forest nymphs in whom the five senses are typified.”

A breeze laden with flowers and spices seems to blow through its pages. The supreme literary grace and musical flow of diction makes the original poems unique in Sanskrit literature, well brought out in Sir Edwin Arnold’s translation. The very commencement strikes the key which is the very soul of the poem.

“O Radha, Radha! Take this soul, that preambles, in life’s deep midnight to thy golden house.”

Arnold holds a panoramic view of the Gitagovinda as follows:

The Gita Govinda then, or the Song at Govinda is a Sanskrit idyll, or little pastoral drama, in which under the form of Krishna, an incarnation of the God Vishnu the human is displayed in a relations alternately with earthly and celestial beauty. Krishna at once human and divine is first seen attracted by the pleasures of the senses (personified by the shepherdesses in the wood), and wasting his affections upon the delights of their illusory world. Radha, the spirit of intellectual and moral beauty, comes to free him from the error by enkindling his heart a with a desire for her own surpassing loveliness of form and character. Under the parable of a human passion too glowingly depicted by the Indian poet for exact

transcription the gradual emancipation of Krishna from sensuous distractions and his union with Radha in a high and spiritualized happiness, portrayed. This general interpretation, at any rate, though dispute by certain authorities, is maintained by Jones, Lassen and others. Have been following, not without occasional difficulty but in the subjoined version.

Lassen thus writes in his Latin *prolegomena*: To speak my opinion in one word, Sri Krishna is here the divinely-given soul manifested in humanity. The recollection of this celestial origin abides deep in the mind, and even when it seems to slumber drugged as it were by the fair shows of the world, the pleasures of visible things, and the intoxication of the senses it now and again awakes...full of yearning to recover the sweet serenity of its pristine condition. Then the soul begins to discriminate and to perceive that the love, which was its inmost principle, has been lavished on empty and futile objects. It grows a-wearied of things sensual false, and unenduring; it longs to fix its affection on that which shall be stable, and the source of true and eternal delight. Sri Krishna to use the imagery of this poem thrones Radha In his heart, as the sole and only one who can really satisfy his aspirations.....”

Seigal says, “Radha is supreme in beauty, with a loveliness which is at once celestial and yet enshrined in earthly mould. Her charms lift the mind to heavenly contemplations and the God of Love, Kama borrows his best weapons from them, She is loveliness and pitiful even towards her erring and lingering lover; she would meet him in returning she could, she grieves more than she blames; and once reconciled, is beyond measure tender. The remedy for the illusions of sense *samsara* is placed by all Hindu philosophers in the understanding of true existence, and Radha, in my judgment, represents this remedy being the personified contemplation of the divine beauty and goodness. Such contemplation flies from and disowns the mind possessed by sensual objects, but goes to meet and gladly inhabits that which consecrates itself, as Krishna’s does. ID the higher love... It bewails its separation from the soul, as that which was its natural dwelling-place before the changeful shows of mortal I to banished it; and this

is the mystery of mutual attraction between the mind and mental beauty, that the memory of the divine happiness does not die, but is revived by the recognition of truth, and returns to the perception of *what* things in love are worthless, and what are real and worthy. The affection of Radha is jealous, and grants no, the full sight of her charms, until the soul of its own accord abandons its preoccupations, and becomes filled with the desire of the true love. But upon the soul thus returning she lavishes her utmost tenderness; whereof to be the recipient is to have all wishes fulfilled and nothing tacking to be *tripta* 'well-contented,' Such, in my opinion, is the recondite significance of this poem, hidden under imagery but too luxuriant. The Indian poet seems indeed, *to* have spent rather more labor in depicting the phases of earthly passion than of that intellectual yearning by which the mind is lifted to the contemplation of divine things: but the fable of the loves of Govinda and Radha existing from antiquity, and being universally accepted, philosophy had to affix its doctrines to the story in such a way as that the vulgar amours of those popular deities might present themselves in a nobler aspect.

Nothing in the way of exposition needs to be added to these words.

The great variety of measure in the original has been indicated by frequently varying the metre of this paraphrase, Without attempting to imitate the ornamental alliterations, assonances, and recurring choruses. The Gita Govinda, with these *refrains* and the musical accompaniments named and prescribed by the directions embodied in the text, must have been a species of Oriental opera. This raises the difficult and little-studies subject of ancient Hindu music, upon which a passing word or two may not appear impertinent Sir William Jones says. When I first read the songs of Jayadeva who has prefixed to each the name of the mode in which it was to be sung, I had hopes of procuring the original music: but the Pandits of the South referred me to those of the West. and the Brahmans of the West would have sent me to those of the North, while they of Nepal and Kashmir declared that they had no ancient music, but imagined that my notes of the Gita

Govinda must exist where the poet was born (Sir W Jones. vol. I. p. 440).

Now the reason why this illustrious scholar could not find the score of the "Gita", was that music was always taught orally by the Hindus and therefore did not pass down from the old minstrels in any noted form. Yet there existed an elaborate science of melody among the ancient Indians, although, like the Greeks understood little or none about harmony. The distinguishing feature of Hindu airs was, and still is, an extremely fine gradation of notes: the semitone could be accurately divided into demi-semitones by the ear and voice of a practiced Gundharb or Goonee. This even now imparts a delicacy to the otherwise monotonous temple-singing, which all musicians would recognize. They might find in such treatises as the Sungeet Durpun, Ragavibodha Rag-mala or the Chaplet of melodies, complete the curious explanations of the Hindu orchestra in the fantastic system of the old Aryan composers establishing six *ragas*, or the divine fundamental airs having each five wives or *ragnees*. Each of these producing eight melodious children; so that the orthodox repertory contained two hundred and forty separate songs. These songs have their fixed occasion, subject and season; all to be reverently observed: otherwise the deity presiding over each was not thought likely to attend and give perfect effect to the music. These lyric divinities are personified and described in such works as the Ratnamala: thus Gurjjari- a melody frequently indicated here by Jayadeva is represented as a feminine minstrel of engaging mien, dressed in yellow bodice and red *saree*, richly bedecked with jewels and enthroned in a golden swing, as the third wife of the *Raga Megh*. Musical science was divided into seven branches:- *Surudhyaya* or sol-fa-ing, *rag* or melody, *tal* or time, *nrit* or rhythmical dancing, *aurth* or poetry, *bhav* or expression, and *hust* or answering to method, "touch" The gamut contained seven notes singularly named- *Su* was *suruj*, the scream of the peacock; *ri* was *rikhub*, the cry of the parrot; *gu* was *gundhur*, the bleat of the sheep; *mu* was *mudhun*, the call of the crane; *pu* stood for *punchum* and the note of the Koll; *dhu* for *dhyvut*, the neigh of the horse; and *ni*

for *nikhad*, the trumpeting of the elephant. Endless subtleties characterized their musical terms thus, *tal*, or “time”, is a word made up of the first letters from *tand* the dance of Mahadev, and *las*, the dance of Parvati, his consort. Through these are mere etymological niceties, characteristics of the hard language in which one single word may be written in a hundred and eight ways. Enough has been said to show from sources which are perhaps somewhat out of general reach, that a special accompaniment of music was prescribed for the Gita Govinda when composed. Which when recovered would add immense interest of the Sanskrit Canticle: an indeed, even at present, any competent inquirer into the existing melodies of India quite popular and sacred, might be rewarded by many exquisite airs worth the ear of European *maestri* themselves. The Indians of today have still their *dhoorpuds*, or heroic ballads; their *kheals*, *ghuzuls* and *rekhtahs*, the love-Songs of Mogul derivation: their *dadras* and *nuktas*. Serenades of Hindu origin; the *luppah*, hummed by Hindi and Punjabi camel driver; the *lerana*, or song without words; the *pelna*, or the cradle-song; the *sohla*, or marriage-strain; the *stooti* or eulogistic chants; and the *zikri*, which are hymns of morality. Probably among these some echoes of the antique melodies of Jayadeva may be preserved: at any rate, such a list and it might be largely extended to show that the Indian music well merits professional study.

❖ LEE SEIGAL

Lee Seigal did Gitagovinda study in Oxford University under the guidance of Prof. R.C. Zachner. After his sad demise Dr. Richard Gambrich could supervise his work. The book was published by Oxford University Press in 1978. His study of Gitagovinda and traditions are after hundred years of Sir Edwin Arnold. The language is quite necessary as it was a long departure of hundred years from Arnold. Lee Seigal on the background of love of Western paradigms developed and shown the transition of Oriental concept of love. Basically in the eyes of St. Augustine the most famous Arch Bishop the concept of Christian love from the Bible is quite interesting. In the fitness of things Jesus is the first person to propagate love

and the introducing lines of Bible of the New Testaments give stress on love. Ever though Buddha who could not tolerate sorrow of people propagated his dharma for the love of people. Through these are all divine and human love, but long before this dialogue in a love mantra of Rigveda of *dvasuparna* one enjoys and the other bird relishes the enjoyment of fruit of the first one. This is really the love in which one is happy in other's enjoyment. The acting of hero and heroine give pleasure to the connoisseur. The connoisseurs are like the birds who see and enjoy. The theory of Bhattanayaka is like अनश्नन्त्यरभिचाकशीति । Because the theory of identity is hither to applied as भावकत्वभोजकत्व व्यापारः but the love of Sri Radha and Sri Krishna is both divine and profane. The relish is divine ब्रह्मानन्द/ब्रह्मास्वांदसहोदरः But the act of love and love sport is profane. It is quite physical, here the physical activities are steps or initiative to rise over to spiritual love. The love does not have any climax to fall. It is always rising. *Gita Govinda* only composes the rise of love and left unfinished. It is never saturated or stained or withered in the lapse of time. It is an ever blooming lotus with unending petals. Like this Seigal irrespectively western or eastern always tries their best to open the petals again and again. But each time it gives new aroma and newer fragrance. That is the acid test of love for which the aesthetic pleasure is derived by the connoisseur. There is no question of vulgarity or nudity. which suggests the delicacy of poetry. Jayadeva's poetry is viewed by Lee Seigal as devotion turned love for this divine duo. He hold, "Jayadeva expresses not only Radha's love and loving for Krishna, but in Juxtaposing implies at least any analogy between the sacred and profane dimensions as well as an analogy between the aesthetic, dramatic dimension of love and the actual, psychological dimensions. Such juxtaposition is less typical of the literary, country tradition than of the tradition of the vernacular literature which reflectes popular ideas and expresses popular sentiments.

Lee Seigal travels from western concept of love to Indian mood of pranaya. At the outset he impresses on love with

classical thought. He says, the expression of love in these terms, this two is to motif, occur throughout the literature of secular love, Isolde speaks to Tristan: "We are one life and flesh.... You and I, Tristan, and Isolade, shall for ever remain one and undivided I am your you are mine one Tristan and Isolade:" The Tristans of Gottfried von Strassburg, trans; A.T. Hatto (Hourmondsworth, 1960), P. 282. He quotes Gerlac Peterson speaks to God: Thou givest me thy whole self to be mine whole and undivided Thou art in me and in the thee, glued together as one and the selfsame things which henceforth and forever cannot be divided. He says: The distinction between the sacred and the profane of the love; in the feeling or yearning of the lover, but only in the nature of the beloved. It is sacred because it is directed to God, consecrated in God and by God. God manifests himself is different from profane. The act of manifestation is hierophany. God, the sacred, becomes manifested within the self, the profane, man manifests God in himself. Therefore he says "I by thy Grace enjoy Thee in myself and myself in Thee." so Seigal quotes their ideas from authors like Tristan of Gottfried, Gerlaci Petri – Ignitum cum Deo Soligum, Mircea Elide, Kierkegaard, Danish de Rougemont, on the love in Western world. John Gower, Je Cuideque Madame

Transcending the Christian theology he shows how there is a distinction between 'Eros', and Plato's word for love and Agape, Paul's word for love. The protestant theologian Anders Nygren has argued that profane love, sensual love has nothing to do with sacred and does not merit any place in a discussion of religious love. The centric concept of love has nothing to do with the love of the Kavyas, or the profane. The love of sacred and profane are different and not analogues.

But the later authors hold that the sacred and profane are different and yet analogues. The opinion of Origen in his "The Song of Songs", commentary, Homilies is quite pragmatic and acceptable. He holds, "Human love is a smile for divine love; the charms remain between the sacred and the profane, a reflection of gap between spirit and flesh, eternity and

temporality, heaven and earth, but the human is like the divine, the dynamics of love are the same in both realms. On the authority of Paul Orthodox, theology could be expressed in the language of human love, the Song of Songs could be interpreted as a sacred epithalamion, a description of the nuptial rites between Christ and the Church, an allegory of love. In the third century Origen interpreted the Song of Songs not only as a marriage song of Christ and the Church. But also as a celebration of the union of the individual soul and the world:

Human love of the physical passion, because the perfect analogy for divine love is spiritual passion, Lee Seigal quotes the view of R.C. Zaehner, in his "Mysticism, sacred and profane" (1961 pp- 151-2)

This is absolutely appropriate for just as the human body knows its sensation compared in a sheer joyful intensity to that which the sexual act process for a man and a woman in love. The mystical experience of the soul in the embrace of God be utterly beyond all other spiritual joys. The sexual image is, moreover, particularly apt since the man both envelops and penetrates the woman, is both within and without her, just as God who dwells at the deepest point of the soul also envelops it and covers it within each dimension.

Similarly; De IV Gradibus Violence caritatis [cited by N.J. Perella, The Kiss sacred and profane, (Berkeley and Los Angeles, 1969) p. 35.

...They are not the same in spiritual and carnal desires. In spiritual desires, the greater the love the better it is; in carnal desires, the greater the love the worse it is.

In the connection of love the opinion of western world is divided as has been shown earlier. Some say that the difference between sacred and profane, some say the physical love is a step ahead of sacred love. If it is divine it is sacred and if it is humanly it is profane.

Since the paradigm of love is more or less manifested in man, the human feelings and human limitations are quite obvious. In Indian context love is different. The pleronic theory

of Aristotle, the libido theory of emotion of psychoanalysis on group psychology and the analysis of ego of Sigmund Freud, the Eros of Freud are all on the crude feeling of the emotion and it is a manifestation through sex and sexual desires. Freud holds, libido is analogous to hunger Eros is more encompassing. It is cohesive power; it seeks to force together and holds together the portions of living substance. It is the life between instinct the bond of union in existence, at work within the organism and between organisms.

The Indian tradition of love:

As quoted by Chandidasa which is very much appropriate.

There can I describe

What is love

And when it is born

And where it is seen

And who found it

And how?

There is now reference of the word love where the hero and heroines address each other. It is never uttered, but it is always suggested. All the Alankara Sastra explain how to know the attraction of nayika.

Love has no place in the Upanisads, in Gita. In the philosophical system, Jnana, Bhakti and Vairagya predominates Indian life and literature for a pretty long period. But there is element of love as mentioned earlier in very mystic way in अस्यवामस्य सुक्त, पुरुरवा-उर्बषी, यम-यमी sukta of Rigveda. Similarly in Brahadanyaka Upanisad there is mention of human sexuality in microcosm and macrocosm. Sexual union is based upon a cosmic paradigm and can be a re-enactment of sacred history, such as; I am the life breath, you are the speech; you are the speech, I am the life breath; I am the sama veda you are the Rigveda; I am the heaven, you are the earth.

अथैनमभिपद्यते अमोऽहमस्मि सा त्वं; सा त्वमस्यमोहं सामाहमस्मि ऋक्त्वम्;
द्यौरहं पृथिवी त्वम्.... Brhad Aranyaka Upanisad VI.4/20

Lee Seigal has shown the evolution of love and the panorama of love through ages; Samhita's Aranyakas and

Upnisadas. In order to avoid prolixity it is refrained from details discussion.

In Tantric text the concept of Siva and Sakti is introduced with Ardhanariswar. Bhartrhari's Srigara Satka. Besides there is love description in Ramayana, Mahabharata, innumerable stories in classical literature of Kalidasa, Ashvaghosa, Bhasa Bhasa, Magha, Bhatti, Sriharsa and so on. Besides there is rich puranic tradition, where the episode of love is plentifully available. The picture of devi therefore is the ideal of human beauty.

In the worship of Goddess the Voluptuousness of human, which had always been a relished theme of Kavya, because sacred – praise and adoration of Devi's full blossomed breast and thigh her flowing hair and lotus, face, her eyes and sidelong glances, her ornaments and graceful limbs, became a means to liberation. Her devotees dissolve the union of soul and body and savors the sweetness called Supreme Brahman.

Seigal takes recourse to the charyapadas. But they are not all Bengali. They are common to Assamese, Odiya, Maithili and Bengali. The language is sandhya (twilight) symbolic. This sexual experience is equated with yogic experience. Seigal exposes these theories for western readers about the sacred and profane love and makes bridge thereof. Even if it is deemed as secret for sahajiya guru, the love of Gitagovinda. But Mahaprabhu Chaitanya tested day and night the song of Gitagovinda (S.K. De) and received inspiration for the love. Various traditions, religious, literary, folk, erotic, dramatic, converge and coalesce in the Gitagovinda. It is one work of ambiguously and ambivalently sacred profane dimension of love.

Goethe in his letter mentions that, I can only write a short note today [22/1/1802] to accompany the enclosed (copy of Gitagovinda translated by Dalberg), which will be sure to give you pleasure... what struck me as remarkable are the extremely varied motives by which an extremely simple subject is made endless.

❖ **Barbara Stoler Miller:**

A scholar of Harvard University during her doctoral study travelled widely in India. She found a temple inscription of Gujarat as early as of thirteen century A.D. She concluded that though the lyric poetry originated in eastern India in twelve century yet, it become popular and spread throughout the subcontinent. Famous commentaries and manuscripts exist in every part of India. It's songs are an important part of devotional music and literature of Odisha, Bengal, Assam and South India. The songs are introduced in Kerala in the sixteenth century and are still sung in temples there.

Barbara reminds the contention of some of the Indian commentary to accept the love of SriRadha and SriKrishna as the love of human soul for love of God. In a different view Pandita Raja Jagannatha (1715 C.E) is not acceptable for exposition of Rasa as the character of mother and father respectively.

He says अन्यथा स्वमातृविषयक स्वपितृऽपि वर्णनेऽपि सहृदयस्य रसोदवोधापत्तेः। जयदेवादिभिस्तु गीतगोविन्दादिप्रबन्धेषु सकलसहृदय सम्मतोऽयं समयो मदोन्मत्तमत्ङ्गजैरिव भिन्न इति न तन्निदर्शनेनदानींतनेन तथा वर्णयितुं साम्प्रतम्।

Despite all these diverse views the learned and popular audiences in India and abroad have continued to appreciate the emotional lyricism the poem expresses in its variations on the theme of separated lovers passion (P- IX).

The German translation of *F.H. Von Dalburg* on the basis of English Translation of *Sir William Jones* (published by Calcutta Asiatic Society Journal, 1972) was reprinted in London in *Asiatic Researches*, 3 (1799) PP 185-` `207. Goethe Comments on *Dalburg's* translation and holds, "what struck me as remarkable and the extremely varied motives by which an extremely simple subject is made endless." (Note to Schiller dated January 22, 1802 quoted from correspondence between *Goethe and Schiller*, translated by *L.D. Schmitz*, London, 1909, Vol. 2. P. 395)

German poet *Friedrich Rükert*, versified translation began in 1829 and revised according to the edited Sanskrit text and

Latin translation of C. Lassen (Born, 1836). This work was published in *Zeitschrift fur Kunde des morguen lander*. (Gottinger 1837) 128ff.

The poem is translated into modern Indian languages and many other modern European languages. Some of them are:

- i) *Edwin Arnolds* – Indian Song of Songs. (London 1875)
- ii) *George keyt's* Sri Jayadev's Gitagovinda: The Loves of Krishna and Radha. (Bombay 1940)

Sri Laksmana Simha Sastri translated Gitagovinda (Madras 1956) as Duncan Greenlees' theosophical Society rendering, the song of Divine Love (Madras 1962) and Monika Verma's translation, "The Gitagovinda of Jayadeva." published by writer's workshop (Calcutta 1968). These are the important translations. Barbara Stoler Miller developed fasciation for Gitagovinda when she heard the song in Poona in the house of Devi Prasanna Pattanaik a famous linguist of Odisha in 1966. The songs were sung in Odishi style. She started translating some of the *astapadis*. She was convinced that the above translation could not convey due to literary richness or the religious significance of the Original. Miller intends to make translation of the verses and make critical and intensive study of the text with traditions associated with Gitagovinda at various levels and regions of India.

Miller watched the Odissi dance of legendary dancer Sanjukta Panigrahi and Ritha Devi. She spent a lot of time in the concert of Kalicharan Pattnaik and Akshaya Mohanty (Odisha) discussing and listening to the music of Gitagovinda.

She listened to the music and song in different parts of the country with the textual references that narrates the story of SriRadha and Srikrishna. But the view of two nights and a day affair doesn't hold good when the time and nomenclature of *rāgas* and their time presuppose one to think of nine nights (the table to effect would be given in the discussion).

In the work of Bhoja's *Sringara Prakasha* V Raghavan suggests that Gitagovinda is a kind of musical poem that Bhoja calls चित्ररागकाव्य, a poem meant to be sung in several melodic patterns (अभिनय) and to be interpreted in the language of gesture (रागः).

The classification of poems that are to be sung as *ragakāvya* are known from Abhinavagupta's *Abhinavabharati* on NS (GOS Baroda vol-pp-174-84). Both Abhinava Gupta and Bhoja recognise Gitagovinda as a variety of non-classical forms and attempt to codify them with the classical categories. Their recognition suggests the existence of poetic genre similar to the form of the Gitagovinda by tenth century C.E, but no work is available for comparative study.

A.K.Warder vividly discusses the above problem in paragraph 392 [Indian literature Vol-I.P-164-65, paragraph – 42021 (p-178-79-MLBD-1989)] precisely. Abhinavagupta's references of Dombika for lyrical, n[tya, bhāni, sidgaka are also discussed by Warder. Warder accepts the view of V.Raghavan [in his *Sringara Prakasha* of Bhoja, P-549]. Raghavan holds the view of रगकाव्य which happens to be चित्ररागकाव्य with several *rāgas*. This view appears to be more convincing hence Gitagovinda is the best example. As per Gitagovinda there are several रगः and they are used in singing and acting. He composed with a later Kavya (1652) कृष्णगीति of मानवेदेव, those songs are still performed in Guruvayur Temple as a continuation of the tradition.

It is evident how in Kathakali of Kerala is enacted various in ragākāvyas, In the Kavya's one sings the sloka and makes *abhinaya*. Actors only give gesture no words, the singer sings. This prompts Warder to think that in Gitagovinda it is known that the development of the story is precisely given in one sloka. Then they are narrated by the dancer in subsequent *astapadi*. The singer sings and the dancer only enacts. Translation: Barbara Stoler Miller herself accepts her inability in the perfection of a translation; it is quite significant if she is quoted as such:

I have tried to find diction within current English that would be receptive to the letters, words, meanings, and texture of Jayadeva's Sanskrit - a medium in which the translation could become a representation of the original. The choice has not been between translation of words (*śabdānuvāda*) and

translation of feeling (*bhāvānuvāda*). Words derive meaning from the contexts in which they occur. Words in their various levels of denotative, connotative, and suggested meanings, as well as in their grammatical forms and structural relations, are the stuff out of which feeling is made in poetry. To paraphrase I.A. Richards, word and feeling are interlinked so closely that to dissect one from the other is a perilous. 1 Word and feeling have functioned inseparably in the translation process. Critical analysis of Jayadeva's language, style, and concepts has helped to integrate this throughout.

2. Even if there are many anomalies in the translation, Barbara admits that the पदवाक्यानुवाद and भवानुवाद She tried her level best to get back the *bhāvas* in English and tried to translate पदवाक्य to best of her capacity, of course subtle poetry of different culture 12 century A.D is difficult even Indians to translate, but her attempt is not comparable. Both British (Lee Seigal & Arnold) and American translators are nearer to Truth. The text they edited is yet to be surpassed.

EDWIN ARNOLD

Canto -1

OM
REVERENCE TO GANESHA

The sky is clouded; and the wood resembles
The sky thick-arched with black Tamala boughs:
O Radha. Radha' take this Soul, that trembles
In life's deep midnight, to Thy golden house
So Nanda spoke and led by Radhas spirit.
The feet of Krishna found the road aught;
Wherefore in bliss which all high hearts inherit
Together taste they Love divine delight.

*He who wrote these things thee
Of the Son of Wassoodee.
Was the poet Jayadeva;
Him Saraswati gave ever
Fancies fair his rind to throng
Like pictures palace walls along.
Ever to his notes of love
Lakshmi's mystic dancers move.
If thy spirit seeks to brood
On Hari glorious Hari good
If it feeds on solemn numbers
Dim as dreams and soft as slumbers.
Lend thine car to Jayadev.
Lord of all the spells that save.
Umapatidhara's strain
Glow like roses after rain
Sharans stream-like song is grand.
If its tide ye understand:
Bard more wise beneath the sun
Is not found than Govardhun;
Dhoyi holds the listener still*

With his shlokas of subtle skill

But for sweet words suited well

Jayadeva doth excel

(What follows is to the Music MALAVA and the Mode RUPAKA.)

HYMN TO VISHNU

O thou that held'st the blessed Veda dry
 When all things else beneath the floods were hurled.
 Strong Fish-God! Ark of Men J Hart. jai
 Hail, Keshav. hail thou Master of the world

The round world rested on thy spacious nape,
 Upon thy neck, like a mere mole, it stood:
 O thou that took'st for us the Tortoise-shape,
 Hail, Keshav, hail! Ruler of wave and wood

The world upon thy curving tusk sate sure.
 Like the Moon's dark disc in her crescent pale.
 O thou who didst for us assume the Boar.
 Immortal Conqueror hail, Kesha, hail

When thou thy Giant-Foe did'st seize and rend,
 Fierce, fearful, long, and sharp were fang and nail,
 Thou who the Lion and the Man didst blend.
 Lord of the Universe had. Narsingh, hail

Wonderful Dwarf who with a threefold stride
 Cheated King Bali where thy footsteps fall
 Mens sins, O Wamuna! are set aside:
 O Keshav, hail! thou Help and Hope of all!
 The sins of this sad earth thou didst assoil,
 The anguish of its creatures thou didst heal:
 Freed are we from all terrors by thy toil:
 Hail, Purshuram, hail Lord of the biting steel!

To thee the fell Ten-Headed yielded life.
Thou in dread battle laid'st the monster low
Ah, Rama dear to Gods and men that strife:
We praise thee. Master of the Matchless bow!

With clouds for garments glorious thou dost fare.
Veiling thy dazzling majesty and might
As when Yamuna saw thee with the share,
A peasant yet the King of Day and Night
Merciful-hearted! when thou camest as Boodh-
Albeit 'twas written in the Scriptures so -
Thou bad'st our altars be no more imbrued
With blood of victims: Keshav bending low-

We praise thee, Wielder of the sweeping sword.
Brilliant as curving comets in the gloom.
Whose edge shall smite the fierce barbarian horde;
Hail to thee, Keshav had and hear and come.
And till this song of Jayadev with thee,
And make it wise to teach, strong to redeem,
And sweet to living souls. Thou Mystery
Thou Lt of Life Thou Dawn beyond the dream!

Fish that didst out swim the flood.
Tortoise whereon earth hath stood,
Boar who with flay tushheld'st high
The world, that mortals might not die;
Lion who hast giants torn:
Dwarf who laugh's a king to scorn;
Sole Subduer of the Dreaded
Slayer of the many-headed
Mighty Ploughman' Teacher tender
Of thine own the sure Defender
Under all thy ten disguises
Endless praise to thee arises.

(*What follows is to the Music GURJJARI and the Mode NIHSARA.*)

Endless praise arises.
 O thou God that lies?
 Rapt, on Kumlas breast,
 Happiest, holiest, highest!
 Planets are thy jewels.
 Stars thy forehead gems,
 Set like sapphires gleaming
 In kingliest anadems:
 Even the great gold Sun-god
 Blazing through the sky,
 Serves thee but lot crest-stone
Jai, Jai Hari jai
 As that Lord of day
 After night brings morrow.
 Thou dost charm away
 Lites long dream of sorrow.
 As on Mansa's water
 Brood the swans at rest.
 So thy laws set stately
 On a holy breast
 O Drinker of the poison
 Ah. high Delight of earth
 What light is to the lotus-buth.
 What singing is to mirth.
 Art thou art thou that slayedst
 Madhou and Narakim
 That ridest on the King of Birds.
 Making all glories dim
 With eyes like open lotus-flowers,
 Bright in the morning rain
 Freeing by one swift piteous glance
 The spirit from life's pain:

Of all the three Worlds Treasure
 Of sin the Putter by
 O'er the Ten-Headed Victor
Jai Hari Hari jai
 Thou Shaker of the Mountain
 Thou Shadow of the Storm

Thou Cloud that unto Lakshm's face
 Comes welcomes, white, and warm
 O thou, who to eat Lakshmi
 Art like the silvery beam
 Which moon sick *chakors* feed upon
 By Jumna's silent stream,
 To thee this hymn ascendeth,
 That Jayadev doth sing.
 Of worship. love, and mystery.
 High Lord and heavenly King
 And unto whose hears it
 Do thou a blessing bring
 Whose neck is gilt with yellow dust
 From lilies that did cling
 Beneath the breasts of Lakshmi
 A girdle soft and sweet.
 When in divine embracing
 The lips of Gods did meet:
 And the beating heart above
 Of thee Dread Lord of Heaven
 She left that stamp of love
 By such deep sign be given
 Prays Jayadev, the glory
 And the secret and the spells
 Which close-hid in this story
 Unto wise ears he tells.

CANTO THE FIRST
THE SPORTS OF KRISHNA

BEAUTIFUL Radha. jasmine-bosomed Radha,
All in the Spring-time waited by the wood
For Krishna lair, Krishna the all forgetful
Krishna with earthly loves false two consuming
And some one of her maidens sang this song

(What follows is to the Music VASANTA and the Mode YATI.)

I know where Krishna tarries in these early days of Spring,
When every wand from warm Malay brings fragrance On its
wing;

Brings fragrance stolen far away from thickets of the clove,
In jungles where the bees hum and the Koil flutes her love;
He dances with the dancers, of a merry morrice one,
All in the budding Spring-time. for is sad to be alone.

I know how Krishna passes these hours of blue *and* gold,
When parted lovers sign to meet and greet and closely hold
Hand fast In hand; and every branch upon the Vakul tree

Droops downward with a hundred blooms, in every bloom a
bee;

He is dancing with the dancers to a laughter-moving tone.
In the soft awakening Spring-time, when 'tis hard to live alone.

Where Kroona-flowers, that open at a lover's lightest tread.
Break, and, for shame at what they hear, from white blush
modest red;

And all the spears on all the boughs at all the Ketuk. glades
Seem ready darts to pierce the hearts of wandering youths
and maids

'Tis there thy Krishna dances lilt the merry drum is done,
All In the sunny Spring-time, when who can live alone?

Where the breaking forth of blossom on the yellow Keshra-
sprays
Dazzles like Kama's sceptre, whom all the world obeys;
And Pátal-buds fill drowsy bees from pink delicious bowls,
As Kama's nectared goblet steps in languor human souls;
There he dances with the dancers, and of Radha thinketh none.
All in the warm new spring-tide, when none will live alone
Where the breath of waving Madhvi pours incense through
the grove,
And silken Moras lull the sense with essences of love.
The silken-soft pale Mogra, whose perfume fine and taint
Can melt the coldness of a maid, the sternness of a Siiflt
There dances with those dancers thine other self, thine Own.
All In the languorous Spring-time, when none will live alone,

Whereas it warm lips touched sealed eyes and waked them
all the bloon
Opens upon the mangoes to feel the sunshine come;
And Atlmuktas wind their arms of softest green about,
Clasping the stems, while calm and clear great Jumna
spreadeth out;
There dances and there laughs thy Love, with damsels many
an one,
In the rosy days of Spring-time, for he will not live alone

*Mark this song of Jayadev
Deep as peail in ocean-wave
Lurketh in its lines a wonder
Which the wise alone will ponder:
Though it seemeth of the earth,
Heavenly is the music's birth;*

*Telling darkly of delights
In the wood, of wasted nights.*

*Of witless days and fruitless love
And false pleasures of the grove
And rash passions of the prime
And those dances of Spring-time
Time, which seems so subtle-sweet
Time, which pipes to dancing-lee:
Al, ' so softly ah ' so sweetly
That among those wood-maids featly
Krishna cannot choose but dance,
Letting pass life's greater chance.*

Yet the winds that sigh so
As they stir the rose,
Wake a sigh from Krishna
Wistfuller than those;
All their faint breaths swinging
The creepers to and fro
Pass like rustling arrows
Shot from Kama's bow:
Thus among the dancers
What those zephyrs bring
Strikes to Krishna's spirit
like a darted sting.

And all as if far wandered
The traveler should hear
The bird of home, the Koil,
With nest-notes rich and clear;
And there should come one moment

A blessed fleeting dream
Of the bees among the mangoes

Reside his native stream:
 So Hash those sudden yearnings.
 That sense of a dearer thig.
 The love and lack of Radha
 Upon his soil in spring

Then she, the maid of Radha, spake again:
 And pointing far away between the leaves
 Guided her lovely Mistress where to look.
 And no1a how Krishna wantoned in the wood
 Now with this one now that his heart, her prize,
 Panting with foolish passions and his eyes
 Beaming with too much love for those fair girls
 I nit, but not so as Radha: and she sang
(What blows is to the Music RAMAGIRI and the Mode YATI)
 See. Lady! how thy Krishna passes these idle hours
 Decked forth in fold of woven gold, and crowned with forest
 flowers
 And scented with the sandal, and gay with gems of price
 Hobbies to mate his laughing lips and diamonds like his eyes,
 In the company of damsels who dance and sing and play
 Lies Krishna, laughing, toying, dreaming has Spring away.
 One, with star-blossomed champak wreathed, woos him to rest
 his head
 On the dark pillow of her breast so tenderly outspread:
 And o'er his brow with roses blown she tans a fragrance rare.
 That tails on the enchanted sense like rain in thirsty air,
 While the company of damsels wave many an odorous spray.
 And Krishna, laughing, toying, sighs the soft spring away.

Another, gazing in his face sits wistfully apart
 Searching it with those looks of love that leap from heal to
 heal;

Her eyes afire with shy desire, veiled by their lashes black
 Speak so that Krishna cannot choose but send the message
 back.

In the company of damsels whose bright eyes in a ring
 Shine round him with soft meanings in the merry light of spring

The third one of that dazzling band of dwellers in the wood-
 Body and bosom panting with the pulse of youthful blood-
 Learn over him, as in his ear a lightsome thing to speak
 And then with leaf-soft lip imprints a kiss below his cheek.
 A kiss that thrills, and Krishna turns at the silken touch to give
 it back – ah, Radha! Forgetting thee too much.

And one with arch smile beckons him away from Jumna's
 banks,

Where the tall bamboos bristle like spears in battle-ranks.
 And plucks his cloth to make him come into the mango shade,
 Where the fruit is ripe and golden, and the milk and cakes are
 laid:

Oh! Golden red the mangos and glad the feasts of spring,
 And fair the flowers to lie upon, and sweet the dancers sing

Sweetest of all that temptress who dances for him now
 With subtle feet which part and meet in the Rasmeasure slow
 To the chime of silver bangles and the beat of rose-leaf hands,
 And pipe and lute and cymbal played by the woodland bands.

So that wholly passion-laden- eye, ear, sense, soul o'ercome-
 Krishna is theirs in the forest; his heart forgets its home.

*Krishna made for heavenly things;
 'Mid those woodland singers sings;
 With those dancers dances featly,
 Gives back soft embraces sweetly;
 Smiles on that one, toys with this,*

*Glance tar glance and kiss for kiss;
Meets the merry damsels fairly,
Plays the round of folly rarely,
Lapped in milk- warm spring-lime weather,
He and those brown girls together.*

*And this shadowed earthly love
In the twilight of the grove,
Dance and song and soft caresses.
Meeting looks and tangled tresses.
Jayadev the same hath writ,
That ye might have gain at it,
Sagely its deep sense conceiving
And its inner light believing;
How that Love the mighty Master,
Lord of all the starts that cluster
In the sky, swiftest and slowest,
Lord of highest, Lord at lowest
Manifests himself to mortals,
Winning them towards the portals
Of his secret House, the gates
Of that bright Paradise Which waits
The wise in love. Ah human creatures!
Even your phantasies are teachers.
Mighty Love makes sweet in seeming
Even Krishna's wood land dreaming;
Mighty Love sways all alike
From self to selflessness. Oh! strike
From your eyes the veil. and see
What Love willeth Him to be
Who in error, but in grace.
Sitteth with that lotus-face,
And those eyes whose rays of heaven
Unto phantom-eyes are given.*

*Holding feasts of foolish mirth
 With these Visions of the earth.
 Learning love, and love imparting,
 Yet with sense of loss upstarting:-*

*For the cloud that veils the fountains
 Underneath the Sandal mountains,
 How - as if the sunshine drew
 All its being to the blue -
 it takes flight, and seeks to rise
 High into the purer skies.
 High into the snow and frost.
 On the shining summits lost!
 Ah! and how the Koil's strain
 Smites the traveller with pain,-
 When the mango blooms in spring,
 And Koo-hoo. Koo-hoo, They sing
 Pam of pleasures not yet won.
 Pain of journeys not yet done.
 Pain of toiling without gaining
 Pain, mid gladness, of still paining*

But may He guide us all to glory high
 Who laughed when Radha glided, hidden, by,
 And all among those damsels free and bold
 Touched Krishna with a soft mouth, kind and cold;
 And like the others learning on his breast.
 Unlike the others, left there Love's unrest;
 And like the others, joining his song,
 Unlike the others, made him silent long.

CANTO THE SECOND
THE PENITENCE OF KRISHNA

THUS lingered Krishna in the deep, green wood,
And gave himself, too prodigal, to those;
But Radha, heart-sick at his falling off
Seeing her heavenly beauty slighted so.
Withdrew; and, in a bower of Paradise -
Where nectarous blossoms wove a shrine of shade,
Haunted by birds and bees of unknown skies
She sate deep-sorrowful and sang this strain:

(What follows is to The Music GURJJARI and the ModeYATI)

Ah my Beloved' taken with those glances.
Ah, my Beloved dancing those rash dances,
Ah, Minstrel! playing wrongful strains so well,
Ah, Krishna Krishna, with the honeyed lip!
Ah, Wanderer into foolish fellowship
My Dancer, my Delight - I love thee still.

O Dancer! strip thy peacock-crown away,
Rise thou whoso forehead is the star of day,
With beauty for its silver halo set,
Come thou whose greatness gleams beneath its shroud
Like Indra's rainbow shining through the cloud
Come, for I love thee my Beloved yet.
Must love thee- cannot choose but love thee ever.
My best Beloved- set on this Endeavour,
To win thy tender heart and earnest eye
From lips but sadly sweet, from restless bosoms
To mine O Krishna with the mouth of blossoms!
To mine, thou soul of Krishna yet I sigh

Half hopeless, thinking of myself forsaken
 And thee, dear Loiterer, in the wood o'ertaken
 With passion for those bold and wanton ones,
 Who knit thine arms as poison-plants gripe trees
 With twining cords- their flowers the braveries
 That flash in the green gloom, sparkling stars and stones.

My Prince my Lotus faced! my woe! my love!
 Whose broad brow, with the tilka-spot above.
 Shames the bright moon at full with fleck of cloud:
 Thou to mistake so little for so much'
 Thou, Krishna, to be palm to palm with such!
 O Soul made for my joys pure, perfect, and proud!

Ah, my Beloved in thy darkness dear.
 Ah, Dancer with the jewels in time ear.
 Swinging to music of a loveless love,
 O my Beloved in thy fall so high
 That angel, sages, spirits of the sky
 Linger about thee, watching in the grove.

I will be patient still and & draw thee ever,
 My one Beloved sitting by the river
 Under the thick kadambas with that throng:
 Will there not come an end to earthly madness
 Shall I not, past the sorrow, have the gladness?
 Must not the love-light shine for him ere long?

Shine, thou Light by Radha given.
Shine, thou splendid star of heaven!
Be a lamp to Krishna's feet.
Show to all hearts secrets sweet,
Of the wonder and the love

Jayadev hath writ above.

Be the quick Interpreter

Unto wisest ears of her

Who always sings to all, I wait,

He loveth still who loveth late,

For (sang on that high Lady in the shade)

My soul for tenderness, not blame, was made:

Mine eyes look through his evil to his good;

My heart coins pleas for him; my fervent thought

Prevents what he will say when these are naught,

And that which I am shall be understood.

Then spake she to her maiden wistfully -

(What follows is to the Music MALA VA GA LIDA and the Mode EKATALI)

Go to him, - win him hither, - whisper low

How he may find me if he searches well;

Say, if he will - joys past his hope to know

Await him here: go now to him, and tell

Where Radha is and that henceforth she charms

His spirit to her arms.

Yes, go! say. if he will, that he may come -

May come, my love, my longing, my desire;

May come forgiven, shriven, to me his home,

And make his happy peace: nay, and aspire

To uplift Radha's veil, and learn at length

What love is in its strength.

Lead him; say softly I shall chide be blindness.

And vex him with my angers; yet add this,

He shall not vainly sue for loving-kindness,

Nor miss to see me close, nor lose the bliss

That lives upon my lip, nor be denied
The rose throne at my side.

Say that I - Radha in my bower languish
All windowed, till he find the way to me;
Say that mine eyes are dim, my breast all anguish.
Until with gentle murmured shame I see
His steps come near, has anxious pleading face
Bend for my pardoning grace,
While I- what, did he deem light loves so tender,
To tarry for them when the vow was made
To yield him up my bosoms maiden splendor,
And fold him in my fragrance, and unbraid
My shining *hair* for him, and clasp him close
To the gold heart of his Rose?

And sing him strains which only spirits know,
And make him captive with the silk-soft chain
Of twinned-wings brooding round him, and bestow
Kisses of paradise, as pure as rain;
My gems, my moonlight pearls, my girdle gold,
Cymbaling music bold?
While gained forever. I shall dare to grow
Life to life with him, in the realms divine:
And - love's large cup at happy overflow
Yet ever to be filled his eyes and mine
Will meet in that glad look, when Times great gate
Closes and shuts out Fate.

*Listen to the unsaid things
Of the song that Radha sings.
For the soul draws near to bliss,
As it comprehendeth this.*

*I am Jayadev, who write
 All this subtle-rich delight
 For your teaching. Ponder, then.
 What it tells to Gods and men.
 Err not, watching Krishna gay.
 With those brown girls all at play;
 Understand how Radha charms
 Her wandering lover to her arms.
 Waiting with divinest love
 Till his dream ends in the grove.*

For even now (she sang) I see him pause.
 Heart-stricken with the waste of heart he makes
 Amid them; all the bows of their bent brows
 Wound him no more: no more for all their sakes
 Plays he one note upon his amorous lute,
 But lets the strings lie mute.
 Pensive as if his parted lips should say -
 "My feet with the dances are weary,
 The music has dropped from the song,
 There is no more delight in the lute-strings,
 Sweet Shadows! what thing has gone wrong?
 The wings of the wind have left fanning
 The palms of the glade,
 They are dead, and the blossoms seem dying
 In the place where we played.
 We will play no more. beautiful Shadows!
 A fancy came solemn and sad,
 More sweet, with unspeakable longings.
 Than the best of the pleasures we had
 I am not now the Krishna who kissed you:
 That exquisite dream,-
 The Vision I saw in my dancing-
 Has spoiled what you seem.

“Ah! delicate phantoms that cheated
With eyes that looked lasting and true,
I awake, - I have seen her, - my angel -
Farewell to the wood and to you!
Oh, whisper of wonderful pity!
Oh, fair face that shone!
Though thou be a vision, Divinest!
This vision is done.”

**CANTO THE THIRD
KRISHNA TROUBLED**

THEREAT, - as one who welcomes to her throne
 A new-made Queen, and brings before it bound
 Her enemies, - so Krishna in us heart
 Throned Radha: and - all treasonous follies chained -
 He played no more with those first play-fellows:
 But, searching through the shadows of the grove
 For loveliest Radha. when he found her not.
 Faint with the quest. despairing. lonely, lorn,
 And pierced with shame for wasted love and days,
 He sate by Jumna. where the canes are thick.
 And sang to the wood-edioes words lire these:

(What follows to fl Music GLIRJJARI and to the Mode YATI.)

Radha, Enchantress Radha, queen of all!
 Gone - lost, because she found me sinning here:
 And I so stricken with my foolish fall.
 I could not stay her out of shame and fear.
 She will not hear:
 In her disdain and grief vainly I call.

And if she heard, what would she do? What say?
 How could I make it good that I forgot?
 What profit was it to me, night and day,
 To live, love, dance, and dream, having her not?
 Soul without spot!
 I wronged thy patience, till he it sighed away.

Forgive! the sin is sinned, is past, is over;
 No thought I think shall do thee wrong again:

Turn thy dark eyes again ton thy lover
Bright Spirit! or I perish of this pain.
Loving again!
In dread of doom to love. but not recover.
So did Krishna sing and sigh
By the river-bank; and I,
Jayadev of Kinduvilva,
Resting as the moon of silver
Sits upon the solemn, ocean-
On full faith, in deep devotion;
Tell it that ye may perceive
How the heart must fret and grieve;
How the soul doth tire of earth,
When the love from Heav'n hath birth.

For (sang he on) I am no foe of thine.
There is no black snake, Kama! in my hair;
Blue lotus-bloom, and not the poisoned brine.
Shadows my neck: what stains my bosom bare,
Thou God unfair!
Is sandal dust, not ashes: nought of mine

Makes me like Shiva that thou, Lord of Love!
Shouldst strain thy string at me and fit thy dart;
This world is thine let be one breast thereof
Which bleeds already, wounded to the heart

With lasting smart,
Shot from those brows that did my sin reprove.

Thou gavest her those black brows for a bow
Arched like thine own, whose pointed arrows seem
Her glances, and the underlids that go-
So firm and fine- its string? Ah, I fleeting gleam!

Beautiful dream!

Small need of Kama's help hast thou, I trow.

To smite me to the soul with love; but set
Those arrows to their silken cord! enchain
My thoughts in that loose hair! let thy lips, wet
With dew of heaven as bimba-buds with rain,
Bloom precious pain
Of longing in my heart; and keener yet,

The heaving of thy lovely angry bosom,
Pant to my spirit things unseen, unsaid;
But if thy touch, thy tones. if the dark blossom
Of thy dear face, thy jasmine-odors shed
From feet to head,
If these be all with me, canst thou be far—be fled?

So sang he, and I pray that whoso hears
The music of his burning hopes and fears
That whoso sees this vision by the River
Of Krishna, Hari, (can we name him ever?)
And marks his ear-ring rubies swinging slow,

As he sits, still, unheedful, bending low
To play this tune upon his lute. while all
Listen to catch the sadness musical;
And Krishna wotteth nought but, with set face
Turned full toward Radha's, sings on in that place.
May all such souls—prays Jayadev-be wise
To learn the wisdom which hereunder lies.

CANTO THE FOURTH
KRISHNA CHEERED

THEN she whom Radha sent came to the canes-
the canes beside the river where he lay
With listless limbs and spirit weak from love;-
And she sang this to Krishna wistfully

(What follows is to the Music KARNATA and the Mode EKATALI.)

Art thou sick for Radha? she is sad in turn,
Heaven foregoes its blessings if it holds not thee;
All the cooling fragrance of sandal she doth spurn,
Moonlight makes her mournful with radiance silvery;
Even the southern breeze blown fresh from pearly seas,
Seems to her but tainted by a dolorous brine;
And for thy sake discontented, with a great love overladen,
Her soul comes here beside thee, and sitteth down with
thine.

Her soul comes here beside thee, and tenderly and true
It weaves a subtle mad of proof to ward off sin and pain;
A breastplate soft as lotus-leaf with holy tears for dew.
To guard thee from the things that hurt: and then 'its gone
again
To strew a blissful place with the richest buds that grace
Kamas sweet world a meeting-spot with rose and jasmine fair,
For the hour when, well-contented, with a love no longer
troubled.
Thou shall find the way to Radha and finish sorrows there.

But now her lovely face is shadowed by her fears:
Her glorious eyes are veiled and dim like moonlight in eclipse

By breaking rain-clouds. Krishna! yet she paints you in her
tears

With tender thoughts-not Krishna, but brow and breast and
lips

And form and mien a King, a great and god-like thing;
And then with bended head she asks grace from the Love
Divine.

To keep thee discontented with the phantoms thou forswarest,
Till she may win her glory and thou be raised to thine.

Softly now she sayeth,

“Krishna, Krishna, come!”

Lovingly she prayeth,

“Fair moon, light him home”

Yet it Hari helps not,

Moonlight cannot aid:

Ah! the woeful Radha’

Ah! the forest shade’

Ah! if Hari guide not,

Moonlight is as gloom;

Ah! if moonlight help not,

How shall Krishna come?

Sad for Krishna grieving

In the darkened grove:

Sad for Radha weaving

Dreams of fruitless love!

Strike soft strings to this soft measure,

If thine ear would catch ifs treasure;

Slowly dance to this deep song.

Let its meaning float along

With grave paces, since it tells

Ota love that sweetly dwells

In a tender distant glory

Past all faults of mortal story.

(What follows is to the Music DESHAGA and the Made EKATALI)

Krishna, till thou come unto her, faint she lies with love and fear;

Even the jewels at her necklet seem a load too great to bear.

Krishna, till thou come unto her, all the sandal and the flowers,
Vex her with their pure perfection though they grow in heavenly
bowers.

Krishna, till thou come unto her fair albeit those bowers may
be.

Passion bums her, and love's fire fevers her for lack of thee.

Krishna, till thou come unto her, those divine lids, dark and
tender.

Droop like lotus-leaves in rain-storms, dashed and heavy in
their splendor.

Krishna, till thou come into her, that rose couch which she
hath spread

Saddens with its empty place, its double pillow for one head,
Krishna, till thou come unto her, from her palms she will not
lift.

The dark face hidden deep within them like the moon in cloudy
rift.

Krishna, till thou come unto her, angel though she be, thy Love
Sighs and suffers, waits and watches joyless mid those joys
above,

Krishna, till thou come unto her, with the comfort of thy kiss
Deeper than thy loss. O Krishna! must be loss of Radha's bliss.

Krishna. while thou didst forget her, thy life, thy gentle fate-
Wonderful her waiting was, her pity sweet, her patience
great

Krishna. come! 'us grief untold to grieve her-shame to let her
sigh;

Come, for she is sick with love, and thou her only remedy.

So she sang. And Jayadeva
Prays for all and prays forever.
That Great Hari may bestow
Utmost bliss of loving so
On us all, that one who wore
The herdsman's form and heretofore,
To save the shepherd's threatened flock,
Up from the earth reared the huge rock-
Bestow it with a gracious hand,
Albeit, amid the woodland band,
Clinging close in fond caresses
Krishna gave them ardent kisses.
Taking on his lips divine
Earthly stamp and woodland sign.

**CANTO THE FIFTH
THE LONGINGS OF KRISHNA**

“Say I am here! oh, if she pardons me.
Say where I am, and win her softly hither.”
So Krishna to the maid: and willingly
She came again to Radha, and she sang:

(What follows is to the Music DESHIVARADI and the Mode RUPAKA.)

Low whispers the wind from Malaya
Overladen with love;
On the hills all the grass is burned yellow;
And the trees in the grove
Droop with tendrils that mock by their clinging
The thoughts of the parted;
And there lies, sore sighing for thee,
Thy love, altered-hearted.

To him the moons icy-chill silver
Is a sun at midday;
The fever he burns with is deeper
Than starlight can stay:
Like one who falls stricken by arrows,
With the colour departed
From all but his red wounds so lies
Thy love, bleeding-hearted.
To the music the banded bees make him

He closeth his ear
In the blossoms their small horns are blowing

The honey-song clear;
 But as if every sting to his bosom
 Its smart had imparted,
 Low lies by the edge of the river,
 Thy love, aching-hearted.
 By the edge of the river, far wandered
 From his once beloved bowers.
 And the haunts of his beautiful playmates,
 And the beds strewn with flowers;
 Now thy name is his playmate - that only!-
 And the hard rock's up started
 From the sand make the couch where he lies,
 Thy Krishna, sad-hearted.

Oh may Hari fill each soul,
 As these gentle verses roll
 Telling of the anguish borne
 By kindred ones asunder torn!
 Oh may Hari unto each
 All the lore of loving teach,
 All the pain and all The bliss;
 Jayadeva prayeth this
 Yea, Lady! in the self-same spot he waits
 Where with thy kiss thou taught'st him utmost love,
 And drew him, as none else draws, with thy look;

And all day long, and all night long, his cry
 Is "Radha Radha," like a spell said o'er:
 And in his heart there lives no wish nor hope
 Save only this, to slake his spirit's thirst
 For Radha's love with Radha's lips: and find
 Peace on the immortal beauty of thy breast.

(What blows is to the Music GURJJARI and the Mode EKA
TALI.)

Mistress, sweet and bright and holy!
Meet him in that place;
Change his cheerless melancholy
Into joy and grace;
If thou hast forgiven, vex not;
If thou lovest, go,
Watching over by the river,
Krishna listens low:

Listens low, and on his reed there
Softly sounds thy name,
Making even mute things plead there
For his hope: 'us shame
That, while winds are welcome to him,
If from thee they blow,
Mournful ever by the river
Krishna waits thee so'

When a bird's wing stirs the roses,
When a leaf falls dead,
Twenty times he recomposes
The flower-seat he has spread:
Twenty times, with anxious glances
Seeking thee in vain,
Sighing ever by the river.
Krishna droops again.

Loosen from thy foot the bangle.
Lest its golden bell.
With a tiny, tattling jangle,
Any false tale tell:

If thou fearest that the moonlight
Will thy glad taco know,

Draw those dark braids lower, Lady
But to Krishna go.

Swift and still as lightning's splendour
Let thy beauty come.

Sudden, gracious daziling, tender.

To his arms its home:

Swift as Indra's yellow lightning,

Shining through the night,

Glide to Krishna's lonely bosom,

Take him love and light.

Grant, at last, love's utmost measure,

Giving, give the whole;

Keep back nothing of the treasure

Of thy priceless Soul:

Hold with both hands out unto him

Thy chalice, let him drain

The nectar of its dearest draught,

Till not a wish remain.

Only go - the stars are setting.

And thy Krishna grieves;

Doubt and anger quite forgetting,

Hasten through the leaves:

Wherefore didst thou lead him heav'nward

But for this things sake?

Comfort him with pity, Radha!

Or his heart must break.

But while Jayadeva writes

This rare tale of deep delights-

Jayadev, whose heart is given

Unto Han, Lord in Heaven-

See that ye too, as ye read,

With a glad and humble heed.
Bend your brows before His face,
That ye may have bliss and grace.

And then the Maid, compassionate, sang on -
Lady, most sweet!
For thy coming feet
He listens in the wood, with love sore-tried,

Faintly sighing.
Like one a-dying,
He sends his thoughts afoot to meet his bride.

Ah, silent one!
Sunk is the sun,
The darkness falls as deep as Krishna's sorrow;
The chakor's strain
Is not more vain
Than mine, and soon gray dawn will bring while morrow

And thine own bliss
Delays by this;
The utmost of thy heaven comes only so
When, with hearts beating
And passionate greeting.
Parting is over, and the parted grow
One one for ever
And the old endeavour
To be so blended is assuaged at last;
And the glad tears raining
Have nought remaining
Of doubt or'plaining; and the dread has passed

Out of each face,
In the close embrace.
That by-and-by embracing will be over.
The ache that causes
Those mournful pauses
In bowers of earth between lover and lover;

To be no more felt,
To fade, to melt
In the strong certainty of joys immortals;
In the glad meeting,
And quick sweet greeting
Of lips that close beyond Times shadowy portal.

And to thee is given,
Angel of Heaven!
This glory and this joy with Krishna,
Go Let him attain,
For his long pain,
The prize it promised, - see thee coming slow,

A vision first, but then-
By glade and glen-
A lovely, loving soul, true to its home:
His Queen - his Crown - his All,
Hast'ning at last to fall
Upon he breast, and live there, Radha, come!
Come! and come thou, Lord of all,
Unto whom the Three Worlds call;
Thou, that didst in angry might,
Kansa, like a camel, smite;
Thou, that in thy passion lender.
As incarnate spell and splendour,

Hung on Radha's glorious face
In the garb of Krishna's grace
As above the bloom the bee,
When the honeyed revelry
Is too subtle-sweet an one
Not to hang and daily on;
Thou that art the Three Worlds' glory,
Of life the light, of every story
The meaning and the mark, of love
The root and flower, o' the sky above
The blue, of bliss the heart, of those,
The lovers, that which did impose
The gentle law, that each should be
The other's Heav'n and harmony.

CANTO THE SIXTH
KRISHNA MADE BOLDER

But seeing that for all her loving will,
The flower-soft feet of Radha had not power
To leave their place and go, she sped again
That maiden - and to Krishna's eager ears
Told how it fared with his sweet mistress there.

(What follows is to the Music GONDAKIRI and the Mode RUPAKA.)

Krishna! us thou must come. (she sang)
Ever she waits thee in heavenly bower;
The lotus seeks not the wandering bee,
The bee must find the flower.

All the wood over her deep eyes roam,
Marvelling sore where tarries the bee,
Who leaves such tips of nectar unsought
As those that blossom for thee.

Her steps would fail if she tried to come,
Would falter and fail, with yearning weak;
At the first of the road they would falter and pause,
And the way is strange to seek.

Find her where she is sitting, then,
With lotus-blossom on ankle and arm
Wearing thine emblems, and musing of nought
But the meeting to be glad - warm.

To be - "but wherefore tarrieth he?"

"What can stay or delay him? go!

See if the soul of Krishna comes,"

Ten times she sayeth to me so;

Ten limes lost in a languorous swoon.

Now he cometh he cometh. she cries;

And a love-look lightens her eyes in the gloom,
And the darkness is sweet with her sighs.

Till, watching in vain, she glideth again
Under the shade of tie whispering Leaves;
With a heart too full of its love at last

To heed how her bosom heaves.
Shall not these fair verses swell
The number of the wise who dwell
In the realm of Kamas bliss?
Jayadeva prayeth this.
Jayadev, the bard of Love,
Servant of the Gods above.

For all so strong in Heaven itself
Is Love. that Radha sits drooping there,
Her beautiful bosoms panting with thought,
And the braids draw back from her ear.

And - angel albeit - her rich lips breathe
Sighs, it sighs were ever so sweet
And - if spirits can tremble - she trembles now
From forehead to jewelled feet.

And her voice of music sinks to a sob.
And her eyes. like eyes of a mated roe.
Are tender with looks of welded love,
With dreams dreamed long ago:

Long long ago, but soon to grow truth,
To end, and be waking and certain and true;
Of which dear surety murmur her lips.
As the bps of sleepers do:

And, dreaming, she loosens her girdle-pearls,
And opens her arms to the empty air,
Then starts. if a leaf of the champak falls.
Sighing, "O leaf! is he there?"

Why dost thou linger in this dull spot.
Haunted by serpents aid evil for thee'
Why not hasten to Nanda's House?
It is plain, it thine eyes could see.

May these words of high endeavour
Full of grace and gentle favour
Find out those whose hearts can feel
What the message did reveal
Words that Radha's messenger
Unto Krishna took from her.
Slowly guiding him to come
Through the forest to his home.
Guiding him to find The road
Which led Though kg to Loves abode.

CANTO THE SEVENTH
KRISHNA SUPPOSED FALSE

MEANTIME the moon, the rolling moon. clomb high.
And over all Vrindavana shone;
The moon which on the front of gentle night
Gleams like the chundun-mark on beauty's brow;
The conscious moon which hath its silver face
Marred with the shame of lighting earthly loves:

And while the round white lamp et earth rose higher,
And still he tamed. Radha, petulant.
Sang soft impatience and half-earnest fears:

(What follows is to the Music MALAVA and the Made YATI.)

'Tis time! - he comes not!- will he come?
Can he leave me thus to pine?
Yami he kam sharanam!
Ah! what refuge then is mine?

For his sake I sought the wood,
Threaded dark and devious ways;
Yams he kam sharanam!
Can it be Krtstria betrays?
Let me die then, and forget
Anguish, patience, hope, and fear.
Yami he kam sharanam!
Ah, why have I held him dear?

Ah, this soft night torments me.
Thinking that his faithless arms-
Yami he kam sharanam!-
Clasp some shadow of my charms.

Fatal shadow - foolish mock!
 When the great love shone confessed;-
Yami he kam sharanam!
 Krishna's lotus loads my breast;

Tis too heavy, lacking him;
 Like a broken flower I am-
 Necklets, jewels, what are ye?
Yam he kam sharanam!

Yarn ho kam sharanam!
 The sky is still, the forest sleeps;
 Krishna forgets- he loves no more;
 He fails in faith, and Radha weeps.

But the poet Jayadev-
 He who is great Hari's slave,
 He who finds asylum sweet
 Only at great Hari's leer
 He who for your comfort sings
 All this to the Veena' strings-
 Prays That Radha's tender moan
 In your hearts be thought upon,
 And that all her holy grace
 Live there like loved one's lace.

Yet if I wrong him (sang she) -can he fail?
 Could any in the wood win back his kisses?
 Could any softest lips of earth prevail
 To hold him from my arms? Any love-busses
 Blind him once more to mine? O Soul, my prize!
 Art thou not merely hindered at this hour?
 Sore-wearied, wandering, lost? How otherwise
 Shouldst thou not hasten to the bridal-bower?

But seeing far away that Maiden come
Alone, with eyes cast down and lingering steps,
Again a little while she feared to hear
Of Krishna false: and her quick thoughts took shape
In a fine jealousy, with words like these-
Something then of earth has held him
From his home above,
Some one of those slight deceivers-
Ah, my foolish love!

Some new face, some winsome playmate,
With her hair untied,
And the blossoms tangled in it,
Woos him to her side.

On the dark orbs of her bosom-
Passionately heaved-
Sink and rise the warm, white pearl-strings,
Oh, my love deceived!

Fair? yes, yes! the rippled shadow
Of that midnight hair
Shows above her brow-as clouds do
O'er the moon-most fair:
And she knows, with wilful paces,
How to make her zone
Gleam and please him; and her ear-rings
Tinkle love; and grown

Coy as he grows fond, she meets him
With a modest show;
Shaming truth with truthful seeming,
While her laugh - fight, low-

And her subtle mouth that murmurs,
 And her silken cheek,
 And her eyes. say she dissembles
 Plan as speech could speak.

Till at length, a fatal victress,
 Of her triumph vain,
 On his neck she lies and smiles there:-
 Ah, my Joy!- my Pain!
 But may Radha's fond annoy,
 And may Knishna's dawning joy,
 Warm and waken love more fit-
 Jayadeva prayeth it-
 And the griefs and sins assuage
 Of this blind and evil age.

O Moon! (she sang) that art so pure and pale,
 Is Krishna wan like thee with lonely waiting?

Lamp of love! art thou the lover's friend,
 And wilt not bring him, my long pain abating?
 fruitless moon! thou dost increase my pain
 faithless Krishna' I have striven in vain.

And then, lost in her fancies sad, she moaned-

(What follows is to the Music GURJJARI and the Mode
 EKATALI)

In vain, in vain!
 Earth will of earth! I mourn more than I blame;
 If he had known, he would not sit and paint
 The tilka on her smooth black brow, nor claim
 Quick kisses from her yielded lips- false, faint-

False, fragrant, fatal! Krishna's quest is o'er
By Jumna's shore!

Vain - it was vain!

The temptress was too near, the heav'n too far;
I can but weep because he sits and ties
Garlands of fire-flowers for her loosened hair,
And in its silken shadow veils his eyes
And buries his fond face. Yet I forgave
By Jumna's wave!

Vainly! all vain!

Make then the most of that whereto thou'rt given.
Feign her thy Paradise- thy Love of loves;
Say that her eyes are stars, her face the heaven.
Her bosoms the two worlds, with sandal-groves
Full-scented, and the kiss-marks-ah, thy dream
By Jumna's stream!

It shall be vain'

And vain to string the emeralds on her arm,
And hang the milky pearls upon her neck.
Saying they are not jewels, but a swarm
Of crowded, glossy boos, come there to suck
The rosebuds of her breast, the sweetest flowers
Of Jumna's bowers.

That shall be vain?

Nor wilt thou so believe thine own blind wooing,
Nor slake thy heart's thirst even with the cup
Which at the last she brims for l'ho, undoing
Her girdle of carved gold, and yielding up,
Love's uttermost: brief the poor gain and pride
By Jumna's tide

Because still vain
 Is love that feeds on shadow: vain, as thou dost,
 To look so deep into the phantom eyes
 F& that which lives not there; and vain, as thou must,
 To marvel why the painted pleasure flies,
 When the fair, false wings seemed folded for ever
 By Jumna's river.
 And vain! yes, vain!
 For me too is it, having so much striven,
 To see this slight snare take thee, and thy soul
 Which should have climbed to mine, and shared my heaven,
 Spent on a lower loveliness, whose whole
 Passion of claim were but. (a parody Of that kept here for thee.
 Ahaha! vain!
 For on some isle of Jumna's silver stream
 He gives all that they ask to those hard eyes.
 While mine which are his angels. mine which gleam
 With light that might have led him to the skies—
 That almost led him—are eclipsed with tears
 Wailing my fruitless prayers.

But thou, good Friend,
 Hang not thy head for shame, nor come so slowly,
 As one whose message is too ill to tell;
 If thou must say krishna is forfeit wholly-
 Wholly forsworn and lost - let the grief dwell
 Where the sin doth,- except in this sad heart,
 Which cannot shun its part.

O great Hari! purge from wrong
 The soul of him who writes this song
 Purge the souls of those that read
 From every fault of thought and deed;

With thy blessed light assuage
 The darkness of this evil age!
 Jayadev the bard of love,
 Servant of the Gods above,
 Prays it for himself and you-
 Gentle hearts who listen!- too.

Then in this other strain she wailed his loss -

(What fellows is to the Music DESHAVARADI and the Mode RUPAKA.)

She, not Radha, wins the crown
 Whose false lips seemed dearest;
 What was distant gain to him
 When sweet loss stood nearest?
 Love her, therefore, lulled to loss
 On her fatal bosom;
 Love her with such love as she
 Can give back in the blossom.
 Love her, O thou rash lost soul!
 With thy thousand graces;
 Coin rare thoughts into fair words
 For her face of faces;

Praise it, fling away for it
 Life's purpose in a sigh.
 All for those lips like flower-leaves,
 And lotus-dark deep eye.

Nay, and thou shalt be happy too.
 Till the fond dream is over;
 And she shall taste delight to hear
 The wooing of her lover;

The breeze that brings the sandal up
From distant green Malay,
Shall seem all fragrance in the night,
All coolness in the day.

The crescent moon shall seem to swim
Only that she may see
The glad eyes of my Krishna gleam,
And her soft glances he:
It shall be as a silver lamp
Set in the sky to show
The rose - leaf palms that cling and clasp,
And the breast that beats below.
The thought of parting shall not lie
Cold on their throbbing lives,
The dread of ending shall not chill
The glow beginning gives;
She in her beauty dark shall look -
As long as clouds can be -
As gracious as the rain-time cloud
Kissing the shining sea.
And he, amid his playmates old,
At least a little while,

Shall not breathe forth again the sigh
That spoils the song and smile;
Shall be left wholly to his choice,
Free for his pleasant sin.
With the golden-girdled damsels
Of the bowers I found him in.

For me, his Angel, only
The sorrow and the smart,
The pale grief sitting on the brow,

The dead hope in the heart;
For me the loss of losing,
For me the ache and dearth;
My king crowned with the wood-flowers!
My fairest upon earth!

Hari, Lord and King of love!
From thy throne of light above
Stoop to help us, Deign to take
Our spirits to thee for the sake
Of this song, which speaks the fears
Of all who weep with Radha's tears.
But love is strong to pardon, stow to part,
And still the lady, in her fancies, sang
Wind of the Indian stream!
A little oh a little breathe once more
The fragrance like his mouths! blow from thy shore
One last word as he fades into a dream:
Bodiless Lord of love
Show him once more to me a minute's space,
My Krishna, with the love look in his face,
And then I come to my own place above;

I will depart and give
All back to Fate and her I will submit
To thy stem will, and bow myself to it,
Enduring still though desolate, to live:

If It Indeed be life.
Even so resigning, to sit patience-mad,
To feel the zephyr burn, the sunlight sad,
The peace of holy heaven, a restless strife.

Haho! what words are these?
How can I live and lose him? how not go
Whither love draws me for a soul loved so?
How yet endure such sorrow? or how cease?
Wind of the Indian wave
If that thou canst. blow poison here. not nard;
God of the five shafts shoot thy sharpest hard,
And kill me, Radha, Radha who forgave
Or, bitter River.
Yamun be Yama's sister be Death's kin
Swell thy wave up to me and gulf me in,
Cooling this cruel, burning pain for ever.
Ah! if only visions stir
Grist so passionate in her,
What divine grief will not take,
Spirits in heaven for the sake
Of those who wise love? Oh, be wise!
Mark this story of the skies;
Meditate Govinda ever,
Sitting by the sacred river,
The mystic stream, which o'er his feet
Glides slow, with murmurs low and sweet,
Tall none can Neil whether those be
Blue lotus-blooms, seen veiledly
Under The wave, or mirrored gems
Reflected from The diadems
Bound on the brows of mighty Gods,
Who lean from out Ur pure abodes.
And leave their bright felicities
To guide great Krishna to his skies.

CANTO THE EIGHTH
TEE REBUKING OF KRISHNA

For when the weary night had worn away
In these vain fears, and the dear morning broke,
Lo, Krishna! lo, the longed-for her soul
Came too!- in the glad light he came, and bent
His knee, and clasped his hands; on his dumb lips
Fear, wonder, joy, passion, and reverence

Strove for the trembling words, and Radha knew
Peace won for him and her; yet none the less
A little time she chided him, and sang:
(What follows is to the Music BHAIRAVI and the Mode YATI.)

Krishna - then thou hast found me!- and thine eyes
Heavy and sad and stained, as if with keeping!
Ah! is it not that those, which were thy prize,
So radiant seemed that all night thou wert keeping
Vigils of tender wooing? - have thy Love'
Here is no place for vows broken in making:
Thou Lotus - eyed! thou soul for whom I strove
Go! ere I listen, my just mind forsaking.

Krishna! my Krishna with the woodland-wreath!
Return, or I shall soften as I blame;
The while thy very lips are dark to the teeth
With dye that from her lids and lashes came,
Left on the mouth I touched. Fair traitor! go!
Say not they darkened, lacking food and sleep
Long waiting for my face; I turn - it so -
Go! ere I halt believe thee, pleading deep;

But wilt thou plead, when, like a love-verse printed
 On the smooth polish of an emerald,
 I see the marks she stamped, the kisses dented
 Large lettered, by her lips? Thy speech withheld
 Speaks all too plainly; go abide thy choice!
 If thou dost stay, I shall more greatly grieve thee;
 Not records of her victory? - peace, dear voice!
 Hence with that godlike brow, lest I believe thee.

For dar'st thou feign the saffron on thy bosom
 Was not implanted in disloyal embrace?
 Or that this many-colored love-tree blossom
 Shone not, but yester night, above her face?
 Comest thou here, so Late, to be forgiven,
 O thou, en whose eyes Truth was made to live?
 O thou, so worthy else of grace and heaven?
 O thou, so nearly won? Ere I forgive.

Go, Krishna! go - lest I should think, unwise.
 Thy heart not false, as thy long lingering seems,
 Lest, seeing myself so imaged in thine eyes,
 I shame the name of Pity - turn to dreams
 The sacred Sound of vows; make Virtue grudge
 Her praise to Mercy, calling thy sin slight;
 Go therefore, dear offender! go! thy Judge
 Had best not see thee to give sentence right.

But may he grant us peace at last and bliss
 Who heard, - and smiled to hear, - delays like this,
 Delays that dallied with a dream come true,
 Fond wilful angers; for the maid laughed too
 To see, as Radha ended her hand take

His dark robe for her veil, and Krishna make
The word she spoke for parting kindest sign
He should not go. but say O grace & divine ,
Be ours too! Jayadev, the Poet of love,
Prays it from Hari, lordliest above.

**CANTO THE NINTH
THE END OF KRISHNA'S TRIAL**

YET not quite did the doubts of Radha die.
Nor her sweet brows unbend but she, the Maid -
Knowing her heart so tender, her soft arms
Aching to take him in, her rich mouth sad
For the comfort of his kiss, aid these fears false -
Spake yet a little in far words like these;

(What follows is to the Music GURJJARI and the Mode YATI.)

The lesson that thy faithful I has taught him
He has heard;
The wind of spring, obeying thee, hath brought him
At thy word:
What joy in all the three worlds was so precious
To thy mind?
Ma kooroo manini manamaye
Ah, be kind!

No longer from his earnest eyes conceal
Thy delights;
Lift thy face, and let the jealous veil reveal
All his rights;
The glory of thy beauty was but given
For content
Ma kooroo manini manamaye
Oh, relent
Remember, being distant how he bore thee
In his heart;

Look on him sadly turning from before thee
To depart
Is he not the soul thou lovedst sitting lonely
In the wood?
Ma kooroo manini manamaye
This not good
He who grants thee high delight in bridal-bower
Pardons long;
What the gods do love may do at such an hour
Without wrong;
Why weepest thou? Why keepest thou in anger
Thy lashes down?
Ma kooroo manini manamaye,
Do not frown!
Lift thine eyes now, and look on him, bestowing,
Without speech:
Let him pluck at last the flower so sweetly growing
In his reach;
The fruit of lips, of loving tones, of glances
That forgive;
Ma kooroo manini manamaye,
Let him live!
Let him speak with thee, and pray to thee, and prove thee
All his ruth;
Let his silent loving lamentation move thee
Asking ruth;
How knowest thou? Ah, listen, dearest Lady,
He is there;
Ma kooroo manini manamaye
Thou must hear!

O rare voice, which is a spell
Unto all on earth who dwell!

O rich voice of rapturous love.
Making melody above!
Krishna's, Hari's - one in two,
Sound these mortal verses through!
Sound like that soft flute which made
Such a magic in the shade -
Calling deer eyed maidens nigh.
Waking wish and stirring sigh,
Thrilling blood and melting breasts,
Whispering love's divine unrests,
Winning blessings to descend.
Bringing earthly ills to end;-
Be thou heard in this song now
Thou, the great Enchantment, thou!

**CANTO THE TENTH
KRISHNA IN PARADISE**

BUT she, abasing still her glorious eyes.
And still not yielding all her face to him,
Relented; till with softer upturned look
She smiled, while the Maid pleaded; so thereat
Came Krishna nearer, and his eager lips
Mixed sighs with words in this fond song he sang:

(What follows is to the Music DESHIVARADI and the Mode ASHTA TALL)

O angel of my hope! O my hearts home!
My tear is lost in love, my love in fear:
This bids me trust my burning wish, and come,
That checks me with its memories, drawing near:
Lift up thy look, and let the thing it saith
End fear with grace, or darken Love to death.

Or only speak once more, for though thou slay me.
Thy heavenly mouth must move, and I shall hear
Dulcet delights of perfect music sway me
Again - again that voice so blest and dear;
Sweet Judge! the prisoner prayeth for his doom
That he may hear his late divinely come.

Speak once more! then thou canst not choose but show
Thy mouth's unparalleled and honeyed wonder
Where, like pearls hid in red-lipped shells, the row
Of pearly teeth thy rose-red lips lie under:
Ah me! I am that bird that woos the moon,
And pipes - poor fool! to make it glitter soon.

Yet hear me on - because I cannot stay
The passion of my soul, because my gladness
Will pour forth from my heart; - since that far day
When through the mist of all my sin and sadness
Thou didst vouchsafe - Surpassing One!- to break,
All else I slighted for thy noblest sake.

Thou, thou hast been my blood, my breath, my being:
The pearl to plunge for in the sea of life;
The sight to strain for, past the bounds of seeing;
The victory to win through longest strife:
My Queen' my crowned Mistress! My sphere bride!
Take this for truth, that what I say beside

Of bold love - grown full-orbed at sight of thee -
May be forgiven with a quick remission;
For, thou divine fulfillment of all hope!
Thou all-undreamed completion of the vision!
I gaze upon thy beauty, and my fear
Passes as clouds do, when the moon shines clear.

So if thou'rt angry still, this shall avail,
Look straight at me. and let thy bright glance wound me;
Fetter me! gyve me! lock me in the goal
Of thy delicious arms; make fast around me
The silk-soft manacles of wrists and hands,
Then kill me! I shall never break those bands.

The starlight jewels flashing on thy breast
Have not my right to hear thy beating heart;
The happy jasmine-buds that clasp thy waist
Are soft usurpers of my place and part,
If that fair girdle only there must shine.
Give me the girdles life -0 the girdle mine!

Thy brow like smooth Bandhuka-leaves; thy cheek
 Which the dark-tinted Madhuk's velvet shows;
 Thy long-lashed Lotus eyes, lustrous and meek;
 Thy nose a Tila-bud; thy teeth like rows
 Of Kunda-petals? he who pierceth hearts
 Points with thy lovelinesses all five darts.
 But Radiant, Perfect, Sweet, Supreme, forgive!
 My heart is wise-my tongue is foolish still:
 I know where I am come - I know I live -
 I know that thou art Radha - that this will
 Last and be heaven: that I have leave to rise
 Up from thy feet, and look into thine eyes
 And, nearer coming. I ask for grace
 Now that the blest eyes turn to mine;
 Faithful I stand in this sacred place
 Since first I saw them shine:
 Dearest glory that stills my voice,
 Beauty unseen, unknown, unthought!
 Splendour of love, in whose sweet light
 Darkness is past and nought;
 Ah, beyond words that sound on earth,
 Golden bloom of the garden of heaven!
 Radha, enchantress! Radha, the queen!
 Be this trespass forgiven-
 In that I dare, with courage too much
 And a heart afraid, - so bold it is grown -
 To hold thy hand with a bridegroom's touch,
 And take thee for mine, mine own.

So they met and so they ended
 Pat, and parting, being blended
 Life with life - made one for ever
 In high love; and Jayadeva
 Hasteneth at to close the story
 Of their bridal grace and glory,

**CANTO THE ELEVENTH
THE UNION OF RADHA AND KRISHNA**

THUS followed soft and lasting peace, and griefs
Died while she listened to his tender tongue,
Her eyes of antelope alight with love;
And while he led the way to the bride-bower
The maidens of her train adorned her fair
With golden marriage cloths, and sang this song:

(What follows is so the Music VASANTA and the Mode YATI.)

Follow, happy Radha! Follow,-
In the quiet falling twilight -
The steps of him who followed thee
So steadfastly and far;
Let us bring thee where the banjulas
Have spread a roof of crimson,
Lit up by many a marriage-lamp
of planet, sun, and star:
For the hours of doubt are over,
And thy glad and faithful lover
Hath sound the road by tears and prayers
To thy divinest side;
And thou wilt not now deny him
One delight of all thy beauty,
But yield up open-hearted
His pearl, his prize, his bride.
On, follow! while we fill the air
With songs and softest music;
Lauding thy wedded loveliness,
Dear Mistress past compare!
For there is not any splendour

Of Apsarasas immortal -
No glory of their beauty rich -
But Radha has a share;
Oh, follow while we sing the song
That fills the worlds with longing,
The music of the Lord of love
Who melts all hearts with bliss;
For now is born the gladness
That springs from mortal sadness,
And all soft thoughts and things and hopes
Were presages of this.

Then, follow, happiest Lady
Follow him thou lovest wholly;
The hour is come to follow now
The soul thy spells have led;
His are thy breasts like jasper-cups.
And his thine eyes like planets;
Thy fragrant hair, thy stately neck,
Thy queenly sumptuous head;
Thy soft small feet, thy perfect lips,
Thy teeth like jasmine petals,
Thy gleaming rounded shoulders,
And long caressing arms,

Being thine to give, are his; and his
The twin strings of thy girdle,
And his the priceless treasure
Of thine utter-sweetest charms,

So follow! while the flowers break forth
In white and amber clusters,
At the breath of thy pure presence.

And the radiance on thy brow:
 Oh, follow where the Asokas wave
 Their sprays of gold and purple,
 As if to beckon thee the way
 That Krishna passed but now;
 He is gone a little forward!
 Though thy steps are faint for pleasure,
 Let him hear the tattling ripple
 Of the bangles round thy feet;
 Moving slowly o'er the blossoms
 On the path which he has shown thee,
 That when he turns to listen
 It may make his fond heart beat.
 And loose thy jewelled girdle
 A little, that its rubies
 May tinkle softest music too,
 And whisper thou art near:
 Though now, if in the forest
 Thou should'st bend one blade of Kusha
 With silken touch of passing foot,

His heart would know and hear;
 Would hear the wood-buds sang,
 "It is Radha's foot that passes;"
 Would hear the wind sigh love-sick.
 "It is Radha's fragrance, this;"
 Would hear thine own heart beating
 Within thy panting bosom.
 And know thee comng, coming.
 His ever, ever his
 "Mine!" - hark! we are near enough for hearing -
 Soon she come - she will smile - she will say
 Honey-sweet words of heavenly endearing;
 O soul! listen; my Bride 'son her way!;

Hear'st him not, my Radha?
Lo, night bendeth o'er thee -
Darker than dark Tamala - leaves -
To list thy marriage-song;
Dark as the touchstone that tries gold,
And see now on - before thee -
Those lines of tender light that creep
The clouded sky along:
O night! that trieth gold of love.
This love is proven perfect!
O lines that streak the touchstone sky.
Flash forth true shining gold!
O rose-leaf feet, go boldly!
O night! - that lovest lovers -

Thy softest robe of silence
About these bridals told!

See'st thou not, my Radha?
Lo, the night, thy bridesmaid.
Comes!- her eyes thick painted
With soorma of the gloom-
The night that binds the planet - worlds
For jewels on her forehead.
And for emblem and for garland
Loves the blue-black lotus-bloom;
The night that scents her breath so sweet
With cool and musky odours.
That joys to spread her veil of shade
Over the limbs of love:
And when, with loving weary.

Yet dreaming love, they slumber.
Sets the far stars for silver lamps
To light them from above.

So came she where he stood, awaiting her
Al the bows entry, like a god to see,
With marriage gladness and the race of heaven.
The great pearl set on his glorious head
Shone like a moon among the leaves, and shone
Like stars the gems that kept her gold gown dose:
But still a little while she paused - abashed
At her delight, of her deep joy afraid-
And they that tended her sang once more this:
(What follows is to The Music VARADI and the Mode RUPAKA.)

Enter, thrice-happy! enter, thrice-desired!
And let the gates of Hari shut thee in
With the soul destined to thee from of old.

Tremble not! lay thy lovely shame aside;
Lay ii aside with thine unfastened zone.
And love him with the love that knows not fear.
Because it fears not change; enter thou in,
Flower of all sweet and stainless womanhood!
For ever to grow blight, for ever new;
Enter beneath the flowers, O flower-fair
Beneath these tendrils, Loveliest! that entwine
And clasp, and wreathe and clang, with kissing stems;

Enter, with tender-blowing sirs of heaven.
Soft as loves breath and gentle as the tones
Of lover's whisper, when tie lips come close:

Enter the house of Love, O loveliest!
 Enter the marriage bower, most beautiful
 And take and give the joy that Hari grants.

Thy heart has entered, let thy feet go too!
 Lo, Krishna lo, the one that thirsts for thee!
 Give him the drink of amrit from thy lips.

Then she, no more delaying entered straight;
 Her step a little faltered, but her face
 Shone with unutterable Quick love; and - while

The music of her bangles passed the porch-
 Shame, which had lingered in her downcast eyes.
 Departed shamed and like the mighty deep,
 Which sees the moon and rises, all his life
 Uprose to drink her beams.
 Hari keep you He whose might,
 On the King of Serpents seated,
 Rashes forth in dazzling light
 From the Great Snake's gems repeated:
 Hari keep you He whose graces.
 Manifold in majesty,
 Multiplied in heavenly places
 Multiply on earth to see
 Belier with a hundred eyes
 Her bright charms who by him lies.

What skill may be in singing,
 What worship sound in song,
 What lore be taught in loving,
 What right divined from wrong:

Such things hath Jayadeva -
In this his Hymn of Love,
Which lauds Govinda ever, -
Displayed; may all approve!

Barbara Stoler Miller

THE FIRST PART

Joyful Krishna

Barbara Stoler Miller

“Clouds thicken the sky.
 Tamāla trees darken the forest.
 The night frightens him.
 Rādhā, you take him home!”
 They leave at Nanda’s order,
 Passing trees in thickets on the way,
 Until secret passions of Rādhā and Mādhava
 Triumph on the Jumna riverbank. 1

Jayadeva, wandering king of bards
 who sing at Padmāvati’s lotus feet,
 Was obsessed in his heart
 By rhythms of the goddess of speech,
 And he made this lyrical poem
 From tales of the passionate play
 When Krishna loved Śrī. 2

Umāpatidhara is prodigal with speech,
 Śaraṇa is renowned for his subtle flowing sounds,
 But only Jayadeva divines the pure design of words.
 Dhoyī is famed as king of poets for his musical ear,
 But no one rivals master Govardhana
 For poems of erotic mood and sacred truth. 3

If remembering Hari enriches you heart,
 If his arts of seduction arouse you,
 Listen to Jayadeva’s speech
 In these sweet soft lyrical songs. 4

In seas that rage as the aeon of chaos collapses,
 You keep the holy Veda like a ship straight on course.
 You take form as the Fish, Krishna.
 Triumph, Hari, Lord of the World! 5

Where the world rests on your vast back,
 Thick scars show the weight of bearing earth.
 You take form as the Tortoise, Krishna.
 Triumph, Hari, Lord of the World! 6

The earth clings to the tip of your tusk
 Like a speck of dust caught on the crescent moon.
 You take form as the Boar, Krishna.
 Triumph, Hari, Lord of the World! 7

Nails on your soft lotus hand are wondrous claws
 Tearing the gold-robed body of black bee Hiraṇyakasipu.
 You take form as the Man-lion, Krishna
 Triumph, Hari, Lord of the World! 8

Wondrous dwarf, when you cheat demon Bali with wide steps,
 Water falls from your lotus toenails to purify creatures.
 You take form as the Dwarf, Krishna
 Triumph, Hari, Lord of the World! 9

You wash evil from the world in a flood of warriors' blood,
 And the pain of existence is eased.
 You take form as the axman Priest, Krishna.
 Triumph, Hari, Lord of the World! 10

Incited by gods who guard the directions in battle,
 You hurl Rāvaṇa's ten demon heads to the skies

You take form as the prince Rāma, Krishna.

Triumph Hari, Lord of the World! 11

The robe on your bright body is colored with rain clouds,
And Jumna waters roiling in fear of your plow's attack.

You take form as the plowman Balarāma, Krishna.

Triumph, Hari, Lord of the World! 12

Moved by deep compassion, you condemn the Vedic way
That ordains animal slaughter in rites of sacrifice.

You take form as the enlightened Buddha, Krishna.

Triumph, Hari, Lord of the World! 13

You raise your sword like a fiery meteor
Slashing barbarian hordes to death.

You take form as the avenger Kalki, Krishna.

Triumph, Hari, Lord of the World! 14

Listen to the perfect invocation of poet Jayadeva,
Joyously evoking the essence of existence!

You take the tenfold cosmic form, Krishna.

Triumph, Hari, Lord of the World! 15

For upholding the Vedas,
For supporting the earth,
For raising the world,
For tearing the demon asunder,
For cheating Bali,

For destroying the warrior class,
For conquering Rāvaṇa,
For wielding the plow,

For spreading compassion,
 For routing the barbarians,
 Homage to you, Krishna,
 In your ten incarnate forms! 16

☸ **The second song, sung with Raga 'Gurjari'** ☸

You rest on the circle of Sri's breast,
 Wearing your earrings,
 Fondling wanton forest garlands.
 Triumph, God of Triumph, Hari! 17

The sun's jewel light encircles you
 As you break through the bond of existence
 A wild Himalayan goose on lakes in minds of holy men.
 Triumph, God of Triumph, Hari! 18

You defeat the venomous serpent Kaliya,
 Exciting your Yadu kinsmen
 Like sunlight inciting lotuses to bloom.
 Triumph, God of Triumph, Hari! 19

You ride your fierce eagle Garuda
 To battle demons Madhu and Mura and Naraka,
 Leaving the other gods free to play.
 Triumph, God of Triumph, Hari! 20

Watching with long omniscient lotus-petal eyes,
 You free us from bonds of existence,
 Preserving life in the world's three realms.
 Triumph, God of Triumph, Hari! 21

Janaka's daughter Sîtâ adorns you.
 You conquer demon Dūsaṇa.
 You kill ten-headed Rāvaṇa in battle.
 Triumph, God of Triumph, Hari! 22

Your beauty is fresh as rain clouds.
 You hold the mountain to churn elixir from the sea.
 Your eyes are night birds drinking from Sri's moon face.
 Triumph, God of Triumph, Hari! 23

Poet Jayadeva joyously sings
 This song of invocation
 In an auspicious prayer.
 Triumph, God of Triumph, Hari! 24

As he rests in Sri's embrace,
 On the soft slope of her breast,
 The saffroned chest of Madhu's killer
 Is stained with red marks of passion
 And sweat from fatigue of tumultuous loving.
 May his broad chest bring you pleasure too? 25

When spring came, tender-limbed Radha wandered
 Like a flowering creeper in the forest wilderness,
 Seeking Krishna in his many haunts.
 The god of love increased her ordeal,
 Tormenting her with fevered thoughts,
 And her friend sang to heighten the mood. 26

❁ The third song, sung with 'Vasanta raga' ❁

Soft sandal mountain winds caress quivering vines of clove.
 Forest huts hum with droning bees and crying cuckoos.
 When spring's mood is rich, Hari roams here

To dance with young women, friend
A cruel time for deserted lovers. 27

Lonely wives of travelers whine in love's mad fantasies.
Bees swarm over flowers clustered to fill mimosa branches.
When spring's mood is rich, Hari roams here
To dance with young women, friend-
A cruel time for deserted lovers. 28

Tamāla trees' fresh leaves absorb strong scents of deer musk.
Flame-tree petals, shining nails of Love, tear at young hearts.
When spring's mood is rich, Hari roams here
To dance with young women, friend-
A cruel time for deserted lovers. 29

Gleaming saffron flower pistils are golden scepters of Love.
Trumpet flowers like wanton bees are arrows in Love's quiver.
When spring's mood is rich, Hari roams here
To dance with young women, friend -
A cruel time for deserted lovers. 30

Tender buds bloom into laughter as creatures abandon
modesty.
Cactus spikes pierce the sky to wound deserted lovers.
When spring's mood is rich, Hari roams here
To dance with young women, friend
A cruel time for deserted lovers. 31

Scents of twining creepers mingle with perfumes of fresh
garlands
Intimate bonds with young things bewilder even hermit hearts.
When spring's mood is rich, Hari roams here
To dance with young women, friend -
A cruel time for deserted lovers. 32

Budding mango trees tremble from the embrace of rising vines.
Brindaban forest is washed by meandering Jumna river waters.
When spring's mood is rich, Hari roams here
To dance with young women, friend -
A cruel time for deserted lovers. 33

Jayadeva's song evokes the potent memory of Hari's feet,
Coloring the forest in springtime mood heightened by Love's
presence
When spring's mood is rich, Hari roams here
To dance with young women, friend -
A cruel time for deserted lovers. 34

Wind perfumes the forests with fine pollen
Shaken loose from newly blossomed jasmine
As it blows Love's cactus fragrant breath
To torture every heart it touches here. 35

Crying sounds of cuckoos, mating on mango shoots
Shaken as bees seek honey scents of opening buds,
Raise fever in the ears of lonely travelers
Somehow they survive these days

By tasting the mood of lovers' union
In climaxing moments of meditation. 36

Pointing to Mura's defeater nearby
Delighting in his seductive game
Of reveling in many women's embraces,
Her friend sang to make Radha look back. 37

❧ *The fourth song, sung with Raga 'Ramakari'* ❧

Yellow silk and wildflower garlands lie on dark sandaloiled skin.
 Jewel earrings dangling in play ornament his smiling cheeks.
 Hari revels here as the crowd of charming girls
 Revels in seducing him to play. 38

One cowherdess with heavy breasts embraces Hari lovingly
 And celebrates him in a melody of love.
 Hari revels here as the crowd of charming girls
 Revels in seducing him to play. 39

Another simple girl, lured by his wanton quivering look,
 Meditates intently on the lotus face of Madhu's killer.
 Hari revels here as the crowd of charming girls
 Revels in seducing him to play. 40

A girl with curving hips, bending to whisper in his ear,
 Cherishes her kiss on her lover's tingling cheek.
 Hari revels here as the crowd of charming girls
 Revels in seducing him to play. 41

Eager for the art of his love on the Jumna riverbank, a girl
 Pulls his silk cloth toward a thicket of reeds with her hand.
 Hari revels here as the crowd of charming girls
 Revels in seducing him to play. 42

Hari praises a girl drunk from dancing in the rite of love,
 With beating palms and ringing bangles echoing his flute's
 low tone.
 Hari revels here as the crowd of charming girls
 Revels in seducing him to play. 43

He hugs one, he kisses another, he caresses another dark beauty.

He stares at one's suggestive smiles, he mimics a willful girl.

Hari revels here as the crowd of charming girls

Revels in seducing him to play. 44

The wondrous mystery of Krishna's sexual play in Brindaban forest

Is Jayadeva's song. Let its celebration spread Krishna's favors!

Hari revels here as the crowd of charming girls

Revels in seducing him to play. 45

When he quickens all things

To create bliss in the world,

His soft black sinuous lotus limbs

Begin the festival of love

And beautiful cowherd girls wildly

Wind him in their bodies.

Friend, in spring young Hari plays

Like erotic mood incarnate. 46

Winds from sandalwood mountains

Blow now toward Himalayan peaks,

Longing to plunge in the snows

After weeks of writhing

In the hot bellies of ground snakes.

Melodious voices of cuckoos

Raise their joyful sound

When they spy the buds

On tips of smooth mango branches. 47

“Joyful Krishna” is the first part in *Gītagovinda*.

THE SECOND PART*Careless Krishna*

While Hari roamed in the forest
 Making love to all the women,
 Rādhā's hold on him loosened,
 And envy drove her away.
 But anywhere she tried to retreat
 In her thicket of wild vines,
 Sounds of bees buzzing circles overhead
 Depressed her -
 She told her friend the secret. 1

❧ *The Fifth Song, sung with Raga 'Gurjari'* ❧

Sweet notes from his alluring flute echo nectar from his lips.
 His restless eyes glance, his head sways, earrings play at
 his cheeks.

My heart recalls Hari here in his love dance,
 Playing seductively, laughing, mocking me. 2

A circle of peacock plumes caressed by moonlight crowns his
 hair.

A rainbow colors the fine cloth on his cloud-dark body.
 My heart recalls Hari here in his love dance,
 Playing seductively, laughing, mocking me. 3

Kissing mouths of round-hipped cowherd girls whets his lust.
 Brilliant smiles flash from the ruby-red buds of his sweet lips.
 My heart recalls Hari here in his love dance,
 Playing seductively, laughing, mocking me. 4

Vines of his great throbbing arms circle a thousand
cowherdesses

Jewel rays from his hands and feet and chest break the dark
night.

My heart recalls Hari here in his love dance,
Playing seductively, laughing, mocking me. 5

His sandalpaste brow mark outshines the moon in a mass of
clouds.

His cruel heart is a hard door bruising circles of swelling
breasts.

My heart recalls Hari here in his love dance,
Playing seductively, laughing, mocking me. 6

Jeweled earrings in sea-serpent form adorn his sublime cheeks.

His trailing yellow cloth is a retinue of sages, gods, and spirits.

My heart recalls Hari here in his love dance,
Playing seductively, laughing, mocking me. 7

Meeting me under a flowering tree, he calms my fear of dark
time,

Delighting me deeply by quickly glancing looks at my heart.

My heart recalls Hari here in his love dance,
Playing seductively, laughing, mocking me. 8

Jayadeva's song evokes an image of Madhu's beautiful foe

Fit for worthy men who keep the memory of Hari's feet.

My heart recalls Hari here in his love dance,
Playing seductively, laughing, mocking me. 9

My heart values his vulgar ways,
Refuses to admit my rage,
Feels strangely elated,

And keeps denying his guilt.
 When he steals away without me
 To indulge his craving
 For more young women,
 My perverse heart
 Only wants Krishna back.
 What can I do? 10

❧ *The sixth Song, sung with Raga "Malava"* ❧

I reach the lonely forest but where he secretly lies at night.
 My trembling eyes search for him as he laughs in a mood of
 passion.
 Friend, bring Kesi's sublime toremontor to revel with me!
 I've gone mad waiting for his fickle love to change. 11

I shy from his when we meet; he coaxes me with flattering
 words.
 I smile at him tenderly as he loosens the silken cloths on my
 hips.
 Friend, bring Kesi' sublime tormentor to revel with me!
 I've gone mad waiting for his fickle love to change. 12

I fall on the bed of tender ferns; he lies on my breasts forever.
 I embrace him, kiss him; he clings to me drinking my lips.
 Friend, bring Kesi's sublime tormentor to revel with me!
 I've gone mad waiting for his fickle love to change. 13

My eyes close languidly as I feel the flesh quiver on his cheek.
 My body is moist with sweet; he is shaking from the wine of
 lust.
 Friend, bring Kesi's sublime tormentor to revel with me!
 I've gone mad waiting for his fickle love to change. 14

I murmur like cuckoo; he masters love's secret rite.

My hair is a tangle of wilted flowers; my breasts bear his nilmarks.

Friend, bring Kesi's sublime tormentor to revel with me!

I've gone mad waiting for his fickle love to change. 15

Jewel anklets ring at my feet as he reaches the height of passion.

My belt falls noisily; he draws back my hair to kiss me.

Friend, bring Kesi's sublime tormentor to revel with me!

I've gone mad waiting for his fickle love to change. 16

I savor passion's joyful time; his lotus eyes are barely open.

My body falls like a limp vine; Madhu's foe delights in my love.

Friend, bring Keri's sublime tormentor to revel with me!

I've gone mad waiting for his fickle love to change. 17

Jayadeva sings about Radha's fantasy of making love with Madhu's killer.

Let the story of a lonely cowherdess spread joy in his graceful play.

Friend, bring Kesi's sublime tormentor to revel with me!

I've gone mad waiting for his fickle love to change. 18

The enchanting flute in his hand
Lies fallen under coy glances;
Sweat of love wets his cheeks;
His bewildered face is smiling
When Krishna sees me watching him
Playing in the forest
In a crowd of village beauties,
I feel the joy of desire. 19

Wind from a lakeside garden
Coaxing buds on new asoka branches
Into clusters of scarlet flowers
Is only fanning the flames to burn me.
This mountain
Of new mango blossoms
Humming with roving bumblebees
Is no comfort to me now, friend. 20

“Careless Krishna” is the second part in *Gītāgovinda*.

THE THIRD PART

Bewildered Krishna

Krishna, demon Kamsa's foe,
 Feeling Rādhā bind his heart with chains
 Of memories buried in other wordly lives,
 Abandoned the beautiful cowherd girls. 1

As he searched for Rādhikā in vain,
 Arrows of love pierced his weary mind
 And Mādhava repented as he suffered
 In a thicket on the Jumna riverbank. 2

❧ *The Seventh Song, sung with Raga "Gurjari"* ❧

She saw me surrounded in the crowd of women,
 And went away.
 I was too Ashamed,
 Too Afraid to stop her.
 Damn me! My wanton ways
 Made her leave in anger. 3

What will she do, what will she say to me
 For deserting her this long?
 I have little use for wealth or people
 Or my life or my home.
 Damn me! my wanton ways
 Made her leave in anger. 4

I brood on her brow curving
 Over her anger-shadowed face,
 Like a red lotus

Shadowed by a bee hovering above.
 Damn me! My wanton ways
 Made her leave in anger. 5

In my heart's sleepless state
 I wildly enjoy her loving me.
 Why do I follow her now in the woods?
 Why do I cry in vain?
 Damn me! My wanton ways
 Made her leave in anger. 6

Frail Rādhā, I know jealousy
 Wastes your heart.
 But I can't beg your forgiveness
 When I don't know where you are.
 Damn me! My wanton ways
 Made her leave in anger. 7

You haunt me,
 Appearing, disappearing again.
 Why do you deny me
 Winding embraces you once gave me?
 Damn me! My wanton ways
 Made her leave in anger. 8

Forgive me now!
 I won't do this to you again!
 Give me a vision, beautiful Rādhā!
 I burn with passion of love.
 Damn me My wanton ways
 Made her leave in anger. 9

Hari's state is painted
 With deep emotion by Jayadeva –
 The poet from Kindubilva village
 The moon rising out of the sea.

Damn me! My wanton ways
 Made her leave in anger. 10

Lotus stalks garland my heart,
 Not a necklace of snakes!
 Blue lily petals circle my neck,
 Not a streak of poison!
 Sandalwood powder, not ash,
 Is smeared on my lovelorn body!
 Love-god, don't attack, mistaking me for Siva
 Why do you rush at me in rage? 11

Don't lift your mango-blossom arrow!
 Don't aim your bow!
 Our games prove your triumph, Love.
 Striking weak victims is empty valor.
 Rādhā's doe eyes broke my heart
 With a volley of glances
 Impelled by love—
 Nothing can arouse me now! 12

Glancing arrows your brow's bow conceals
 May cause pain in my soft mortal core.
 Your heavy black sinuous braid
 May perversely whip me to death.
 Your luscious red berry lips, frail Radha,
 May spread a strange delirium.
 But how do breasts in perfect circles
 Play havoc with my life? 13

Her joyful responses to my touch,
Trembling liquid movements of her eyes,
Fragrance from her lotus mouth,
A sweet ambiguous stream of words,
Nectar from her red berry lips
Even when the sensuous objects are gone,
My mind holds on to her in a trance.
How does the wound of her desertion deepen? 14

Her arched brow is his bow,
Her darting glances are arrows,
Her earlobe is the bowstring—
Why are the weapons guarded
In Love's living goddess of triumph?
The world is already vanquished 15

“Bewildered Krishna” is the third part in *Gītāgovinda*.

THE FOURTH PART

Tender Krishna

In a clump of reeds on the Jumna riverbank
 Where Madhava waited helplessly,
 Reeling under the burden of ardent love,
 Rādhikā's friend spoke to him. 1

❧ *The Eighth song, sung with Raga "Karnata"* ❧

She slanders sandalbalm and moonbeams-weariness confuses
 her.

She feels venom from nests of deadly snakes in sandal
 mountain winds

Lying dejected by your desertion, fearing Love's arrows,
 She clings to you in fantasy, Mādhava. 2

Trying to protect you from the endless fall of Love's arrows,
 She shields her heart'i soft mortal core with moist lotus petals,
 Lying dejected by your desertion, fearing Love's arrows,
 She clings to you in fantasy, Mādhava. 3

She covets a couch of Love's arrows to practice her seductive
 art.

She makes her flower bed a penance to win joy in your
 embrace.

Lying dejected by your desertion, fearing Love's arrows,
 She clings to you in fantasy, Mādhava. 4

She raises her sublime lotus face, clouded and streaked with tears,

Like the moon dripping with nectar from cuts of the eclipse's teeth.

Lying dejected by your desertion, fearing Love's arrows,
She clings to you in fantasy, Mādhava. 5

She secretly draws you with deer musk to resemble the god of love,

Riding a sea monster, aiming mango-blossom arrows—she worships you.

Lying dejected by your desertion, fearing Love's arrows,
She clings to you in fantasy, Mādhava. 6

She cries out the words, "Mādhava, I fall at your feet!
When your face turns away, even moonlight scorches my body."

Lying dejected by your desertion, fearing Love's arrows,
She clings to you in fantasy, Madhava. 7

She evokes you in deep meditation to reach your distant form.
She laments, laughs, collapses, cries, trembles, utters her pain.

Lying dejected by your desertion, fearing Love's arrows,
She clings to you in fantasy, Mādhava. 8

If your heart hopes to dance to the haunting song of Jayadeva,
Study what her friend said about Radha suffering Hari's desertion.

Lying dejected by your desertion, fearing Love's arrows,
She clings to you in fantasy, Mādhava. 9

Her house becomes a wild jungle,
Her band of loving friends a snare.
Sighs fan her burning pain
To flames that rage like forest fire.

Suffering your desertion,
 She takes form as a whining doe
 And turns Love into Death
 Disguised as a tiger hunting prey. 10

❧ *The Ninth song, sung in Raga “Desakhya”* ❧

An exquisite garland lying on her breasts
 Is a burden to the frail wasted girl.
 Krishna, Rādhikā suffers in your desertion. 11

Moist sandalbalm smoothed on her body
 Feels like dread poison to her.
 Krishna, Rādhikā suffers in your desertion. 12

The strong wind of her own sighing
 Feels like the burning fire of love.
 Krishna, Rādhikā suffers in your desertion. 13

Her eyes shed tears everywhere
 Like dew from lotuses with broken stems.
 Krishna, Rādhikā suffers in your desertion. 14

Her eyes see a couch of tender shoots,
 But she imagines a ritual bed of flames.
 Krishna, Rādhikā suffers in your desertion. 15

She presses her palm against her cheek,
 Wan as a crescent moon in the evening.
 Krishna, Rādhikā suffers in your desertion. 16

“Hari! Hari!” she chants passionately,
 As if destined to die through harsh neglect.
 Krishna, Rādhikā suffers in your desertion. 16

May singing Jayadeva's song
 Give pleasure to the worshipper at Krishna's feet!
 Krishna, Rādhikā suffers in your desertion. 18

She bristles with pain, sucks in breath,
 Cries, shudders, gasps,
 Broods deep, reels, stammers,
 Falls, raises herself, then faints.
 When fevers of passion rage so high,
 A frail girl may live by your charm.
 If you feel sympathy, Krishna,
 Play godly healer! Or Death may take her. 19

Divine physician of her heart,
 The love-sick girl can only be healed
 With elixir from your body.
 Free Rādhā from her torment, Krishna
 Or you are crueler
 Than Indra's dread thunderbolt. 20

While her body lies sick
 From smoldering fever of love,
 Her heart suffers strange slow suffocation
 In mirages of sandalbalm, moonlight, lotus pools.
 When exhaustion forces her to meditate on you,
 On the cool body of her solitary lover,
 She feels secretly revived—
 For a moment the feeble girl breathes life. 21

She found your neglect in love unbearable before,
 Despairing if you closed your eyes even for a moment.

How will she live through this long desertion,
Watching flowers on tips of mango branches? 22

“Tender Krishna” is the fourth part in *Gītagovinda*.

THE FIFTH PART

Lotus-eyed Krishna Longing for Love

“I’ll stay here, you go to Rādhā!
 Appease her with my words and bring her to me!”
 Commanded by Madhu’s foe, her friend
 Went to repeat his words to Rādhā. 1

❧ *The Tenth Song, sung with ‘Raga ‘Desavaradi’* ❧

Sandalwood mountain winds blow,
 Spreading passion.
 Flowers bloom in profusion,
 Tearing deserted lovers’ hearts.
 Wildflower-garlanded Krishna
 Suffers in your desertion, friend. 2

Cool moon rays scorch him,
 Threatening death.
 Love’s arrow falls
 And he laments his weakness.
 Wildflower-garlanded Krishna
 Suffers in your desertion, friend. 3

Bees swarm, buzzing sounds of love,
 Making him cover his ears.
 Your neglect affects his heart,
 Inflicting pain night after night.
 Wildflower-garlanded Krishna
 Suffers in your desertion, friend. 4

He dwells in dense forest wilds,
 Rejecting his luxurious house.
 He tosses on his bed of earth,
 Frantically calling your name.
 Wildflower-garlanded Krishna
 Suffers in your desertion, friend. 5

Poet Jayadeva sings
 To describe Krishna's desolation.
 When your heart feels his strong desire,
 Hari will rise to favor you.
 Wildflower-garlanded Krishna
 Suffers in your desertion, friend. 6

Mādhava still waits for you
 In Love's most sacred thicket,
 Where you perfected love together.
 He meditates on you without sleeping,
 Muttering a series of magical prayers.
 He craves the rich elixir that flows
 From embracing your full breasts. 7

❁ ***The Eleventh Song, sung with 'Raga "Gurjari"'*** ❁

He ventures in secret to savor your passion, dressed for love's
 delight.
 Radha, don't let full hips idle! Follow the lord of your heart!
 In woods on the wind-swept Jumna bank,
 Krishna waits in wildflower garlands. 8

He plays your name to call you on his sweet reed flute.

He cherishes breeze-blown pollen that touched your fragile body.

In woods on the wind-swept Jumna bank,

Krishna waits in wildflower garlands. 9

When a bird feather falls or a leaf stirs, he imagines your coming.

He makes the bed of love; he eyes your pathway anxiously.

In woods on the wind-swept Jumna bank,

Krishna waits in wildflower garlands. 10

Leave your noisy anklets! They clang like traitors in love play.

Go to the darkened thicket, friend! Hide in a cloak of night!

In woods on the wind-swept Jumna bank,

Krishna waits in wildflower garlands. 11

Your garlands fall on Krishna's chest like white cranes on a dark cloud.

Shining lightning over him, Radha, you 'rule in the climax of love.

In woods on the wind-swept Jumna bank,

Krishna waits in wildflower garlands. 12

Loosen your clothes, untie your belt, open your loins!

Rādhā, your gift of delight is like treasure in a bed of vines.

In woods on the wind-swept Jumna bank,

Krishna waits in wildflower garlands. 13

Hari is proud. This night is about to end now.

Speed my promise to him! Fulfill the desire of Madhu's foe!

In woods on the wind-swept Jumna bank,

Krishna waits in wildflower garlands. 14

While Jayadeva sings his enticing song to worship Hari,
Bow to Hari! He loves your favor—his heart is joyful and
gentle.

In woods on the wind-swept Jumna bank,
Krishna waits in wildflower garlands. 15

Sighing incessantly, he pours out his grief.
He endlessly searches the empty directions.
Each time he enters the forest thicket,
Humming to himself, he gasps for breath.
He makes your bed of love again and again,
Staring at it in empty confusion.
Lovely Rādhā, your lover suffers
Passion's mental pain. 16

Your spitefulness ebbed
As the hot-rayed sun set.
Krishna's mad desire
Deepened with the darkness.
The pitiful cry of lonely cuckoos
Keeps echoing my plea,
"Delay is useless, you fool
It is time for lovers to meet!" 17

Two lovers meeting in darkness
Embrace and kiss
And claw as desire rises
To dizzying heights of love.
When familiar voices reveal
That they ventured into the dark
To betray each other,
The mood is mixed with shame. 18

As you cast your frightened glance
On the dark path,
As you stop at every tree,
Measuring your steps slowly,
As you secretly move
With love surging through your limbs,
Krishna is watching you, Rādhā!
Let him celebrate your coming!

19

**“Lotus-eyed Krishna Longing for Love” is the fifth part
in *Gītagovinda*.**

THE SIXTH PART

Indolent Krishna

Seeing Radha in her retreat of vines,
 Powerless to leave, impassioned too long,
 Her friend described her state
 While Krishna lay helpless with love. 1

❧ *The Twelfth Song, sung with Raga "Nata"* ❧

In her loneliness she sees you everywhere
 Drinking springflower honey from other lips.
 Lord Hari, Rādhā suffers in her retreat. 2

Rushing in her haste to meet you,
 She stumbles after a few steps and falls.
 Lord Hari, Rādhā suffers in her retreat. 3

Weaving bracelets from supple lotus shoots
 As symbols of your skillful love, she keeps alive.
 Lord Hari, Rādhā suffers in her retreat. 4

Staring at her ornaments' natural grace,
 She fancies, "I am Krishna, Madhu's foe."
 Lord Hari, Rādhā suffers in her retreat. 5

"Why won't Hari come quickly to meet me?"
 She incessantly asks her friend.
 Lord Hari, Rādhā suffers in her retreat. 6

She embraces, she kisses cloud-like forms
 Of the vast dark night. "Hari has come," she says.
 Lord Hari, Rādhā suffers in her retreat. 7

While you idle here, modesty abandons her,
 She laments, sobs as she waits to love you.
 Lord Hari, Radha suffers in her retreat. 8

May poet Jayadeva's song
 Bring joy to sensitive men!
 Lord Hari, Rādhā suffers in her retreat. 9

Her body bristling with longing,
 Her breath sucking in words of confusion,
 Her voice cracking in deep cold fear—
 Obsessed by intense thoughts of passion,
 Rādhā sinks in a sea of erotic mood,
 Clinging to you in her meditation, cheat! 10

She ornaments her limbs
 When a leaf quivers or a feather falls.
 Suspecting your coming,
 She spreads out the bed
 And waits long in meditation.
 Making her bed of ornaments and fantasies,
 She evokes a hundred details of you
 In her own graceful play.
 But the frail girl will not survive, Tonight without you. 11

"Indolent Krishna" is the sixth part in *Gītagovinda*.

THE SEVENTH PART

Cunning Krishna

As night came
 The mood displayed cratered stains,
 Seeming to flaunt its guilt
 In betraying secret paths
 Of adulterous women,
 Lighting depths of Brindaban forest
 With moonbeam nets—
 A spot of sandalwood powder
 On the face of a virgin sky. 1

While the moon rose
 And Mādhava idled,
 Lonely Rādhā
 Cried her pain aloud
 In pitiful sobbing. 2

❧ *The Thirteenth song Sung with Rāga Mālava* ❧

Just when we promised to meet, Hari avoided the woods.
 The flawless beauty of my youth is barren now.
 Whom can I seek for refuge here?
 My friend's advice deceives me. 3

I followed him at night to depths of the forest.
 He pierced my heart with arrows of love.
 Whom can I seek for refuge here?
 My friend's advice deceives me. 4

Death is better than living in my barren body.
 Why do I blankly endure love's desolating fire?

Whom can I seek for refuge here?

My friend's advice deceives me. 5

The sweet spring night torments my loneliness

Some other girl now enjoys Hari's favor.

Whom can I seek for refuge here?

My friend's advice deceives me. 6

Every bangle and jewel I wear pains me,

Carrying the fire of Hari's desertion.

Whom can I seek for refuge here?

My friend's advice deceives me. 7

Even a garland strikes at the heart of my fragile body

With hard irony, like Love's graceful arrow.

Whom can I seek for refuge here?

My friend's advice deceives me. 8

I wait among countless forest reeds;

Madhu's killer does not recall me, even in his heart.

Whom can I seek for refuge here?

My friend's advice deceives me. 9

Jayadeva's speech takes refuge at Hari's feet.

Keep it in your heart like a tender girl skillful in love.

Whom can I see-k for refuge here?

My friend's advice deceives me. 10

Has he waylaid some loving girl?

Do his friends hold him by clever tricks?

Is he roaming blindly near the dark forest?

Or does my lover's anguished mind so tangle the path

That he cannot come into this thicket of vines

And sweet swamp reeds where we promised to meet 11

When Rādhā saw her friend come back
 Without Mādhava,
 Downcast and tongue-tied,
 Suspicion raised a Vision of some girl
 Delighting Krishna,
 And she told her friend. 12

❧ *The Fourteenth Song, sung with Rāga “Vasanta”* ❧

She is richly arrayed in ornaments for the battle of love;
 Tangles of flowers lie wilted in her loosened hair.
 Some young voluptuous beauty
 Revels with the enemy of Madhu. 13

She is visibly excited by embracing Hari;
 Her necklaces tremble on full, hard breasts.
 Some young voluptuous beauty
 Revels with the enemy of Madhu. 14

Curling locks caress her moon face;
 She is weary from ardently drinking his lips.
 Some young voluptuous beauty
 Revels with the enemy of Madhu. 15

Quivering earrings graze her cheeks;
 Her belt sounds with her hips' rolling motion.
 Some young voluptuous beauty
 Revels with the enemy of Madhu. 16

She laughs bashfully when her lover looks at her;
 The taste of passion echoes from her murmuring.
 Some young Voluptuous beauty
 Revels with the enemy of Madhu. 17

Her body writhes with tingling flesh and trembling.
 The ghost of Love expands inside with her sighing.
 Some young voluptuous beauty
 Revels with the enemy of Madhu. 18

Drops of sweat wet the graceful body
 Fallen limp on his chest in passionate battle.
 Some young voluptuous beauty
 Revels with the enemy of Madhu. 19
 May Hari's delight in Jayadeva's song
 Bring an end to this dark time.
 Some young voluptuous beauty
 Revels with the enemy of Madhu. 20

The lonely moon,
 Like the lotus face of Mura's foe,
 Wan in love's desolation,
 Is calming the surface of my mind.
 But the moon is Love's friend—
 It still inflicts his torments
 On my heart. 21

❧ *The Fifteenth Song, sung with Raga "Gurjari"* ❧

Her rapt face shows the passion her lips feel kissing him;
 With deer musk he draws the form of a stag on the moon.
 In woods behind a sandbank on the Jumna river,
 Mura's foe makes love in triumph now. 22

He lays an amaranth blossom in clouds of hair massed on her
 soft face

A shimmer of lightning shines in the forest where Love goes hunting.

In woods behind a sandbank on the Jumna river, -
Mura's foe makes love in triumph now. 23

He smears the domes of her swelling breasts with shining deer musk,
He makes star clusters with pearls and a moon mark with his nail.

In woods behind a sandbank on the Jumna river,
Mura's foe makes love in triumph now. 24

The dark sapphire bangle he slips over each lotus-petal hand
Encircles her arm's cool pale supple stalk like a swarm of bees.

In woods behind a sandbank on the Jumna river,
Mura's foe makes love in triumph now. 25

Her broad hips are a temple of passion holding Love's golden throne;

He lays a girdle of gemstones there to mark the gate of triumph.
In woods behind a sandbank on the Jumna river,
Mura's foe makes love in triumph now. 26

He applies a shining coat of lac to feet lying on his heart
Like tender shoots tipped with pearls to honor Lakmi's place inside.

In woods behind a sandbank on the Jumna river,
Mura's foe makes love in triumph now. 27

While Balarāma's fickle brother is delighting some pretty girl,
Why does barren disgust haunt my bower of branches, tell me friend?

In woods behind a sandbank on the Jumna river,

Mura's foe makes love in triumph now. 28

Jayadeva, king of poets, echoes Hari's merit in the mood of his song.

Let evil dark-age rhythms cease at the feet of Madhu's foe!
 In woods behind a sandbank on the Jumna river,
 Mura's foe makes love in triumph now. 29

Friend, if the pitiless roguewon't come,
 Why should it pain my messenger?
 He wantonly delights in loving many women.
 Why is this your fault?
 See! His tenderness in love
 Draws my heart to meet him.
 It is trying to break away
 From the pain of longing for him. 30

❧ ***The Sixteenth Song, sung with Rāga "Desākhyā"***

His eyes flirt like blue night lilies in the wind.
 The bed of tender shoots won't burn her.
 Wildflower-garlanded Krishna
 Caresses her, friend. 31

His soft mouth moves like an open lotus.
 Arrows of love won't wound her.
 Wildflower-garlanded Krishna
 Caresses her, friend. 32

His mellow speech is elixir of honey.
 Sandal mountain winds won't scorch her.
 Wildflower-garlanded Krishna
 Caresses her, friend. 33

His hands and feet gleam like hibiscus blossoms.
 Cold moon rays won't make her writhe.
 Wildflower-garlanded Krishna
 Caresses her, friend. 34

His color deepens like rain-heavy thunderheads.
 Long desertion won't tear at her heart.
 Wildflower-garlanded Krishna
 Caresses her, friend. 35

His bright cloth shines gold on black touchstone.
 Her servants' teasing won't make her sigh.
 Wildflower-garlanded Krishna
 Caresses her, friend. 36

His tender youth touches all creatures.
 She won't feel the pain of terrible pity.
 Wildflower-garlanded Krishna
 Caresses her, friend. 37

Through words that Jayadeva sings
 May Hari possess your heart!
 Wildflower-garlanded Krishna
 Caresses her, friend. 38

Sandalwood mountain wind,
 As you blow southern breezes
 To spread the bliss of love,
 Soothe me! End the paradox!
 Lifebreath of the world,
 If you bring me Madhava
 For a moment,
 You may take my life! 39

Friends are hostile,
Cool wind is like fire,
Moon nectar is poison,
Krishna torments me in my heart.
But even when he is cruel
I am forced to take him back.
Women with night-lily eyes feel love
In a paradox of passion-bound infinity. 40

Command my torment, sandal mountain wind!
Take my lifebreath with arrows, Love!
I will not go home for refuge again!
Jumna river, sister of Death,
Why should you be kind?
Drown my limbs with waves!
Let my body's burning be quenched! 41

“Cunning Krishna” is the seventh part in *Gītagovinda*.

THE EIGHTH PART

Abashed Krishna

After struggling through the night,
 She seemed wasted by the arrows of love.
 She denounced her lover bitterly
 As he bowed before her, pleading forgiveness. 1

❧ *The Seventeenth Song, sung with Raga "Bhairavi"* ❧

Bloodshot from a sleepless night of passion, listless now,
 Your eyes express the mood of awakened love.
 Damn you, Mādhava! Go! Kesava, leave me!
 Don't plead your lies with me!
 Go after her, Krishna!
 She will ease your despair. 2

Dark from kissing her kohl-blackened eyes,
 At dawn your lips match your body's color, Krishna.
 Damn you, Mādhava! Go! Kesava, leave me!
 Don't plead your lies with me!
 Go after her, Krishna!
 She will ease your despair. 3

Etched with scratches of sharp nails in the battle of love,
 Your body tells the triumph of passion in gold writing on
 sapphire.
 Damn you, Mādhava! Go! Keava, leave me!
 Don't plead your lies with me!

Go after her, Krishna!

She will ease your despair. 4

Drops of red lac from her lotus feet wet your sublime breast.

They force buds from the tree of love to bloom on your skin.

Damn you, Madhava! Go! Kesava, leave me!

Don't plead your lies with me!

Go after her, Krishna!

She will ease your despair. 5

The teeth mark she left on your lip creates anguish in my heart.

Why does it evoke the union of your body with mine now?

Damn you, Mādhava! Go! Kesava, leave me!

Don't plead your lies with me!

Go after her, Krishna!

She will ease your despair. 6

Dark Krishna, your heart must be baser black than your skin.

How can you deceive a faithful creature tortured by fevers of Love?

Damn you, Mādhava! Go! Kesava, leave me!

Don't plead your lies with me!

Go after her, Krishna!

She will ease your despair. 7

Why am I shocked that you roam in the woods to consume weak girls?

The fate of Pūtana shows your cruel childhood bent for killing women.

Damn you, Mādhava! Go! Kesava, leave me!

Don't plead your lies with me!

Go after her, Krishna!

She will ease your despair.

8

Jayadeva sings the lament of a jealous girl deceived by passion.

Listen, sages! Heaven rarely yields such sweet elixir.

Damn you, Mādhava! Go! Kesava, leave me!

Don't plead your lies with me!

Go after her, Krishna!

She will ease your despair.

9

The red stains her lac-painted feet

Lovingly left on your heart

Look to me like fiery passion

Exposing itself on your skin.

Cheat, the image I have of you now

Flaunting our love's break

Causes me more shame

Than sorrow.

10

“Abashed Krishna” is the eighth part in *Gītagovinda*.

THE NINTH PART

Languishing Krishna

Then, when she felt wasted by love,
 Broken by her passion's intensity,
 Despondent, haunted by Hari's
 Response to her quarreling,
 Her friend spoke to her. 1

❧ *The eighteenth Song, sung with 'Rāga "Gurjari"* ❧

comes when spring winds, bearing honey, blow.
 What greater pleasure exists in the world, friend?
 Don't turn wounded pride on Mādhava!
 He is proud too, sullen Rādhā. 2

Your swollen breasts are riper than palm fruits.
 Why do you waste their rich flavor?
 Don't turn wounded pride on Mādhava!
 He is proud too, sullen Rādhā. 3

How often must I repeat the refrain?
 Don't recoil when Hari longs to charm you!
 Don't turn wounded pride on Mādhava!
 He is proud too, sullen Rādhā. 4

Why do you cry in hollow despair?
 Your girlfriends are laughing at you.
 Don't turn wounded pride on Mādhava!
 He is proud too, sullen Rādhā. 5

See Hari on his cool couch moist lotuses!
 Reward your eyes with this fruit!
 Don't turn wounded pride on Mādhava!
 He is proud too, sullen Rādhā. 6

Why conjure heavy despair in your heart?
 Listen to me tell how he regrets betraying you.
 Don't turn wounded pride on Mādhava!
 He is proud too, sullen Rādhā. 7

Let Hari come! Let him speak sweet words!
 Why condemn your heart to loneliness?
 Don't turn wounded pride on Mādhava! 8

May Jayadeva's lilting song
 Please sensitive men who hear Hari's story!
 Don't turn wounded pride on Mādhava!
 He is proud too, sullen Rādhā. 9

When he is tender you are harsh,
 When he is pliant you are rigid,
 When he is passionate you are hateful,
 When he looks expectant you turn away,
 You leave when he is loving.
 Your perverseness justly
 Turns your sandalbaim to poison,
 Cool moon rays to heat, ice to fire,
 Joys of loveplay to torments of hell. 10

“Languishing Krishna” is the ninth part in *Gītagovinda*.

THE TENTH PART

Four Quickening Arms

As night came, he approached Radha,
 Finding the force of her anger softened,
 Her face weak from endless sighing.
 At dusk she stared in shame at her friend's face
 As Hari stammered his blissful words. 1

❧ *The Nineteenth Song, sung with 'Rāga "Desavarādi"*



If you speak, moonlight gleaming on your teeth
 Dispels the dread darkness of fear.
 Let your moon face lure my nightbird eyes
 To taste nectar from your quivering lips!
 Rādhā, cherished love,
 Abandon your baseless pride!
 Love's fire burns my heart—
 Bring wine in your lotus mouth! 2

If you feel enraged at me, Rādhā,
 Inflict arrow-wounds with your sharp nails!
 Bind me in your arms! Bite me with your teeth!
 Or do whatever excites your pleasure!
 Rādhā, cherished love,
 Abandon your baseless pride!
 Love's fire burns my heart—
 Bring wine in your lotus mouth! 3

You are my ornaments, my life;
 My jewel in the sea of existence.
 Be yielding to me forever,
 My heart fervently pleads!
 Rādhā, cherished love,
 Abandon your baseless pride!
 Love's fire burns my heart-
 Bring wine in you lotus mouth! 4

Frail Rādhā, even with dark lotus pupils,
 Your angry eyes are like scarlet lilies.
 As your arrows of love arouse emotion,
 My black form responds with red passion.
 Radha, cherished love,
 Abandon your baseless pride!
 Love's fire burns my heart -
 Bring wine in your lotus mouth! 5

Let pearl quivering on full breasts
 Move the depths of your heart!
 Let a gridle ringing on round hips
 Proclaim the command of love!
 Rādhā, cherished love,
 Abandon your baseless pride!
 Love's fire burns my heart -
 Bring wine in your lotus mouth! 6

Your hibiscus-blossom foot colors my heart
 As your beauty fills the stage of love.
 Speak, soft voiced Radha! Let me dye your feet
 With the rich liquid of gleaming red lac!
 Rādhā, cherished love,
 Abandon your baseless pride!

Love's fire burns my heart-
Bring wine in your lotus mouth! 7

Place your foot on my head
A sublime flower destroying poison of love
Let your foot quell the harsh sun
Burning its fiery form in me to torment Love.
Rādhā, cherished love,
Abandon your baseless pride
Love's fire burns my heart-
Bring wine in your lotus mouth! 8

This graceful loving coaxing
Mura's foe spoke to Radhika
Triumphs in the joy Jayadeva sings
To delight his muse Padmāvātī.
Rādhā, cherished love,
Abandon your baseless pride
Love's fire burns my heart-
Bring wine in your lotus mouth! 9

Fretful Rādhā, don't suspect me!
A rival has no place
When your voluptuous breasts and hips
Always occupy my heart.
Only the ghost of Love is potent enough
To penetrate my subtle core.
When I start to press your heavy breasts,
Fulfill our destined rite! 10

Punish me, lovely fool!
Bite me with your cruel teeth!
Chain me with your creeper arms!

Crush me with your hard breasts!
 Angry goddess, don't weaken with joy!
 Let Love's despised arrows
 Pierce me to sap my life's power! 11

Your useless silence tortures me, frail Rādhā.
 Sing sweet lyrics in the mode of love!
 Tender girl, destroy my pain with your eyes!
 Beautiful Rādhā, don't be indifferent!
 Don't elude me! I am deeply devoted to you.
 Lovely fool, I am here as your lover. 12

Your moist lips glow
 Like crimson autumn blossoms;
 The skin of your cheek
 Is a honey-colored flower.
 Fierce Rādhā, your eyes glower
 Like gleaming dark lotuses;
 Your nose is a sesame flower;
 Your teeth are white jasmine;
 Love's flower arms conquer worlds
 By worshipping your face. 13

Your eyes are lazy with wine, like Madālasā.
 Your face glows like the moonlight nymph Indumatī.
 Your gait pleases every creature, like Manoramā.
 Your thighs are plantains in motion, like Rambhā.
 Your passion is the mystic rite of Kalāvātī.
 Your brows from the sensual line of Chitrālekḥā.
 Frail Rādhā, as you walk on earth,
 You bear the young beauty of heavenly nymphs. 14

“Four Quickening Arms” is the tenth part in *Gītagovinda*.

THE ELEVENTH PART

Blissful Krishna

Soothing Rādhā with his pleas,
 Kesava dressed elaborately
 And went to lie on his thicket bed.
 As night fell to blind prying eyes,
 Rādhā dressed in gleaming ornaments
 And one woman urged her to move quickly. 1

❧ *The Twentieth Song, sung with Raga "Vasanta"* ❧

He made himself soothe you with flattery.
 He made himself fall limp at your feet.
 Now he waits for sensual play in his bed
 On a bank of sweet swamp reeds.
 Madhu's tormentor
 Is faithful to you, fool.
 Follow him, Rādhikā! 2

Your full hips and breasts are heavy to bear.
 Approach with anklets ringing!
 'Their sound inspires lingering feet.
 Run with the gait of a wild goose
 Madhu's tormentor
 Is faithful to you, fool.
 Follow him, Rādhikā! 3

Listen to enticing sounds of honey bees
 Buzzing to bewilder tender women!
 Sympathize when a flock of cuckoos

Sing Love's commands like bards.

Madhu's tormentor

Is faithful to you, fool.

Follow him, Rādhikā!

4

A mass of vines with thickly clustered shoots

Quivering in the wind like a hand

Seems to be gesturing to your tapering thighs

To quicken your pace. Stop loitering here!

Madhu's tormentor

Is faithful to you, fool.

Follow him, Rādhikā!

5

Strong waves of love throbbing in you

Suggest that you feel Hari's embrace.

Ask your rounded breasts if they wear

Seductive pearls or drops of pure water!

Madhu's tormentor

Is faithful to you, fool.

Follow him, Rādhikā!

6

Your friends know your armed body is ready

For passionate battle, fierce Radha,

By the war-drum beat of your clanging girdle.

Meet his rich mood without shame!

Madhu's tormentor

Is faithful to you, fool.

7

Follow him, Rādhikā!

As you cling to your friend in graceful play,

Nails on your hand are arrows of love

Let your ringing bangles go to him!
 Wake Hari! Claim his intimacy!
 Madhu's tormentor
 Is faithful to you, fool.
 Follow him, Rādhikā! 8

Jayadeva's singing devalues necklaces;
 It solves the paradox of beauty.
 May it always adorn the throats
 Of men who devote their hearts to Hari!
 Madhu's tormentor
 Is faithful to you, fool.
 Follow him, Rādhikā! 9

"She will look at me, tell me a tale of love,
 Feel pleasure in every limb from my embraces,
 Delight in meeting me, friend," he says anxiously.
 Your lover looks for you, trembles, bristles,
 Rejoices, sweats, advances, falls faint
 In the thicket buried in darkness. 10

Night is putting black kohl on their eyes,
 Tamāla-flower clusters on their ears,
 Dark lotus wreaths on their heads,
 Leaf designs of musk on their breasts.
 In every thicket, friend,
 The night's dark cherished cloak
 Embraces limbs of beautiful adulteresses
 Whose hearts rush to meet their lovers. 11

As saffron-bright bodies
 Of women rushing to meet lovers
 Streak the night
 With clusters of light,
 Night spreads darkness as dense
 As tamala leaves,
 Making a touchstone
 To test the gold of love. 12

Seeing Hari light the deep thicket
 With brilliant jewel necklaces, a pendant,
 A golden rope belt, armlets, and wrist bands,
 Rādhā modestly stopped at the entrance,
 But her friend urged her on. 13

❀ ***The Twenty-first Song, sung with Rāga “Varādi”*** ❀

Revel in wild luxury on the sweet thicket floor!
 Your laughing face begs ardently for his love.
 Rādhā, enter Mādhava’s intimate world! 14

Revel in a thick bed of red petals plucked as offerings!
 Strings of pearls are quivering on your rounded breasts.
 Rādhā, enter Madhava’s intimate world! 15

Revel in a bright retreat heaped with flowers!
 Your tender body is flowering.
 Rādhā, enter Mādhava’s intimate world! 16

Revel in the fragrant chill of gusting sandal-forest winds!
 Your sensual singing captures the mood.
 Rādhā, enter Mādhava’s intimate world! 17

Revel where swarming bees drunk on honey buzz soft tones!
 Your emotion is rich in the mood of love.
 Rādhā, enter Mādhava's intimate world! 18

Revel where cries of flocking cuckoos sweetly sound!
 Your teeth glw like seeds of ripe pomegranate.
 Rādhā, enter Mādhava's intimate world! 19

Revel in tangles of new shoots growing on creeping vines!
 Your voluptuous hips have languished too long.
 Rādhā, enter Mādhava's intimate world! 20

Consecrate your joyful union with Padmāvati!
 Enemy of Mura, grant a hundred holy blessings
 While poet-king Jayadeva is singing!
 Rādhā, enter Mādhava's intimate world! 21

Bearing you in his mind so long
 Has wearied him, inflamed him with love.
 He longs to drink your sweet berry lips' tect.
 Ornament his body with yours now!
 He worships your lotus feet—a slave bought
 Withsri's flashing glance. Why are you afraid? 22

Her restless eyes were on Govinda
 With mixed alarm and bliss
 As she entered his place
 To the sweet sound of ringing anklets. 23

❧ ***The Twenty-second Song, sung with Rāga "Varādi"*** ❧

All his deep-locked emotions broke when he saw Rādhā's face,
 Like sea waves cresting when the full moon appears.

She saw her passion reach the soul of Hari's mood—
The weight of joy strained his face;
Love's ghost haunted him. 24

He toyed with ropes of clear pearls lying on his chest,
Like the dark Jumna current churning shining swells of foam.
She saw her passion reach the soul of Hari's mood
The weight of joy strained his face;
Love's ghost haunted him. 25

The soft black curve of his body was wrapped in fine silk cloth,
Like a dark lotus root wrapped in veils of yellow pollen.
She saw her passion reach the soul of Hari's mood
The weight of joy strained his face;
Love's ghost haunted him. 26

Her passion rose when glances played on his seductive 'face,
Like an autumn pond when wagtails mate in lotus blossom
hollows.
She saw her passion reach the soul of Hari's mood—
The weight of joy strained his face;
Love's ghost haunted him. 27

Earrings caressing his lotus face caught the brilliant sunlight.
Flushed lips flashing a smile aroused the lust of passion.
She saw her passion reach the soul of Hari's mood—
The weight of joy strained his face;
Love's ghost haunted him. 28

Flowers tangled his hair like moonbeams caught in
cloudbreaks.
His sandal browmark was the moon's circle rising in darkness.

She saw her passion reach the soul of Hari's mood—
 The weight of joy strained his face;
 Love's ghost haunted him. 29

His body hair bristled to the art of her sensual play.
 Gleaming jewels ornamented his graceful form.
 She saw her passion reach the soul of Hari's mood—
 The weight of joy strained his face;
 Love's ghost haunted him. 30

Jayadeva's singing doubles the power of Krishna's adornments.
 Worship Hari in your heart and consummate his favor I
 She saw her passion reach the soul of Hari's mood—
 The weight of joy strained his face;
 Love's ghost haunted him. 31

Her eyes transgressed their bounds
 Straining to reach beyond her ears,
 They fell on him with trembling pupils.
 When Rādhā's eyes met her lover,
 Heavy tears of joy
 Fell like streaming sweat. 32

She neared the edge of his bed,
 Masking her smile by pretending to scratch
 As her friends swarmed outside—
 When she saw her lover's face
 Graced by arrows of Love,
 Even Rādhā's modesty left in shame. 33

“Blissful Krishna” is the eleventh part is *Gītagovinda*.

THE TWELFTH PART

Ecstatic Krishna

When her friends had gone,
 Smiles spread on Rādhā's lips
 While love's deep fantasies
 Struggled with her modesty.
 Seeing the mood in Rādhā's heart,
 Hari spoke to his love;
 Her eyes were fixed
 On his bed of buds and tender shoots. 1

❀ *The Twenty-third song, sung with Rāga "Vibhāsa"* ❀

Leave lotus footprints on my bed of tender shoots, loving Rādhā!
 Let my place be ravaged by your tender feet!
 Nārāyaṇa is faithful now. Love me, Rādhikā! 2

I stroke your foot with my lotus hand—You have come far.
 Set your golden anklet on my bed like the sun.
 Nārāyaṇa is faithful now. Love me, Rādhikā! 3

Consent to my love; let elixir pour from your face!
 To end our separation I bare my chest of the silk that bars your
 breast.
 Nārāyaṇa is faithful now. Love me, Rādhikā! 4

Throbbing breasts aching for loving embrace are hard to touch.
 Rest these vessels on my chest! Quench love's me, Rādhikā!
 Nārāyaṇa is faithful now. Love me, Rādhikā! 5

Offer your lips' nectar to revive a dying slave, Rādhā!
 His obsessed mind and listless body burn in love's desolation.
 Nārāyaṇa is faithful now. Love me, Rādhikā! 6

Radha, make your jeweled girdle cords echo the tone of your
 voice!

Soothe the long torture my ears have suffered from cuckoo's
 shrill cries!

Nārāyaṇa is faithful now. Love me, Rādhikā! 7

Your eyes are ashamed now to see me tortured by baseless
 anger;

Glance at me and end my passion's despair!

Nārāyaṇa is faithful now. Love me, Rādhikā! 8

Each verse of Jayadeva's song echoes the delight of Macthu's
 foe.

Let emotion rise to a joyful mood of love in sensitive men!

Nārāyaṇa is faithful now. Love me, Rādhikā! 9

Displaying her passion
 In love play as the battle began,
 She launched a bold offensive
 Above him
 And triumphed over her lover.
 Her hips were still,
 Her vine-like arm was slack,
 Her chest was heaving,
 Her eyes were closed.
 Why does a mood of manly force
 Succeed for women in love?

10

Then, as he idled after passionate love,
 Rādhā, wanting him to ornament her,
 Freely told her lover,
 Secure in her power over him.

11

❧ *The Twenty-fourth song, sung with Rāga “Rāmakarī”*



Yādava hero, your hand is a cooler than sandalbaim on my breast;

Paint a leaf design with deer musk here on Love’s ritual vessel!
 She told the joyful Yadu hero, playing to delight her heart. 12

Lover, draw kohl glossier than a swarm of black bees on my eyes!

Your lips kissed away the lampblack bow that shoots arrows of Love.

She told the joyful Yadu hero, playing to delight her heart. 13

My ears reflect the restless gleam of doe eyes, graceful Lord.
 Hang earrings on their magic circles to form snares for love.
 She told the joyful Yadu hero, playing to delight her heart. 14

Pin back the teasing lock of hair on my smooth lotus face!

It fell before me to mime a gleaming line of black bees.

She told the joyful Yadu hero, playing to delight her heart. 15

Make a mark with liquid deer musk on my moonlit brow!

Make a moon shadow, Krishna! The sweat drops are dried.

She told the joyful Yadu hero, playing to delight her heart. 16

Fix flowers in shining hair loosened by loveplay, Krishna!

Make a flywhisk outshining peacock plumage to be the banner of Love.

She told the joyful Yadu hero, playing to delight her heart. 17

My beautiful loins are a deep cavern to take the thrusts of love-

Cover them with jeweled girdles, cloths, and ornaments, Krishna!

She told the joyful Yadu hero, playing to delight her heart. 18

Make your heart sympathetic to Jayadeva's splendid speech!

Recalling Hari's feet is elixir against fevers of this dark time.

She told the joyful Yadu hero, playing to delight her heart. 19

"Paint a leaf on my breasts!

Put color on my cheeks!

Lay a girdle on my hips!

Twine my heavy braid with flowers!

Fix rows of bangles on my hands

And jeweled anklets on my feet!"

Her yellow-robed lover

Did what Rādhā said.

20

His musical skill, his meditation on Vishnu,

His vision of reality in the erotic mood,

His graceful play in these poems,

All show that master-poet Jayadeva's soul

Is in perfect tune with Krishna—

Let blissful men of wisdom purify the world

By singing his *Gītagovinda*.

21

Bhojadeva's heir, Ramadevi's son, Jayadeva,

Expresses the power of poetry

In the *Gītagovinda*.

Let his poem be in the voice

Of devotees like sage Parāsara.

"Ecstatic Krishna" is the twelfth part in *Gītagovinda*.

Lee Seigal

THE FIRST CANTO JOYFUL DAMODARA¹

Lee Seigal

1. 'The sky is densely clouded, the forest grounds are dark with *tamala*² trees; at night he [Krsna] is afraid. Radha, you alone must take him home.' This is Nanda's³ command. [But] Radha and Madhava⁴ stray to a tree in the grove by the path and on the bank of the Yamuna⁵ their secret love-games prevail.⁶
2. [He is] an abode of thoughts elaborated by the deeds of the Word Goddess⁷ an emperor of wandering-singers at Padmavati's⁸ feet-the poet Jayadeva composes this work comprised of tales about the love-play of Sri and Vasudeva.⁹
3. If your mind is passionate¹⁰ in remembrance of Hari, if it is curious about the amatory arts, then listen to Jayadeva's eloquence: a sweet, tender, lovely string of verses.¹¹
4. Umapatidhara causes words to blossom; only Jayadeva knows the regular coherence¹² of words; Sarana is praiseworthy for the complex, quick [verse];¹³ no one rivals Acarya Govardhana for compositions which are predominantly of the erotic mood; Srutidhara¹⁴ is famous; Dhoyi is a king of poets.¹⁵

The First Song (malava-gauda raga, rupaka tala):

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- 1 *Damodara: 'he who has a rope around his waist'-in an attempt to keep the infant Krsna from mischief, yasoda, his foster-mother, the wife of Nanda, put a rope around Krsna waist and tied him to a large mortar.*
 - 2 *tamala: the tree has a straight trunk, fragrant leaves, white; blossoms, a very 'dark bark and it grows near rivers; it is associated with night and darkness generally but particularly with nocturnal or autumnal trysts, with the erotic sentiment and Krsna*
 - 3 *Nanda: chief of the cowherds at Gokula and foster-father of Krsna.*
 - 4 *Madhava: the epithet of Krsna also means 'honey-like' and Krsna'.*
 - 5 *Yamuna: the Jumna river-associated with Krsna in both his heroic (e.g., the quelling of the serpent Kaliya) and his erotic (e.g., sporting with the bathing cow-herdesses) aspects.*
 - 6 *'prevail' [jayanti]: or 'are victorious'-used in the sense of 'long-live' or 'hail' the love-games.*
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- 7 *An abode... or 'Jayadeva's mind [i.e., the abode of his thought] is adorned by the deeds of the Word Goddess. ...'The Word Goddess is Vac-speech personified, deified, identified with Sarasvati or Bharati.*
- 8 *Padmavati: Visnu's consort (Laksmi, Padma, Kamala, sri etc.) but traditionally taken to be the name of a dancer to whom Jayadeva was married.*
- 9 *Sri and Vasudeva: or as the honorific prefix; the epithet of Krsna designates him as the son of Vasudeva of the Yadu family.*
- 10 *'passionate' [sa-rasa]: 'if your mind has (or experiences) rasa (relish, bliss, the (erotic) sentiment) ..*
- 11 *'a sweet...' or 'a string of verses about the sweet and tender lover [kanta]'.*
- 12- *'regular coherence' [samdarbha-suddhi: following M.W.; there is purity, correctness, clarity [suddhi] in his literary-compositions [samdarbha].*
- 13- *'complex' [duruha] or 'difficult to be inferred or understood' (M.W.) and 'quick' (following S.M.'s gloss of druti as sikhra-vacana)-he can compose difficult verses quickly.*
- 14- *Taking Srutidhara as the name of a poet (following R.K.) but other commentators gloss the word as an adjective qualifying Dhoyi as 'well-remembering' or 'observing the Veda'.*
- 15- *The poets were members of literary courts of the Sena dynasty. M. Chakravarty (op. cit., p. 161), following various- commentators, has noted criticism inherent in each flattery: 'Umapatidhara sprouts words.. . i.e., lengthens verses by the addition of adjectives, etc.' and Dhoyi's 'good memory' implies 'that he was not original, probably alluding to his fondness for imitation'. Along the same line of interpretation Sarana would be described as overly hasty and obscure.*
5. In the oceanic waters of destruction you supported the *Veda* without fatigue, performing the function of a boat [for it]; O Kesava who bore the form of the Fish! O Lord of the World! Victory! O Hari !¹⁶
6. The earth stands on your expansive back which is [most venerable for/very thickened with] the rings of callus [caused by] supporting the world; O Kesava who bore the form of the Tortoise! O Lord of the World! Victory! O Hari!
7. The earth abides on the point of your tusk, fixed like the dark-spot upon the hare-marked-moon;¹⁷ O Kesava who bore 'the form of the Boar! O Lord of the World! Victory! O Hari!¹⁸
8. The nail on your fair lotus-hand has a marvellous point which tore-open the bee-like body of Hiranyakasipu; O Kesava who bore the form of the Man-lion! O Lord of the World! Victory! O Hari!¹⁹
9. You outwit Bali in your striding, O marvelous Dwarf you purify men with the water [which flows down] from your toe-nails; O Kesava who bore the form of the Dwarf! O Lord of the World! Victory! O Hari!²⁰

10. In fluid consisting of the ksatriyas blood you cleanse the world so that evil is expelled, the burning-pain of existence is calmed; O Kesava who bore the form of the Bhrgu Chieftain! O Lord of the World! Victory! O Hari! ²¹
11. In combat you bestow an agreeable offering, the crowns from the ten heads [of Ravan] in every direction, [an offering which is] desirable to the Lords of the Quarters; O Kesava who bore the form of Rama! O Lord of the World! Victory! O Hari! ²²
12. On your spotless body you wear a garment resembling a rain-cloud, resembling the Yamuna which came [to you] for fear of the blow of your plough; O Kesava who bore the form of the Plough-holder! O Lord of the World! Victory! O Hari!²³

16- *At the end of the past cosmic era [kalpa], in the dissolution of the universe, the demon, Hayagriva, stole the Vedas whereupon Visnu took the form of a fish to slay the demon and recover the sacred text from the depths of the cosmic sea.*

17- *'fixed like...'* or possibly his tusk is the bright crescent of the moon and the earth is the dark phase of the moon fixed upon that crescent.

18- *Visnu took on the form of a boar to rescue the earth from the sea where it had been thrown by the demon Hiranyaksa.*

19- *Hiranyakasipu, enraged over the death of Hiranyaksa, his brother, was determined to kill his son, Prahlada, for worshipping Visnu Prahlada sought Visnus aid. Hirasnyakasipu had obtained a boon ensuring that he could not be harmed by either man or beast, either at night or during the day Visnu took on a form, half lion and half man, and killed the demon at sunset.*

20- *Bali had taken control of the three worlds (Earth, Sky, Heaven) Visnu, appearing in the form of a dwarf before the demon, asked him if he could have as much land as he could cover in three steps. Bali agreed to the dwarf's proposal where upon Visnu assumed cosmic proportions and in three steps regained the universe. The purificatory water of the Ganges flowed down from his foot, from the place where his toe-nails broke through the world-egg, at the end of his third stride.*

21- *The Bhrgu Chieftain or Parasu-Rama (Rama with an Axe): the Kastriyas, the military caste, had taken the power from the Brahmins, the priestly caste; Visnu as the Bhrgu Chieftain reinstated the priests and thereby re-affirmed and re-established the social order.*

22- *Rama killed Ravana to rescue his wife, Sita, from the demon. There are ten heavenly quarters, ten directions (viz., the four cardinal and four intermediary directions plus up and down).*

23- *The Plough. holder or Balarama-traditionally the brother of Krsna noted for his exuberant, excessive drinking; his fair body is clothed with a garment that is dark (like a rain-cloud and like the Yamuna) in contrast to Krsna's dark, yellow- clad, and body. The plough-holder ordered the Yamuna to come to him and when it refused he dug a furrow with his plough to divert it to himself.*

13. You censure because of the precept of sacrifice, ah, ah, the collection of Vedas [the texts in which] the slaughter of tethered-animals [cattle] is taught; O you who are

compassionate at heart! O Kesava who bore the form of the Buddha! O Lord of the World! Victory! O Hari!²⁴

14. In the destruction of the barbarian hordes you carry a sword like a comet [but] even more terrible; O Kesava who bore the form of Kalki! O Lord of the World! Victory! O Hari!²⁵
15. Hear this noble proclamation of the poet, Sri Jayadeva, which gives happiness gives prosperity, which is the epitome of existence; O Kasava who bore ten forms! O Lord of the World! Victory! O Hari
16. Lifting up the *Vedas*, supporting the world, raising-up the globe, tearing the demon [Hiranyakasipu] to pieces, outwitting Bali, Destroying the Ksatriyas, conquering Paulastya [Ravana], bearing a plough, extending compassion, deranging the barbarians, creator of ten forms, homage to you Krsna !

The Second Song (gurajari raga, nihsara tala):

17. You lay upon the roundness of Kamala's breasts, wore ear-rings, wore a fair forest-garland! Victory! Victory! O God! Hari!²⁶
18. You whose ornament is the day-jewel's disk [the sun], you break-up the world, O [Lake] Manasa gander (mental supreme-spirit)²⁷ of the sages! Victory! Victory! O God! Hari!
19. O queller of the venom-bearing serpent Kaliya²⁸ O delighter of men, O Lord-of-day [sun] to the lotus which is the Yadu²⁹ family! Victory! Victory! O God! Hari!

 24 - *The notion of the Buddha as an incarnation of Visnu reflects a conception of Hinduism incorporating and absorbing Buddhism. Mananka, however, reads the verse without the caesura between sadaya-hrdaya and darsita (as it would be written in manuscript) and he takes the former, 'compassionate at heart', to refer not to the Buddha but to the Brahmin priests, emphasizing the heretical rather than the compassionate aspect of the Buddha; this -notion reflects a Hindu conception that Buddhists, those lured away from the authority of the Vedas, are being tricked and punished for their sins by Visnu,*

25 - *'Kalki-the avatara ('descent') who is to come at the end of the present age, the Kali Era, the age of strife, to destroy the world for the creation of a new age. The comet [dhuma-ketu] (lit., 'smoke-bannered') is an omen of destruction. Here, given the historical context in which the song was written,*

the reference seems to be to a belief or hope that Kalki would save India from the invading Moslems.

- 26 - *The refrain, jaya jaya deva hare, when read without caesuras plays on the poet's name: 'Victory! Jayadeva and Hari'*¹⁷
- 27 - *manasa: mental or spiritual (as opposed to carnal) or Lake Manasa, a sacred pilgrimage place on Mount Kailasa to which hamsa birds migrate; hamsa the Indian goose but also used to refer to the soul or spirit which is migratory like the goose and white (or pure) like the goose-it may indicate either the individual or universal spirit.*
- 28 - *Kaliya: living in a tide-pool of the Yamuna, the serpent-demon defiled its waters with his poison; Krsna subdued the serpent, made Kaliya worship him.*
- 29 - *Krsna is a descendant of Yadu and is known as Yadunandana (Son of the Yadus), also Best-of-the-Yadus, Support-of-the-Yadus, etc.*
20. O annihilator of Madhu, Mura and Naraka,³⁰ O rider of Garuda,³¹ primary-cause of games in the community of the gods! Victory! Victory! O God! Hari!
21. Your eye is a spotless lotus-petal, O liberator from phenomenal-existence, O support of the mansions of the three worlds! Victory! Victory! O God! Hari!
22. You made ornaments³² for Janaka's daughter (Sita) you slew Dusana [one of Ravana's generals], you destroyed the ten-necked-one [Ravana] in battle! Victory! Victory! O God! Hari!
23. You are beautiful like a young rain-cloud, you supported [Mount] Mandara,³³ O *cakora* [bird]³⁴ to the moon which is the face of Sri Victory! Victory! O God! Hari!
24. We bow down to your foot-for this reason cherish us! Cause prosperity among us who are bent down [in obeisance Victory! Victory! O God! Hari!
25. This splendid song of the poet Sri Jayadeva causes happiness and joy! Victory! Victory! O God! Hari!
26. The chest of the Killer-of-Madhu is marked with saffron, fixed [there] by embraces on the surface of Padma's breasts³⁵ [his chest] is flooded with the sweat of sexual-fatigue from [making] agitated love³⁶ [a flood] like passion made 'visible; May his chest] fulfill your pleasure!

27. In spring, with limbs delicate like *vasanti*³⁷ blossoms, [Radha] wanders in the forest, searching hard³⁸ for Krsna; in-tensely her distress increases with the mental confusion which is produced by the fever of love; passionately a companion said this to Radha:

 30 - *Demon killed by Visnu\ Krsna; Madhu stole the Vedas; Naraka kidnapped the celestial maidens, stole the umbrella of Varuna, and the ear-rings of Aditi and took these to Pragjyotisa, a city of demons guarded by Mura. Krsna is known as the Enemy or Destroyer-of-Madhu and of Mura (Madhusudana, Madhuripu., murari etc.).*

31 - *Garuda: 'the devourer'-the sun-bird, the vehicle of Visnu; Krsna attacked Pragjyotisa riding upon Garuda.*

32 - *'You made ornaments': i.e., he drew designs on Sita's cheeks and breasts etc., or 'You are an ornament made for Sita', i.e., he is her beloved lover-.*

33 - *Mount Mandara: In his incarnation as the Tortoise, Visnu dived to the bottom of the sea that his back might be the support for Mount Mandara which was used as a churning stick to churn the nectar of immortality from the ocean.*

34 - *cakora: a kind of nocturnal partridge which, according to poetic convention is supposed to subsist solely by drinking the rays of light from the moon*

35 - *'breast' [payo-dhara]: lit., 'milk-carrier'.*

36 - *'love' [ananga] lit., 'the bodiless'-Kama-deva, the love-god, fired one of his flower-tipped arrows at Siva to arouse the great ascetic from his meditation and to overwhelm him with desire for Parvati; awakened in anger, Siva consumed the body of Kamadeva with the fire from his third eye. The various epithets of Kamadeva (e.g., Remembrance [smara), Intoxicator [madana], Mind-born [manasi-ja] Five-arrowed-one [panca-bana], Mind-churner [manmatha], etc. are used ambiguously as either proper or common nouns.*

37 - *vasanti: a type of spring jasmine.*

38 - *searching hard': lit., 'her search was much-done [bahu-vihita.]*

The Third Song (vasanta raga, yati tala):

28. When the tender Malayan wind³⁹ touches the lovely clove creeper, when the hut of the grove is filled with the sounds of the cuckoo⁴⁰ intermingled with [the sounds of] swarms of honey-making-bees, Hari plays, now, in the amorous spring-time, endless for separated-lovers, he dances with the young- girls, O friend!

29. When travelers' brides moan from being out of their minds with love, when the cluster of *bakula*⁴¹[trees] is constantly covered⁴² with blossoms which are full of swarms of sting-possessing-bees, Hari plays, now, in the amorous springtime....

30. When the *tamala* [tree], garlanded with fresh leaves, is overcome by the violent-passion of the fragrance of musk, when a mass of *kimsuka*⁴³ [blossoms] has the appearance of the nails of the love-god who lacerates the hearts of the young, Hari plays, now, in the amorous springtime....
31. When the opening-up of the *kesara*⁴⁴ flower has the appearance of the golden parasol⁴⁵ of the emperor of passion, when [the god of] love's quiver makes its appearance *patala*⁴⁶ clusters full of [bees/arrows], Hari plays, now, in the amorous springtime...
32. When young *karuna* [trees] laugh at the sight of people whose modesty has disappeared⁴⁷ when the quarters are bristled with *ketaka*⁴⁸ [leaves] shaped like the spear-heads which pierce separated-lovers, Hari plays, now, in the amorous spring time....

39 -Malayan wind: the wind from the Western Ghats, a low mountain range in western India, along the western margin of the Deccan plateau and bordering on the Arabian Sea; the mountains are said to abound in sandal-wood trees and the wind from those mountains is heavily scented with sandal fragrance.

40 - 'cuckoo' [*kokila*]: Koil bird or Indian cuckoo-a dark bird frequenting the mango groves and crying out in spring. Its song resounds with the 'fifth note' which by convention is the amorous note of the Indian scale.

41 - *Bakula*: a fragrant tree said to blossom only when sprinkled with nectar from a young woman's mouth.

42 - constantly covered with' (*nirakula*): or 'pervaded with' following M.'s gloss (*nirantaram akula vyaptah*) (contray to M.W.)

43 - *Kimsuka* or 'flame-tree' has' brilliant crimson flowers.

44 - *kesara*: the safflower or crocus or *bakula*.

45 - 'golden parasol' [*kanaka-danda*]: lit., 'golden stick' love's sceptre, the symbol of his sovereignty. The stick and quiver of love are possibly euphemisms for the male and female genitals respectively.

46 - *Patala*: a begonia with large, deep-red or purple, trumpet-shaped flowers.

47 - When young *karuna*... the *karuna* is a kind of citrus tree with small, white blossoms; 'to show the whiteness [of one's teeth]' is an expression meaning 'to laugh'-hence when the *karuna* tree shows the whiteness of its blossoms, i.e., when it blooms, it may be said to laugh. Furthermore *karuna*, meaning pitiful, sad, mournful, is a technical term for the 'tragic' sentiment in Sanskrit poetics and *hasya* is the name of the 'comic' sentiment [*rasa*]-the line, then, might also be rendered: 'comedy becomes tragedy for the young at the sight of people whose modesty has disappeared', i.e., young separated-lovers, seeing lovers enjoying themselves in spring, cease to laugh and begin to feel sad.

48 - *Ketaka* (or *ketaki*): the screw-pine, a highly fragrant evergreen with large, spinous leaves. The flowers are worn in a woman's hair to attract a lover.

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33. [Spring is] lovely on account of the fragrance of, *madhavika* [flowers], fragrant on account of the groups of fresh jasmine,⁴⁹ [spring] produces infatuation even in the, minds of sages, [spring is] spontaneously favourable to the young; Hari plays, now, in *the* amorous spring time.....
34. When the mango is bristled-with-delight and [made to] close-its-buds⁵⁰ in the embraces of the trembling *atimukta*⁵¹ creeper, when the Vrndavana⁵² forest is purified by the waters of the Yamuna which flow around its edge, Hari plays, now, in the amorous springtime.
35. This song of Sri Jayadeva shines⁵³ [it is] the essence of remembrance of the feet of Hari, [it is] a description of the forest during of the amorous spring season, imitating the symptoms of love; Hari plays, now, in the amorous springtime.
36. [The wind] perfumes the woods with fragrant powders of pollen shaken [loose] from the slightly opened [flowers of the] jasmine creepers here the wind which is like the breath of [the god of] love⁵⁴ advancing which is favourable to *ketaki* [flower] fragrances inflames the mind.
37. Fevers in the ears [of travelers] are caused by the soft-sweet-toned murmurs of the cuckoos playing in the mango shoots which are shaken by honey. drinking-bees greedy for the fragrance of the emerging honey; with great difficulty these days are passed by travelers who-delight in the relish of the union with their lovers which is- obtained [only] in moments of meditational attentiveness.⁵⁵
38. [The Enemy-of-Mura was] mind-stealing and trembling, eager for love-play in the excitement of the embraces of many women; that friend, being present, causing Radhika to see the Enemy-of-Mura from a distance, spoke again:
The Fourth Song (ramakari raga, yati tala):
39. [He has] a forest garland and a yellow garment on his sandal-smear, blue body and laughter on his cheeks which are adorned with jewelled ear-rings shaking in play; here Hari plays in the coquettish and playful flock of artless⁵⁶ women.
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- 49 - *Madhavika*. Jasmine [*malati*]: spring creepers with white, heavily perfumed flowers. The juxtaposition of the two plants plays on the names of the lovers in Bhavabhuti's drama, *Malati-Madhava*.
- 50 - 'bristled... [*pulakita*] and closed... [*mukulita*]' *pulakita*, i.e., horripilated conventionally describes the person rapt with love and *mukulita* describes the closing of the eyes with that rapture.
- 51 - *Atimukta*: a type of jasmine; lit., 'beyond the pearl [in whiteness]', but also 'entirely liberated, free from sensual desire' (ironically here).
- 52 - Vrndavana the wood near Gokula where Kṛṣṇa spent his youth. In later Vaiṣṇava theology the conception arose of the earthly Vrndavana as the mere reflection of the Eternal Vrndavana, the site of the eternal love-play of Rādhā and Kṛṣṇa.
- 53 - 'shines' [*udayatī*]: following M.'s gloss (*rajate*).
- 54 - 'love' [*asama-bana*]: lit., 'he who has an unequal [number, i.e., five] of arrows'.
- 55 - 'travellers... 'men separated from their beloveds find the joy of union only in their imaginations—the vocabulary used is ambivalently sexual and ascetical: *rasollasa*, the delight of the relish, might also refer to the yogic practice of raising the semen up the spinal column; an *agama* is a Tantric text which might describe such a process; *prana-samasamagama* might be a phrase describing yogic breath control, 'the equal and unequal coming of the breath'; *dhyānavadhāna* might refer either to intentness in thinking about the beloved, or attention in yogic meditation.

40. Passionately embracing Hari with the massive weight of her swollen breasts a certain herdsman's wife sings a resounded fifth note;⁵⁷ here Hari plays....
41. Another artless woman continually contemplates the lotus-face⁵⁸ of the Killer-of-Madhu, [the face-lotus] produced love⁵⁹ on account of the quivering of his eyes rolling about seductively⁶⁰ here Hari plays.
42. Another [woman] with beautiful buttocks, came-up to say something into his ear and sweetly kissed the beloved on the surface of his cheek which was obliging⁶¹ with bristlinghairs; here Hari plays... .
43. And another, with eagerness for the arts of love-play, on the bank of the Yamuna's waters, with her hand on his robe, pulled him who was in the beautiful cane⁶² grove; here Hari plays....
44. While his sweet-toned flute is sounded, rows of bracelets shake on their clapping hands; in the enjoyment of the *rasa*⁶³ [dance] a deer-like young-girl, intent on dancing with him, praised him; here Hari plays.
45. He embraces one, kisses one, sexually-pleases some sexually-pleasing one, he sees yet another beauty more charming still on account of her smiles and he chases her; here Hari plays...
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46. May this song of Sri Jayadeva, the secret of marvelous Kesava's love-play, lovely and famous in the vrndavana forest, spread-abroad prosperities! here Hari plays.
47. Producing the joy of all-creatures by his love, initialing the festival of love⁶⁴ by his limbs which are dark and tender like bunches of [blue] lotuses, embraced by the beauties of Vraja⁶⁵ of their own free-will, entirely allover-his-body, he is like the erotic [sentiment] incarnate, O friend, Hari plays in spring.
48. [In spring:] as if from discomfort on account of the bites of the serpents which dwell permanently in the hollows [of sandalwood trees], with a desire to bathe in the snow, the sandal-mountain wind seeks the Mountain of the Lord⁶⁶ moreover, because of a rising of their joy at seeing the buds on the top of the {oily/lovely} mango [trees] the voices of the cuckoos come-forth loud and sweet: kuhu-kuhu
49. In the presence of the cowherds' beautiful-browed who were carried-away⁶⁷ by whirling-about with a great amount of {joy/jumping} in the rasa [dance], [Hari] was passionately kissed by Radha who was blind with love, having ardently embraced his breast, having said, 'Wonderful! Your {mouth/voice} consists of nectar!, under the pretext of praising his song; may Hari, ravishing with his smile, protect you!

56 - 'artless' [*mugdha*]: or lovely, beautiful, innocent; one type of woman as classified in the rhetorical texts.

57 - 'fifth note' [*pancoma-raga*]: a love-cry made during or before coition to signify pleasure.

58 - 'lotus' [*saro-ja*]: lit., 'water-born'.

59 - 'love' [*mano-ja*]: lit., 'mind-born'.

60 - 'seductively' [*vilasa*]: i.e., in love-play or with an amorous gesture.

61 - 'obliging' [*anukula*]: obliging by showing his pleasure; this term, as a classification of the hero in the rhetorical texts, signifying the faithful lover, is ironic here.

62 - 'cane' [*vanjula*]: following R.K. and S.M. grove of reeds or ratan or cane [*vetasa*].

63 - *rasa*: a sportive, pastoral, circular dance which became a *prominent* feature of the Krsna mythology and theology.

64 - 'initiating...' [*upanayann... anangostsavan*] or 'bringing the merriment of love.

65 - "Vraja: or Braj, the district around Agra and Mathura where Krsna spent his youth.

66 - Mountain Of the Lord: Mount Kailasa, the abode of Siva in the Himalayas.

67 - 'who were carried. away': or 'who had lovely gestures on account of....

THE SECOND CANTO CAREFREE⁶⁸ KESAVA

1. While Hari loving them all-equally, roams-for-pleasure in the forest, Radha, on account of jealousy because she was no longer his favourite-beloved,⁶⁹ went in another direction; hiding somewhere in a grove of creepers which had crests that were noisy with circles of humming honeybees, she was sad -she spoke privately to her friend:
The fight Song (gurjari raga, yati tala):
2. His infatuating flute resounded with honied tones like the nectar from his quavering lower-lip; an ear-ornament was tremulous on his cheek as his head moved, [tremulous] at the corner of his quivering eye; my mind remembers Hari - he joked and played love-games here during the *rasa* [dance].
3. His hair was surrounded with a ring of lovely peacock-tail-feathers with moon eyes⁷⁰ [in] his lovely robe [he] was like a dark cloud coloured with many rainbows⁷¹ my mind remembers Hari.....
4. He had an eager desire for kisses from the mouths of the cowherds' fair-hipped-women⁷² the blossom of his honied lower-lip is like the *bandhujiva*⁷³ [flower], [he was] beautiful on account of his radiant smile; my mind remembers Hari...
5. A thousand cowherd girls were encircled by the shoots which are his very bristled arms; upon his chest and hands and feet, the darkness was dispelled by the rays of his pearl ornaments; my mind remembers Hari....
6. His forehead had a mark of sandal on it which surpassed - the moon. moving in a cluster of clouds; his broad chest⁷⁴ was cruel in crushing the regions of the swollen breasts [of the cowherdesses]; my mind remembers Hari....
7. His cheeks were adorned with enchanting ear-rings of *rnakaras*⁷⁵ made of jewels; he was noble; he had a yellow robe; he was followed by a great retinue of sages, men, spirits and gods; my mind remembers Hari....

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- 68 - 'carefree' [*a-klesa*]: or 'without pain or affliction'; in the *Yogasutra* a technical term for the five 'hindrances', viz., ignorance [*avidya*], egotism [*asmita*], passion [*raga*], aversion [*dveas*], tenacity [*abhinivesa*].
- 69 - 'because she was no longer...': following S.M. *et al.*; lit., 'because her own excellence [over the others] was melted-away' [*vigalita-nijotkarsad*]
- 70 - 'moon-eyes' [*candraka*]: i.e., the ocellated markings on the ends of peacock feathers.
- 71 - 'rainbow' [*puramdara-dhanur*]: lit., 'the bow of the Destroyer-of-Strongholds [Indra]'.
 72 - 'He had an eager desire for...': or following M.-'his desire was aroused by the kisses..
- 73 - *bandhujiva* lit., 'living in groups'-deep-red flowers that open at midday in autumn only to wither by the next morning.
- 74 - 'his broad chest' [*hrdaya-kapatam*]: lit., 'the door to his heart'.
- 75 - *makara*: a crocodile or sea-monster; painted on the woman's breasts or cheeks or worn as jewellery by the man; the insignia of the love-god, Kama-deva and his vehicle.

8. He was met beneath the splendid *kadamba* [tree]⁷⁶ allaying fear of the evil of the Kali [Era],⁷⁷ exciting me too somehow, in my imagination, with his gaze which is like the tremulous, restless love-god; my mind remembers Hari.
9. The song of Sri Jayadeva has the beauty of the Enemy of Madhu, infatuating so beautiful; it is exactly suitable for the virtuous for remembrance of the feet of Hari.⁷⁸
10. [My mind] counts *the* multitude of his virtues, it does not think of his roaming-about- even by mistake.,⁷⁹ and it possesses delight, it pardons [him of his] transgressions from afar; even while fickle⁸⁰ Krsna delights among the girls without me, yet again my perverse⁸¹ mind' loves him! What am I to do?

The Sixth Song (malava-gauda rāga, eka-tāli tala):

11. I went to his hut in the secret thicket; secretly at night he remained hiding; I looked fearfully in all directions; he laughed with an abundance of passion for the pleasure-of-love; O friend! Make the noble Slayer-of-Kesin⁸² make-love to me passionately⁸³ I am engrossed with desire for love!
12. I was shy at our first union; he was obliging with hundreds of skilful flatteries; I spoke with sweet and gentle smiles;
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he loosened the silk-garment on my hips; O friend! Make him make-love to me....

13. I was laid-down on a bed of fresh-shoots; for a long time he lay on *my* breast; I caressed him and kissed him; embracing me, he drank from my lower-lip; O friend! Make him make-love to me....
14. My eyes were closed from sleepiness; his cheek was beautiful and bristling; my whole body was sweating;⁸⁴ he was very restless on account of the drunkenness of his great passion; O friend! Make him make-love to me...

76 - *kadamba* tree: bears orange, fragrant, spherical blossoms; blooms during the first rains; its flowers said to exude liquor; associated with Kṛṣṇa in his amorous aspect (e.g., he stole the clothes of the cowherdesses while they were bathing and climbed to hide from them in the *kadamba* tree) and in his heroic aspect (e.g., he dove from the branches of the *kadamba* tree into the Yamuna to fight Kaliya).

77 - Kali Era: the present age [*yuga*], the age of vice and degeneration; the last of the four ages.

78 - 'suitable for...': or it is 'remembrance of the feet of Hari in accordance with the practice of the virtuous'.

79 - 'his roaming about. : M. glosses it as, 'my mind does not roam from concentration on him even by mistake'.

80 - 'fickle' [*valat-trsna*]: lit., he has 'an increasing [or turning] thirst'.

81 - 'perverse' [*vāma*]: i.e., she loves him despite herself; or she loves him and love [*kama*] is cruel or sinister vama].

82 - Kesi: an evil-spirit [*asura*].

83 - 'passionately' [*sa-vikarm*]: lit., 'with true feeling'; or 'make him *savikaram*' - 'make him change his feelings for me so that he loves me'.

84- 'sweat' [*srama-jala*]: lit., 'exertion-water'.

15. I cooed with the soft sound of the cuckoo; he mastered the procedures of the science of love; my tresses were strewn with loose flowers; the mass of my firm breast was scratched by his nails; O friend! Make him make-love to me...

16. The jeweled anklets rang-out on my feet; he made-love to me in various ways⁸⁵ my unfastened girdle jingled; he gave me kisses and pulled my hair; O friend! Make him make-love to me...

17. I was languid with the taste of our happy union in love-pleasure, the lotuses which are his eyes were slightly closed; the creeper which is my body fell-down, limp; he declared his love,⁸⁶ he is the Killer-of-Madhu; O friend! Make him make- love to me....
18. The speech of the longing cowherd's woman is this song of Sri Jayadeva [about] the abounding erotic disposition of the Enemy-of-Madhu-may this [song] spread happiness with ease.
19. The sportive flute has fallen from his hand, the glance from the corner of his eye drives-on a flock of cowherdesses with curving creeper-like brows, the surface of his cheek is very sweaty; looking at me he is embarrassed, his face is charming with the nectar of his smile, in the forest, surrounded by a flock of the beauties of Vraja, I see Govinda and I rejoice!
20. The burgeoning of fresh asoka⁸⁷ tendrils with small blossom-clusters, difficult to look at, and also the breeze from the grove by the pond distresses me; not even this pointed⁸⁸ blossoming of the mango [trees], charming on account of the humming of the swarming bees, makes me happy, O friends!
21. A meaningful smile, an ornamental bread fallen loose and dishevelled, the creeper which is a splendid brow, a breast exposed by a hand raised over the shoulder in a pretence⁸⁹ – having looked secretly [at this sight] of the cowherdesses, [this sight which] captured the minds of fools⁹⁰ for a long time thinking within- himself, his desire for them was dispelled; may young Kesava take away your distress!

85-‘various ways’: i.e., in various coital postures - conventionally the ringing of her anklets indicates that they have adopted a posture in which she is beneath him; the jingling girdle indicates the woman positioned on top of the man.

86-or: ‘his love arose’

87-*asoka*: has a bright red flower said to bloom only when touched by the foot of a young woman.

88-‘pointed [sikharini]’: a pun- this verse is written in the Sikharini metre (four times) thus superimposed upon Radha’s statement in the poet’s statement: this Sikharini [metre] causes happiness.

89-a pretence’: they pretend to have to fix their hair in order to expose their breasts to him.

90- 'fools [mugdha]; following R.K. et al.

91- 'perplexed [mugdha]: or 'bewildered'- the use of the adjective seems peculiar so close to its usage in the previous verse; when applied to a woman mugdha usually means artlessly beautiful, innocently charming, but when applied to a man it usually means foolish or inexperienced.

92- Kamsa: a king of Mathura; Krsna's cousin; it was prophesied that he would be killed by a child of Devaki (Krsna was the son of Devaki and Vasudeva; his parents took him to Nanda and Yasoda. to prevent Kamsa from killing him). Kamsa tried to destroy Krsna in a futile attempt to prevent the prophecy from being realized.

THE THIRD CANTO
THE PERPLEXED⁹¹ KILLER-OF-MADHU

1. Moreover, the Enemy-of-Kamsa,⁹² having placed Radha in his heart as the chain binding him with desire for the world⁹³, abandoned the beauties of Vraja.
2. Having pursued Rādhikā here and there, his mind suffering from the wounds of love's arrows, repentant in the grove on the bank of the Kalinda-Nandini,⁹⁴ Mādhava was despondent.
The Seventh Song (gurjari raga, yati tala)
3. She left having seen me surrounded by the group of women, she was not stopped by me [for I was] truly guilty and very frightened; Hari! Hari!⁹⁵ Because her respect [for me] is destroyed, she is gone, apparently angry.
4. What will she do? What will she say [after] separation [from me for such] a long-time? What use have I for relatives⁹⁶ [or] wealth? for life [or] home? Hari! Hari!... she is gone....
5. I think of her face, her brow bent with an excess of anger, [her face] like a red lotus agitated by a bee flying-about above it; Hari! Hari!... she is gone.
6. She is united [with me] in [my] heart, incessantly and vehemently I make-love to her [there]; why do I search-for her here in the forest? Why do I lament in vain? Hari! Hari!... she is gone.
7. O slender-woman! I suppose your heart is distresses with jealousy - I cannot calm you for I do not know where you have gone; Hari! Hari!.. She is gone...
8. You appear before me; you really do make me run around; why don't you give an eager embrace as before? Hari! Hari! She is gone....
9. Forgive me-in the future I shall not do such things to you at any time; give me a vision [of you], O beautiful-woman! I am burning with passion; Hari! Hari!.. She is gone...
10. This [song] is depicted by Jayadeva with devotion to Hari⁹⁷ [Jayadeva is like] the moon⁹⁸ born from the ocean of Tindubiiva⁹⁹

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- 92- Kamsa: a king of Mathura; Krsna's cousin; it was prophesied that he would be killed by a child of Devaki (Krasna was the son of Devaki and Vasudeva; his parents took him to Nanda and Yasoda. to prevent Kamsa from killing him). Kamsa tried to destroy Krsna in a futile attempt to prevent the prophecy from being realized.
- 93 - 'the world' [*samsara*]: empirical.existence, mundane illusion, the course of rebirth.
- 94 - Kalinda-Nandini 'the daughter of Mount Kalinda', i.e., the Yamuna river.
- 95 - *Hari*: an indeclinable exclamation, 'alas!'
- 96 - 'relatives' [*jana*] or 'people'.
- 97 - 'This song is ...': or 'This song of Hari...' or '...by Jayadeva who is devoted to Hari'
- 98 - Moon' [*rohini-ramana*] lit., 'the lover of Rohani.
- 99 - Tindubilva (or Kindubilva or Kendubilva): traditionally designated as the birthplace of Jayadeva; located in the Birbhum district of West Bengal according to the Bengali tradition, or in the Purl district of Orissa according to the Orissan tradition.
11. This is a lotus-tendril necklace on my chest, not the Lord of-serpents; this is a row of lotus petals on my neck, not the radiance of poison; this is sandal dust, not ashes, on me [for I am] deprived of my beloved; do not¹⁰⁰ attack me, mistaking me for Hara; ¹⁰¹ O Bodiless-love-good! Why do you chase me angrily?
12. Do not hold that mango-arrow in your hand, do not string that bow! O you who conquer all [the world] for sport¹⁰² What kind of bravery is it to strike people who are stupefied? O Mind-born-love-good! Torn apart by the rows of arrows which are the trembling, side-long glances of the deer-eyed- woman, of her alone, not even now does my mind even slightly recover.
13. The bow is the sprig of her brow, the arrows are her side-long- glances, the bow-string is the tip of her ear: have [love's] weapons, which conquer the world, been transferred by love onto her, the living goddess who is the triumph of the Bodiless-love-god?
14. May the arrow of your side-long glance, placed on the bow of your brow, cause pain where I am vulnerable, also may the mass of your braids, dark natured and curly, make the strenuous-effort [to perform the function] of Māra; ¹⁰³ mean' while may this impassioned / reddened lower-lip, which is like the *bimba*¹⁰⁴ fruit, spread infatuation! O slender-woman! How does the well-rounded circle of your breast play with my life?
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15. The pleasures of her touch and the tremulous, tender wandering of her eyes, the fragrance of the lotus which is her mouth, the cunning¹⁰⁵ flow of the nectar of her words, the mead from her *bimba-like* lower-lip- if thus, even in attachment to sense-objects, my mind is fixed in the highest-meditation¹⁰⁶ upon her, alas, how then can the sickness of love-in-separation increase?
16. [The waves of glances of him whose] ear-rings were shaking upon his tremulous head as his neck turned-to-the-side, were not noticed by the multitudes of loving-women whose attention was fixed on the place where the song was issuing from his flute; [the glance-waves] of the Enemy-of-Madhu were emitted-in-abundance upon the moon which is Rādhā's artless face, which is sweet and has the essence of nectar; may the waves of his side-long glances give you tranquility for a long time.

 100 - 'not' [na]; grammatically incorrect - (ma should be used with the imperative tense) used here and elsewhere presumably for metrical considerations and sound- effect.

101 - Hara: Siva-The Lord-of-serpents, Vāsuki or is represented binding up Siva's hair, wrapped around his arm or curling around his neck; Siva's throat is blue, stained by the kālakuta poison which he drank at the time of 'churning the ocean for nectar' to spare the gods and demons; his body is smeared with ashea from the cremation grounds.

102 - 'sport' [*krida*]: or 'with love-play'.

103 - Māra: identified with Kama, the love-god, but also 'with death, the Destroyer, the command is then 'may your hair kill me by making me love you, by making me attached to you.

104 - *bimba*: a bright red, round fruit to which a woman's lower-lip is conventionally compared.

105 - 'cunning' [*vakṛiman*]: 'crooked'—refers to a kind of evasive speech conventionally used by lovers to say endearing things to each other in puns and ambiguities and to convey secret love-messages in the presence of others (see i. 49 above and vi.12 below).

106 - 'highest-meditation' [*samādhi*]: complete concentration, ecstasy, integration, absorption, the unification of subject and object, the final stage of *Toga*.

**THE FOURTH CANTO
THE AFFECTIONATE KILLER-OF-MADHU**

1. Rādhikā's friend spoke to Mādhava, who was distracted by the burden of his love, who was dwelling languidly in a grove of reeds on the bank of the Yamunā:

The Eighth Song (karnata raga, eka-tali tala):

2. She reviles sandal, thereafter she capriciously feels the moon-beam [to be] a fatigue; she considers the Malayan wind to be like poison because of its contact with serpents' lairs. O Madhava! as if from a fear of love's arrows she is merged¹⁰⁷ with you in her imagination, she is distressed in your absence.
3. She makes an armour out of a large mass of wet lotus leaves upon the vulnerable spot which is her own heart as if to be a protection for you [who dwell in her heart] from the incessantly falling arrow[s] of love; O Mādhava!... she is distressed in your absence.
4. She makes a bed of arrows¹⁰⁸ with the flower-shafts, (a bed] to be desired for [practicing] the many amatory arts, [she makes] a bed of flowers as if [fulfilling] a religious-vow¹⁰⁹ for the happiness of your embrace; O Mādhava!... she is distressed in your absence.
5. And she has a noble lotus of a face which has a multitude of tears caused-to-flow from her eyes, [a face-lotus] like the moon which has a stream of nectar trickling from it on account of its being torn by the teeth of the monstrous moon-troubler;¹¹⁰ O Madhava!. She is distressed in your absence.
6. Secretly she draws you with musk as the love-god—she bows down [to you] placing the *makara* beneath you and the fresh mango arrow in your hand; O Mādhava! . . . she is distressed in your absence.

7. By her absorption in meditation you, who are so very difficult to be attained, are placed before her, she moans, laughs, grieves, weeps, wanders-about, lets-go of her grief; O Madhava! . . . she is distressed in your absence.

 107- 'merged' [lina]: she clings to, is devoted to, absorbed in, concealed in Krsna.

108- 'bed of arrows' [sara-talpa]: following M.W.'a bed of arrows for a dead or wounded soldier'.

109 - 'religious-vow' [vrata]: i.e., making and lying upon the bed of arrows; ironically chastity is implicit in the word.

110 - 'moon-troubler' [vidhum-tuda]: Rahu who took the first sip of the nectar of immortality, after the churning of the ocean, for which visnu beheaded him; but having tasted the nectar he did not die; his head continued to chase after the moon for another taste; eclipses are described as Rahu devouring the moon

8. At every step she proclaims this also: 'O Mādhava, I am fallen [in obeisance] at your foot-when you are turned-away [from me] immediately even the nectar-storing-moon spreads fire in my body.' O Mādhava!... she is distressed in your absence.

9. If this song of Sri Jayadeva is to be performed repeatedly by the mind, the speech of the friend of the young cowherdess agitated by separation from Hari should be recited.

10. Her dwelling is like the forest and the garland of her dear friends is like the snare and her heated-sorrow with her sighing-breath is like the sheet of flames in the burning forest; and, alas, through your absence, she is like the doe [caught in the snare, in the burning forest]; Ah! How, moreover, is [the god of] love like [the god of] death [Yama] performing tiger's play?¹¹¹

The Ninth Song (desakha raga, eka-tali tala):

11. O Kesava ! In your absence Rādhikā, the slender-bodied one, considers even the exalted necklace placed upon her breasts to be like a burden.

12. O kasava! In your absence Rādhikā fearfully regards the sandal unguent, truly passionate and smooth, to be like poison on her body.

13. O Kesava! In your absence Rādhikā bears her sighing breath, incomparably long, burning like the scorching of love.
14. O Kesava In your absence Rādhikā casts the lotus of her eye, which has a multitude of watery drops, in every direction, as if its stalk had fallen off?¹¹²
15. O Kesva! In your absence Rādhikā does not let her cheek go from the palm-of-her-hand-it is steady like the new moon in the evening.
16. O Kesava! In your absence Rādhikā considers the bed of sprouts which is right before her eyes to be made of its antithesis—fire.¹¹³
17. O Kesava! In your absence Rādhikā mutters¹¹⁴ ‘Hari,Hari’ passionately, according to her desire, as if ordained to die of separation.
18. May this song, sung by Sri Jayadeva, brought near the foot of Kesava cause joy!

 111 - ‘tiger’s play’ (*sardula-vikridita*): i.e., she is like a deer caught in the snare, easy prey for the tiger-like love-god. Again a pun on the name of the metre of the verse-performing the *sardula-vikridita* [metre]’ (four times:)

112 - ‘casts the lotus... i.e., her eye, looking all about for Kṛṣṇa is like a lotus moving all about (because its stalk no longer holds it still).

113 - ‘fire’ [*hutasa*]: lit., ‘oblation-eater’.

114 - ‘mutters’ [*japati*]: ‘whispers’ or as a devotional term, ‘prays’, invokes the name of Hari

115 - ‘elixir’ [*rasa*]: the ‘savouring’ of the bliss of his love—i.e., only the ‘relish’ of his love can keep her alive for it is like the divine medicine of the Heavenly Physicians, the Asvins, who avert disease and bring fortune.

19. She bristles, makes love-cries, laments, trembles, gasps-for-breath, ponders, jumps-up, closes-her-eyes, falls, rises, and even faints; in such a great love-fever why should her beautiful body not live through your elixir¹¹⁵ if you are pleased [to go to her], O you who are like a Heavenly Physician? Otherwise the suppliant is abandoned.¹¹⁶
20. O Beloved of the Heavenly Physicians! You don’t help Rādhā [to be] rid of afflictions, [Rādhā] is sick with love and cured

- only by the nectar of contact with your body; O Upendra!
You are more cruel-than even the thunder-bolt.¹¹⁷
21. Her body long suffers from the fire of love's fever; O wonder!
Her mind, suffers in thoughts of sandal, the moon and
lotuses; but, because o fatigue, thinking of you who are the
only one dear to her, [You who have] a cool body, waiting in
private, she who is wasted somehow lives for a moment.
22. Formerly your separation was not endured even for a moment
by her, suffering the closing of her eyes; how can she live
through long separation, having seen the mango branch, its
tip in flower?
23. Having lifted up Govardhana and bearing it from a desire to
shelter Gokula¹¹⁸ which was disturbed by rain, long kissed
by the loving-women of the cowherds on account of their
supreme joy, as if with pride, marked with vermilion imprints
from the surfaces of their lower, lips which had been applied
to it, may the arm of the Enemy-of Kamsa, who has a
cowherd's body, spread your prosperity!

116 - 'the suppliant' [hastaka]: lit., 'the hand', but taking hastaka as 'the one whose hand is out-stretched in supplication' following R.K.'s explanation of the general purport of the phrase: 'Unless you go to her you'll incur the fault [dusana) of abandoning a suppliant [asrita] 'i.e., it would be dishonourable for a god not to serve a needy devotee.

117 - 'O Upendra...': Upendra is an epithet of Krsna qualifying him as the 'younger brother of Indra'; the thunder-bolt [vajra] is the weapon of Indra. Pun on the name of the metre of the verse, the Upendravajrā metre (four times)

118 - 'Govardhana... Gokula': Krsna stole the food that had been offered to Indra; Indra, retaliating in anger, cast his thunder-bolt causing it to rain on Gokula, the village of the cowherds; Krsna then lifted up Mount Govardhana and held it as an umbrella over Gokula.

THE FIFTH CANTO

THE LOTUS-EYED-ONE IN A STATE-OF-LONGING

1. 'I'll stay here; you go to Radha; pacify her with my speech; bring her here!' said the Enemy-of-Madhu; the friend, so directed, went again to Rādhā herself and said this:

The Tenth Song (desivaradi raga, rupaka tala):

2. While the Malayan wind blows, bringing love near, while myriads of blossoms open to split the hearts of separated-lovers, he, the one who wears a forest garland, sadly-waits in your absence, O friend!
3. While the cool-rayed-moon burns him he seems to die; while the arrow of love falls he moans all the more distraught; he... sadly-waits..
4. While the swarm of honey-drinkers hums he covers his ears; while his mind experiences separation night after night he falls ill; he... sadly-waits.
5. He lives in the forest expanse, abandons his lovely house;¹¹⁹ he tosses on his bed which is the ground; he often moans your name; he... sadly-waits.
6. While the poet Jayadeva sings, may Hari appear, by [your] good deeds, in your mind which has an abundance of zeal because of- the charm of love-in-separation; he... sadly-waits.
7. Where he was together with you before the perfections of love¹²⁰ were attained; truly there in love's great-pilgrimage-place in the grove again Madhava, meditating on you, constantly chanting also a string of sacred-sounds as an invocation to you alone, desires again the nectar of the ardent embraces of the pitchers of your breasts.

The eleventh Song (gurjari raga, eka-tali tala)

8. He has gone to the tryst which is the essence of sexual delight; he has the beautiful appearance of [the god of] love; O fair-hipped-girl! don't delay going to him! follow him, the lord of your heart! Where the wind is gentle, on the

bank of the Yamunā, he, the one who wears a forest garland, dwells in the forest, his hands are ever-moving in squeezing the cowherdesses' swollen breasts.

9. He sounds his tender flute which makes the given signal together with your name: he very-much esteems even the pollen which is moved [to him] by the wind that touches your slender-body; where the wind is gentle he dwells.
10. When a feather falls [or] a leaf stirs, his trembling eye looks to the path [by which] your arrival is anxiously-expected and he prepares the bed; where the wind is gentle he dwells....

119 - 'lovely house' [*lalita.dhaman*]: or 'pleasure house', a hut reserved for trysting.

120 - 'love' [*rati-pati*]: Kama-deva as the 'husband of Rati' (sexual-pleasure personified).

11. Abandon the noisy, capricious anklet which shakes-well during love-play, it is like an enemy¹²¹ Go, O friend, to the dense, dark grove; wear a dark-blue cloak; where the wind is gentle. he dwells....

12. [You'll be] a necklace placed upon the chest of the Enemy-of-Mura, like a fluttering crane, like lightning, upon a [dark] cloud, O golden [woman]-you'll shine while making- love on-top-of-him as a reward for your good-deeds¹²² where the wind is gentle. . . he dwells.

13. Place your hips, unclothed, the girdle unbound, uncovered¹²³ upon bed of sprouts, O lotus-eyed [woman] - [Your hips are] like a treasure, a store-house of joy; where the wind is gentle... he dwells....

14. Hari is full-of-pride; this night also is coming to an end now; heed my words at once- fulfill the desire of the Enemy- of-Madhu; where the wind is gentle... he dwells....

15. While Jayadeva sings in service to Hari most delightfully, bow, delighted in heart, to Hari who is very compassionate, who is to be desired for his virtues; where the wind is gentle ... he dwells...
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16. At one moment he scatters sighs, then looks in [all] directions, then resorts to the grove humming, then gasps-for- breath, then prepares the bed, then looks around bewilderedly- O lovely-woman, your beloved is wearied by the suffering of love....
17. Entirely along with your perversity the hot-rayed-sun has now set, along with the desire of Govinda the darkness has gained intensity; my long plea resembles the doleful cry of *koka* [birds]¹²⁴ so, O artless-woman, delay is fruitless, the moment of the tryst is delightful.
18. From an embrace, then from a kiss, then from scratching with their nails, then from love's rousing, then from shaking- about [in coition], then from sexual exertion, both are pleased - when a husband and wife who have gone to an affair with another [lover] come-together by mistake and [then] recognize [each other] by their speech here in the darkness, their pleasure is mixed with embarrassment, isn't it? isn't it?

121 - 'Abandon.... because of its jangling the anklet is desirable during love- making but it is taken off to go to the tryst clandestinely. The dark cloak is worn also to maintain that secrecy.

122 - 'fluttering crane' clouds are said to wear garlands of lightning; cranes are said to nest in clouds and the word 'crane' [*balaka*] can refer to a loving woman. [balaka]

123 - 'uncovered' [*apidhana*]: following M. [*anavrta*] (contrary to M.W.).

124 - *koka* birds: following S.M.- the *cakravāka* bird, a kind of shelldrake said to mourn aloud each night when it must be separated from its mate.

19. Fixing your vision, trembling in fear, upon the dark road, having stood at each tree for a moment, slowly stepping, somehow the secret-place was reached by your limbs which have a restless-motion on account of love-O lovely-faced- woman, seeing you, may the fortunate-and-charming-one at tain his purpose!
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20. [He is] the bee on the lotus which is Rādhā's artless face, the appropriate blue jewel for the adornment of the region which crowns the three worlds, the death of those [demons] whose descent is a burden to the world, spontaneously the beginning of a night of pleasure for the minds of the beauties of Vraja, the comet for the destruction of Kamsa-may he, the Son-of-Devaki, protect you!
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**THE SIXTH CANTO
ARDENTLY-LONGING VAIKUNTHA**

1. Then having-seen her in the hut of creepers unable to go [to him and passionate for a long time the friend related her behaviour to Govinda who was sluggish from love:
The twelfth song (gunakari raga, ripaka tala)
2. Secretly she sees you everywhere, drinking the sweet honey of her lower lip O Lord Hari! Rādhā sadly-waits in her bed-chamber.
3. Rushing with eagerness for the tryst with you, [but] she falls down moving just -few steps; O Lord Hari!...
4. She has a bracelet made of spotless lotus fibres and she lives henceforth [solely] by your skill in love-making;¹²⁵ O Lord Hari!...
5. Constantly seeing the play of her ornaments she is disposed to imagining 'I am the Enemy-of-Madhu'; O Lord Hari!...
6. 'Why doesn't Hari come quickly to our tryst?' she asks her friend time-after-time; O Lord Hari!...
7. She embraces and kisses the great darkness which resembles a rain-cloud [saying] 'Hari has arrived'; O Lord Hari!...
8. While you delay her modesty is melted-away; she moans and weeps, ready in her chamber [for you, her beloved]; O Lord Hari!...
9. May this song of the poet Sri Jayadeva spread great-joy to people of taste!
10. She has many rows of bristling-hairs, she utters loud love-cries¹²⁶ confused with emotional-tones¹²⁷ and senselessness is aroused within her; Cheat! having thoughts of intense passion about you, the deer-eyed-woman is immersed in an ocean of passionate-bliss, fixed in meditation.

11. She puts jewellery on her limbs; again-and-again also when a leaf stirs she believes that you have come; she spreads- out a bed; for a long time she meditates: Thus although engaged in hundreds of games of imagining the preparation of the bed and the choosing of finery, without you this beautiful body will not pass the night.
12. 'Why do you rest beneath the banyan¹²⁸ tree which is the abode of [black-snakes/Krsna-the-enjoyer]¹²⁹ O Brother! Why don't you go to the joyful house of Nanda which is within sight's range from here?' Concealing a message for Rādhā, in the presence of Nanda, from the mouth of a traveler, Govinda's words filled with excellence for evening guests, prevail!

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- 125 - 'skill in love-making' [*rati kala*]: or 'with a desire for love-pleasure' following S.M.'s gloss of *kala* as *ākalana*.
- 126 - 'love-cries' [*sit-kara*]: lit., 'she makes the sound "sit"...', a sound made by drawing in the breath with the mouth almost closed to express intense delight in love-making.
- 127 - 'emotional-tones' [*kuku*]: M.W. gives 'a peculiar tone or change of voice resulting from distress or fear or anger.
- 128 - banyan' [*bhandire*]: *nyag-rodha* or Indian fig tree; according to M.W. the name of a particular tree on Mount Govardhana in Vrndāvana.
- 129 - black-snakes and/or Krsna-the-enjoyer [or: the enjoyer(s) of Krsna]' [*krsna-bhogan*]: the black-snake is the deadliest of Indian cobras. The 'enjoyer' in the sense of the 'lover'. By the pun Krsna both frightens the traveller away from the place where he wants to meet Radha and conveys to Radha the message of assignation.
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**THE SEVENTH CANTO
CUNNING¹³⁰ NARAYANA**

1. And at that time [the moon], beautiful with its distinct spot like a stain incurred by obstruction¹³¹ of the path [by, which] wanton-women [go to their lovers], illuminated the Vrndavana area with its rays; the moon was the sandal-spot on the face of a beautiful-woman of the Quarters.¹³²
2. While the sphere which bears a hare [the moon] was rising and Mādhava was making a delay, the destitute-woman sorrowfully uttered aloud various lamentations:
3. Even at the time [which he] appointed, Hari, ah, ah, did not go to the forest; this youth of mine is fruitless even though it has a spotless body; to whom shall I, deceived by the words of my friends, go for refuge here?
4. For whose pursuit at night even this dark-thicket is frequented, because of him, this, my heart, is impaled by the five arrows [of love]; to whom shall I go for refuge....?
5. My very death would be preferable-how can I, whose (tryst/body) is thus futile who am senseless here, endure the flame of separation? To whom shall I go for refuge...?
6. The sweet spring night depresses me, ah, ah; some fortunate¹³³ loving-woman enjoys Hari; to whom shall I go for refuge. ..?
7. Ah, ah! I consider the jewelled ornaments, bracelets and so forth, very offensive because they carry the flame of separation from Hari; to whom shall I go for refuge...?
8. Also the flower-garland upon my heart kills me, whose body is very delicate like a flower, by the play of love's arrows which has a very terrible¹³⁴ nature; to whom shall I go for refuge.. .?
9. Here I stay, [I who have] not taken-account of the forest-tangles; the Enemy-of-Madhu does not even remember me with his mind; to whom shall I go for refuge...?

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10. May the (muse/speech) of the poet Jayadeva, [who goes for] refuge at the feet of Hari, dwell in your heart like a young girl who is skilled in the charming arts [of love].

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- 130 - 'cunning' [nagaraj]: lit., 'town-bred', i.e., sophisticated, clever.
 131 - 'obstruction.. 'by shedding light the moon makes it difficult for women to go secretly to their lovers.
 132 - 'beautiful woman of the Quarters': M.W., 'a quarter of the sky deified as a young virgin'.
 133 - 'fortunate' [*krta-sukṛta*]: lit., 'done-good-deeds', i.e., she is fortunate in this life because she has done good deeds in a past life.
 134 - 'terrible' [visama]: or 'unequal', punning on the unequal number of Kama's arrows.

12. Then, having seen that friend, silent with depression, return without Mādhava, apprehending that Janardana¹³⁶ was sexually-pleased by some woman, she said this as if she had seen it:

The Fourteenth Song (vasanta raga, yati t̄āla)

13. Her dwelling is appropriately arranged for the battle of love; her hair is slightly disheveled with strewn flowers; some young-girl, who has so many qualities¹³⁷ plays-in-love with the Enemy-of-Madhu.
 14. The emotions [of love] are stirred in the embraces of Hari; upon her pitcher-like breasts a necklace shimmers; some young-girl plays-in-love'
 15. The moon of her lovely 'are has curls shaking [over it]¹³⁸ she is made languid by the violent..passion of his lip-drinking- kisses; some young-girl plays-in-love...
 16. Her cheeks are scratched by jangling ear-rings; she shakes with the motions of her hips which have a jingling girdle; some young-girl plays-in-love....
 17. She laughs with embarrassment at the gaze of her lover; she cries out with the relish of love-pleasure in many varied moans; some young-girl play-in-love...
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18. She undulates, trembles much and her hair is very bristled; her love blossoms as her eyes are closed in sighs; some young-girl plays-in-love
19. Her fortunate body bears drops of sweat; steadfast in the battle of love she falls upon his chest; some young-girl plays-in-love....
20. May the delight of Hari as sung by Sri Jayadeva cause the evil of the Kali [Era] to be destroyed!
21. Although by having the: appearance of the lotus which is the face of the Enemy of Mura, pale from separation, it stops my pain, as. the friend of love alas, the moon greatly spreads the anguish of love in my heart.

The Fifteenth song (gurjari raga, eka-tali tala):

22. Upon a delightful - woman's face, where love has arisen where a lower-lip is turned for a kiss, bristling-excitedly he draws a foreheadmark. with musk, [a mark] like the animal upon the moon; in the forest on the bank of the Yamunā the triumphant Enemy-of-Mura delights now.
23. in her hair which resemble- a mass of clouds, which sets-shaking the faces of young-men, he places a *kurubaka*¹³⁹ flower, splendid as lighting, in the forest of the deer who is love; the Enemy-of-Mura delights now.

135 - 'by friends...or 'by licentious friends'.

136 - Janardana: the epithet of Krsna means 'tormenting people'.

137 - 'so many qualities': suggests who is luckier than I am'.

138 - 'The moon....': the suggested simile is that her dark curls are like a cloud over her moon like face.

139 - *kurubaka*: a red amaranth which is said to bloom only when touched by a young woman's foot or by her gaze.

24. He places a string of jewels, a spotless multitude of stars, very firm upon the (very firm/beautifully clouded) firmament which is her pair of breasts smeared with musk adorned with a moon in nail- marks¹⁴⁰ the Enemy of Mura delights now.

25. He puts an emerald bracelet, a swarm of honey-makers, upon the delicate pair of arms which surpass pieces of

- lotus fibre having lotus leaves as the palms of her hands, cool as snow¹⁴¹. the Enemy-of-Mura delights now.
26. He spreads a girdle made- of jewels that mocks a festal-arch upon her hips which possess the abode of pleasure, upon the voluptuous portion [of her body] which is the golden seat of love, which is perfumed¹⁴² the Enemy-of-Mura delights now.
27. He puts lac as an outer-covering upon the sprout which is her foot which is made to rest upon his chest¹⁴³ the dwelling place of Kamalā, adorned by the jewels which are her nails; the Enemy-of-Mura delights now.
28. While the brother of the mischievous Plough-holder very-much delights some-woman who has beautiful eyes, tell me, O friend, why have I stayed here in this thicket, fruitlessly, for so long, unpleasantly?¹⁴⁴... the Enemy-of-Mura delights now.
29. Let not the evil, which is produced by the Kali Age, remain here, in Jayadevaka, the king of poets-he has a song of taste¹⁴⁵ he recounts Hari's qualities, he is a servant of the feet of the Enemy of Madhu;... the Enemy-of-Mura delights now.
30. O friend, if my pitiless false-lover¹⁴⁶ has not come, O messenger, why should you burn-with-sorrow? He who has many lovers sports there of his-own-free-will is that your fault? Look now, drawn to the tryst with the dear-one by the beloved's qualities, bursting as if from an excess of longing's pain, this soul will go itself.

The Sixteenth Song (desavaradi raga, rupaka tala):

140 - Her breast with the jewels, musk and nailmark is like the sky with its stars, clouds and the moon [lit., night-maker]; 'the moon' is a technical term in the erotic texts for a particular kind of nailmark; musk powder was used like talcum powder particularly by women after love-making.

141 - Her arm with the bracelet is like a lotus tendril with bees upon it.

142 - The girdle over her vulva (euphemistically described as the 'abode of pleasure' or 'throne of love') is like the decorative arch over a doorway.

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- 143 - 'upon his chest' [*hrdij*]: or 'in his heart'.
- 144 - 'unpleasantly' [*virasa*]: 'without *rasa*', without enjoying the erotic sentiment particularly.
- 145 - a song of taste': 'a song of *rasa*', a song which has the erotic sentiment particularly.
- 146 - false-lover' [*satha*): a type of hero as classified in the rhetorical texts.
31. O friend, she who is being sexually-pleased by the one who wears a forest-garland, by the one whose eyes are like lotuses¹⁴⁷ moving in the breeze-she does not burn on account of the bed of blossoms'
32. O friend, she who is being sexually-pleased by the one who wears a forest-garland, by the one whose lovely mouth is an opened lotus-she does not break-apart on account of love's arrows.
33. O friend, she who is being sexually-pleased by the one who wears a forest-garland, by the one whose sweet speech is more gentle than the nectar-of-immortality-she does not blaze in the Malaya-born breeze.
34. O friend, she who is being sexually-pleased by the one who wears a forest-garland, by the one whose feet and hands resemble lotuses on the bank¹⁴⁸ she does not toss on acct of the cool-rayed [moon.]
35. O friend, she who is being sexually-pleased by the one who wears a forest-garland, by the one who is beautiful like a mass of rain-clouds-she does not break in her heart on account of long separation.
36. O friend, she who is being sexually-pleased by the one who wears a forest-garland, by the one who in his shining robe resembles a touchstone of gold¹⁴⁹ - she does not sigh on account of the mocking-laughter of her companions.
37. O friend, she who is being sexually-pleased by the one who wears a forest-garland, by the youth who is better all the people of the world-she does not bear splitting' with great sorrow.¹⁵⁰
38. Through this speech as sung by Sri Jayadeva, may Hari too enter [your] heart!
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39. O joy of [the god of] love! Sandal breeze! be calm, oh, O southern [wind] stop [your] perversity! For a moment' O life-breath of the world, having put Mādhava [in my thought formerly, you will be the taking of my life-breath.¹⁵¹
40. This house of my friend hurts like an enemy, the cool breeze [hurts] like fire, the nectar-rayed [moon hurts] 'poison, while he is on my mind; even when he is cruel again my heart is attached to him by force-perverse and totally - unfettered¹⁵² is lotus-eyed-women's love!

147 - 'lotus' [*kuvalaya*]: specifically a dark lotus or water-lily that opens at night and closes during the day.

148 - 'lotuses on the bank' [*sthala-jala-ruha*] :lit., 'land-water-born'; perhaps a kind of hibiscus sometimes known as a 'land-lotus' [*sthala-kamala*]. 'ice a

149 - 'who in his shining robe...': his dark body with his yellow robe is like a black touch-stone streaked with gold.

150 - sorrow' [*karuna*]: suggests that Rādhā suffers the tragic sentiment *karuna* [*karunarasa*] while the cowherdess with Kṛṣṇa enjoys the erotic sentiment [*sringararasa*].

151 - 'O southern...': playing on the several meanings of *daksina* (southern, right, good) and *vama* (perverse, left, cruel); the wind is being perverse or paradoxical that, although it is the life-breath [*prana*] of the world, it is taking away her individual life-breath.

41. Make torment O Malayan breeze! O Love! Take my life! I shall not seek refuge at home again! Why should you have mercy on me? O Sister-of-Death!¹⁵³ Moisten my limbs with waves! Let the fire in my body cease!

42. At dawn, while the circle of friends was laughing freely having timidly looked at Rādhā's breast, clad in the yellow garment at Acyuta¹⁵⁴ in the blue garment, may he, having held the edge-of-the-garment,¹⁵⁵ shaking with embarrassment, to the eyes of Rādhā's face, the Son-of-Nanda, this one whose mouth has a sweet smile, be for the joy of the world!¹⁵⁶

152 - 'totally-unfettered' [*nikama-nirañkusa*]:or, following M.W., perverse love 'freely rules over' the deer-eyed-women.

153 - 'Sister-of-Death': the Yamuna river.

154 - Acyuta: the epithet of Kṛṣṇa means 'firm' or 'imperishable'.

155 - or: 'having directed a side-long glance at Rādhā's face.

156 - Rādhā is wearing Kṛṣṇa's yellow garment and he is wearing her blue garment. The implication is that, dressing together in the dark after love-making, they mistakenly discover Kṛṣṇa put on each other's clothes. The friends laugh at dawn when they discover the mistake, when they see this evidence of the love-making. In later poetry about the love-play of Rādhā and Kṛṣṇa the exchange of clothes became a conventional theme and the lovers do so consciously. This verse refers back to their previous union.

**THE EIGHTH CANTO
LAKSMI'S MASTER VEXED**

1. Then, somehow having passed the night, although truly torn apart by the arrows of love, at dawn, she spoke indignantly to her lover although he was bent-down [in obeisance] before her, uttering a speech of conciliation:
The Seventeenth Song (bhairavi raga, yati tala):
2. Red with the passion of long wakefulness produced during the night, sluggishly settling, your eye displays, as if your passion were made visible¹⁵⁷ your attachment to the savour-of-love Which has arisen; *Hari! Hari! Go Mādhava! go Kesava! Don't speak your deceitful speech [to me]! Follow her, O lotus eyed one, her who dispels your depression!*
3. Having an appearance of darkness caused by kissing eyes dark with mascara, your red lip, O Krsna, conforms [in colour now) to your [dark] body; *O Hari! Hari! Go....*
4. Your body which has lines of wounds from hard curved-nails [inflicted] the battle of love, resembles a record¹⁵⁸ of [her] victory in love from an inscribing on gold done with an emerald chip; *Hari ! Hari ! Go....*
5. Streaked with lac¹⁵⁹ dissolved from the lotus of [her] foot; this, your noble chest seems to show outwardly a covering-hedge of the young shoots of the tree of love; *Hari ! Hari! Go....*
6. The mark of teeth on your lower-lip produces pain in my mind it says, 'how can this body of yours still be one-and-the- same as mine?' *Hari! Hari! Go.*
7. Like your outer [self] O Krsna, your inner-self will become very dark indeed-how then can you cheat the person who follows you, [people] afflicted with the fever of love? *Hari! Hari! Go....*
8. You wander in the forest devour young-women-what's wonderful in that? Putanika¹⁶⁰ indeed reveals your

character as the cruel infant who is a lady killer! :*Hari Hari!*
Go....

157- 'passion made visible...': *raga* can mean both 'red' and 'passion' and the double meaning is frequently used. The word for 'red' used here [*kasaya*] suggests stain, impurity'.

158 - 'lines... record' [*rekha... lekha*]: the two words can indicate either a line, as of writing, or a scratch, as of nails.

159 - 'streaked with lac... following S.M., the lac on his chest indicates that they have adopted a particular coital posture in which the woman's feet are placed against the man's chest (the 'position of anger' [*krodha-bandha*]).

160 - Pütanika: in an attempt to kill the infant Krsna Putanika offered him her poisonous breast to suckle; but Krsna, immune to the venom, killed her, sucked her life from her.

9. Listen to the Lamentation of a young-woman abandoned and deceived in love-pleasure as sung by Sri Jayadeva, O learned-men! It is sweet like nectar; unobtainable even from the abode of the gods.

10. Seeing this, your chest with its red colour, sprinkled with lac from the foot of your beloved, as if your spreading passion were on the outside, with the humiliation of great affection [being] made-public now, O Cheat, looking at you causes me even more shame than anguish.

11. Of the gazelle-eyed women [the sound of the flute] is a great spell for delight, [for making them] rave, for stupefaction, [for making] fall *mandara*¹⁶¹ [flowers] quivering on account of the shaking of their heads with inner infatuation; it is the ruin of the irrepressible sorrow and distress of the gods when they are afflicted by haughty demons; may the sound of the flute of the Enemy-of-Kamsa remove your misfortunes!

160 - Pütanika: in an attempt to kill the infant Krsna Putanika offered him her poisonous breast to suckle; but Krsna, immune to the venom, killed her, sucked her life from her.

161 - *mandara*: the coral tree; one of the five trees said to grow in heaven. Krsna stole the *mandara* tree from Indra's pleasure garden.

**THE NINTH CANTO
ARTLESS MUKUNDA**

1. To her [who was], then, exhausted with passion, hurt by her violent-desire for love-pleasure, possessed of despair, [who] had pondered Hari's behaviour, [to the one] separated [from her lover] on account of a quarrel, the friend spoke privately:
The Eighteenth Song (gurjari raga, yati tala):
2. Hari goes-to-the tryst while the sweet [spring] wind blows; what other great joy is there, O friend, in the world? O piqued- woman! don't direct your pique against Mādhava, oh!
3. The pitcher of your breast is more heavy and (passionate / full-of-juice) than coconuts-why make it fruitless? O piqued-woman!....
4. How many times has this not been said, word for word, recently: 'Don't despise Hari who is so very splendid'? O piqued-woman!....
5. Why do you sink-down in weeping, helpless? The whole assembly of your young-women [friends] laughs [at you]; O piqued-woman!....
6. Upon a cool bed of wet lotus sprouts behold Hari, make your eyes fruitful; O piqued-woman!....
7. Why do you produce this heavy sorrow in your mind? Listen to my speech about displeasing separation; O piqued woman!....
8. May Hari come! May he speak very sweetly! Why make your heart so very lonely? O piqued-woman!....
9. Sung by Sri Jaydeva very delightfully, may the story-of the-deeds of Hari cause happiness for people of taste!
10. When the beloved is tender you are rough, when he bends-down [in obeisance] you are unbending, when he is passionate you are hostile, when he has his face-raised [in expectation] you have your face-turned-away [in aversion]; it is appropriate then, O perverse-woman, that your sandal unguent is poison, the cool-rayed-moon is the burning-sun, frost is fire, the pleasures of play¹⁶² are tortures.

11. By the intensely joyous hosts of gods, Puramdara and the others, who bow down [to the lotus-foot] on account of their great reverence, having the blue jewels of Indra [sapphires] in their crowns, [the foot-lotus] has the appearance of having bumble-bees [upon it]; [the foot-lotus is] viscid with the Mandākini which freely flows [from it] beautifully like nectar; we venerate, for the destruction of evil, the lotus of Sri Govinda's foot !¹⁶³

162- 'the pleasures of play' [*krida-mudah*]: .S.M. explains it as the games of her female friends.

163- 'By the intensely...':i.e., his foot is like a lotus and as nectar flows from a lotus so the Heavenly Ganges [the Mandakini] flows from his foot and as bees appear on a lotus, so the emeralds in the crowns of the gods appear on his foot as the gods make obeisance to him. (This reading following R.K.)

**THE TENTH CANTO
THE CLEVER FOUR-ARMED-ONE**

1. On that occasion, having approached her who was governed by harsh anger, her whose mouth was weak from bound less sighs, the fair-mouthed-woman, to her who had seen the face of her friend bashfully, stammering his words on account of his joy, in the evening Hari spoke thus:
The Nineteenth Song (desavarādi raga, asta-tāla tāla):
2. If you speak, even a little-bit, the splendid moonlight of your teeth rips-apart the very dreadful darkness of fear; may the moon which is your face cause the *cakora* [bird] which is my eye to long for the intoxicating-nectar from your quavering lower-lip; beloved! sweet-natured-woman! stop being piqued with me-it is unjustified! Suddenly the fire of love burns my mind-give me a drink of the mead from the lotus of your mouth!
3. If you are *truly* angry, O lovely- toothed-woman, give me a wound with the arrows that are your sharp nails, bind me with the fetters which are Your arms or bite me, by which all-the-conditions of pleasure come to be; beloved! sweet-natured-woman! stop being piqued with me...!
4. You are my adornment, you are my line, you are jewel in the ocean of existence, May you be here, constantly compliant to me-for that my heart is making great-efforts! Beloved! Sweet-natured-woman! stop being piqued with me...!
5. Your eye, although it like a blue lotus, O slender- woman, bears the appearance of a red lotus; if you (ridden / impassion) me who am (Krsna / blue-black) with the emotion which is the arrow of love, then this [condition] matches that [your eye]; beloved! Sweet natured woman stop being piqued with me...!
6. May the garland of jewels glitter open the pictures of your breasts-may it (reddden / impassion) the region of your heart, also may the girdle upon the circle of your firm hips ring

- out-may it proclaim the Command of love! beloved! sweet-natured-woman! stop being piqued with me...!
7. Speak, O soft-voiced -woman, and I'll make your feet red with passionate, shining lác, (your feet which) excel the land- lotus [hibiscus], delighting my heart, having produced excellence on the stage of love-pleasure. beloved! sweet-natured woman! stop being piqued with me...!
 8. Place the noble sprout .of your foot as an ornament upon my head, it dispels the poison of love [in separation]; the pitiless sun which is the destruction by love burns in me-may [your foot] take away the symptom produced; beloved! sweet-natured-woman! stop being piqued with me...!
 9. Pleasing and clever in sweet flatteries, the words of the Enemy-of-Mura to Rādhikā, embellished with the eloquence of the poet Jayadeva, which, has caused joy in piqued-women - may [that speech] prevail!
 10. O afflicted-women! Put aside doubt about my heart which is overcome by you always, by you whose breasts and hips are firm: there is no-room for another, not any lucky-person other than the bodiless [god of love] enters my heart; o beloved-lady, be disposed to undertaking embraces !¹⁶⁴
 11. O artless-woman! give me squeezes against your ample¹⁶⁵ breasts and bind me with the creepers of your arms and bite me with cruel teeth! O fierce passionate-woman, rejoice! my life-breaths leave me because of the splitting wound from the arrow of that outcast, love!
 12. O moon-faced-woman! your curved brow [your frown] looks like- a terrible black-snake, [the cause of] infatuation; for young men only the liquorous nectar from your lower-lip is an effective charm for dispelling the danger which arises from it [your serpent-brow].
 13. Your silence unnecessarily disquiets me,¹⁶⁶ O slender-woman, dwell upon the fifth [note], O young-woman, with sweet conversations, with your glances dispel my fever, O lovely faced-woman, give-up so much aversion [to me], don't let me go! Your beloved, so very tender, O artless-woman is near-and-ready!

14. This lower-lip is akin in splendor to the *bandhuka*¹⁶⁷ [flower]; your shiny- cheek has the complexion of the *madhuka*¹⁶⁸ [flower], O fierce passionate woman! Your eye, which emits the luster of a blue-lotus, shines; your nose resembles the sesame flower¹⁶⁹ your teeth are like jasmine; O beloved, above all, by employment of [the features of your face the flower weaponed [god of love] conquers all.¹⁷⁰
15. Your eyes are languid with [passion's] drunkenness, your face shines like the moon, your gait delights people's minds, your two thighs surpass the plantain; your love-making is skilful, your brows are beautiful shining lines, oh, you, on Earth, lead the gods' young-women, O slenderwoman.¹⁷¹
16. May Hari grant delight! In battle he came into conflict with Kuvalayāpida [the war-elephant of Kamas] whose fore head reminded him of Rādhā's swollen breasts; wherein, while he was perspiring and closing his eyes for but a moment, quickly, in confusion at seeing him [like that], 'Victory! Victory! Victory!' was the uproarious cry of Kamsa.

164- 'be disposed...' [*parirambharambhe vidhehi vidheyatam*]: lit., 'make the state of disposability in the beginning of embraces'.

165- 'ample' [nibida]: lit., her breasts are so large there is 'no space' between them.

166- 'your silence': i.e., your silence is unjust.

167- *bandhuka* - *bandhujiva*.

168- *madhuka*: a velvety, pale spring flower; its blossoms and leaves were distilled to produce a sweet intoxicant.

169- 'resembles': lit., 'Your nose follows the path of the sesame flower.

170- R.K. explains that these five features of her face, each like a flower, act as the five flower-tipped arrows of the love-god.

THE ELEVENTH CANTO BLISSFUL DAMODARA

1. While Kesava, for a long time having pleased the deer-eyed woman with supplication, adorned, was going to the bed in the grove, while the twilight, the robber of sight, was glimmering, [to her whose] splendid ornaments were arranged, to Rādhā who was not sunken-down [in the sadness of separation any longer] some woman said:
 The twentieth Song (vasanta raga, yati tala)
2. He has composed flattering speeches bowed-down-in reverence at your foot; now he has gone to the bed of love-play on the edge of the beautiful cane grove, O artless woman! The killer of Madhu has pursued. [you]! Follow him, O Rādhikā!
3. O you who bear the burden of firm breasts and thighs, approach [him], wandering-pleasurably with slightly slow steps, 'with jeweled anklets jingled, act like a *marala*¹⁷² [bird]; O artless-woman!...
4. Listen to the most pleasing song of the honey drinking bees which is the infatuation of young girls; while a throng of cuckoos is herald for the behest of [love] the flower-bowed-one, enjoy the emotion love; O artless-woman"...
5. With a hand which is a mass of shoots shaking in the wind, a mass of creepers seems to be urging [you], O you-whose-thighs are-like-elephant-trunks! stop your delay in going; O artless Woman!...
6. Consult that pitcher which is your breast, throbbing as if because of the waves of love, indicating the embrace of Hari, having a pure stream of water which is your beautiful necklace; O artless woman!...¹⁷³
7. This is understood by all your friends-that your body too is ready for the battle of love pleasure; O fierce passionate woman go to him noisily with the battle drum uproar of your jangling girdle, passionately, rot-bashfully! O artless woman

8. Go playfully to Hari, clinging to a friend, with your hand, its nails beautiful as the arrows of love; with the jingling of your bracelets inform him also of your approach,¹⁷⁴ O artless- woman!..
9. May this song of Sri Jayadeva eternally abide in the throats of those whose minds are fixed-upon Hari-[this song on the necks of devotees] puts to shame a necklace [or] a beautiful woman !¹⁷⁵

 171- 'on earth': i.e., she's a living goddess. *Prithivi* also plays on the name of the meter of this verse (four times)

172 - *marala*: a kind of goose or flamingo; supposed to have a lovely gait and a voice appropriate for trysting.

173 - 'indicating... 'the waves in the pitcher are an omen of love; the stream of water, indicating that the pitcher is overflowing, suggests the fullness of her breast (following R.K).

174 - inform....the suggestion (following S.M.) is 'be a firefighter', i.e., give your enemy (lover) warning of your approach for battle (love making).

175 - Following S.M. 176 - "*tapiccha - tamāla*"

10. 'She will look at me, she will speak love-talk, by embraces of my entire body she will attain delight, she'll be pleased, O friend, in uniting with me', with these thoughts he is disturbed; in the grove, of which the mass of darkness is steady, the beloved sees you, trembles, bristles, rejoices, sweats, advances- to –meet-you, faints
11. Putting mascara on the eyes, clusters of *tāpiccha*¹⁷⁶ flowers on the ears, a wreath of dark lotuses on the head, a musk-design on the breasts of the crafty women enjoying the excitement of the tryst, everywhere in the grove, O friend, the darkness, beautiful as a black cloak, embraces every limb of the lovely-eyed-woman.
12. Streaked all-over with the clusters of the light of the women-going-to their-lovers whose bodies are yellow with staff ron,¹⁷⁷ this night, most black like *tamāla* leaves, manifests [itself] as a touchstone for the gold which is love for him.
13. Having seen Hari in the door-way of his grove-retreat which was shining with the splendor of the jewels in his bracelets, his arm-bands, the golden cord of his girdle, the central gem of his pearl-necklace, she [the messenger] then said to her bashful friend [Rādhā]:

The Twenty-first Song (varadi raga, rupaka tāla):

14. In the hut of love-play within the loveliest grove, play-in-love, O you whose face laughs from your violent-desire for love-pleasure; enter here, O Rādhā, into Mādhava's presence!
15. [In the place which is] excellent on account of the bed of fresh and shimmering *asoke* leaves, play-in-love, O you whose necklace quivers on the pitchers of your breasts; enter here, O Rādhā, into Madhava's presence!
16. In the radiant bed-chamber which is arranged with floral bouquets, play-in-love, O you whose body is as delicate as a flower; enter here, O Rādhā, into Mādhava's presence!
17. [In the place which is] cool and fragrant on account of the gentle, wafting Malayan wind, play-in-love, O you who are fearful of love's arrows; enter here, O Rādhā, into Mādhava's presence!
18. [In the place which is] thick with fresh sprouts and many outspread creepers, play-in-love for long while, O you whose swollen hips are languorous; enter here, O Rādhā, into Madhava's presence!
19. [In the place where] humming is made by swarms of bees delighted by the honey, play-in-love, O you who have the passionate emotions of the sentiment of love; enter here, O Rādhā, into Mādhava's presence!

177 - 'saffron' [*kasmira*]: specifically that which comes from Kashmir.

20. [In the place which is] noisy with the cries of flocks of very sweet cuckoos, play-in-love, O you who have splendid rubies as your shining teeth¹⁷⁸ enter here, O Rādhā, into Mādhava's presence!
 21. While the king of poet-kings sings [this song which] makes an abundance of happiness for Padmāvati, bestow, O Enemy-of-Mura, hundreds of blessings!
 22. This one, having you on his mind, for a very long time, very weary and greatly inflamed by love, wishes to drink [from] your lower lip. which is like a *bimba* [fruit] abounding in nectar; so adorn his lap for a moment, here: why this agitation about one who worships the lotus of your feet
-

like a slave purchased with a fraction of the (wealth / beauty) of your frown?

23. She, joyfully and [yet] fearfully, her eyes longing for Govinda, with lovely anklets jingling, entered the pleasure-hut.

The Twenty second Song (varadi raga, yati tala):

24. She saw Hari: he had manifestations of the various symptoms [of love] blossomed on account of the sight of Radhā's face like the ocean which has its high waves set-in-motion at the sight of the lunar disk; [he had her as his] only love, he had long desired love-play, his face was overcome with his great joy, he was. love's dwelling-place.

25. She saw Hari he, having tarried far-off, bore a necklace of very pure pearls upon his chest—[he was] like the flow of the Yamuna's waters mixed with masses of very clear foam.

179

26. She saw Hari: the curve of his body, dark and tender, had a yellow robe put-upon it-[he was] like the blue lotus which has a root encircled with a mass of yellow pollen-veils.

27. She saw Hari.: the passion of love's pleasure was produced by his beautiful face on account of the quivering of his tremulous side-long-glances-[he was] like a pool in autumn which has a pair of wagtails¹⁸⁰ playfully-shaking in an open lotus [upon it].

28. She saw Hari: the radiant-beauty of his ear-rings equal to [that of] the sun brought into touch with the lotus of his face, and a longing for love-pleasure was caused by the sprout of his lower-lip splendidly gleaming with the splendor of her smile.

29. She saw Hari: his hair, with flowers in it, was like a rain-cloud the inside of which is strewn with moon-beams and the form of his spotless sandal forehead-mark was the lunar disk risen in the darkness.
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- 178 - 'splendid rubies...' an inverted simile following S.M.; perhaps the redness of her teeth refers to having chewed betel.
- 179 - The waters of the Yamuna are conventionally depicted as dark, as Krsna colored'.
- 180 - 'wagtails' [*kharjana*]: a small bird with a white breast and black wings which mates in rivers and ponds in autumn.
30. She saw Hari: prickly with a mass of much bristled hair, excited on account of the art of play in love-pleasure, his body was beautiful on account of his ornaments radiant with a mass of light-beams from the multitude of his jewels.
31. She saw Hari: the mass of his adornments is doubled by the greatness of Sri Jayadeva's song; placing him in your heart, bow to Hari who is the essence of virtue's arising.
32. Then, in the moment of beholding the most beloved-one, the multitude of Rādhā's joyful tears fell like the flood of sweat of her eyes made-to-go-beyond their corners, as if with an effort to go as-far-as the region of her ears, with their pupils made-to-quiver¹⁸¹
33. While the entourage of watchful friends went outside the dwelling with their smiles concealed by the contrivance of [having to] scratch [their mouths], the embarrassment of the deer-eyed woman, of her who was going near his bed, of her who was looking at her beloved's face which was beautiful with the intention which is under-the-sway of love, [her embarrassment) as if also embarrassed, went far-away.
34. Joyfully may the Son-of-Nanda bestow upon you exhilaration beyond measure! Slowly-slowly having taken Rādhā in the space between his arms and then squeezing her tightly on account of his delight: 'May the lofty breasts of the excellent- bodied-woman not break my back and quickly come out of it!'¹⁸² [he said], looking-around with his neck bent
35. As if honored with *mandara* flowers placed there by the Goddess of Victory, as if marked by himself with vermilion because of the delight of battle with the elephant, scattered with the blood-drops of the elephant, Kuvalayapidi, which was killed by play with the crushing with his arms, the staff-like arm of the Conqueror-of-Mura prevails!
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36. In the heart of Rādhā, [she who is] the one store of beauty, who enjoys the lovely love-games which are the delight of love,¹⁸³ in that pool which is the one stage for the play of love, because he relishes the playful-shaking of the lotuses which are her delightful breasts he is proclaiming his similarity to the royal gander of [lake] Manasa of the contemplative may Mukunda give joy¹⁸⁴

181 - Tears are like perspiration from her eyes, caused by the great effort which her eyes are making and (following R.K.) her eyes seem to be falling out with weariness.

182 - Alternately (following R.K.) the bodiless-love-god [*atanu*] takes on Rādhā's body to conquer the world.

183 - 'delight of love' [*ananga-lalanā*] or 'delight of Love' comparing her to Rati, delight personified as the consort of Kama-deva.

184 - Krsna delighting upon Rādhā's breasts is like the royal gander delighting amidst the lotuses on Lake Manias and Krsna is in Rādhā's heart as that gander is in the heart or mind of the contemplative, the devotee.

**THE TWELFTH CANTO
THE VERY-DELIGHTED YELLOW-ROBED ONE**

1. When the flock of her friends were gone, having seen Rādhā whose mind was passionate, whose lower-lip was bathed in smiles bursting-forth with the overpowering intentions of love which was full of the burden of her sharp shame, whose eyes were cast-down constantly upon the bed of flowers and fresh sprouts, Hari spoke to his beloved:
The Twenty-third Song (vibhāsa raga, eka-tali tala)
2. Upon the surface of the bed of sprouts put the lotus of your foot, O loving woman -May this well-adorned [bed of sprouts] be defeated by its rival, the sprout which is your foot! For a moment now, follow Narayana, [me, as I have] followed [you], O Rādhikā!
3. I'll do honor to your foot with the lotus of my hand for you have been made to come a long way-upon the bed, for a moment, help the anklet which like me has been heroic in following [you] ... Follow Narayana.
4. Compose an obliging speech like nectar trickling from the nectar-storing-moon which is your face; I'll remove the fine-garment on your chest which is the obstruction to your breasts as if [removing our] separation... follow Narāyana.
5. Bristled as if full of a violent-passion for the embraces of the beloved, very -difficult-to-attain, the pitcher of your breast place it upon my chest, extinguish the heated-pain of love... follow Narāyana.
6. Bring the elixir of nectar from your lower-lip, O passionate-angry-woman! Vivify me, your slave, as if I were dead; my mind is fixed upon you, my body is consumed by the fire of love- in-separation; I am without the pleasure-of-play... follow Narayana.
7. O moon-faced-woman! sound the cord of your jeweled girdle, which is harmonious with the sound of your voice,

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- in my ears which have been disturbed by the cries of the cuckoo calm my depression at last... follow Narayana.
8. This, your eye, as if embarrassed, now ceases to look at me who was maimed by your very futile anger-give up your very vain sexual frustration... follow Narayana.
 9. May this song of Sri Jayadeva, having the Enemy-of Madhu's delight recited in its refrain, produce in people of taste an appreciation of the emotion of the sentiment of lovely love-pleasure! ... follow Nārāyana....
 10. A close embrace in which an obstacle arose on account of the rising bristling-hair, and the glances which inspire love-play in which [an obstacle arose]: on account of blinking, the drinking of the nectar from lower-lips in which [an obstacle arose] on account of their playful talk also the battle which is the art of love in which [an obstacle arose] on account of the attainment of bliss-that, their undertaking of love-making was about to be enjoyed.
 11. Held-captive by her arms, pressed by the weight of her breasts, pierced by her finger-nails, the cup of his lower-lip. bitten by her teeth, crushed by the slope of her hips, bent-down by her hand on his hair, crazed by the trickling-flow of honey from her lower-lip, the lovely-beloved somehow obtained delight-so, oh! the way of love is paradoxical!
 12. In the undertaking of the battle mixed with the play of love-pleasure, [an undertaking] having the mark of (love/death)¹⁸⁵ something full of impetuosity was undertaken by her on-top [of him] for victory over her lover, from the flurry of which the surface of her hips was motionless, the creepers of her arms were loosened, her breast was shaken, her eyes were closed-how is the heroic sentiment of women demonstrated?¹⁸⁶
 13. Her bosom was- branded by pink finger-nails, her eyes were reddish from [lack of] sleep, the redness from her lower-lip was washed-off, her hair had its garland fallen and disarranged, the cord of her girdle [allowed] the border of her shawl [to be] slightly loose-the next morning by these
-

- arrows of love fixed in his eyes, the mind of her lord was impaled—it was amazing!¹⁸⁷
14. The braided-mass of her hair was disheveled, her curls had been shaken, her cheeks, had, an effusion of sweat, the radiant-beauty of her lower-lip like a *bimba* [fruit] was worn- off; the string of pearls, radiant on the pitchers of her breasts, was lost, the beauty of her girdle was hopelessly-destroyed-covering her foot, hips, breasts with her hand in the moment when she noticed that, she was ashamed; so, also when disheveled, artless-charm please.
15. [Of her whose face had its] eyes slightly closed by force of the stream of artlessly echoing. love-cries, [whose face had its] lower-lip bathed by the rays of her teeth from opening [her mouth] with indistinct, warbled cries of love-play [so that her] breast was still and tranquil on account of so much embracing, [whose] body was weak from the release of the excess of joy-fortunate is he to kiss the face of the deer-eyed-woman!
16. Then suddenly, very delightedly, after the love-making, she, her body so very wearied, Rādhā with respectful-affection said this with joy to Govinda:
The Twenty fourth song (ramakari rage, yati tala)
17. 'Put, O Yadu-nandana, with your hand, which is cool with sandal, a design of musk, here upon my breast which is akin to a pitcher for the festival, of love', she said to him while Yadu-nandana, the joy of her heart was playing.

185 - Following M. the battle is marked by Mara as death and the play is marked by Māra as Love.

186 - That is, how can women succeed in the sentiment [*rasa*] of heroism, the natural sentiment of men, except in the battle of love, in trying to conquer their lovers?

187 - 'amazing' [*adbhuta*]: the marvellous or wondrous sentiment [*rasa*]; each of her features is one of the five arrows of love.

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18. 'Make the mascara which puts-to-shame the bees, shine, O beloved, upon my eye, which has [had] its collieries removed by the kisses of your lower-lip, [my eye] which releases the arrows of love', she said to him.
 19. 'Fasten, O beautifully-adorned-one, both ear-rings on my ears' circle which, possessing the appearance of love's snare, prevents the expansion of the bounding of the deer which are [my] eyes', she said to him.
 20. 'In my presence for a long while arrange a glossy curl which causes pleasure, creating a swarm of bees above my spotless face which surpasses a lotus', she said to him
 21. 'Put a lovely mark drawn with musk essence, placed as a lunar spot, O lotus-faced-ones, upon the moon which is my forehead which has ceased sweating', she said to him.
 22. 'Put flowers in my radiant hair, O giver-of-honor, fummy hair] which is the fly-whisk and banner of love, fallen-loose from love-pleasure, lovely, extraordinary as a peacock's tail', she said to him.
 23. 'Put ornaments, clothes and the jeweled girdle, O good-hearted-ones, upon my passionate hips which are firm and beautiful, which are the cave-dwelling of the elephant who is Love¹⁸⁸ she said to him....
 24. Put your compassionate heart in this splendid speech of Sri Jayadeva, which is an adornment, which dispels the fever and impurity of the Kali [Era] for it is formed with the nectar which is remembrance of the feet of Hari.
 25. 'Put a pattern on my breasts, make a design on my cheeks, fasten a girdle on my hips, fix the mass of my braids with artless garlands, put rows of bracelets on my arms and jeweled anklets on my feet'-thus directed the yellow-robed-one was pleased and he did so.
 26. By the mingling of reflected-images joined in the multitude due of jewels lining the hoods of the Serpent Lord who was made [Hari] couch, [Hari] wishes to see with hundreds of eyes the lotus-footed daughter of the ocean [Sri] who is the production of the sustaining Lord, performing emanations of his body as if in her honour; may Hari protect you very much¹⁸⁹
 27. 'Not having obtained you who were intent upon your own-choice-of-a-husband, [who were intent] upon me, it seems to me, O beautiful-woman, that the infatuated Husband-of-Mrdani [Siva] drank the poison [which was] in the depths of the ocean of milk.' Thus with these prefatory,
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distracting,¹⁹⁰ words, throwing-aside Radha's upper-garment, may Hari, whose eyes were encountering the buds of her breasts, protect you!

188 - 'the cave-dwelling of the elephant who is love' *Sambara-darana-varana. kandare*]: following S.M. who explains that Love (the Killer-of-sambara) is like an elephant in fierceness and strength; her hips possess that cleft in which the powerful elephant of Love resides; alternately, her hips are the 'goad' of love.

189- The Serpent Lord is Sesa, a serpent with hundreds of heads upon which Visnu sleeps in the intervals between creations; there is a jewel in each of Sesa's hoods. Hari looks into them to see himself multiplied, i.e., reflected in each jewel, and thereby each reflected Hari can look at Sri. This verse as well as the ones which follow may be late interpolations – there is little consensus among various editions and manuscripts as to the arrangement or inclusion of these final verses. Xii. 26,27,29 are given only in the footnotes of the Nirnaya Sagar Press edition and they are without commentary or gloss.

28. Skill in the arts of the Gandharvas,¹⁹¹ meditation consecrated-to-Visnu, playful-creation in poems which are literary works in the truth of the discrimination in erotics – may wise-people joyfully purely understand all that according to the Sri-Gitagovinda of the poet and scholar Jayadeva whose soul is solely directed¹⁹² to Krsna.

29. May holy-men approve in this case of the devotion of aspirants [like me] truly of their own accord and having considered my labour in composition may wise-men respect it; I ask those who are occupied with listening to the literary work of some other [author], having examined the one made thoroughly by me, let them announce the imperfection if [there is any] here – that idea will remain.

30. May the poetic-skill of the Sri-Gitagovinda of Sri Jayadeva, son Ramadevi, son of Sri Bhojadeva, be in the throats of friends, Parasara and others.¹⁹³

31. O sweet-liquor! The thought of you is not good! O sugar! You are hard! O grape! Who will see you? O nectar [of immortality]! You are dead! O milk! You taste like water! O

190- 'distracting for anya-manasa?

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- 191- 'arts of the Gandharva's, the heavenly musicians, i.e., the musical arts.
 - 192- 'solely directed' [eka-tana]: his soul or self [atman] has Krsna as its one object or only tone.
 - 193- Parasara – not identifiable but in the biographical legends about Jayadeva said to be a friend of the poet who accompanied him on various pilgrimages.
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Sarma, Aryedra. Gitagovinda mahakavyam, Hyderabad, Osmania University, 1969, 404p; 20cm. [HSS]

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Harischndra, Bharatendu. Jayadeva ka jivan charitra, Bankipur, Khangavilas Press, 1882.

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Bhatta, S.V. Paramesvar. Gitagovinda, tr. Mysore, Sarasahitya Prakashan, 1961, iv; 56p; 18cm. [NL]

Manjunath, B.S. Gitagovinda, tr. Davanagar, the translator, 1957, vi, 107p; 19cm. Sanskrit text in Kannada script. [NL]

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Kavyasri (pseud.)

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Jayadeva- Malayalam

Astapadi Gitagovinda, C.A. Kaiahastiyappa Mutaliyavar Kalite... accaticcata, Calicut, Vidyavilas press, 1874, 1, 58; 13cm. Malayalam char.

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Gitagovinda Kavya athavā Acmapadi, with commentary Radhakrisna- vilasam by V.V. Sarma, tr. by Ramapurattu Variyar, Trivandum, V.V and Bros. 1947, xviii, 324, 43p; 21c; [NL]

Pilla, C. Krishna. Devagit, tr; Trichur, Mangalodayam, 1950, xvi, 137p; 18cm; A free translation of Gitagovinda. [NL]

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Jayadeva – Marathi

Apte, Dattatrey Ananta. Sartha Gitagovinda kavyam kimvā Radha Madhavavilas, tr.2nd ed. Khanapur, Dattatrey, Govinda Sadekar, 1928, xii, 88p. 18cm. First pub. 1911. [NL]

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Srikhande, R.C. Suslok Gitagovinda, tr. 2nd, ed. Kolhapur, the translator, 1954 liv. 128p. plates, 18cm. [NL]

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Dharnidhar. Gitagovinda, tr. Cuttack, Mission press, 1840, 50p. 21cm. A metrical translation of Sanskrit original. [NL]

Gitagovinda (Utkala bhasanuvad) samet, Cuttack, printing press, 1918, 96p. 16cm. Metrical vesion, Oriya char. [BM]

Gitagovinda, Dharanidharanka (Utkala bhāsā) artha sahit, Cuttack, Arunodaya Press, 1919, 89p. covers ,18cm. [IO]

Gitagovinda, Dharanidharanka, (Oriya) artha sahit, Cuttack Cuttack printings co. 1878, 4, 96p. 17cm. [BM,IO]

Gitagovinda, Dharanidharanka, (Utkal bhasa) artha sahit, 12th ed. Cuttack, Arunodaya press, 1914, 89p. covers, 17cm.

[BM,IO]

Gitagovinda, Dharanidharanka, (Utkal bhasa) artha sahit, Cuttack, Cuttack printings co. 1827. 5, 96p. 18cm. covers Oriya char.

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Gitagovinda, Dharanidharanka, (Utkal Bhāsā) artha sahit, Cuttack, Arunodaya Press, 1911, 89p. covers, 18cm.

[IO]

Gitagovinda, Dharanidharanka, (Utkal bhāsā) artha sahit, Puri Jagannath press, 1909, 89p. covers 18cm.

[IO]

Gitagovinda, Dharanidharanka, (Utkal bhāsā) artha sahit, Puri Madanmohan press, 1909, 89p. Covers. 19cm.

[IO]

Sangita Gitagovinda (Utkala bhasanuvad sahit) Sri Gopinath Jagadevanka dvara rachit, Cuttack, utkal sahitya press, 1913, 1, 59p.covers, 17cm. Oriya char.

[IO]

Srichandan, Vasantarās; being the Gitagovinda with paraphrases and expansions in Oriya verse by Srichandan, 2nd ed. Cuttack, 1902, 128p.

[BM]

Jayadeva – Tamil

Ayyangar, C.R. Srinivas. Gitagovinda mahakavyam, Astapadi ed.with introduction and short life sketch of the poet, criticism on the work, appendices and set according to traditional music prevalent in South India, 2nd ed. Madras, the editor, 1948, 260p. 18cm.

[NL]

Sastri, K. Vasudev. Gitagovinda with Abhinay, ed.with introd.In English and Tamil, 2nd ed. Tanjore, Sarasvati Mahal Library, 1963 xxxii, 124, 6p. 21cm.

[NL]

Jayadeva – Telugu

Acharya and Acharya, Sarasvati Tiruvengad and Vangipuram. Gitagovinda, with an agrammatical analysis of every word in Telugu, Madras, 1859, 86p.

[BM]

Acharya and Tiruvenkatacharya, Vangipuram Ramakrisnam and Sarasvati. Gitagovinda, with Telugu glosses of everyword, Madras, 1864, 78p. Another issue of the edition of 1859.

[BM]

Acharya and Tiruvenkatacharya, Vangipuram Ramakrisnam and Sarasvati.

Sri Jayadeva kavi-varyulace rachiyhapabadina Gitagovinda kavyamanu perugal astapadiy sugranthamu. Andhra pratipad tika sahitamaug, Madras, Sarasvati nilay press, 1877, 71p. 22cm. Telugu char.

[IO]

Gitagovinda Kavyamu, Madras, V. Ramasvami Sastrulu and sons, 1952, 318p; 18cm.

[NL]

Gudivad, Uppaluri Kanakayya. Gitagovindamu, tr. from Sanskrit Banadakanakaraju, 1960, vi, 42p; front, photos, 21cm. Metrical translations.

[NL]

Srinivasaravu and Sastri, Patiki and Malladi Lakshminarasiraha. Gitagovinda Kavyamu (Astspadi) tr. Rajamahendravaramu, Kondapalli Viravenkavya and sons, 1978, xviii, 19-142p; 21cm; Sanskrit text in Telugu script.

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Venkatanarasimhacharya, Utpala. Gitagovinda, with Telugu commentary Sahriday, Madras, Adi Sarasvatinilay Press, 1918, 8, 272p; covers, 18cm; Telugu char.

[BM,IO]

JAYADEVA- FOREIGN LANGUAGES

Jayadeva- Dutch

Gitagovinda Pastore van Djajadeva in Nederlandoche vergen overgebracht door Dr. B. paddegon, Santpoori, 1932, 192p; 1 Plate, 20cm.

[IO]

Jayadeva – English

Gitagovinda New Delhi, Lalit, Lalit Kala Akademy, 1966, 2v; 12col. And mounted Plates (in Portfolio) 38x27cm. (Lalitkala series, Portfolio no. 282). Includes Bibliography.

[NL]

Gitagovinda, text in Sanskrit and rendering in English by S. Lakshminarasimha Sastri, Madras, V. Ramasvami Sastrulu and sons, 956, 151p; 18cm. [NL]

Gitagovinda, the love of Krishan and Radha, Rendered from the Sanskrit and illustrated by Georgo keyt, Bombay, Kutub popular, 1965, 105; col. Front. Illus 27cm. [NL]

Gitagovinda; or songs of Jayadeva, Translated from Sanskrit by Sir William Jones, Followed by Sanskrit text, Calcutta, 1894, Japanes Kampt, London, Victor Gollanc, 1942, 192p; 18cm. [NL]

Indian poetry, containing a new ed of the Indian "Song of songs" from the Sanskrit of the Gitagovinda of Jayadeva : The Iliad of India (Mahabharata), "Proverbial Wisdom" from the shlokas of the Hitopades and other oriental Poems, by E. Arnold, London 1881 (Trubner' s oriental series) [BM,NL]

Keyt, George.

Song of love: Gitagovinda, the Sanskrit classic, Translated and K. illustrated, Hind pocket books, 1970, 123p; illus; 18cm; (Orient Paper backs). [NL]

Mcnon. M.K. The Song of the cowherd: Jayadeva's Gitagovindam tr. Trivandrum the translator, 1971, vi, 104p; 18cm. [NL]

Miller, Barbara Stoler. Love song of the Dark Lord : Jayadeva's Gitagovinda, edited and translated from the Snaksrit, New York, Columbia University Press, 1977, xx, 125p; illus. 22cm. (UNESCO collection of representative works, Indian Letters) Bibl. And notes: p. 39-66. Prepared for Columbia College Program of Translations from the Oriental Classics. [NL]

The Gitagovinda; or The Songs of Jayadeva, A mystical poem. Supported to have a near resemblance to the Book Canticles (in: Bible, Old Testsmnt, English, The Holy Bible, by A. Clarke, London. 1825, f.v. 4 15p. at end) [NYPL]

The Indian Song of Songs, by Edwin Arnold.. Newyork, John w. Lovell company, 1884, 41p; 19cm. On cover: Lovell's Library , v. 9 on. 472) [IC]

The Indian song of songs. From the Sanskrit of the Gitagovinda of J. with other Oriental Paems, by Edwin Arnold, London, Trubner and co; 1875xvi, 144p; 19cm, BM,IO,LC,NYPL,NL

The love affairs of lord Krishna from the twelfth century Sanskrit Poems Gitagovinda of Jayadeva, by Edwin Arnold,ed; with glossary by Jugal Kishore Dhandhanta, Calcutta, Dhandhanian and sons, 1964,vi, 74p; col; plate, 18cm. [NI]

The song of divine love (Gitagovinda) of Jayadeva and running commentary added in 1957 by Duncan Greenless, Adyar, Kalakshetra Publications, 1962, xxv, 102p.. col. Port. Reprint of the 1st ed. 1957. [BM,NL,BYPL,SSV]

The song of songs, Together with an abridged paraphrase of Jayadeva aes Gitagovinda. 1867. [BM]

Varma, Monika. Gitagovinda of Jayadeva, tr. Calcutta, writers workshop, 1968xii, 107p; 21cm. [NL]

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Arnold, Sir Edwin. The light of Asia and the Indian songs Gitagovinda, tr. from the Sanskrit of Jayadeva, Bombay, Jaico, 1949, xxiv, 229p. 17cm. [NL]

Chatterji, Sunitikumar, Jayadeva, New Delhi, Sahitya Akademy, 1973, 4, 67p, front; 23cm. (Makers of Indian literature series)

Desai, Kanu, Gitagovinda.. ten pictures of mystic and poetic interpretation of Radhaaes love for Krishna, Ahmedabad, the author, n.d. 2p; 10col. Plates in a Portfolio, 36cm. [NL]

Jones, Sir William. Works, etc. Gitagovinda or Song of Jayadeva, tr. by Sir William Jones, 6v; 24cm; v.l. [NL]

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Mukherjee, Makhanlal. Jayadeva, the poet and mystic, (Calcutta University, Letters, Dept. of Jour. Calcutta, 1936, v. 28.p.1-17) [NYPL]

Randhawa, M.S. Kangra paintings of the Gita-Govinda, with introduction by W.G. Archer. New Delhi, National Museum, 1963.132p; 28illus; 28col.plates; 39x28cms. Bibl,: p. 131-132, Ref. and notes : p. 130. Sanskrit text: p. 119-129.

[NL,NYPL]

Sahu, N.K. Ed. Souvenir on Sri Jayadeva, Bhubaneswar, Jayadeva Sanskritik Parishad, 1968, 6, 104p; 24cm. Bibl. : p. 70-72, Bibl. Footnotes. [NL]

Sinha, Rajesvarprasad Narayan. Geeta Govinda in Basohli School of Indian Panting, Foreword by Rajendra Prasad. Introduction by R.P.N. Sinha. New Delhi, Govinda book and stasionery co; 1958. 15p; 9mount plates. (8col.), 39cm.

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Thakur, Saurindramohan. Six principal Ragas, with a brieg view of Hindu music (and an appendix containing songs of Jayadeva in Sanskrit, set to music.) 1875. [BM]

Jayadeva-French.

Gitagovinda order Krischna der Hirt, ein idyllishes Drama des indischen Dichters Jayadeva, metrisch bearbeiter von A.W. Riemschneider... par H. Fauche, Paris, 1850. [BM]

Gitagovinda. Les amouts de Krishna; version Francaise de Francoi di dio Parvati Ghosh and Nicole Menant. Vignetics originalesdae Elie Grekoff, Pref. De Marguerite Yourcenar. Paris, Editions Emile-Paul, 1957, 48p; front; illus; 18cm. Bibl.P.43. [NL]

Le Gitagovinda, Pastoale de Jayadeva, traduite per M.G.Courtillier...aavee une prefacede M.Sylvain Levi, Paris, Ernest Leroux, 1904, 3, x, 84p; 19cm. (Bibliotheque Orientale Elzevirienne, no. 78) [BM,IO,NYPL]

Le Gitagovinda (et. le Ritom Sanhara) by Kalidasa besides some translation from the Rigveda, Traduits due Sanskrit en

français pour la première fois, par Hippolyte Fauche, Paris, 1850, ix, 200p; 20cm. [BM,NYPL]

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Chants d' amour hindous. Adoption de G. Rodier, Le Gitagovinda p; 1-93, 1928.

Gitagovinda, ein Indisches Singspiel... Aus der Ursprache ins Englische von W. Jones and aus diesem ins Deutsche übersetzt, and mit einigen Erläuterungen begleitet, von Friedrich Majer, Weimar, im Verlage des Laudes Industrie Comptoirs, 1802, 1p1; 20cm. [BM,IO,NL]

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Rocekert, Friedrich. Indische Liederslyrik, (German metrical translation: from the Raghuvansa... Gitagovinda) Edited with preface and notes by H. von Glasenapp (Dichtungen des Ostens), München, Leiozig gedruckt, 1921, 288p; 10 plates [BM]

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Rigo, Valentini de. Un antico codice inedito del Gitagovinda (Rivista degli studi orientali, Rome, 1939, v; 18p; 59-90). Sanskrit manuscripts. [NYPL]

Jayadeva-Latin

Gitagovinda... Drama lyricum Textu ad fidem liborum manuscriptorum recognovit, scholi selecta, annotatioem criticiam, intepretationem latinam adjecit C. Lassen. Bonnae ad Rhenum, 1836, xxxviii, 142,2p; 27; cm; Sanskrit and Latin.

[BM,IO,NY,NYPL]

Jayadeva – Nepali

Gitagovinda bhasa Sanskrit text with Nepali translation by Harihar Sarma. Banaras, 1894. 204p.

[BM]

Gitagovinda-Chāyā, Bhavanaprasad Kaviratna viracitah (in Nepali and translated into Hindi) sloka, chanda, gita, tal, sadrasa yukta. Banaras, Durga press, 1961 (1904), 4, 103,4p; covers, 24cm.

[BM,IO]

Jayadeva-Sinhalese

Ratimanjari, a Kama –Sāstra or erotic poem in 60 stanzas, with a Sinhalese paraphrase by A. Ferando, Colombo, 1887,ii,15p; [BM]

Utkal University, Gitagovinda (The Parjia Library has 37 manuscripts mostly in Oriya and Devanāgarī character with commentaries and translations in both Sanskrit and Oriya bearing different Catalogue Nos. serialized from Nos. 2618to 2654. For details see, Deb, A.K; A Descriptive Alphabetical Catalogue of Mss. In the collection of parija Library, U.U; 1988, pp.160ff.

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शोध-प्रकाशनविभागः

श्रीलालबहादुरशास्त्रीराष्ट्रीयसंस्कृतविश्वविद्यालयः

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