

**AṢṬAPADĪ IN DANCE FORMS
AND DANCE RECITALS**

Thesis Submitted to the Kerala Kalamandalam
(Deemed to be University for Art and Culture)
for the Award of the Degree of
Doctor of Philosophy in the Faculty of Performing Arts

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2018

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CERTIFICATE

This is to certify that this thesis entitled **AṢṬAPADĪ IN DANCE FORMS AND DANCE RECITALS** submitted for the award of the Degree of Doctor of Philosophy in the Faculty of Performing Arts in Kerala Kalamandalam (Deemed to be University for Art and Culture) Cheruthuruthy, Thrissur Dist, Kerala, is an authentic record of bonafied research work carried out by Mrs. **Beena. D**, under my guidance and supervision.

Place:

Date:

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DECLARATION

I, Beena. D, Research scholar of Kerala Kalamandalam, (Deemed to be University for Art and Culture) Cheruthuruthy, Thrissur Dist, Kerala, hereby declare that this thesis entitled **AṢṬAPADĪ IN DANCE FORMS AND DANCE RECITALS** submitted for the award of Ph.D Degree in the Faculty of Performing Arts, is my original research work. I further declare that this thesis has not been submitted to any other university or Academic body for the award of any other Degree / Diploma.

Place:

Date

Beena. D

PREFACE

This thesis on the topic **Aṣṭapadī in Dance forms and Dance recitals** is submitted for the award of the degree of Ph D in the Faculty of Performing Arts to the Kerala Kalāmandalam (Deemed to be university for Art and Culture). This is a study on *Gītagovinda* (GG) or *Aṣṭapadī* (AP) of the famous poet Jayadeva of 12th century CE. The study concentrates on the general aspects of Sanskrit stotras adopted in classical music and dance recital and on the special aspects of the *Aṣṭapadī* of Jayadeva used in the musical and dance recital in India.

The term ‘Dance forms’ in the title refers to the presentation of *Aṣṭapadī* of Jayadeva in different dance forms in India like Kathakali, Kṛṣṇanāṭṭam, Bharatanāṭyam, Kuccupuṭi, Mohiniyāṭṭam, Oddissi and Manipuri. The statement ‘Dance Recitals’ is used in the special sense of a dance recital like Bharatanāṭyam, Kuccupuṭi, Mohiniyāṭṭam or Manipuri in which the conventional items of presentation like Alāriṭṭam, Jatiswaram, Śabdham, Varṇam, Padam, Jāvali, Aṣṭapadī, Tillāna and śloka are included. These conventional items are seen in the dance forms mentioned here only, not in other dance forms like Kathakali and Kṛṣṇanāṭṭam. This is the intention of using both the terms in the title of the thesis.

After the composition of *AP*, it influenced almost all the art forms of India, fine arts and literature in all regional languages as well as in Sanskrit. Thus, based on the *Aṣṭapadī* of Jayadeva, many works in Sanskrit were

written by other poets in the same pattern, glorifying various gods and goddesses.

Rāmāṣṭapadī (*RP*) of Rāmakavi and *Śivāṣṭapadī* (*SP*) of Sri Chandrasekharendra Saraswati, 62nd Sankaracharya (1857-1929) of Kānchi are two important works of the type written in the modern period. These two *Aṣṭapadīs* are taken in the thesis for special study. *RP* of Rāmakavi was published in Devanāgarī script in the year 2002 with a preface in Tamil language from Bangalore. This is a local publication and it has not joined the attention of Sanskrit scholars all over India or theatre artists of various dance forms or experts of classical music. In the same way *SP* of Sri Chandraśekharendra Saraswati is published in 2000 from Kancheepuram, which is also a local publication. These two *Aṣṭapadīs* are very important in their musical aspects as well as their pattern befitting to be presented in various dance forms.

AP of Jayadeva has been adopted all over India in various musical forms and dance recitals profusely. But the above mentioned *RP* and *SP* have not received the attention of the artists in various dance forms or musicians or experts in music. A study on *RP* and *SP* is given in the thesis concentrating on their text, author, date and contents. The present scholar, being a performing artist in Bharatanāṭyam, has attempted the choreography of the selected portions of these two *Aṣṭapadīs* as part of the study of the present topic. The audio / video CD of the portions thus choreographed, is presented along with the thesis. *RP* and *SP*, as they are available in local editions only, are given in Nāgarī script as appendices in the thesis.

The present thesis is divided into five chapters.

Chapter I: Introduction: Sanskrit Stotras Adopted in Classical Music and Dance Recitals

In Sanskrit and regional languages, quite a large number of Stotras are seen composed by great devotees. In Sanskrit literature, stotras form a major branch. The main purpose of this branch of literature is to please gods and goddesses of the devotee. In Sanskrit, it is denoted by the term Bhakti and it is traceable even from the Vedas where some aspects of glorification and devotion are found. This chapter deals with such aspects of Sanskrit stotras adopted in classical music and dance recitals.

Chapter II: Musical and Dance aspects of Gītagovinda

In the Indian literature, the term ‘Saṅgīta’ includes music, musical instruments and dance. In *Saṅgītaratnākara (SP)*, Śārṅgadeva says; “*gitam vādyam tathā nṛtyam trayam saṅgītamucyate.*”

Musical notes are produced through the vocal chords of human beings or by the vibration. Therefore, both of these are included in the title Saṅgīta as dance depends on vocal music and instrumental music equally. In *AP* of Jayadeva, there are twenty-four Prabandhas and ninety-nine ślokas composed in specific ragas and various tālas. Hindustani music, Carnatic music and Sopānam music are also sung in music and dance recitals all over India and abroad. *Aṣṭapadī* is used in almost all such musical and dance presentations which is discussed in this Chapter.

Chapter III: Aṣṭapadī and the Dance forms of India

In India every dance form has its own methods of presentation. After centuries, some art forms started receiving rigid techniques, rules and regulations from the ancient treatises of art. Kendra Sangta Nataka Academy has recognized few dance forms as Indian classical dance forms. Kathakali, Bharatanāṭyam, Mohiniyāṭṭam, Yakṣagānam and Kuccupuṭi are such dance forms in South India and Odissi, Maṇipuri, Kathak and Sattriya are such North Indian classical dance forms.

The impact of *GG* or *AP* of Jayadeva is clearly seen in these different dance forms of India, which emerged after Jayadeva's *Aṣṭapadī*. This topic is discussed in this Chapter.

Chapter IV: Śivāṣṭapadī and Ramāṣṭapadī -Text, Author, Date and Content

GG or *AP* of Jayadeva has influenced the dance forms and musical traditions of all over India after its emergence in 12th CE. Later this unique lyric in Sanskrit has inspired poets and artists in Sanskrit to compose similar *Aṣṭapadīs* glorifying other gods and goddesses and to bring out Choreographies in dance and music forms based on the art form.

The two *Aṣṭapadīs* treated in this chapter, *RP* and *SP* are unique works composed after *GG* in Sanskrit. A brief study of them is given in this chapter introducing the text of them, their author, date and content.

As part of the present Research, some selected portions of these two Aṣṭapadī̄s are choreographed based on the dance form Bharatanāṭyam and the C D of them is presented herewith.

Chapter V: Choreography of selected portions of Ramāṣṭapadī̄ and Śivāṣṭapadī̄

In this chapter, the details and methods of the choreography of selected portions of *RP* and *SP* are given. The first introductory Śloka (Rāga-Nāṭṭa and Khaṇḍa Chāpu Tāla) and the first of Aṣṭapadī̄ of *RP* by Rāmakavi are being taken here for choreography in Bharatanāṭyam style. The first Aṣṭapadī̄ contains eight padas and each Aṣṭapadī̄ praises the incarnations of Rāma.

Likewise, the three introductory ślokas of *SP* and its first Aṣṭapadī̄ are being taken here for choreography in Bharatanāṭyam style. The three ślokas choreographed praise Gaṇapati, Saraswaī̄ and Pārvatī̄. The first Aṣṭapadī̄ contains eleven padas and each Aṣṭapadī̄ praises Śiva and Pārvatī̄. The choreography of both Aṣṭapadī̄s based on the mudras, cāris, gatis, movements of limbs and Abhinayas is done according to the *Abhimayadarpaṇa* of Nandikeśvara. The details of choreography are given in this chapter.

Chapter VI: Conclusion

The sixth chapter is a conclusion in which the various points discussed in different chapters of the thesis are summarized and new findings of the thesis are given.

The thesis contains the following appendices.

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Rāmāṣṭapadī of Rāmakavi –Text in Devanāgarī Script

APPENDIX-II

Śivāṣṭapadī of Sree Chadraśekharendra Saraswati - Text in
Devanāgarī Script

APPENDIX-III

Mudras according to *Abhinayadarpaṇa* used in Choreography

APPENDIX-IV

Selected Photos of Aṣṭapadī used in various dance forms

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2. Kṛṣṇa and Rādhā in Sattriya dance
3. Kṛṣṇa and Rādhā in Odissi Nāṭya (Nāṭaka)
4. Kṛṣṇa and Rādhā in Bharatanāṭyam
5. Kṛṣṇa, Rādhā and Gopīs in Manipūri
6. Kṛṣṇa, Rādhā and Sakhī in Kathak
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8. Kṛṣṇa and Gopīs in Odissi dance drama
9. Kṛṣṇa and Rādhā in Kathakali
10. Kṛṣṇa, Rādhā and Gopīs in Bharatanāṭyam in Kumbakoṇam style

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Photos of Presentation of Navarasas with hand gestures.

Select Bibliography of the books and journals used for the study is also given in the end.

Beena. D

ACKNOWLEDGEMENTS

This thesis is prepared under the able guidance of Dr. C.M Neelakandhan, Former Professor, Dept of Sanskrit Sahithya, Sree Sankaracharya University of Sanskrit, Kalady, Kerala. The scholar is extremely thankful to him for the disciplined guidance and inspiration he has given for the completion of the thesis and making it as perfect as possible.

The scholar is deeply indebted to the Kerala Kalamandalam (Deemed to be University for Art and Culture) and its authorities for giving the opportunity to do research leading to the degree of doctor of Philosophy. The present scholar has used the library of Kerala Sahitya Academy, Thrissur and that of Kerala Kalamandalam (Deemed to be University for Art and Culture). She is thankful to the authorities of the library for granting permission to use the libraries.

The Bharatanāṭyam choreography of the selected portions of *RP* and *SP* is done mainly with the help and direction of Dr. C. Venugopal, Assistant Professor and the Head of the Department of Dance, Sree Sankaracharya University of Sanskrit, Kalady, Kerala. She is deeply indebted him for this. The present scholar has mainly performed as the artist in Bharatanāṭyam choreography of selected portions of *RP* and *SP*.

The following artists and dancers have co-operated with the present scholar for the choreography. The scholar is very much thankful to the performers Deepa Chandran, Manjula Sabu, Sreelakshmi Sreeraj and Nayana Natesan. She is also thankful to the following accompanying artists.

Nattuvangam	-	Dr. C. Venugopal
Vocal/ Music	-	Sri. Rajeesh M.V
Mridangam	-	Sri. Sreekanth P.V
Flute	-	Sri. Sreekumar

The present scholar once again expresses her deep sense of gratitude to these artists for co-operating with her for the choreography. Sri. Giji Sukumaran, Sri. Shylendran and Sri. Satish Kumar have rendered their help as technicians for the video shooting of the choreography. My sincere thanks are due to them also.

The scholar is thankful to all of her teachers, friends and well-wishers for the advices and inspiration they have given for the completion of thesis.

Beena. D

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Kṛṣṇanāṭṭam

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Kathak

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Kathakali

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TEXT, AUTHOR, DATE AND CONTENT

Śivāṣṭapadī - Text, Author, Date and Contents

Ramāṣṭapadī - Text, Author, Date and Contents

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ABBREVIATIONS

A. Text and Authors

Aṣṭapadī	-	AP
Abhinayadarpaṇam	-	AD
Gītagovindam	-	GG
Hasthalakṣṇanadīpikā	-	HD
Nātyaśāstram	-	NS
Nṛttaratnāvalī	-	NL
Sangītaratnākaram	-	SR
Sangitakalpadrumam	-	SD
Rāmāṣṭapadī	-	RP
Śivāṣṭapadī	-	SP

B. Technical Terms and Symbols related to the Bharatanāṭyam

Chorography of Selected Aṣṭapadīs of Rāmāṣṭapadī and Śivāṣṭapadī

Ardhcandaram	-	AC
Arālam	-	AR
Alpadmam	-	AP
Bhramaram	-	BM
Caturam	-	CR
Candrakalā	-	CK

Hamsāsyam	-	HM
Hamsapakṣam	-	HS
Kāṅgulam	-	KN
Kaṭakāmukham	-	KM
Kartarīmukham	-	KU
Kapitham	-	KP
Mayūram	-	MY
Muṣṭi	-	MS
Mukulam	-	MK
Mṛgaśīrṣam	-	MS
Patākā	-	PK
Padmakośam	-	PM
Samdamśam	-	SA
Sarpaśiras	-	SS
Simhamukham	-	SM
Śikharam	-	SK
Śukatuṇḍam	-	ST
Sūci	-	SU
Tāmracūḍam	-	TM
Triśūlam	-	TP

C. Double Hand Gestures

Añjali	-	AJ
Avahitham	-	AV
Bheruṇḍam	-	BH
Cakram	-	CK
Ḍolam	-	DO
Garuḍam	-	GD
Kapotam	-	KP
Kaṭakāvardhanam	-	KV
Kartarīsvastikam	-	KS
Karkaṭam	-	KK
Khaṭwā	-	KW
Kīlakam	-	KI
Kūrmam	-	KM
Matsyam	-	MT
Nāgabandham	-	NB
Pāśam	-	PS
Puṣpapuṭam	-	PP
Sampuṭam	-	SP

Śakaṭam	-	SK
Śaṅkhu	-	SN
Śivaliṅgam	-	SV
Swastikam	-	ST
Utsaṅgam	-	US
Varāham	-	VR

D. Postures

Āyatam	-	AY
Aramaṅḍalam	-	AM
Garuḍamaṅḍalam	-	GD
Muzumaṅḍalam	-	MM
Pādacārī	-	PC
Preṅkaṅam	-	PR
Samapādam	-	SP
Swastikam	-	SW

CHAPTER- I
INTRODUCTION
SANSKRIT STOTRAS ADAPTED IN
CLASSICAL MUSIC AND DANCE
RECITALS

CHAPTER - I
INTRODUCTION
SANSKRIT STOTRAS ADAPTED IN
CLASSICAL MUSIC AND DANCE RECITALS

Glorification of exalted things or beings in poetry is generally termed as *Stuti*, *Stotra*, *Stava* or *Nuti*. The *Amarakośa* of Amarasimha gives synonyms for these in the following line: “*stavasstotraṃ stutirnutiḥ.*”¹ *Śabdakalpadruma* quotes the above line and has given one more term for Stuti as *Stavana*.² *Vācaspatya* has supplied further terms like *Stutipāṭhaka* and *Stutivrata* as synonyms of persons engaged in praising of kings.³

Concept and Form of Stotras

In Sanskrit literature, Stotras form a major branch. The main purpose of this branch of literature is to please gods and goddesses of the devotee. The reason behind the composition is to express the devotion of the one who composes it. Devotion is commonly understood as intensive love for god, love which ultimately leads to the realization of god. In Sanskrit, it is denoted by the term *Bhakti* and it is traceable even from the Vedas where some aspects of glorification and devotion.⁴

Stotras are generally composed in metrical form. Some of them try to describe the god from head to foot and it is called *Keśādipāda*. Some are in the

¹ *Amarakośa with Tīkā*, T. Ganapati Sastri, Ed., Trivandrum Sanskrit Series, No. 38, Trivandrum, 1917. I.6.11.

² *Śabdakalpadruma*, Ed., Raja Radhakanta Deva, Nag Publishers, Delhi, 1987, p.44.

³ *Vācaspatyam*, Vol.VI, Ed, Tharanatha Tharkavacaspati, Rastriya Sanskrit Sansthan, New Delhi, 2006, p.616.

⁴ S. Venkatasubrahmanya Iyer, *Religions, Art and Culture*, College Book House, Trivandrum, 1977, p.7.

reverse order called *Pādādikeśa* where from foot to head of the deity is described in metrical form. Classical metres like *Vasantatilaka*, *Śikharīṇī*, and *Sragddharā* are adopted by the devotees for the description. Many great writers like Kulaśekhara Ālwar, Śaṅkarācārya and Vilvamaṅgalam have composed Stotras on various gods and they are still used by the devotees all over the world.

The Vastness of Stotra Literature

In Sanskrit and regional languages, quite a large number of Stotras are seen composed by great devotees. Major part of the Vedic literature itself is in Sūkta form, like verses composed in praise of gods. Before the emergence of independent Stotra works, several *Stutis* on different gods and goddesses can be seen included in the Epics and *Purāṇas*. Srī Śaṅkara, the propounder of Advaita philosophy, has composed nearly hundred Stotras. They are in different forms and metres. Among the original works of Śaṅkarācārya, Stotras form a major section.⁵

Among the Kerala authors, Kṛṣṇalīlāśuka, Kulaśekhara Ālwar, Melputhūr Nārāyanabhaṭṭa and many other poets have composed stotras. M. Krishnamachariar in his *History of Classical Sanskrit literature* has devoted a major section for discussing this vast literature.⁶ Many poets have composed works in the field filled with extreme beauty and poetic devotion.

⁵ For details vide Ullur S. Pameswaran Iyer, *Keralasahityacaritram*, Vol. I, 1957 (First Ed.), Kerala University, Trivandrum, pp. 103-104.

⁶ M. Krishnamachariar, *History of Classical Sanskrit Literature*, Motilal Banarsidass, 1974, pp.320-321.

Stotras in the Vedic Period

History of Sanskrit Stotra literature dates back to the Vedic period. The sages who are the composers of the hymns treat their subject with a sense of glorification. Even the very first hymn of the *Ṛgveda* that addresses Agni, is in fact a eulogy. Perhaps this happens to be the very first piece of human poetry. There the Ṛṣi, the composer of the hymn, addresses Agni as follows :

agnimīle purohitam

yajñasya devamṛtvijam

*hotāram ratnadhātamaṃ*⁷

This may be closely rendered thus in lines imitating the rhythm of the original:

I praise Agni, domestic priest,

God, minister of sacrifice

Herald, most prodigal of wealth.⁸

Three of these lines combine to form the Gāyatrī Metre, which is employed in one fourth of the total stanzas of the *Ṛgveda*. Though the eulogy forms a greater part of the *Ṛgveda*, it contains other hymns related to the social life of the people of that period. There are several social recreations of men when they met together like gambling with dice described in *Ṛgveda*. Another amusement was dancing which seems to have been indulged in by men as well as women. But when the gender of the dancers is distinctly referred to, they are nearly always maidens. Goddess of dawn is compared to a dansues.

⁷ *Ṛgveda*, I.1.1.

⁸ Vide A.A Macdonel, *The Vedic Reader*, Oxford University Press, Madras, 1978, p.3.

Various references in the *R̥gveda* show that even in that early age the people of that time were acquainted with different kinds of music; for one can find three main types of percussion, wind and stringed instruments represented by the drum (*duṇḍubhi*), the flute and the Vīṇā.⁹ The latter has always been the favourite musical instrument described in Sanskrit dramas. The chanting of *R̥gveda* has many musical aspects in it. The chanting of the *Sāma* hymns has assumed a complicated method related to the svaras and rhythm.

Vedic people invoked a large number of gods to come to the place of sacrifice and to accept their offerings in fire and their songs of praise. Sometimes they offered only songs without any oblations. All the gods had some great qualities like power, brilliance, wisdom and friendship for the protection from enemies. They came down to earth riding on brilliant chariots to be present at the site of worship. They were the friends and companions of men who never feared them.

Various theories have been put forward regarding the concept of gods in the Vedas. It is held that there is a progress from a multitude of such gods to a single god and then to a unity of the concept as the central force of the Universe.

The *R̥gveda* contains prayers to various gods in the form of poetry. Among the Vedas, *R̥gveda* is the best having good examples of Stutis. The Mantras of *Yajurveda* are predominantly a collection of short prose formulas utilised during the religious worship. These formulas have their own literary

⁹ *ibid*, p.7

value and beauty beyond their devotional aspects. The *Sāmaveda* is the *Veda* adapted in musical notations with some additions, according to C. Kunhan Raja.¹⁰ In *Atharvaveda*, the subject matter is more important than the literary form of the text. As per tradition, the Vedas are eternal and there have no author for them. Ṛṣis are only the seers of the Mantras.

Ṛṣis were the poets. They were not such persons who have renounced the world. They live in special habitations and live a comparatively quiet life. They wear special robes and maintain special codes of conduct. They should not be identified with priests, who officiate in sacrifices. A priest is a member of an organisation with certain tests for admission and also subjected to certain ceremonials for such admissions with some gradations for superiority and inferiority.

The form of worship in the Vedic period was connected to many gods. The worshippers offered various objects in the sacred fire kindled by them. They praised and sung the glories. The offerings were ghee, milk, honey etc.

Stotras in Classical Period

During the classical period, the number of Gods increased considerably. The main god such as Viṣṇu had several forms in which he is worshipped as if he was a separate god. For instance, Viṣṇu as Nārāyaṇa, Śrīvallabha, Murāri, etc; are to be found installed and worshipped as separate deities. His incarnation as Kṛṣṇa and installed in the temple of Guruvayoor is an instance. Melputhur Nārāyaṇabhaṭṭa and other poets wrote stotras on this god.¹¹

¹⁰ C. Kunhan Raja, *Vedas*, Andhra University, Waltair, 1957, p.4.

¹¹ Melputhur Nārāyaṇabhaṭṭa, *Nārāyaṇīya*, Guruvayoor Devaswam, Guruvayoor, 1978. Several editions.

In recent times, stotras have emerged as a great division of literature in Sanskrit. One of the earliest of its kind happens to be the *Mukundamālā* attributed to the authorship of Kulaśekhara Ālwār. Though small in size having only 33 stanzas, it is perhaps the most popular among the stotras on Viṣṇu. It is a short devotional lyric of exquisite beauty and is the earliest available composition of its type.¹² A verse from this poem has been cited in the inscription of one of the towns of Pagan, in Burma, in the 13 CE. Kulaśekhara Varma of Mahodayapuram of Kerala had made provisions for installing a perpetual lamp in the Burmese temple. The inscription is capped by one of the most popular verses of *Mukundamālā* starting with ‘Nāsthā dharme’. Other works also quote verses from the work as in the case of *Sadukti-karṇāmṛta* compiled by Srīdharadāsa. Vedāntadeśika has commented on some of the verses from it to prove its greatness.

Śankarācharya has composed numerous stotras on different gods in addition to his monumental contribution to other fields of Sanskrit literature like the Bhāṣyas, Mūlagranthas and works on Mantraśāstra.¹³ His stotras can be classified as Gaṇapati Stotras, Subrahmaṇya Stotras, Śiva Stotras, Devī Stotras, Viṣṇu Stotras and Sankīrna Stotras. He has composed not less than 64 stotras on various deities.¹⁴ Some of his poems are famous. *Soundaryataharī*, *Śivanandatataharī*, Stotras on Gaṇeśa, Subrahmaṇya, Devī, Pādādikēśa Stotras on Śiva, Viṣṇu and other deities, *Kanakadhārāstotra*, Aṣṭakas on

¹² *Mukundamālā* of Kulasekhara Alwar, Ed. By K.P.A. Menon, Sreedeeep Publications, Delhi, 1987.

¹³ Vide *Keralasahityacaritra*, Ullur S. Parameswara Iyer, University of Kerala, Trivandrum, Vol. I, 1953, pp100-105.

¹⁴ See complete works of Śrī Śankarācārya, Vol.V, edited and published by Sree Sankaracharya University of Saskrit , Kalady, 2012.

Narmada, Yamunā, Gaṅgā, Guru etc., are of great literary beauty. The place of Śaṅkara as a writer in stotra literature stands foremost.

Bilvamaṅgala also known as Līkāśuka or Kṛṣṇalīlāśuka is one of the most notable writers in the field of devotional lyrics in Sanskrit. As a poet and as a saint, he had been very popular throughout the country.¹⁵ The verses of *Kṛṣṇakarnāmr̥ta* have been the source of inspiration to many religious teachers and devotees of Kṛṣṇa. Because of the popularity of the author, he became a legendary figure and every part of India claimed him for itself. There are several stories about his devotion to the god. His other works are *Bālakṛṣṇa Stotra*, *Vrindavānastuti* and *Kālavadhā Kāvya*. There are several commentaries on his works.

The greatness of Nārāyaṇabhaṭṭa of Melputhur had already been noted. Several other stotras than *Nārāyaṇīya* are also attributed to his authorship. He is known as a grammarian also in addition to his greatness as writer on Champu literature.¹⁶ Then there are authors like Rāmapāṇivāda who have enriched the field of devotional lyric.

There are several collections like the *Brhatstotraratnākara* which contains numerous stotras on several deities. They show the vastness of stotra literature.¹⁷

¹⁵ K. Kunjunni Raja, *Contribution of Kerala to Sanskrit Literature*, University of Madras, Madras, 1958, p.35.

¹⁶ See. N.P Unni, *Prabandhañjari*, Rastriya Sanskrit Samsthan, New Delhi, 1988, p.17.

¹⁷ *Brhatstotraratnakara*, Jyothisha Prakasan, Varanasi, 2004, contains 501 stotras.

Stotras and Bhakti Movement

Throughout the history of the Bhakti cult, from vary early times to the present day, one can find stories laid on the concentration of the mind on the Lord and the dedication of all thoughts and words and deeds to him. The cultivation of Bhakti which leads to eternal bliss is an integrated process described in all the texts of Bhakti movement. It is possible for the devotees even to reach the final stage of Ātmanivedana or becoming one with the God through Bhakti. Various stages of Bhakti are as follows;

Śravaṇam kīrtanam viśṇoḥ smaraṇam pādasevanam

*arcanam vandanam dāsyam sakhyamātmanivedanam*¹⁸

This means that the listening to the expressions of the greatness of god, reciting the hymns in this glory, meditation on his form, service at his feet, worshipping his images, salutations to him, attending duty to his feet, as a servant or as a friend and complete surrender of the self. These constitute the nine fold path in Bhakti. Devotees such as *Parikṣit, Śuka, Prahlāda, Lakṣmi, Pṛthu, Akṛūra, and Gopīs* are given as appropriate examples of persons who attained god in the path called nine fold bhakti.

Stotras of Śrī Śankara

Śaṅkarācārya (788-820CE), famous as the propounder of Advaitavedānta, is perhaps the most noted author in the field of devotional literature. Born at Kalady in Kerala as the son of Śivaguru and Āryamba, he became a Sannyāsin quite early in his life becoming the disciple of

¹⁸ *Bhāgavata*, Skandha.7, C.5, V.27. Gīta Press, Ghorakpur.1941.

Govindabhagavatpāda. His personality and scholarship had achieved great respect at that time.

More than 140 works are assigned to his authorship in different fields like (1) original compositions (2) Commentaries (3) Stotras (4) Mantraśāstra etc. His commentaries on *Daśopanīṣad*, *Brahmasūtra* and *Bhagavadgītā*, known as the Prasthānatraya, are the basis of Adaitavedānta.

Śaṅkara's Stotras are of a wide variety. There are stotras on Gaṇeśa, Subrahmaṇya, Śiva, Devī, Viṣṇu and miscellaneous deities. Some of them relate to the Gods of certain particular temple. All types of Stotras have been written by him. *Śivapādādikeśāntastotra* and *Śivakeśādīpādāntastotra* describe the god from foot to head and head to foot respectively detailing the glory and power of the divinity in exquisite stanzas. On the same deity, namely Śiva, he has also composed *Śivabhujāṅga*, *Śivānandalaharī*, *Vedasāraśivastotra* and *Śivāparādhakṣamāpaṇa-stotra*. Similarly on Viṣṇu he has composed *Viṣṇubhujāṅga*, *Viṣṇupādādikeśa* etc. A wide variety of hymns show his talents. They include various types like Pañcakas (five stanzas), Aṣṭakas (eight stanzas) and Daśakas (ten stanzas). There are a number of deities and their attributes on whom the Stotras are composed. Goddess is worshipped in several Stotras like *Saundaryalaharī*, *Tripurasundaryaṣṭaka*, *Lalitāpañcaratna*, *Kanakadhārāstava*, *Annapūrṇāṣṭaka* and *Mīnakṣīpañcaratna*. There is practically no type of Stotras that he did not enrich with his fervent devotional lyrics.

Saundaryalaharī of Śrī Śaṅkara is one of the greatest Strotra work written in Sanskrit. On the greatness of the work, the words of K.M. Munshi

are noteworthy. “The *Saundaryalaharī* (wave of beauty), one of the major lyrics of Śaṅkara, shows the typical image by which he transformed the nature of Tāntrik worship of Devī or Śaktī, the feminine principle being regarded as the supreme expression of divinity. In this hymn, Devī is accorded supreme position among the deities; she is even higher than her consort Lord Śiva in the hierarchy, though both are accepted as one in cosmic significance. The other gods even of so high a status as Viṣṇu and Brahmā only observe her purpose and during the great dissolution of the universe, the only god to be saved is Śiva and that too because of Devi's devotion to him.”¹⁹ Writing on *Śivanandalaharī*, the reputed Swami Vimalananda of Ramakrishna Mission has observed that *Śivāandalaharī* has been in circulation in the Southern region of peninsular India for a long time. The deity offered in it as the object of worshipper's thoughts, feelings and action may be taken to be Chandramaulīśvara Śiva, the tutelary divinity of the Ācaryagurus of Śṛṅgeri. Substantives like Rājaśekhara, Indumaulī, Somakalādharamaulī, Bālacūḍāmaṇi and Cūḍālāṅkāraśaśikalā seem to justify such a presumption. Mention of the regions like Śrīśaila, Kālahasti and Aruṇācala may also be taken into account. The entire *Śivanandalaharī* with its rich imagery, variegated vision and holy counsels is sustained by the steady current of the contemplative feeling running from the depths of profound Bhakti, set out not with the logical sequence and aphoristic brevity of the Bhaktisūtras but in the form of an address to the Divine with the utmost intimacy and warmth as can be gathered from several stanzas. This holy and sweet hymn from the great philosopher and lover of god holds out to seekers of all generations a glimpse

¹⁹ *Saundaryalaharī*, K.M Munshi, Ed. S. Ramakrishnan, Bharateeya Vidyabhavan, Mumbai, 2001,p.21.

of the supreme truth designated as Śiva. Śaṅkara's stotras are on the lips of every devotee of the multitude of divines. His followers have kept up his tradition well after him.

Mukundamālā of Kulaśekhara

King Kulaśekhara, often identified with Kulaśekhara Ālwār, an earlier writer, has composed the great Stotra named *Mukundamālā* in praise of Kṛṣṇa. The Stotra is sung popularly by the devotees of the South Indian states. The royal devotee wants only to think of the smiling face of the lord wherever he is. Different versions of the text contain up to 35 stanzas or even more.

Mukundamālā is a short devotional lyric of exquisite beauty and is one of the earliest available composition in Sanskrit in Kerala. This poem has attained wide popularity even beyond the borders of India by the 13th century A.D. A verse from the poem is cited in an inscription in the town Pagan in Burma. The Tamil inscription there was engraved by Kulaśekhara of Mahodaya Paṭṭanam (old capital of King Kulaśekhara). The stanza beginning with 'nāsthā dharme', is engraved there in Tamil characters. *Saduktikarṇāmṛta* of Śrīdharaśena has quoted five verses from it while Viswanātha, author of *Sāhityadarpaṇa*, has quoted the famous stanza, 'divi vā bhuvi vā mamāstu vāsaḥ' from it. Great writers like Vedāntadeśika have commented upon the work.

Stotras of Kṛṣṇalilāśuka

Among the prominent authors of Stotra works, the name of Kṛṣṇalilāśuka alias Vilvamaṅgalam Swāmiyār comes next to Śaṅkara. He

was the son of Dāmodara and Nīlī and disciple of Iśānadeva. He lived at Muktiṣṭhala in Kerala. He was such an ardent devotee of Kṛṣṇa that he went in trance singing his praise.

Kṛṣṇalīlāśuka has composed nearly 37 works in Sanskrit, most of them being devotional Stotras. Some of the Stotras are - *Adbhutastuti*, *Abhinavakaustubhamālā*, *Kārkoṭakastotra*, *Kālavadhakāvya*, *Kṛṣṇalīlācarita*, *Kṛṣṇalīlāvinoda*, *Kṛṣṇastotra*, *Gaṇapatistotra*, *Govindastotra*, *Dakṣiṇāmūrtistotra*, *Bālakṛṣṇakṛīḍākāvya*, *Bālagopalastuti*, *Vṛndāvanastotra*, *Bilvamāṅgalastotra*, *Viṣṇustuti*, *Srīkṛṣṇakarnāmṛta*, *Śrīcihṇakāvya* in Prākṛt, *Sumaṅgalāstotra* etc. The author has composed many of these works while he was on a sojourn in the different parts of India. He used to compose hymns in praise of the deity whenever he happened to visit a temple making it difficult to fix the number of his works.

His work *Kṛṣṇakarnāmṛta*, the devotional lyric par excellence, is held in high esteem throughout India. The editor of work, S.K. De, has observed that in the history of medieval Stotra literature, the *Kṛṣṇakarnāmṛta* deservedly holds a high place. It is a remarkable collection of exotic mystic lyrics of considerable devotional fervour on the romantic theme of Kṛṣṇa. This theme must have been a living reality to the poet as well as to his audience. Although made up of detached stanzas, the ardent longing of the poet devotee for a vision of his deity, the wistfulness and pathos of his devotional hope etc.. weave the stanzas into a perfect whole. Like Jayadeva's *Gītagovinda*, which is comparable to it in many respects, the poem is one of the best examples of that erotic mysticism which supplies inspirations to medieval Vaiṣṇava lyrics in Sanskrit as well as in vernaculars. It is no wonder that the work becomes a rich

source of literary inspiration.²⁰

By all accounts Kṛṣṇalīlāśuka can be called a scholar extraordinary because of his achievements in different fields including grammar. Despite he being a devotee of Śaivism, his bias towards Kṛṣṇa cult is notable. He admits

Śaivā vayam na khalu tatra vicāraṇīyam

pañcākṣarījapaparā nitarām tathāpi /

cittam madīyamatasīkusumāvabhāsam

*smerānanam smarati gopavadhūkiśoram //*²¹

Scholars are unanimous in the opinion that there is no parallel at all to the *Kṛṣṇakarṇāmṛta* of Līlāśuka in its sheer beauty and all round poetic perfection. With an exception to the great Advaita Philosopher Śaṅkara, no other author from Kerala has attracted natural fame as Kṛṣṇalīlāśuka did. He is revered as a great preceptor by the Chaitanya School of North West India. He is rightly termed as a Paramabhāgavata, a devotee of the highest order.

Stotras of Melputhūr Nārāyaṇabhaṭṭa

Next in importance comes Nārāyaṇabhaṭṭa of Melputhūr, the famous devotee of the Lord of Guruvāyoor. Though Bhaṭṭatiri is today famous mainly for his *Nārāyaṇīyam*, the devotional work, his achievements in the field of scholarship and his fame among his contemporaries both in Kerala and outside has a much broader basis. Many kings and rulers have extended their patronage on him. Royalties of Calicut, Cochin and other principalities

²⁰ *Śrī Kṛṣṇakarṇāmṛta*, Ed., S.K De, Reprint Delhi, 1990, Introduction.

²¹ *Kṛṣṇakarṇāmṛta*, Ed., K.P.A Menon, Nag Publishers, Delhi, 1994, Preface, p.XXI.

felicited him for his outstanding achievements. Such personalities were paid back in compliments by writing Praśastis (panegyrics) on them by the Brahmin scholar. After his composition of the grammatical work *Prakriyāsarvasva*, his fame spread outside Kerala also.

The *Nārāyaṇīyam* is undoubtedly the major work of Bhaṭṭatiri. In 1036 stanzas it describes the glory of the Lord of Guruvāyoor as the culmination of the condensation of *Bhāgavata*. It combines in itself three distinct features. (1) It is a literary masterpiece, a great poetical work; (2) It is a hymn of rare devotional fervour having several distinctive features shared by no other hymn; (3) It is an exposition of Vedānta with a dominance of devotional teachings.

Description of head to foot of lord Kṛṣṇa gives the author enough scope to exhibit his talents in versification. The last Daśaka of the *Nārāyaṇīya* stotra of Melputtūr Nārāyaṇabhaṭṭa beginning with ‘*agre paśyāmi*’ is an instance where the concept is concisely limited to ten stanzas.

The Rāsa dance described in eleven verses of the 69th Dasśaka closely follows the *Bhāgavata*, where it is presented in exquisite stanzas. It is to be noted that in the *Bhāgavata* no particular Gopikā by name Rādhā is mentioned. When the god disappeared from among the Gopikās he did so in the company of one particular Gopikā. Referring to her, the other Gopikās say with a slight touch of envy ‘being very devotedly adored by her’- ‘*anayā ārādhitaḥ*’ (*Bhāgavata*,10.30.28). Out of the expression ‘*ārādhitaḥ*’ the name of that Gopikā is interpreted through grammatical devices as Rādhā by the Bengal School of Vaishnavism in whose theology she is a very essential entity. Rādhā

is exalted into Svarūpaśakti (inherent power of Kṛṣṇa) and a transcendental principle whose expression is the Jīva in Bhakti. Rādhā at Vrindāvana is only her manifestations to fulfil the mission of Kṛṣṇa injecting divine love. In fact all the Gopikās are emanations of Rādhā.²²

Bhaṭṭatiri has referred to the name of Rādhā when he states *rādhābhīdhām tāvadajātagarvām* meaning taking Rādhā, a gopikā who was free from pride.²³ Here Bhaṭṭatiri has deviated from *Bhāgavata*. The *Bhāgavata* is said to have taken its present shape by about 8th CE. It is only in the Purāṇas that came still later in the 12th and 13th centuries like the *Brahmavaivarta*, *Pādma* etc, that Rādhā and her friends like Chandrāvalī make their appearance. Thereafter many a poet began to connect Kṛṣṇa with Rādhā as in the case of *Gītagovinda* of Jayadeva. He was emulated by many poets all over the land in subsequent periods.

Stotras and Idol-Worship

One may legitimately say that it was the idol worship that has given rise to the rich class of poetry known as Stotras. Gods were conceived in well formed and measured idols and then consecrated in temples. These idols represent the different aspects of god with some kind of individuality.

The human mind needs some kind of form to concentrate upon. It is not easy to conceive a formless divinity. The formless and that having forms are respectively referred to as Niṣkala and Sakala or Nirguṇa and Saguṇa. The former may be termed as Asphuṭa, not clearly graspable, while the latter may

²² Vide K.P.A Menon, *Kṛṣṇakarnāmrta*, Ed., Delhi, 1994, Introduction

²³ *Nārāyaṇīya*, 67.3,

be called as Visphuṭa, clearly understandable and graspable by the mind of the devotees. It is for the benefit of the devotees that idol worship was started.

Gods are worshipped in Idols. They are carved in Idols of stones or wood or similar objects. It is in this form a god is conceived as possessing human like parts of the body from head to foot. Hence in Stotras each part of the limbs of the God is praised from head to foot or vice versa. There are certain measures maintained in making idol. These may be in Pañcatāla or Navatāla according to the hand measure of the architect. Books on temple worship contain these details. Melputhūr Nārāyaṇabhaṭṭa in his famous stotra called *Nārāyaṇīya* has described these two forms in the following stanzas of Daśaka four (stanzas 4 to 6) :

asphuṭe vapuṣi te prayatnato
dhārayema dhiṣaṇām muhurmuḥuḥ |
tena bhaktirasamantarārdratā-
mudvahema bhavadaṅghricintakāḥ //
visphuṭāvayavabhedasundaram
tvadvapuḥ suciraśīlanāvaśāt |
aśramam manasi cintayāmahe
dhyānayoganiratāstvadāśrayāḥ //
dhyāyatām sakalamūrtimīdrśī-
munmiṣanmadhuratāhṛtāmnām /
sāndramodarasarūpamāntaram

brahmarūpamayi te 'vabhāsate. //

As translated by Swami Tapasyananda of the Sri Ramakrishna Mission, the idea may be given as:

‘Engaged in thy contemplation, I shall, with great effort fix my mind on the hazily perceived form of Thine, until my mind is filled with the sentiment of devotion and attains to utmost softness. Devoting myself to meditation, I, Thy devotee, shall by long practice be able to get an easy mental perception of Thy form of beauty with all its parts vivid and clean. To me who meditates thus on thy formful aspect and becomes captivated by the increasingly vivid experience of its sweetness, which is of the form of intense inward joy (that is not based on any contact with external objects).’²⁴ The opening stanzas of the first and second śatakas of the *Nārāyaṇīya* may be cited to illustrate this Brahma conscience, which is difficult to comprehend by the devotee and the more clear form of image that comes to the mind of the devotee because of the clarity of attributes that give a definite shape. Describing the glory of the god the author states :

sandrānandāvabodhātmakamanupamitam

kāladeśāvadhibhyām

nirmuktam nityamuktam nigamaśata-

sahasreṇa nirbhāsyamānam /

aspaṣṭam dṛṣṭamātre punarurupuruṣā-

rthātmakam brahmatattvam

²⁴ *Nārāyaṇīya*, Trans., Swami Tapasyananda, Sri Ramakrishna Math, Madras, 2006, p.13.

tattāvadbhāti sākṣād gurupavanapure

hanta bhāgyam janānām //

K.P.A. Menon's translation of the stanza reads thus :

‘The compact bliss of consciousness, what is incomparable
 What transcends the limit of time and space, all the time free
 From bondages expounded by hundreds of Vedic texts
 Still, unclear, whose vision makes one realise the goal of life,
 That principle of Brahman shines, in reality here
 At this Guruvayoor! Oh! how blessed the people are.’²⁵

As already noted, the first stanza of the second canto gives a detailed vision of the divinity as follows :

sūryasparhikiriṭamūrdhvatilakaprodbhāsiphālāntaram
kāruṇyākulanetramārdrahasitollāsam sunāsāpuṭam /
gaṇḍodyanmakarābhakuṇḍalayugam kaṇṭhojjvalatkaustubham
tvadrūpam vanamālyahārapaṭalaśrīvatsadīpram bhaje //

In the translation by K.P.A. Menon it reads :

I worship that form of Thine, O Lord, adorned with the crown
 More radiant than the sun, with Thy forehead bearing on it
 An uplift sandal paste marking with Thy two kindling eyes
 Brimming with compassion, Thy face lit in a melting smile

²⁵ Menon, K.P.A., *op.cit.*, pp.32-34.

Nose, shapely and most attractive ear tops of fish design
 Reflected charmingly on the cheeks and the radiant gem
 Kaustubha adorning Thy neck and Thy chest well radiant
 With sylvan wreaths, pearl necklaces and the srivatsa mark²⁶

These two instances show the ‘*niṣkala*’ (without attributes) and ‘*sakala*’ (with attributes) forms of the deity installed in the temple at Guruvayoor. The last Daśaka, which is the hundredth one, attempts a head to foot description of the god, a Keśādipādarṇanam.

In such a description, the various parts of the idol from head to foot are mentioned. Thus the top of the head, forehead, chin, neck, chest, navel, thighs, knee, shanks and the feet of the god are described in that order.

Idols and Dance Postures

Idols are carved by architects to represent different postures of the gods. Śiva is mostly represented as a dancing god while Pārvatī is portrayed as his companion in dance. Temple manuals, while representing the features, mention the Gods in different postures.²⁷

There are treatises, which describe the postures of hands in dance. *Nāṭyaśāstra* contains many such details.²⁸ Mudras are also an important part of the representation in idols. There are 24 hands poses and 108 Karaṇas in

²⁶ *ibid.*

²⁷ *Tantrasamuccaya, Mayamata*, etc. deal with this topic elaborately.

²⁸ *NS*, Part IV, Edited by N.P.Unni, New Bharatiya Book Corporation, Delhi, 2014, p. 134.

dance. These details are seen described in books dealing with dances in Sanskrit Literature. This is a vast field and many authorities have dealt with these items.²⁹ This is a topic that has vast scope for further study and research.

Materials and Measurement of Idols

According to the Āgamic texts, the images of gods for worship may be made with six types of materials - jewels, metals, stone, earth, wood or glass. There are nine types of precious jewels mentioned in almost all ancient texts. Of these Māṇikyam is the most important material for making images of god. Eight types of metals used for making the images of gods and their beneficial aspects are worthy to be noticed with the properties attached to them. Gold is related with peace, silver with prosperity, copper with lineage, Brass with education, Bronze with health, Iron with magical power and Lead to pleases demons and evil spirits. Stones, used for making idols, are classified into four types based on the colours; white, reddish, yellowish and blackish. Another classification is as male, female and neuter for different purposes. Twelve trees are noted for making idols. These include Sandal, Devadāru, Pippali, Śimśapa, Madhuka, Bakula and Karṇikāra. Images shaped by earth are also noted. There are methods of preparing the clay for the same. Sphaṭika, a rare category of material for making image, is not easy to procure.³⁰

There can be different types of idols for the same divinity. For instance the *Mayamata* prescribes sixteen types of idols for representing Śiva.³¹ These may accord positions like sitting, standing, holding weapons, having crescent

²⁹ *Mudras in Bharatanāṭyam*, Dr. C. Venugopalan Nair, New Bharatiya Book Corporation, Delhi, 2011, p. 54.

³⁰ *Tantrasamuccaya* of Narayana, Ed., T. Ganapati Sastri, Reprinted by N.P Unni, Delhi, 1989, p.44.

and composite forms like Saṅkaranārāyaṇa etc.

Measurements or proportion are to be strictly followed in shaping idols from Eekatāla to Daśatāla, the unit being that of Aṅgulas. Then there are classifications like Uttama, Madhyama and Adhama based on the divinity. The first relates to the Trinity. The second relates to their consorts and the third to sages, etc. All these can be of Daśatāla.³²

The Tāla or measurement system is relevant with regard to the total height of the image. Works like *Tantrasamuccaya*³³ give measurements for various idols. The seats are also made following such prescriptions. Gods, demi-gods, humans and demons are represented by idols according to various measures. Images of gods are invariably crowned. These appear in several shapes like many-storeyed towers, domical and umbrella-shaped. *Īśānaśivagurudevapaddhati*³⁴ has also dealt with many of the above mentioned aspects.

Traditionally 32 works are mentioned in connection with the measurements of idols. Not all of them are available. Measurements are made according to the palm of the artisan. Hence diagrams are named in hastās or hands. The measures are named a Pañcatāla, Navatāla, Daśatāla etc. *Tantrasamuccaya* and other texts are used for this as authorities. Each Vighraha has got certain characteristic features as presented in manuals. Since idols are modelled on humans, the parts are named accordingly as forehead, eyebrow,

³¹ *Mayamata*, Translated by Bruno Dagens, Sitaram Institute of Science & Research, Delhi, 1985, p.346 ff.

³² *Ibid.*, p.103.

³³ *Tantrasamuccaya*, pp.100-125

³⁴ Ed. T. Ganapati Sastri, Trivandrum, 1920, reprinted, Ed., N.P Unni (in 4 Vols.), Bharatiya Vidya Prakasan, Delhi, 1990.

eyes, pupil, nose, face, ear, foot, mouth, neck, shoulders, arms, palms, fingers etc. Thus, 29 parts are identified in a full-fledged idol having certain uniform proportions. The crown and ornaments are different for each deity. Each limb is carved out very meticulously and to resemble certain well known objects.³⁵

There are several works, which contain details of materials and measurements of various idols installed in temple. The most important works are the *Prapañcasāra* attributed to the authorship of Śaṅkara,³⁶ *Īśanaśivagurudevapaddhati* of Īśāna Gurudeva,³⁷ *Tantrasamuccaya* of Cennas Nārāyaṇan Namputiri,³⁸ *Śesasamuccaya* of Sankara³⁹ and *Śilparatna* of Srikumara.⁴⁰ In addition there are many *Dhyānaślokas* prescribing the particular forms of the deity conceived in particular temples.

The above-mentioned works contain details of materials and measurements adopted for making of idols and temples.

The idols used for installation in temples are made up of different materials like stone, metal, wood, Kaṭuśarkkarā, Stucco, mud etc.⁴¹

a. Stone Images

These include granite and laterite sculptures. Granite was the earliest raw materials available for the man. The stone for the purpose is selected based

³⁵ Temples of Kerala, Census of India, S. Jayansankar, New Delhi, 1999. pp.144-145

³⁶ *Prapanasara*, Ed. By, Taranatha Vidyaratna in Tantrika texts Vol. III, Calcutta, 1914.

³⁷ Ed. By T. Ganapati Sastri in 4 Vols; Reprinted with an elaborate introduction, N.P. Unni, Bharatya Vidya Prakasham, Delhi, 1996 (in 4 Vols.).

³⁸ Ed.T. Ganapati Sastri, Reprinted by N.P.Unni, Nag. Publishers, Delhi, 1990.

³⁹ Trivandrum Sanskrit Series, No.166, Edited by P.K.Narayana Pillai, Trivandrum.1993

⁴⁰ *Śilparatna* ed, (Part I),T. Ganapati Sastri, (Part II) ed. K.Sambasiva Sastri, Trivandrum Sanskrit series, p.75,1922.Reprinted by CBH Publications, Nagarkoil, 2008.

⁴¹ See, S. Jayasankar, *Temples of Kerala*, New Delhi, 1999 for details.

on certain principles. They are divided into three types such as masculine (Puruṣa), feminine (Strī) and neutral (Napumsaka). Puruṣaśilā is used for making idols of gods and Strīśilā for goddesses. Napumsaka variety is used for shaping the bases and other purposes.

b. Metal Images

These date back to 5th CE. First thing is to fix the size according to the texts. The artisan should make a mould using bricks and burnt clay. Idols are usually made up of the alloy of five metals – Pañcaloha. This alloy of metals have certain proportions, eight parts of tin, four parts of silver, one part of gold and a small quantity of iron are usually used in the alloy. The proportions may vary at times. These metals are melted in a ceramic crucible and the molten liquid is poured into the mould. Generally, the metal idols are small and are used for Arcanāvighraha.

c. Wooden images

Usually five types of wood are used for carving the idols. Also items like *Plāvu* (Jack tree) and Teak wood are used for the propose. Preservation of these materials are done by applying a kind of resin prepared scientifically. It is not easy to carve an idol. It needs expertise on the part of artisans.

d. Kaṭuśarkkarā Images

It is made on the spot where the idol is to be installed. Kaṭuśarkkarā is a kind of tenacious paste made out of indigenous herbs and plants. Barks of certain trees are also used. Its preparation is a laborious process. The procedures for the mixing are described in certain temple

manuals. These types of images are rarely found in Kerala, as for instance in the Sri Padmanābha Temple at Trivandrum.

e. Stucco images and mud images

These are made using certain varieties of clay. These are only used occasionally.

Stotras and Music

As part of the worship, the devotees used to sing the stotras in front of their adored deities. In the beginning, no much importance was given to clear musical rules. Gradually the efforts to sing stotras depending on the rules of tunes and Rāgas were started and thus systematic musical compositions of Stotras were developed with the help of instruments. For instance, *Nārāyaṇīya* of Melputhur and *Bhajaḡovinda* etc. were used to be sung obeying musical rules. Further various Stotras were written only for systematic singing. The Kīrtanas of Tyāgarāja, Muthuswāmi Dīkṣita, Syāmaśāstry, Svāti Tirunāl, etc. can be included in this category.

Works like *GG* of Jayadeva can be considered as hymns of lyric. The various verses are to be sung in different tunes and Ragas.⁴² Popular songs from the *GG* are sung as a ritual called Sopānasaṅgīta with the accompaniment of the instrument called Eṭakka. The lyrics of *GG* are being sung using Tālās like Ādi, Tripuṭa and Rūpaka. The Rāgas like Sourāṣṭra and Bhairavī are used for singing.

Stotras and Dance

⁴² See the section *Adaptations of Gītagovinda* in *High ways and by ways of Sanskrit Literature* by N.P Unni, Bharatiya Book Corporation Vol.II, 2012, pp. 623-628.

While singing stotras in front of the god or other devotees, in the early period, devotees might have shown some gestures demonstrating the meaning of the words or the passages. Slowly these became systematic dance forms or dramatic representations. Several stotras were visually presented to foster the devotion. The verses of *Mukundamālā*, *Saundaryalaharī*, *GG*, *Nārāyaṇīya*, etc. have been used to compose dance forms in melodies. Later on, a number of devotional lyrics were composed in melodious metres to enrich the representation on the stage.

In the temples like Jagannatha temple of Puri and Viswanatha Temple of Kasi, the devotees use to dance with singing for pleasing the god. Dance forms like Kathakaḷi of Kerala depend upon the songs in the stotras based on which the performance is made. *Nalacaritam Kathakaḷi* is based on the Nala's story which is sung in Rāgas like Śaṅkarābhraṇa and Tālas like Aṭanta. Some of the Stotras of Śaṅkarācārya are also presented on stage using appropriate dance forms and adopting various Rāgas and Tālas. Works of saint singers like Tukārām, Nāmdeva and Tulasīdāsa have been accepted well with their potentials for stage presentation. In the attempt to heighten the devotional aspects, the devotees make use of devotional lyrics in plenty. Kṛṣṇanaṭṭam of Kerala popularized by Guruvayoor temple is an instance. This art form is based on *Kṛṣṇagīti* of poet Mānaveda of Calicut royal family.

Kṛṣṇabhakti in Dance and Music

Kṛṣṇagīti of Manaveda mentioned here is the best example for the adoption of Kṛṣṇabhakti on musical and dance performance. The book called

Virahabhakti by Hardly is a fine treatise dealing with many aspects of the theme in a systematic way.⁴³

GG seems to have extended great influence on this subject. Kṛṣṇa is considered as the supreme soul and his consort Rādhā is depicted as the individual soul. Their eternal love is the subject matter of many devotional works and dance forms.

As already noted, dance and music were highly used to propagate Bhakti and devotion in the period of Bhakti movement and this Bhakti movement itself has helped for the development of dance and music. The Vaiṣṇavabhakti (the devotion related to Viṣṇu), particularly in the form of Kṛṣṇa, has gained mass propaganda in the time of Bhakti movement. Various moods of Kṛṣṇa and his consorts were illustrated in Music and Dance. *GG* seems to have extended great influence on this aspect. Kṛṣṇa is considered as the supreme soul and his consort Rādhā is depicted as the individual soul. Their eternal love is the subject of many devotional works and dance forms. The work of Fradhen Hardly deals with many aspects of these themes in a systematic way.⁴⁴

The Rāsa Dance

The lovely flirtatious activities of Kṛṣṇa and his consorts are generally known as Rāsalīlā or Rāsakrīḍā. The poets have made use of this theme for their devotional lyrics on Kṛṣṇa. The devotees also have used these

⁴³ *Virahabhakti, The Early History of Kṛṣṇā devotion*, Fradhen hardy, Motital Banarsidass, New Delhi.2001.

⁴⁴ *ibid*, p.71.

movements as one of their ways of worship. In *Bhāgavata*, it is stated that the Rāsa dance took place on the full moon night of the Śarat season.⁴⁵ When a lover dances among many loving dancing girls, the group dance is called Rāsa dance. Kṛṣṇa chose the full moon night as an appropriate time for the dance in the company of Gopikās, who prayed for Kṛṣṇa to be their husband.

Bhāgavata statement is that he assumed Yogamāyā, not Mahāmāyā.⁴⁶ *Caitanyacaritāmṛta* compares the two Māyās to the difference between gold and iron - with apparent status of metals but vastly different in nature. The Vaiṣṇavas understand the difference of love of Kṛṣṇa and the worldly love. On the Mahāmāyā platform there is a basis of sense of gratification while in the Yogamāyā there is only transcendental desire to satisfy the Gopikas. Kṛṣṇa performed the Rāsa dance at the age of eight and at that time many of the Gopikās were married since in India girls were married at a very young age especially in those early days. When Kṛṣṇa began to play his flute, Gopikās of the Vṛndāvana became enchanted and rushed to him. Some were locked up by their husbands in their houses, though their minds wandered in the company of Kṛṣṇa over Vṛndāvana and Gopikās left their usual engagements while rushing to the side of Kṛṣṇa.

Kṛṣṇa danced in the midst of Gopis. This is the core Rāsa dance. This could not be compared to any kind of material dance such as a ball dance or a society dance. The Rāsa dance is a completely spiritual performance. Kṛṣṇa transformed himself to many forms and stood beside each of the Gopī. Each of them thought that the Lord was dancing with her alone. The divinities of

⁴⁵ *Bhagavata*, X, 29,1-2.

⁴⁶ *ibid.* p.7.

heaven were eager to watch the wonderful activities of Kṛṣṇa with Gopīs. Gandharvas and Kinnaras began to sing and with their consorts, they showered flowers on the dancers.

As the Gopīs and Kṛṣṇa danced together, a very blissful musical sound was produced from the tinkling of their bells, ornaments and bangles. It appeared that Kṛṣṇa was a greenish sapphire locket in the midst of a golden necklace decorated with valuable gems. The dancers displayed extraordinary bodily features. Kṛṣṇa seemed to enjoy their company. The sixty-ninth Daśaka of *Nārāyaṇīya*, where the Rāsakrīḍā is explained, is worth noticing. It is believed that the persons who hear or read the Rāsalīlā, will be elevated to the highest position of spiritual life.

Rāsakrīḍā - a new Class of Literature

Owing to the everlasting influence of the *Bhāgavata*, the Rāsalīlā emerged as a new class of literature. There are several works in this category and the writers on poetics have taken serious note on them. Bhoja has noted this category and states that Rāsa is one of the six kinds of Prekṣya. In the Śabdālaṅkāra section of his *Śṛṅgāraprakāśa* he mentions Tāṇḍava, Lāsyā, Chalika, Śampā, Hallīsaka and Rāsa as six kinds in the group of Prekṣya. *Saṅgītaratnākara* gives a musical composition called Rāsa as one of the eight Sūtaprabandhas. It is so called since it is sung in Rāsatālā, a mode of singing specially assigned for these kinds of works. The *Vāṇmayaviveka* of Cintāmaṇi Miśra of Orissa (15th century) includes Rāsa as a variety of regional representation involving dance. Bhoja has also mentioned a variety called Rāsakāṅka dealing with Rādhāvīpralambha. Bhoja has distinguished between

Abhinaya and Prekṣya which are representations worth seeing. Rāsa is not much different from Hallīsaka but as Bhoja says it is set in a specific Tāla namely Rāsa.

Adaptations of classical works to Music and Dance

References of adoption of classical works to music and dance recitals can be noticed in Sanskrit literature. *Ratnāvalīnātikā* of Śrīharṣa⁴⁷ and the *Vikramorvasīya*⁴⁸ of Kālidāsa are shining illustrations for this. According to the *Kuṭṭanīmata* of Dāmodaragupta, the sixteenth verse of first act of *Ratnāvalī* of Śrīharṣa beginning with ‘*vyastaḥ kampānubandhād*’ is to be represented on stage in a very detailed manner. The author has shown this in detail in the text. The text is repeated three times by the actor, so as to express the meaning clearly. Further the explanation is given in three languages, Sanskrit, Prākṛt and in the local vernacular. Sivarāma, the commentator of *Vimarśinī* on *Nāgānandā* has explained the musical peculiarities of a scene in which the heroine sings a song.⁴⁹ The commentator quotes various definitions dealing with the origin of musical sound, places and modes of articulations, various names of musical sounds, the definition of Gamakas and their different types. The discussion shows that the commentator was proficient in the art of music. Such an explanation could be given only by an expert commentator with sound training in musicology.

In the explanation of the 15th stanza, he shows his proficiency in the art of playing the lute. First he gives the four methods of playing on

⁴⁷ Kale, M.R., Ed, *Ratnāvalī of Śrīharṣa*, Motilal Banarsidass, New Delhi, 1965.

⁴⁸ Kale, M.R., Ed. *Vikramorvasīya*, Motilal Banarsidass, New Delhi, 1960.

⁴⁹ *Nāgānandā*, Nag Publication, New Delhi, 1989, p.20.

the lute, viz., Vistāra, Karaṇa, Āviddha and Vyañjanā. The last one is the ideal one in playing the stringed instrument. The ten modes of touching the string with fingers are also detailed by the expert commentator. Here again various authorities are quoted. The three Layas, Druta, Madhya and Lambita, are also mentioned.

Vikramorvaśīya of Kālidāsa⁵⁰ also shows such peculiarities related to music. The fourth act is a kind of a melodrama and is quite exceptional in dramatic plays. The music and dance in the fourth act of the play have invited detailed discussion by various scholars. Act IV of the drama gives a series of Apabhramśa verses, with directions as to the mode of singing and accompanying them which are ignored in the Southern manuscripts. Some are of the opinion that the musical tiltings in this version are late and they evolved in the post-Bharata period through Kohala and other writers. It is held that the Dhruvas were not written by the poet (Kālidāsa) himself. At the production stage, some poets must have added verses to support the notion that whenever the emotion or idea reached a degree of pointedness that needed effective expression.

There are twenty stanzas in the Mahārāṣṭri Prākṛt in *Vikramorvaśīya* which are of Anyokti type intended to suggest the mood of the king. These Anyokti stanzas were not sung by the character. They were sung by the musicians seated in the back side of the stage.⁵¹ Later on dramatists themselves began to compose such verses. But according to M.M Kale, Kālidāsa has never composed Apabhramśa verses no where in his dramas and hence they

⁵⁰ *Vikramorvaśīya* of Kālidāsa, ed.Kale, M.R., Motilal Banarsidass, New Delhi, 1960.

⁵¹ *ibid*, Introduction, p. 144.

must be interpolations.⁵² But no one can assert whether the dramatist himself has done this. These must have been a later addition of such stanzas in the drama to enhance the dramatic value of the representation.

Adaptations of Stotras to Music and Dance

As already noted, stotras are composed in metrical form relating to melodious metres suitable for the purpose. The absolute unfettered love symbolised by the feeling of Rādhā for Kṛṣṇa was stripped off from its personal association and raised to the level of a mode of devotion. It sought the imagination of Chaitanya and it is often called Madhurabhakti.⁵³ Though Stotras were composed originally for chanting by the devotees before their tutelary deities, they are also used for artistic performances.

Śaṅkarācārya, Līlāsuka, Nārāyaṇabhaṭṭa and others supplied quite a number of works for the benefit of devotees who often transform themselves into rapture. At a later stage, performers who were also devotees themselves began to represent the ideas of some of these stanzas through gesticulations with devotional fervour. The Rāsa dance form was thus best suited to their purpose and as a result, several poems like *Rāsakrīḍā* and *GG* are available now. *GG*, famous as *AP*, is well adapted in classical music and classical dance, aspects of which are discussed in the following chapters.

The Rāsa dance might have become very popular ever since Melputhur Nārāyaṇabhaṭṭa composed a Daśaka to deal with the variety in his *Nārāyaṇīya* or even before that.⁵⁴ Rāmapāṇivāda has composed a poem called

⁵² *ibid*, Introduction, p.152.

⁵³ See. S.V. Iyer, *Religions and Culture*, p.7.

⁵⁴ See *Rāsakrīḍā*, Daśaka 69 of *Nārāyaṇīya*, Guruvayur Publication, p.415.

Rāsakrīdakāvya noted for its beauty of the arrangement of words. Rāmapāṇivāda has composed the *Rāsakrīdakāvya* based in the tenth skandha of the *Bhāgavata*. The Rāsa dance of the *Bhāgavata* is great in that it has no parallel. A dance in the midst of many girls is called Rasa dance.

anganāmanganāmantarā mādhave

mādhavam mādhavam cāntareṇāṅganāḥ

The portion of the *Nārāyaṇīya* text is composed in the Kusumamañjari metre. Kṛṣṇa began to dance among the most beautiful and fortunate girls. The gopis of Vṛndavana were the fortunate ones to dance with him hand in hand. Kṛṣṇa's dance should never be compared to any kind or material dance, such as a ball dance or a society dance.

The Rāsa dance is a completely spiritual performance. In order to establish this fact the supreme Mystic, expanded himself into many forms and stood beside each Gopī. Placing His hands on the shoulders of the Gopīs on both sides of him, He began to dance in their midst. As they danced together, they displayed extraordinary bodily features. The movements of their legs, placing their hands on one another, the movements of their eyebrows, their smiling, the movements of the breasts of these Gopīs and their clothes, their ear rings, their cheeks, their hair with flowers, as they sang and danced, these combined to appear like clouds, thunders, snow and lightning.

Ever since the Rāsakrīdā dance described in the tenth Skandha of the *Bhāgavata*, a new variety of dance has taken shape in the literature. Though Kṛṣṇa and Gopīs form the mystic pair to perform the dance, it was considered as a dance in the midst of many girls that is called Rāsa dance. It was also

called Rāsakeli by Melputhur in his *Nārāyaṇīya*. His references are as follows:

(1) Rāsakeliparibhūṣitam (69.1), (2) Rāsakelimayi (69.2), (3) *Rāsakelirasasaurabham* (69.3) (4) Rāsakelirasaḍambaram (69.4) ⁵⁵ etc.

Throughout the sections, the modes of the Rāsa dance are described giving rise to a supreme erotic bliss.

The mode of dance is described in detail there. When some of the Gopīs became very tired from dancing and moving their bodies they placed their hands on the shoulders of Kṛṣṇa. Then their hands were loosened and they became overwhelmed by the fragrance of His body. They were filled with attractions and kissed Him. Kṛṣṇa offered them chewed betel nuts from his mouth which the Gopīs accepted with pleasure.

To avoid criticism, the devotees consider that most of the Gopīs in their previous lives were great sages. Some hold that they danced with Kṛṣṇa with their spiritual bodies. There are many explanations like these to justify Rāsakriḍā.⁵⁶ There are many works dealing with the union of Rādhā and Kṛṣṇa. The Sanskrit literature contains many references to the Rāsakriḍā popularized by the divine pair. *Dhvanyāloka* of Ānandavardhana has quoted stanzas in which the sports between the pair is alluded in the verses like ‘Teṣām gopavadhūvilāsasuhrdām radharaḥṣṣākṣiṇām’ and ‘Durārādhā rādhā subhaga” etc.⁵⁷, which are instances in this regard.

⁵⁵ Melputhur Nārāyaṇa Bhaṭṭa, Dasaka 69 of *Nārāyaṇīya*.

⁵⁶ Swami Prabhupada, *Kṛṣṇa*, The Bhakti Vedanta Trust, Mumbai, 2004, pp.250-251.

⁵⁷ *Dhvanyaloka*, Ed., Krishnamurthi, Dharward, 1973, pp.236-238.

CHAPTER- II
MUSICAL ASPECTS OF *GĪTAGOVINDA*

CHAPTER-II

MUSICAL AND DANCE ASPECTS IN GĪTAGOVINDA

In the Vedas, *Sāmaveda* is considered to contain the earliest musical forms. *Sāmāgāna* is supposed to be sung at the time of *Yāgas* at *Yāgaśālas*. From the excavations made in Mohenjdarō and Harappa also, reference to the art forms like vocal, instrumental and dancing are found. Even during this period, that is about 5000 B.C., music was used as an accompaniment for dance.¹

In the Indian literature, the term ‘*Saṅgīta*’ includes Music, Musical instruments and dance. In *Saṅgītaratnākara*, Shrngadeva says:-

gītam vādyam tathā nṛtyam

*trayam saṅgītamucyate*²

Musical notes are produced through the vocal chords of human beings or by the vibration of air through the instruments. Therefore, both of these are included in the title *Saṅgīta*. But scholars include dance also under this title, because dance depend on vocal music and instrumental music equally.

Hence, in almost all *Saṅgītagranthas* whatever details are available about music and dance, they stand for the above three in a joint form. Even in the Vedas, *Brāhmaṇas* and *Upaniṣads*, one gets a scattered reference to these art forms. An authentic, authoritative and whole treatment of these subjects is

¹ S.Bhagyalakshmy, *Music and Bharatanāṭyam*, State Institute of Children’s Literature, Trivandrum, 1992. p.9.

² Quoted by Dr. S.Venkita Subrahmanya Iyer, *Saṅgītaśāstrapravesikā*, State Institute of languages, Trivandrum, 1991. p.2.

made only in the *NS* of Bharata.

Singing and dancing were the spontaneous outbursts of simple and sweet thoughts of the people from very early times. Music encouraged primitive people in hunting expeditions and in rituals. Primitive crude and monotonous music is considered to be the precursor of the present day melodious music. Evolution of music is classified under three phases:

1. Primitive impulses and forms
2. Gradually emerging scientific findings in concrete situations
3. Working theories

But Indian music is generally classified under six periods:

1. Pre- Historic times before 3000 BCE
 2. Period of Indus Valley civilization-between 3000 BCE and 1000BCE (The period when Vedic Mantras were chanted and ritualistic music came into existence.)
 3. *NS* period-1000 BCE TO 900 CE (During this period many music treatises were written)
 4. Hindu revival period- 900 CE to1800 CE, most important period for the development of music.
 5. Period between 1800 CE and 1925 CE. It was the era when theory was separated from the practice of music.
-

6. 1947 CE to the present day-period of awakening of music.³

Considering these references, it can be said that *GG* of Jayadeva was written during the spring time of the revival of Indian music.

Music and dance are the two sophisticated forms of art and so their study will be complete and comprehensive only when a vis-a-vis study of art is made. Therefore one cannot proceed with the study of dance aspects without considering about the musical aspects related to it.

Rāgas used in *Gītagovinda*

The mention of the verse ‘Śrī Vāsudevaratikelikathāsametametam karoti Jayadevakaviḥ prabandham’, confirms the fact that the songs of *GG* had been termed as Prabandham, by the great poet Jayadeva. There are twenty-four Prabandhas (Aṣṭapadīs) composed in different rāgas. Instructions are there to sing the Prabandhas in specific rāgas like Mālava, Gūrjari, Vasanta, Karṇāta, Deśākhyā, Varālī, Guṇḍakirī, Bhairavī, Rāmakeri etc. In the commentaries and translations of *GG*, however the number of rāgas varies from 9 to 13. It is learnt from the following verses that Rāṇa Kumbha, a commentator of the 15th CE had introduced a special mode of singing for the *GG*:

nāṭyasya vidyate lakṣma sarvāṅgairupalakṣitam /

ataḥ svarādibhiḥ ṣaḍbhiranyaiḥ samyojya kathyatām //

According to the commentator Lakshman Suri, the 24 Prabandhas of the

³ *ibid*, p.15.

GG should be sung in the order of Pauruṣarāgas to be followed by the two Straiṇarāgas, considered to be the counterparts of the male rāgas. He is also of the opinion that the 24 Prabandhas should be divided into three equal divisions, that is, male, female and eunuch, each comprising eight songs.⁴

It has been indicated that one should sing one song in each of the rāgas Deśī, Deśābāraṭī, Deśākhyā, Karṇāṭā and Bhairavī, two songs in each of the rāgas Mālava and Guṇḍakeri and six songs in Gūrjari rāga. But in the commentaries and translations, the names of the rāgas differ from each other.

The name of the rāga in the first Prabandha is ‘Mālava’. But in Oriya translations, its name is Mālavagouḍa or Goura. The rāga of the second Prabandha is indicated as *Guñjari*, whereas its name in *Sarvāṅgasundarī* and *Sāradīpikā* is Dakṣiṇagujjari and in the Oriya translation of the Dharnidhar it is Mangalagujjari. In the 6th Prabandha, its rāga bears the name of Guṇḍakeri, in the Oriya commentaries and translations and Mālavagouḍa and Mālava in *Sāradīpikā*, Mālavagouḍa in *Rasikapriyā* and Gouḍa Mālava in *Rasamañjarī*. Whereas the rāga of the 8th Prabandha is mentioned as Karṇāṭa, it is Kannada in *Rasamañjarī* and Karṇātagouḍa in *Śrutirañjanī*. The rāga of the 10th Prabandha bears the name Deśavarāṭi, whereas it is Pañcamavarāṭi in *Artha Govinda* and Deśīvarāḍi in the edition of Nirnaya Sagara Press of Mumbai. Similarly in the 11th Prabandha, Gūrjari rāga is mentioned, whereas Kedār rāga is shown in some other editions. The names Guṇḍakiri, Goṇḍakiri and Guṇakari are mentioned differently as rāga of the 12th Prabandha. The rāga of the 13th Prabandha is Mālava, whereas in *Śrutirañjani*, *Sarvāṅgasundarī* and

⁴ Vide for details, A.K. Tripathy & P.C. Tripathy, *The Gītagovinda of Sri Jayadeva*, Ministry of Information and Broadcasting, New Delhi, 2006, p.147.

the *Arthagovinda*, it is Mālavagouḍa or Gouḍa. In *Rasamañjarī* and *Mumbai edition*, it is Gouḍa Mālava. In the 16th Prabandha, the name of the rāga is indicated as Barāḍi in the *Sarvāṅgasundarī* and the *Arthagovinda*. But in *Rasikapriyā* it is mentioned as Deśabarāḍi. The rāga of the 17th Prabandha has been mentioned as Bhairava, whereas it is called Bhairavi also.

In the 19th Prabandha, the name of the rāga is Deśī in the Oriya commentary, whereas it is named as Desabarāḍi also. The rāga of the 20th Prabandha is Vasanta, whereas it bears the name Rūpavasanta in *Sāradīpikā*. In the 21st Prabandha the rāga is indicated as Barāḍi, whereas in Oriya translations, it is mentioned as Deśabarāḍi. Though the rāga of the 23rd Prabandha is Rāmakiri in *Sarvāṅgasundarī* and in *Śrutirañjani*, it is mentioned as *Nāthanāmakriyā*. The rāga of the 24th and the last Prabandha is *Rāmakiri*, but in *Srutirañjani* it is Maṅgalakauśika.⁵ Rāgas of Aṣṭapadis mentioned in some selected translations of *GG* are given below:

S. No	Aṣṭapadis	Rāgas mentioned in different translations of <i>GG</i>			
		' <i>Gītagovindam</i> ' Malayalam); Translator: Janardhanan Nedungadi	<i>GG</i> of Sri Jayadeva' (English); Translator: A.K Tripathy & P.C Tripathy	'Love Song of the Dark Lord' (English); Translator: Barbara Stoller Miller	Sopānam- Kerala's Divine Music with Jayadeva's <i>Gīta govinda</i> (English); Translator: Geeta Radhakrishnan
1.	Praḷayapayodhi..	Mālavi	Mālava	Mālava	Kuñjari
2.	Sritakamala..	Gūrjari	Gūrjari	Gūrjari	
3.	Laḷitalavaṅga	Vasanta	Vasanta	Vasanta	
4.	Candana..	Rāmakriyā	Rāmakriyā	Rāmakriyā	
5.	Sañcara...	Gūñjarī	Gūñjarī	Gūñjarī	
6.	Nibṛta...	Guñjakriyā	Guñjakiri	Mālava	
7.	Māmiyam...	Guñjari	Guñjari	Guñjari	

⁵ *ibid*, p.148,149.

8.	Nindati...	Karnata	Karnata	Karnata	
9.	Stanavini...	Daśākṣī	Daśākhyā	Daśākhyā	
10.	Vahatimalay..	Varāli	Deśivarādi	Deśivarādi	
11.	Ratisukha...	Gouda	Gūrjari	Gūrjari	
12.	Paśyati diśi...	Sankarābharan am	Guṇḍakiri	Nāṭṭa	
13.	Kathithasama ye'pi.	Āhari	Malavagouḍa	Mālava	
14.	Smarasamaro cita.	Kedārabhandh u	Vasanta	Vasanta	
15.	Samudita...	Mukhāri	Gūrjarī	Gūrjarī	
16.	Anilatarala...	Punnāgam	Varāḍī	Deśākhyā	
17.	Rajanijanita	Malahāri	Bhiravī	Bhairavī	
18.	Harirapi...	Madhyamādi	Gūrjarī	Gūrjarī	
19.	Vadasi yati...	Mukhāri	Deśī	Deśavarāḍī	
20.	Viracitacadu	Bhairavi	Vasnta	Vasnta	
21.	Mañjutara...	Vāraḍi	Vārāḍī	Vārāḍī	
22.	Rādhāvadana	Madhyamādi	Vārāḍī	Vārāḍī	
23.	Kisalayaśaya na...	Vobhasa	Rāmakiri	Vibhasa	
24.	Kuru yadu...	Maṅgalakośika	Rāmakiri	Rāmakari	

Though all these commentaries of *GG* are mentioning the corresponding rāgas of each Aṣṭapadis or Prabandhas, there is no reference about the scientific pattern of these rāgas in any of them. Nobody has explained whether it belongs to Hindusthani Datt of Karnatic Music Rāgas. They only mention the names of each Rāgas. Some names of these rags have similarity to Karnatic music rāgas, but there is no evidence to prove the similarity with a specific rāga. Certain commentaries mention rāgas of *GG* as ‘Prākprasidha Rāgas’, (famous in very early days and those which are not in vogue today). These are the only references available about the rāgas of Aṣṭapadis in the studies on the musical aspects in *GG*.

Tālas used in *Gītāgovinda*

Tāla is the rhythmic mode of a composition. Tāla has a cyclic, periodic movement, since one āvarta follows another in a regular fashion and it can be counted. Tāla has tremendous significance since it gives concreteness to a song, which enshrines the rāga for posterity. In a musical composition, the rāga and lyric are shaped and fashioned around the tāla structure. Thus, tāla by giving a rāga in a fixed structure, is an invaluable device in music.⁶ If a study on the Tālas used in *GG*, is made, it could be seen that they also vary from each other as referred to in the different commentaries of *GG* for each Aṣṭapadis.

It is mentioned in the ‘Śrutirañjanī’, that the tāla of 3rd, 14th & 22nd Prabandha is Aṣṭa or Aṣṭa tāla, that of the 4th, 6th, 8th, 11th & 23rd is Eka Tāla and that of 5th, 7th, 9th, 16th, 17th and 24th is Rūpaka tāla. The tālas of 12th, 13th & 21st Prabandhas are *Sattāla*, 13th *Yatikāla*, 18th and 19th *Rūpaka* tāla and *Jhampa* tāla respectively.

The tālas of the Prabandhas in *GG* have almost been indicated as same in the ‘Sāradīpikā’, ‘Rasamañjarī’ and the Mumbai edition. Accordingly the tāla of the 1st, 3rd, 4th, 9th, 12th, 16th and 22nd is Rūpaka tāla, that of 2nd, 5th, 7th, 13th and 21st is *Pratimata tāla*, that of 6th, 8th, 11th, 14th and 15th is *Ekatāli tāla*, that of 17th, 18th, 20th and 24th is *Yatikāla* and 19th as *Aṣṭa tāla* and 23rd as *Ādi tāla* respectively. But in the Mumbai edition, the tāla of the 19th and 21st Prabandhas is Rūpaka Tāla and that of second Prabandha is *Mīśra Tāla*. There tāla of 6th, 8th, 9th, 11th, 15th & 23rd is *Eka tāla* and that of 19th is *Aṣṭa tāla* and

⁶ Lalitha Ramakrishna, *Musical Heritage of India*, p.57.

Yati tāla is indicated for other Prabandhas. The Oriya translation of Dharnidhar appears to have followed *Rasikapriyā* commentary. There is no mention of the name of the tāla in many other editions including that of Barbara Stoller Milller edition.⁷

Tālas of Aṣṭapadīs in *GG* are referred in the Malayalam Translations of Janardanan Nedungadi which is given here. English translations and editions of the text by A.K Tripathy and P.C Tripathy, Barbara Stoller Milller, and Geetha adhakrishnan do not give the tales of the Aṣṭapadīs.

The *GG*, very simple in its structure, has a wealth of meaning embedded in structurally intricate forms and concepts drawn from various literary traditions of India. Jayadeva's application to elaborate sound patterns of rhyme, alliteration and measured rhythm offers concrete evidence of how he used the techniques of popular songs to exploit the lyric potential of the classical language.

Metrical aspects of *Gītagovinda*

The GG is best characterized as a dramatic lyrical poem. It is metrical as a cycle of songs interspersed with recitative portions in the metrical forms of classical kāvya verses. These kāvya verses function as independent grammatical and aesthetic entities. Most of them are narrative verses identifying the singer of a song or elaborating its context. Such verses may be recalled and enjoyed like miniature paintings in an album. An example is cited-

⁷ A.K. Tripathy & P.C. Tripathy, *Gīta Govinda of Sri Jayadeva*, p.150.

Winds from sandalwood mountains
 Blow now towards 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.⁸

The brief *kāvya* verses in the *GG* contain dense descriptions and complex ideas. Classical ornamentation (*alamkāra*) is used to expand meaning. Alliterations and sensuous vocabulary, which are general characteristics of the songs, occur in some verses. Subtle form of metaphor (*rūpaka*) employed in the verses are recognized by the commentators as examples of high poetic imagination.

Since contrasting metrical patterns are basic to the structure of the *GG*, the distinction between syllable meter (*akṣarvṛtta*) and moric metre (*tālavṛtta*) can be recognized in it. The musical moric meters are defined by the number of beats (*mātrā*) in a line, with each light syllable counting as one beat and each heavy syllable as two beats. Most moric meters contain a measure of four beats (*Caturaśra*).

Within the seventy-two verses included in the critical edition of the *GG*, *twelve* different syllabic metres occur.

⁸ Barbara Stoller Miller, *The Gītagovinda Love Song Dark Lord*, Colambiya University Press, 1997, p.9.

In comparison with the compact form and grammar of the classical kāvya verses, the structure of the songs is broader and more complex. A composite pattern of three independent formal units are repeated in each of the twenty-four songs.

The fixed unit in each song is the *dhruvapāda*, a ‘refrain’ that is repeated after each couplet, it is the stable unit of sound and meaning in the song. Its content provides a context for the descriptive details of the couplets and intensifies their meaning. Where the *dhruvapāda* contains the grammatical subject to which descriptive compounds and phrases are referred to and resolves the ‘dangling’ syntax and a core vocabulary of recurring words that suggest correspondences between Rādha and Kṛṣṇa at different stages of their separation. Just as a refrain unifies a song, the network of refrains unifies the poem.

The varying unit in each song in *GG* is the *pada*, a stanza that is one of the series of rhymed couplets occurring in a particular moric metrical pattern. From this comes the designation of the songs as *padāvali*, ‘stanza-series’, a term that Jayadeva introduces in the *GG*.

The system of moric metres in the *GG* songs gives the poem a rhythmic structure. A particular metre relates couplets within a song and the metrical system relates the songs to one another. Jayadeva’s skilful variation of a few selected metrical patterns sustains the aural appeal of his long poem.

The metres of the songs and the mode of their articulation clearly resemble the metres of medieval poetry in the vernacular languages known as

Apabhraṃśa. Although few of Jayadeva's metres are specifically identifiable with those known from either Jain Apabhraṃśa poetry of western India or Buddhist poetry of eastern India, the predominant metrical pattern of the songs corresponds with the basic rhythmic design of such non-Sanskrit medieval poetry. The correspondence had led scholars like Pischel, Renou and Chatterji to suggest that the songs, or even the entire poem, were originally composed in Apabhraṃśa and then translated into Sanskrit. A close reading of the songs and a comparison of the songs with the kāvya verses in the poem suggest that Jayadeva adapted the musical moric metres of vernacular poetry in order to create a new medium of song within the conventional poetic pattern in Sanskrit. If one analyses Jayadeva's style in terms of metre, ornamentation and structure, the classical elements drawn from Sanskrit and Pṛakrit sources are as significant to the songs as the Apabhraṃśa meters. Jayadeva's adaptation of Apabhraṃśa metres to Sanskrit is not an isolated phenomenon. It is known from the tenth century and after, when the bonds of classical Sanskrit literature were loosened by attempts to broaden its appeal.

The most prominent metre in the *GG* songs repeats a pattern of couplets structured into lines of seven four-beat measures, exemplified by the opening couplet of the third song.

lalitavaṅgalatāpariśīlanakomalmalayasamīre

madhukaranikarakarambitakokilakuñckuṭīre

This metre and its variants, which maintain the four-beat measure govern nineteen of the twenty-four songs in the *GG*. The dominant metrical unit of songs reflects the four-beat subdivision of the most classical music.

The metre of a song can provide the rhythmical component of the song's music. It seems significant that no *tāla* designations are given in two of the oldest manuscripts of the *GG*, though each song in these manuscripts is defined by the name of a melodic pattern (*rāga*). Where *tāla* names do accompany *rāga* names in other manuscripts, there is enormous variability with regard *tāla* to the names.

All known manuscripts of the *GG* indicate the names of various ragas, or melodic patterns, for individual songs. The Indian raga is a melodic formula that includes particular embellishments and tone colors. The technique of improvisation, which is essential to the normal presentation of a *rāga* uses dense combinations of grace notes and microtonal ornaments. The *rāga*, in the form of either a song or an instrumental piece, is identifiable in performance by its characteristic turns of phrase and dominant tones. In theory, every raga is associated with particular mood, time and seasonal setting.⁹

The songs of the *GG* are sung in the regions of eastern and southern India in a variety of different *rāgas*. Although the oldest manuscripts show striking agreement in designating a group of eleven different *rāgas* for the twenty-four songs, there has been no traditional transmission or notation to assure that these names designate the same melodic patterns as they occur in later times. The fact that many commentators are preoccupied with defining the *rāgas* in terms of Indian music theory, suggests that the songs were variously interpreted through out their history.

⁹ For details Vide, Barbara Stoller Miller, *Love Song of Dark God - Gītagovinda*, Colambiya University Press, 1997, pp.10-11.

Method of Singing Sopāna Style of Music

Though Jayadeva was born and brought up in North-East of India, his work *GG* got fame and became popular all over India, because of its poetic beauty and devotional aspects. Among the regions which accepted *GG* heartily, Kerala received and practiced *GG* in its own music style during the time of the spreading of Vaiṣṇavism. According to the tradition, it became popular in Kerala during the time of *Kanchi Sankaracharya*. There is a story about how or why it became popular in Kerala, at that time. It is said that the astrologers suggested Guru Saṅkarācārya of Kāñci for the singing of the ‘Rāsa Līlā’ of Kṛṣṇa in Guruvayoor temple, in Kerala, to overcome various obstacles that appeared in the temple in different ways. Thus they chose *GG* for the purpose and all the devotees of Guruvayurappan began to sing the verses of *GG*.¹⁰

Even before that time, Kerala had a specific style of music used in the worship the gods like Śiva and Bhagavatī, called Sopāna style of music. Sopānam is an exclusive music tradition that evolved in Kerala. Sopānam means music sung at the foot steps leading to the innermost chamber of the temple which is called ‘Śrikovil’ or Sanctum Sanctorum of the temple at the time of Pūjā to the deity. It is sung with great devotion in praise of the deity. Hence, Sopānam is essentially ‘Bhakti Sangītam’ and would fall under the category of devotional music, which is semi classical as well.

One cannot point out exactly the period when Sopānam started in Kerala. In Malabar temples, music and dance has been associated with the Śiva temples of Kerala. There are songs in praise of Śiva in very simple

¹⁰ *Kṛṣṇanāṭam*, S. Krishnakumar, The State Institute of Languages, Thiruvananthapuram, 2013, p.75

Malayalam language. Since Bhagavatī worship is widely prevalent in Kerala, there are several old Malayalam songs in praise of Bhagavatī as well. Though Sopānam was existant in old Śiva and Devī temples from early times, it seems that the word Sopānam took a definite shape and came into prominence, when Aṣṭapadī made its entry to Kerala. This was the time when Vaiṣṇavism came into dominance in Kerala, and most of the Viṣṇu and Kṛṣṇa temples include the songs of Aṣṭapadī in their rituals.¹¹

Singing of Aṣṭapadī became more popular and attractive in Kerala, by its devotional concept, sweet melodious words and by the performance of dance and music. Keralites tried to sing the Aṣṭapadīs in Karnatic music rāgas prescribed by Jayadeva. They used ‘samaya rāgas’. It has equal importance to lyric and devotion. The mode of singing-the rāgālāpana, and breathes in unnecessary places, negatively affected the devotional concept of Aṣṭapadīs. Therefore, Sopāna style avoided all these methods. They used the ṛjuswara-‘Ā’ to indicate the rāga lakṣaṇa and it was necessary to sing in the Vilamba kāla of Karnatic music. Afterwards it became compulsory to sing Aṣṭapadī in vilamba kāla.¹²

The practice of singing Aṣṭapadīs started centuries ago and it became as a part and parcel of the land. It is sung with great devotion in the temples and as a part of the rituals. Another notable difference is the mode of singing rāgālāpana. Unlike Karnatic music, the Sopānasangītam is strictly tāla bound and is marked by different divisions, calculations, signs and expressions of

¹¹ Geeta Radhakrishna, *Sopanam-Kerala's divine Music with Jayadeva's Gītagovinda -the Love Song*, p.13&14

¹² Prof. Aymanam Krishna Kaimal, *Samskārakeralam*, p.38.

Tālas. The table given below shows the difference between the most common tālas used in Sopāna in comparison with those in Karnatic music:

Tāla		Akṣara kāla	Division	
Sopāna	Karnatic		Sopāna	Karnatic
Eka	Eka	1	1 stroke for one akṣarakāla	1 stroke for one akṣarakāla
Pañcāri	Caturaśra Jāti Rūpakam	6	1 stroke 3 fingers 1 stroke 1 fanning	1 stroke 1 fanning 1 stroke 3 fingers
Tripuṭa	Tisra jāti Tripuṭa	7	2 strokes 1 fanning 3 strokes 1 fanning	1 stroke 3 fingers 1 stroke 1 fanning 1 stroke 1 fanning
Muriyaṭanta	Khaṇḍa jāti (½ Ata)	1¾	2 stroke 1 fanning for 3½ akṣaras	1 stroke for every 1¾ akṣara kāla
Cempaṭa	Caturaśra jāti tripuṭa	8	3 strokes 1 fanning 3 strokes 1 fanning	1 stroke 3 fingers 1 stroke 1 fanning 1 stroke 1 fanning
Camba	Miśra jāti	10	4 stroke 1 fingers 2 stroke 1 fanning 1 stroke 1 fanning	1 stroke 6 fingers 2 stroke 1 fanning
Aṭanta	Khaṇḍa jāti	14	4 stroke 1 fingers 4 stroke 1 fanning 1 stroke 1 fanning 1 stroke 1 fanning	1 stroke 4 fingers 1 stroke 4 fanning 1 stroke 1 fanning 1 stroke 1 fanning 1 stroke 1 fanning

It is to be noted that according to the time of performance and the deity, the gītas and rāgas vary, i.e., separate rāgas are used for singing during particular times of pūjā. The rāgas which are used in Sopānasangīta based on the times of pūjū are given below:

Kāla (time)	Rāgas
Prātaḥkāla	Deśākṣi, Devagāndhārī, <i>Bhāṇḍī</i> , Dhanyāsi, <i>Māruvadekakriyā</i> , Maṇḍali, Gouri, Bhūpāli
Saṅgama kāla	Kuruñji, Māhuli, Khaṇḍhava, Rāmakriyā, Bilahari, Malhari, Mukhāri, Yamuna, Bhairavi.
Madhyāhna kāla	<i>Mākharañji</i> , Sārangadallati, Madhyamāvati, Deśī, Nīlambarī, Maṅgaladeśikā, Srīrāga
Sāyam kāla	Mohana, Kalyāṇi, Kāpi, Gūrjarikā, Śaṅkaṛābharaṇam
Pūrva rātri	Narāyaṇī, Hindolai, Sourāṣṭra, Toṭi, Rāmali, Gourī, Varālikā, Pantulaseni, Mālava
Madhyaya rāthri	Punnāga, Nāṭakādaya, Guṇḍakriyā, Manohārī, <i>Maṅgalakouśikā</i> , <i>Kedāraherya</i> , <i>Sāverya</i> , Bangale, Boulika
Parā rātri	Dohinī, Citravelā, Karṇāṭaka, Surata, Mañjarī

All the rāgas mentioned above are not commonly used. However, Aṣṭapadi gītas taken from *GG* of Jayadeva form part of the Sopānasangīta. The important gītas of *GG* sung in Carnatic music are as follows:¹³ (only

¹³ S. Jayashankar, *Temples of India*, p. 346-348

twenty gītas of *GG* are used in Karnatic style music)

Sl.No	Gītas of Jayadeva	Rāga	Tāla
1	Praḷayapayodhi...	Sourāṣṭra	Ādi
2	Sritakamala...	Bhairavi	Ādi
3	Laḷitalavaṅga...	Mohanam	Ādi
4	Candanacarcita...	Pantuvarāli	Ādi
5	Sañcaradadhara...	Sāverī	Ādi
6	Nibṛtanikuñja...	Dhanāśi	Ādi
7	Nindatiandanam...	Śaṅkarābharanam	Ādi
8	Stanavinihiramapi...	Bilahari	Ādi
9	Ratisukhasāre...	Kedāragouḷa	Ādi
10	Paśyatidiśi...	Śaṅkarābharaṇa	Ādi
11	Smarasamarochita...	Sāveri	Ādi
12	Samudita madane...	Ārabhi	Ādi
13	Anilatarala	Punnagāvarāli	Ādi
14	Harirabhisarati..	Madhyamāvati	Ādi
15	Vihatimalaya...	Kāmboji	Ādi
16	Māmiyam calita...	Bhūpālam	Tripura
17	Vahati malaya...	Ānandabhairavi	Rūpaka
18	Rajanijanita...	Malahari	Jhampa
19	Kathitasamayepi...	Mukhāri	Jhampa
20	Vadasi yati...	Mukhāri	jhampa

Sopānasaṅgīta is simple because it gives stress purely on the jīva svāra of a rāga. Jīva means life and svāra means musical notes, ‘jīva svāra’, therefore means the most essential notes of a rāga. The full quality of the rāga is brought out without deviating from its main svāras. There are hardly any

sangatis or variation in the singing of Sopānasaṅgīta.

Another important feature of Sopānasaṅgīta is the emphasis given to Sāhitya. Sāhitya is the poetic content, lyric or the literature. When *AP* is sung, the beauty of Jayadeva's verses is expressed as a spells magic. The meaning of the lyrics is of equal value as that of the melody. So Sopānasaṅgītam is a combination of language, literature and poetry, which gives rise to the magical experience in visual arts like dance, music and painting.

Sopānam song, especially *AP* is sung to the accompaniment of Eṭakka which is an hour-glass shaped percussion instrument, specially used in the temples of Kerala. It is made of an animal skin and played with a single stick. It is small and delicate, unlike the other percussion instruments of Kerala like Ceṅṭa and Maddalam. It is hung on the left shoulder of the player and played with the right hand with the stick. The instrument can be assembled together before the play and the parts can be separated after the play. Hanging below the Eṭakka are coloured threads and decorative balls made of light articles like cloth, to make it look glamorous and pretty.

Sopānam is sung in slow tempo. It is specially noted with the smooth flow of music with a soothing experience. The music begins with a śloka and is sung in the pattern of an ālāp. The rendering is continued in a slow pattern with tāla or rhythmic beats. Sometimes the music gathers speed and is sung in a fast tempo. The fast tempo is called 'eraṭṭi' or 'double speed'. It is also appropriate, to gradually slow down again and finally ends in a similar note like how it started. So, the musical pattern is slow, gradual and in a straight

line, like Saptasvara, ascending and then descending too, without any curves or deviations.¹⁴

Madhurabhakti in *Gītagovinda*

Bhakti is an Indian word, which cannot be entirely translated into English. One can roughly translate Bhakti as devotion. But Bhakti is something much more. It is pure and selfless love for God. Bhakti is again an individual state of mind. It has to come from within the deep. And it cannot happen within a few days of time.

The essence of Jayadeva's poem is Madhurabhakti. Though the poem is devotional, expressing bhakti, it also portrays intense human passion. So it is a combination of both human love and Divine, rendering enchantingly erotic and religiously sublime.¹⁵

Love without selfishness is a kind of self-dedication. Rādhā's immense love towards Kṛṣṇa is somewhat similar to Bhakti or devotion. Though the Hero being Kṛṣṇa, the Lord, Rādhā's love towards him is transformed as a kind of Bhakti in the mind of devotees. By observing this relation through this angle, the devotees get the exact divine sight of the Lord, through Rādhā's divine sight of Kṛṣṇa in 22nd *Aṣṭapadī*. If it was depicted only as love between two human beings, *GG* could not exist here for a long time as a temple art, and Jayadeva wouldn't be a successor of Caitanyadeva. The chemistry that leads love to devotion made *GG* as a dignified sculpture. This became the reason to

¹⁴ Geeta Radhakrishnam, *Sopanam-Kerala's Devīn Music with Jayadeva's Gītagovinda-The Love Song*, p.16,17

¹⁵ *ibid*, , p.21

consider Jayadeva as an eminent poet in the field of Kṛṣṇabhakti.

Spiritual Experience

There are so many inner meanings in Hindu mythological stories. It is a combination of history, imagination and mysticism. This theme is also abundant in Rasakrīḍā in Rādhā and Kṛṣṇa legend. If one can consider *GG* as a mystique poem, the love between Rādhā and Kṛṣṇa should be considered as Bhakti or the relation between ‘Jīvātmā’ and ‘Paramātmā’. There is a great philosophy behind the explanation of this relation that depicts the love between the youngsters as the symbol of divine love. All Vaiṣṇavites point out a spiritual experience even in the last Aṣṭapadī of *GG*, which visualize the union of Rādhā and Kṛṣṇa.

English translator of *GG*, Sir William Johnson says that, the plot of *GG* is a symbol of getting liberation to human soul from sensual awareness through its observation which comes under mundane and divine love. Edwin Arnold and Lasser, another translators have expressed the same opinion.¹⁶ In the relation between Rādhā and Kṛṣṇa, there is a hidden meaning of attraction between life and God. Rādhā is the symbol of Jīvātmā; Kṛṣṇa that of Paramātmā; and Sakhī that of Bhakti. Among these, through Bhakti, one gets salvation by the joining of the Jīvātmā to Paramātmā.

The love story of Rādhā and Kṛṣṇa is still going on. It will go on forever. If one remembers again and again about the philosophical mood of this relation, it will give him the extreme pleasure and enjoyment, which exists

¹⁶ Vide for more details *Gītagovindam ed.* T.P. Balakrishnan Nair, p.110.

forever.¹⁷ Jayadeva's *GG* has an unique place in Indian literature. Critically too, it is acclaimed as a sensitive poem of exceptional beauty. It is highly commented for high degree of sophistication by poets, scholars, musicians and dancers alike.

Dance aspects in *Gītagovinda*

The *GG*, simple in its surface beauty, has a wealth of meaning embedded in structurally intricate forms and concepts drawn from various levels of Indian literary tradition. The lyrical work *GG* is a medieval text belonging to 12th CE, which became very popular in the following centuries and till date gaining a pan Indian resonance. Jayadeva, the author of *GG* is known as a poet Saint in Indian tradition. This name is the poet's signature in *GG* and also it becomes an epithet of Kṛṣṇa in the second song (jaya jaya deva hare). It is still being debated as to whether he belonged to Bengal or Orissa. Yet many consider Bengal to be his homeland.

The poem *GG* is, as well as known, dedicated to lord Kṛṣṇa. It is a celebration of Kṛṣṇa's love for Rādhā, and vice versa, set in a context of spring. Love in all its moods of longing, pain, anguish and pleasures are presented, specially evoking the rasas 'Vipralambha Śṛṅgāra' (love in separation) and 'Sambhoga Śṛṅgāra' (love in union). Through the setting, that is the environment of spring time, nature too is made part of this intense, passionate drama of human and divine love, the cosmic play of love. To experience the erotic mood in the two above mentioned moods is traditionally considered to be the height of aesthetic joy. Rādhā and Kṛṣṇa are vehicles

¹⁷ T.P. Balakrishnan Nair, *Gītagovindam- Jayadevan*, p.110.

(vibhāva) for the Universalisation of erotic emotion. Jayadeva here mingles the aesthetic experience (here the erotic) and the religious mysticism. This erotic play is not meant for itself. It has to be seen in the context of the Bhakti cult. It integrates also the elements of older folk religious tradition like ‘tantra’.

In the twelve parts, the poet sings the love relation between Kṛṣṇa and Rādhā by the separation and the reunion towards the end form the central theme.

Nāyaka – Nāyikā Bhāva

According to Bharatamuni,

‘Nayati prāpnoti vṛttam phalam ceti nāyakaḥ’ i.e., one who leads, pervades throughout the play and attains the fruits is known as hero or ‘nāyaka’. The hero is one who has reputation and powers, blessed with righteousness (dharma), desire (Kāma) and wealth (artha) and is a good administrator.

The hero is one who is humble, sacrificial, expert, sweet conversationalist, popular, pure, stabilized, intelligent, enthusiastic, well versed in śāstra, patroniser in fine arts, courageous, determined, religious and has sharp memory.

In *GG*, Kṛṣṇa is the hero. In this poem, Jayadeva visualized Kṛṣṇa as lord Viṣṇu himself, not as an incarnation. Kṛṣṇa is a hero, who has all the qualities which Bharata mentioned.

The nāyakaguṇa (qualities of a hero) described by Bharata are :

*netā vinīto madhuraḥ dakṣaḥ tyāgī priyamvadaḥ
raktalokaḥ śucirvāgmī rūḍhvamsaḥ sthiro yuvā*

*budhyutsāhasmṛtiprajñākālāmānasamanvitaḥ
śūro dṛḍhaśca tejasvī śāstrscakṣuśca dhārmikaḥ*¹⁸

Netā	- hero
Vinītaḥ	- humble, obedient
Madhuraḥ	- sweet disposition, charming person
Tyāgī	- sacrificial, liberal
Dakṣaḥ	- expert, skilled person
Priyamvadaḥ	- sweet conversationalist
Raktalokaḥ	- popular
Suciḥ	- pure
Vāgmī	- smooth speaker
Ruḍhvamsaḥ	- royal lineage
Sthiraḥ	- balanced, stabilized
Yuvā	- youth, young
Buddhi	- intelligent
Utsāha	- enthusiasm
Smṛti	- memory power

¹⁸ NS, Part IV, Ed. N.P.Unni, New Bharatiya Book Corporation, Delhi, 2014.p.19.

Prajñā	- well versed
Kalā	- art
Māna	- dignity
Samanvitaḥ	- having all these qualities
Śūraḥ	- heroic, valour, courageous
Dṛḍhaḥ	- determined, strong person
Tejasvī	- brilliant
Śāstracakṣuḥ	- well versed in śāstra
Dhārmikaḥ	- religious

The readers of *Aṣṭapadī* or *GG* can easily understand all the qualities of Kṛṣṇa are described through the verses, especially through the first and second *Aṣṭapadīs*. The first *Aṣṭapadī* is dealing with his ten incarnations and the second one is the praising verses, which highlights on the heroic and divine qualities of Kṛṣṇa - the hero. Thus, *GG* is beginning by introducing the hero, by describing him as much as the poet can do.

In *NS*, Bharata classifies the heroes according to their character. They are: -

- a) Dhīrodātta - brave and noble
- b) Dhīroddhata - brave and with pride
- c) Dhīralalita - brave, firm, good natured and with a mind prone to classical art
- d) Dhīraśānta - brave and calm.¹⁹

¹⁹ *Bharathamuniyūṭe Nāṭyaśāstram*, K.P Narayanapisharady, Kerala Sahitya Academy, Trissur, 1989, p.512.

Among these, Kṛṣṇa comes under the category Dhīralalita. The characteristics features of this type of heroes are - he should have Valorous and Royal personality. He is a light hearted hero. He is free from responsibilities and anxiety. Soft, inclined to lead the life with ease and finding delight in arts dance and music, he is a happy and gentle hero. Jayadeva, directly and indirectly picturises all these characteristic features of Kṛṣṇa in his GG. And also one gets further details from *Bhāgavatapurāṇa* in this regard. Though GG is a Śṛṅgārakāvya, indirectly it portrays the classification of heroes according to his erotic sentiment explained by Bharata. Thus, according to Śṛṅgārabhāva or erotic mood, the heroes are classified into three. They are:

- a) **Pati:** a hero married according to Vedic rites. He leads a life in accordance with righteousness, wealth, desire and mokṣa. He will be highly respected by his wife, parents and the entire society.
- b) **Upapati :** he is a hero, who indulges himself in love affairs
- c) **Vaiśika:** a lover of loose virtues.

Among these classifications, Kṛṣṇa comes under the second category, Upapati. Jayadeva depicts Kṛṣṇa as the lover of Rādhā. In the 3rd Aṣṭapadī, in which the friend (sakhi) of Rādhā is telling to her about Kṛṣṇa, as follows from which the reader can realize this character.

The lines are -

lalitalavaṅgalatāpariśīlanakomalamalayasamīre
madhukaranikarakarambitakokilakūjitakuñjakuṭire
viharati hariraha sarasavasante nṛtyati yuvatijanena

samam sakhi virahijanasya durante (1st stanza of 3rd Aṣṭapadi)

The meaning of these lines are - Kṛṣṇa is playing and dancing with other gopis (cow herdess) in this spring season, which can increase the romantic feeling of youths, without considering Rādhā. Through these lines a reader can understand Kṛṣṇa as a lover, who indulges himself in love affairs. But in *GG*, Rādhā is someone special to him.

Further classification of hero by Bharata is: -

- a) **Anukūla:** he is a faithful nāyaka. He will be an ideal, comforting, understanding and loyal husband. He will be sincere and truthful to his wife. He will try to please his wife in all respects.
- b) **Dakṣiṇa:** one who is impartial in love affairs. He has several wives and treats them all impartially by speaking with tenderness to all and treating them equally so that no one can find fault in him.
- c) **Śaṭha:** one who is an unreliable, deceitful and *rakish* lover.
- d) **Dhr̥ṣṭha:** one who is shameless. He is not faithful to his wife and secretly does harm to her in love affairs.

Among this classification, Kṛṣṇa comes under the second category. A reader can understand these features through the lines given here :

kamsārirapi samsāravāsanābhaddhasṛṅkhalām

rādhāmādhavahṛdaye tatyāja vrajasundarī (19th śloka of *GG*)

That is, Kṛṣṇa cleverly avoided all other gopis, who were playing with

him by thinking about Rādhā, who is in grief due to his separation. After this, Kṛṣṇa comes near Rādhā and says:

tvamasi mama bhūṣanam tvamasi mama jīvanam

tvamasi mama jaladhiratnam (3rd stanza of 19th Aṣṭapadī)

That is, ‘you are my life and you are my beauty. You are the gem in my ocean of love.’ Thus he consoles Rādhā. Bharata describes not only the classifications of the hero, but also the classifications of the heroine.

Śṛṅgāranāyikās

They are called as Śṛṅgāranāyikās or those who experience the Śṛṅgārasānubhāva. They are:

- a) Svā or svīyā or swakīyā
- b) Parakīyā or anyā
- c) Sāmānyā or sādharmaṇā²⁰

Svīyā: she is a woman who is upright and has good character. She is one who loves only her husband and none other.

Parakīyā: a disloyal woman that is one who is attached to a man other than her husband or lover.

Sāmānyā: a woman, who is a courtesan or public woman, well-versed in the arts, possessed of boldness and seeking to better herself through her lover’s attachment.

²⁰ A Study of Abhinayabharathi on Bharatha’s Nāṭyaśāstra and Avaloka on Dhananjayans Dasarupaka, Dr. Manju Gupta, Gyan Publication, New Delhi, 2010, p.229

Among these classifications, Rādhā, the heroine of *GG* comes under the first category- svākīyā or swīyā. She loves only one man-Kṛṣṇa, and she is more faithful to him.

GG is a Śṛṅgarakāvya and it is suitable to discuss the eight kinds of Śṛṅgāranāyikas described by Bharatha in his *NS*. They are:

tatra vāsakasjjā ca virahotkaṇṭhāpi vā /
svādhīnabharṭṛkā cāpi kalahāntarītāpi vā //
khaṇḍitā vipralabdhā vā tathā proṣitabharṭṛkā/
*tathābhisārikā caiva jñeyāstathāṣṭau nāyikāh //*²¹

- | | |
|---------------------|--------------------|
| 1. Vāsakasjjā | 2. Virahotkaṇṭhitā |
| 3. Svādhīnabharṭṛkā | 4. Kalahāntarītā |
| 5. Khaṇḍitā | 6. Vipralabdhā |
| 7. Proṣitabharṭṛkā | 8. Abhisārikā |

The following śloka of the same chapter deals with the characteristic features of these nāyikās. They are given below:

1. Vasākasjjā

Ujjhite vāsake yā tu ratisambhogalālasā /
*maṇḍanlam kurute hrṣṭā sā vai vāsakasjjkā //*²²

A heroine, who is ready to receive her lover decorates herself and the room or place.

²¹ *NS*, chapter 24, śloka – 183

²² *NS*, C.2, 184th śloka

2. Virahotkaṇṭhitā

*anekakāryavyāsaṅgā dyasyā nāgachati priyāḥ /
tadanāgamanadukhārtā virahotkaṇṭhitā smṛtā //*²³

A heroine, who is in her lover's separation and who is in deep grief not seeing him.

3. Svādhīnabharṭṛkā

*Suratātirasairbadho yasyāḥ parśve tu nāyakaḥ /
sāmodaguṇasamprāptā bhavet svādhīnabharṭṛkā //*²⁴

A heroine whose husband is devoted and faithful to her and who tends to please her in every way.

4. Kalahāntarītā

*iṛsyākalahaniṣkrānto yasya nāgachati priyaḥ /
sāmarṣavaśa samprāptā kalahāntarītā bhavet //*²⁵

The heroine who abuses her husband in anger not seeing him.

5. Khaṇḍitā

*vyāsaṅgādujjhite yasyā vāsake nāgataḥ priyaḥ /
tadanagānadukhārtā khaṇḍitā sā prakīrtitā //*²⁶

²³ NS, C.24, V.185.

²⁴ NS, C.24, V.186.

²⁵ NS, C.24, V.187.

²⁶ NS, C.24, V.188.

Heroine who is infuriated on seeing her husband with the marks of enjoyment of another woman.

6. Vipralabdhā

*yasyā dūtim priyaḥ preṣya datvā saṅketameva vā /
nāgataḥ kāraṇenehā vipralabdhā tu sā bhavet //*²⁷

Nāyikā, who sends, with confidence, a message to Nāyaka fixing time and place of their meeting but who is ultimately disappointed.

7. Proṣitabhartṛkā

*nānākāryāṇi sandhāya yasyā vai proṣitaḥ priyaḥ /
sā rūḍhālakakeśāntā bhavet proṣitabhartṛkā //*²⁸

A heroine who suffers the separation from her husband who is in a distant place.

8. Abhisārikā

*hitvā lajjām tu yā śliṣṭā madena madanena ca /
abhisārayate kāntam sā bhāvedabhisārikā //*²⁹

The heroine who goes out to meet her lover with passionate feelings or one who acts overtly to get to her lover. Rādhā, the heroine of *GG* is described as having the characteristics of almost all the categories of these classifications except three- Kalahāntarītā, Proṣitabhartṛkā and Abhisārikā.

²⁷ NS, C.24, V.189.

²⁸ NS, C.24, V.190.

²⁹ NS, C.24, V. 191.

Rādhā's behaviour and character in the Sargas of Aṣṭapadī is given

below:

Sarga	Aṣṭapadī	Conditions of the heroine
1(a)	Lalitalavaṅga... (Aṣṭapadī 3)	<i>Virahotkhaṇṭhitā Nāyikā.</i>
1(b)	Cadanacharcita..... (Aṣṭapadī 4)	Rādhā separated from Kṛṣṇa and Kṛṣṇa enjoying the company with other gopis
2 (a)	Sañcaradadhara... (Aṣṭapadī 5)	<i>Virahotkhaṇṭhitā Nāyikā. Rādhā</i>
2(b)	Nibhṛtanikuñjagṛham... (Aṣṭapadī 6)	sharing her feeling with her Sakhī and ordering her to bring him near to Rādhā
4	Nindati candanam... (Aṣṭapadī 7) Stanavinihithamapi.... (Aṣṭapadī 9)	<i>Virahotkhaṇṭhitā Nāyikā.</i> Sakhī tells Kṛṣṇa, about the separation of Rādhā.
5(a)	Vahati malayasamīre.... (Aṣṭapadi 10)	<i>Virahotkhaṇṭhitā Nāyikā</i>
5(b)	Ratisukhasāre.... (Aṣṭapadī 11)	Sakhī tells Rādhā about Kṛṣṇa and suggests her to go near him.
6	Paśyati diśi diśi... (Aṣṭapadī 12)	<i>Virahotkhaṇṭhitā Nāyikā,</i> then turns to <i>Vāsakasajjā</i> , adorns herself waiting for Kṛṣṇa's arrival and imagining his approach to her. Sakhī tells these to Kṛṣṇa.
7(a)	Kathitasamayē'pi... (Aṣṭapadī 13)	<i>Virahotkhaṇṭhitā.</i> Rādhā sends messages to Kṛṣṇa for meeting him through the Sakhī, but he does not come. Rādhā falls in deep sorrow and she begins to be angry.

7(b)	Smara samarocita.. (Aṣṭapadī 14)	<i>Khaṇḍitā Nāyikā</i>
7(c)	Samuditamathane.. (Aṣṭapadī 15)	Rādhā gets angry in Vipralambha śṛṅgāra because Kṛṣṇa is playing with other women and she, lamenting for his union, gets angry about the beauty and fortune of that women.
7(d)	Anilataralakuvalaya .(Aṣṭapadī 16)	
8	Rajanijanita.. (Aṣṭapadī 17)	<i>Khaṇḍitā Nāyikā</i> Kṛṣṇa comes near Rādhā. But Rādhā scolds and rebukes Kṛṣṇa for coming late and for spending his time with other ladies.
9	Vadasi yadi kiñcidapi... (Aṣṭapadī 18)	<i>Khaṇḍitā</i> turns to <i>Svādhīnabhartṛkā</i> . Kṛṣṇa surrenders to Rādhā and begs for forgiveness.
11	Rādhāvadana... (Aṣṭapadī 11)	<i>Svādhīnabhartṛkā Nāyikā</i> Rādhā goes near Kṛṣṇa and Kṛṣṇa gives all pleasure to her, which he can do to his best, i.e., the union of Jīvatmā with Paramātmā.
12(a)	Kisalayaśayanatale.. (Aṣṭapadī 12)	
12(b)	Kuru yadunandana.. (Aṣṭapadī 23)	

Thus, Jayadeva depicts Rādhā, as a heroine who has desire to love and lust. In *GG*, Kṛṣṇa is a passion to Rādhā more than a lover. But the innermost meaning of the poem is getting salvation through the union of ‘Jīvatmā’ with ‘Paramātmā’.

Sakhī and Dūtībhāva

Sakhī is the friend of the heroine, who is trustworthy and accompanies her everywhere. Sakhī, who is a prominent Character in nāyaka-nāyikā

concept, acts as mediator to the hero and the heroine. Their activities according to 'Śṛṅgaramanjari' and 'Rasamanjari' are: -

- | | | |
|-----------------|---|--|
| 1) Maṇḍana | - | decoration |
| 2) Upāmbha | - | criticism |
| 3) Śikṣā | - | instruction |
| 4) Parihāsa | - | teasing |
| 5) Vinoda | - | entertainment |
| 6) Mānāpanodana | - | to humiliate |
| 7) Mānopadeśa | - | to advocate self-respect |
| 8) Praśamsā | - | praise |
| 9) Āśayapraśna | - | listening to and questioning herself |
| 10) Virahāśvāsa | - | consoling in the feeling of separation |

A dūtī is a woman who helps the nāyaka and the nāyikā through conveying messages and pleasing her nāyaka or his nāyikā by amusing activities or songs, dance and music. She is very intelligent and well versed with the current affairs of the region and time. Dūtis assist their nāyikā-nāyaka by all means. In NS, Bharatamuni says:

vijñānaguṇasampannā kāthinī liṅginī tathā /

pratīveśyā sakhī dāsī kumārī kāru śilpinī /

*dhātrī pāṣaṇḍinī caiva dūtyāḥ vipraśnitā tathā/*³⁰

A dūti or messenger is one who is skilled in conveying the messages.

She can be

³⁰ NS, C.25, V.6.

- | | |
|----------------------|------------------------------------|
| a) Sakhī | - friend |
| b) Prativeśinī | - neighbour |
| c) Dāsī | - maid servant |
| d) Dhātreyī | - daughter of foster mother |
| e) Liṅginī | - make-up artist |
| f) Svā | - one who couples hero and heroine |
| g) Kāru | - attendant |
| h) Yoginī pravrajitā | - a female ascetic |
| i) Śilpinī | - beautiful woman |
| j) Sambandhinī | - relative |
| k) Naṭī | - skilled in singing, dancing etc. |
| l) Vipraśnikā | - a female fortune teller |
| m) Bālā | - a girl who is unaware of love |

The qualities of a dūtī according to Bharatamuni are:

protsāhaneṣu kuśalā madhurā tathā dakṣiṇā ca kālajñā

*laḍahā samvṛtā mantradūtī tvebhirguṇaiḥ kāryā //*³¹

As explained here the six qualities of a dūti, prescribed by Bharatha are:

1. Efficiency
2. Behaviour without exhibiting partiality
3. Sweet conversation
4. Skill in arts
5. Mesmerism
6. A quality to hide the matters which cannot be published.

Bhānudatta has assigned the following functions to dūtī:

1. Saṅghaṭanā - to bring about the union

³¹ NS, C.25, V.7.

2. Virahanivedanam - to describe before the hero the miserable condition of the heroine and vice versa
3. Sandeśakathanam - delivering an oral message
4. Patrikādhāna - delivering a letter

In *GG*, Kṛṣṇa, the hero; Rādhā, the heroine and Rādhā's companion the Sakhī, are the vehicles of the story. In this, Sakhī acts as the dūti also. The functions, which she does for the union of Rādhā and Kṛṣṇa in each Aṣṭapadī are given below:

S.No.	Aṣṭapadīs	Functions of the Sakhī/dūti
1	Lalitalavaṅga... Candana carcita... (Aṣṭapadī 3,4)	Sakhī instructs Rādhā to go near Kṛṣṇa and she asks what Kṛṣṇa is doing now (sikṣā)
2	Sañcaradadhara...(Aṣṭapadī 5) Nibhṛtanikuñja...(Aṣṭapadī 6)	Sakhī is listening Rādhā's sorrowful words (Āśyapraśna)
3	Nindati candanam... (Aṣṭapadī 8) Stanavinihitamapi... (Aṣṭapadī 10)	Dūti is delivering Rādhā's oral message to Kṛṣṇa that she is suffering more from his departure and begs to him to come near her (Sandeśakathana & virahanivedana)
4	Vahati malayasamīre... (Aṣṭapadī 10,11) Ratisukhasāre...(Aṣṭapadī 12)	Dūti conveying Kṛṣṇa's message to Rādhā, that he is waiting for her arrival and the dūti arranges their meeting (Sandeśa kathana & sangatanā)
5	Paśyati diśi diśi...(Aṣṭapadī 12)	Dūti is conveying Rādhā's message to Kṛṣṇa that she is too tired to walk to reach near him (Sandeśa kahana & virahanivedan)

6	Harirabhisarati...(Aṣṭapadī 18)	Sakhī criticizes Rādhā, that she avoids Kṛṣṇa when he comes near her (upālambaḥ). Then she consoles her and advises her for the re-union. (Virahāśvāsa)
7	Viracitacāṭuvacana... (Aṣṭapadī 20) Mañjutarakuñatala... (Aṣṭapadī 21)	Sakhī compels Rādhā to go near Kṛṣṇa and enjoys with him. She tries her best for their re-union (saṅghaṭanā).

All the songs of *GG* have a dignified nature on the theme of ‘madhurabhakti’. All of them contain a double meaning, the outward Śringāra and the philosophical idea interwoven. The characters, nāyakā-nāyikā and sakhī/dūtī stand respectively, as the equivalence of Lord (Paramātmā), the devotee (Jīvātmā) and the Guru, who leads the devotee on path of ‘mukti’- salvation.

Rasa concept in *Gītagovinda*

The purpose of any Indian art is to create ‘rasa’ in the mind of the connoisseur, that is, to create an emotional situation, the essence of which is exclusively aesthetic pleasure. It is a harmonious expression that reveals the inner nature of things, regardless of the subject, where the theme, expression, content and form are in balance.

The *NS*, the oldest surviving text of dramaturgy in India, lists eight types of rasas. A later version lists nine, and these are the nine emotions, which form the ‘navarasa’ theory known to all. The sage Bharata divides these eight rasas into four primary or basic rasas:

Śṅgāra-erotic; roudra-furious; vira-heroic and bībhatsa-odious. From these arise respectively the other four: hasya-cosmic; karuna-compassionate; atbhuta-awesome and bhayānaka-terrible. Śānta rasa-peace of equanimity, finds no mention in the original Bharata's text. According to Abhinavagupta's commentary on *NS*, *Abhinavabhāratī*, Śānta is the natural state of mind and the other emotions such as love, heroism etc., are deformations, which arise, out of this natural state and again merge into it. The emotions rise out of śānta, depending on their particular respective causes, and when these cease to function, they all merge back into Śānta.

According to Indian tradition (Puruṣārtha) there are four goals of life: *Kāma or pleasure; arthā or wealth; dharma or virtue; and mokṣa or spiritual freedom*. Ratī (love) corresponds to Kāma which gives rise to Śṅgārarasa (the opposite of which is hāsya or comic), Krodha (anger) corresponds to arthā which gives rise to Raudrarasa (the opposite of which is karuna or compassion). Utsāha (energy) corresponds to Kāma, Dharma and Artha giving rise to Vīra (heroic), the opposite of which is Adbhuta (wonder). Nirveda corresponds to Mokṣa, which gives rise to Śānta.

The eight emotional states are brought under by permanent or dominant emotions or moods-the sthayibhāvas, which are experimented by the combination of Vibhāvas, Anubhāvas and Sañcāribhāvas or vyabhicāribhāvas. Vibhāvas are determinants of words, gestures and representation of sentiments. Anubhāvas are the consequents or visible effects of the deliberate actions. Vyabhicāri or Sañcāribhāvas are the transitory emotions, the variation on the themes that tend only to develop the main emotion. They move in relation to the sentiments that are developing.

There are thirty-three Sañcāribhāvas listed in the *NS*. A combination of Vibhāvas, Anubhāvas and Sañcāribhāvas kindle the deep-seated ‘Sthāyibhāva’. There are eight Sthāyibhāvas, which corresponds to the eight rasas, but though the distinction between the two is very narrow, they are not the same because the experience of the two states are essentially different.

The text details how, using a variety of methods such as costume, make-up gestures, eye movements etc., the various bhāvas arise. The text mentions the term Vyabhicāribhāvas only, as being the transitory states. Some theorists use the terms Vyabhicāri and Sañcāri interchangeably, while others distinguish the two: Vyabhicāri as the transitory states and Sañcāri as the depiction of an emotional state originating from within the artist's nature, an involuntary expression of emotion, one suppose, rather than a studied response. This is also called sattvabhāva.³²

GG is a Śṅgarakāvya and it is full of erotic sentiment. Sambhogaśṅgara and Vipralambhaśṅgara of Rādhā and Kṛṣṇa are mainly depicted in it. Therefore, the permanent mood of the poem is ‘Rati’ (love). All the other rasas are born out from Śṅgara rasa as experimented in this poem. That is the Rasarāja, which gives rise to the other Rasās and makes this poem as an attractive one with plenty of emotions of two lovers and their companion.

The Rasa experienced in of each *Aṣṭapadī* of *GG* are given below:

³² Leela Samson, *The Story of a Dance: Bharathanatyam*, p.14

Aṣṭapadīs	Description of Character	Rasas experimented
Pralayapayodhi....	Praising of Kṛṣṇa depicting his ten incarnations	Kṛṣṇa's <i>vīra</i> is depicted
Śritakamālākuca....	Praising of Kṛṣṇa. Depicting his glory and his victory over evils	Kṛṣṇa's <i>vīra</i> is depicted
Lalitalavaṅga.... Candanacarcita...	Rādhā and Sakhī watch Kṛṣṇa enjoying with other girls.	<i>Vipralambhaśṛṅgāra</i> of Rādhā. <i>Dūthībhāva</i> of Sakhī. Sakhī's <i>karuṇarasa</i> towards Rādhā
Sañcaradadhara....	Rādhā is lamenting thinking in her mind, Kṛṣṇa's beauty and attractive sports. She also thinks about the fortune of that ladies, who are in his company.	Rādhā's sorrow that is equal to <i>Karuṇa</i> in her <i>Vipralambhaśṛṅgāra</i>
Nibhṛtanikuñja....	Virahotkaṇṭhitā nāyikā. Rādhā suggests to her Sakhī to bring Kṛṣṇa near to her.	Rādhā's sorrow that equals to <i>Karuṇarasa</i> in her <i>Vipralambhaśṛṅgāra</i>
Māmiyam calita....	Kṛṣṇa is upset about Rādhā's departure	Rādhā's sorrow that equals to <i>Karuṇarasa</i> in her <i>Vipralambhaśṛṅgāra</i>

Nindati candanam... Stanavinihitamapi...	Sakhī is telling Kṛṣṇa about Rādhā's pathetic state aroused from Kṛṣṇa's departure	<i>Dūtībhāva</i> . Rādhā's sorrow that equals to <i>Karuṇarasa</i> in her <i>Vipralambhaśṅgāra</i>
Vahatimalayasamīre... Ratisukhasāre....	Sakhī is telling Rādhā about Kṛṣṇa's pathetic state aroused from Rādhā's departure	<i>Dūtībhāva</i> , Rādhā's sorrow that equals to <i>Karuṇarasa</i> in her <i>Vipralambhaśṅgāra</i>
Paśyati diśi diśi...	Sakhī is telling that Rādhā is unable to come near Kṛṣṇa that she is too tired by the sorrow of separation	<i>Dūtībhāva</i> and Rādhā's sorrow that equals to <i>Karuṇarasa</i> in her <i>Vipralambhaśṅgāra</i>
Kathitasamaye'pi.. Smarasamarocita.. Samuditamadana. Anilatarala.....	Rādhā is lamenting thinking that Kṛṣṇa is enjoying with other girls	Rādhā's sorrow equal to <i>Karuṇarasa</i> towards herself and <i>Krodha rasa</i> towards the girls who are with Kṛṣṇa in her <i>Vipralambhaśṅgāra</i>
Rajanijanita...	Kṛṣṇa comes near Rādhā, but she avoids him harshly	Rādhā's <i>Krodhabhāva</i> towards Kṛṣṇa, born from her <i>Vipralambhaśṅgāra</i>
Harirabhisarati...	Sakhī gets angry to Rādhā for her behaviour to Kṛṣṇa. Then she consoles her and tries her best for pacifying her.	<i>Sakhī bhāva</i> , Sakhī's <i>Krodha rasa</i> towards Rādhā.

Vadasi yadi.....	Kṛṣṇa comes near to Rādhā and begs for pardon.	Kṛṣṇa's Śṛṅgāra towards Rādhā.
Viracitacāṭu.... Mañjūtarā.....	Sakhi compels Rādhā to go near Kṛṣṇa	Sakhībhāva. Rādhā's Vipralambhaśṛṅgāra and Sakhis's Karuṇa rasa towards her
Rādhāvadana...	Rādhā approaching Kṛṣṇa with passion	Rādhā's and Kṛṣṇa's Śṛṅgāra rasa
Kisalayaśayanatale... Kuru yadunandana...	Union of Rādhā and Kṛṣṇa	Sambhogaśṛṅgāra originated from the reunion of Rādhā and Kṛṣṇa.

***Gītāgovinda* – A Dance drama**

The 20th chapter of *NS* is dealing with ten types of dramas (Daśarūpakas). Drama is also known as 'Rūpaka' which has a form where in different aspects of life are visually represented by the actor of the play. The Rūpaka is an etymological derivation from the root 'rūpa', meaning 'form'.

The ten types of dramas prescribed by Bharatha are:

*nāṭakam prakaraṇamañko vyāyoga eva ca /
bhāṇaḥ samavakāraśca vīthīprahasanam dimaḥ /
ihāmṛigaśca vijñeyā daśamo nāṭyalakṣane /*³³

The ten rūpakas are :

1. Nāṭaka
2. Samavakāra
3. Prakaraṇa
4. Vīthī

³³ *NS*, C.20, V.2.

- | | |
|------------|--------------|
| 5. Añka | 6. Prahasana |
| 7. Vyāyoga | 8. Dima |
| 9. Bhāṇa | 10. Ihāmṛgā |

Though, *GG* is a lyrical poem, one can find out some characteristic features of a drama also in it. It is a love story between Rādhā and Kṛṣṇa, beginning with their separation and ending with their union. Jayadeva in the form of a Nāṭaka depicts this theme in his work. Bharathamuni says that:

prakhyātavastuviṣayam prakhyātodāttanāyakam caiva /
rājarṣivamśyacaritam thathaiva divvyāśrayopetam //
nānāvibhūtibhiryutmṛdhivilāsādibhirgunaiścaiva /
*añkapraveśakāḍhyam bhavati hi tannātakam nāma //*³⁴

It is stated here that the theme chosen for a Nāṭaka must be from a well known story. The hero must be of Royal lineage of noble character or a king who has the blessings of the Devas, endowed with divine powers. He should be prosperous, powerful and yet act with dignity, grace and elegance.

Bharathamuni added these too for a Nāṭaka:

nṛpatīnam yaccaritam nanārasabhāvaceṣṭitam bahudhā /
*sukhadukḥothpatikṛtam bhāvati hi tānnātakam nāma //*³⁵

That is, Nāṭaka is a story of a king, in which joys and sorrows should be expressed through relevant bhāvas and rasas.

³⁴ NS, C.20, V.8.

³⁵ NS, C.20. C.25, V.9.

Characteristic features of a Nāṭaka can be found in *GG* which are given below:

Characteristic feature of a Nāṭaka	<i>Gītāgovinda</i> as a Nāṭaka
1. The theme chosen for a Nāṭaka must be from a well-known story.	<i>GG</i> is a story of Kṛṣṇa who is the hero of <i>Mahābhārata</i> , the great epic and <i>Bhāgavatapurāṇa</i> .
2. The hero must be of Royal lineage, who has the blessings of Devas endowed with divine powers.	In <i>GG</i> , the hero Kṛṣṇa is depicted as the Lord Viṣṇu himself. But in <i>Mahābhārata</i> , he is one incarnation of Lord Viṣṇu born to Nandagopa and Devakī, who belongs to the Royal family of Madhura. Thus Kṛṣṇa also gets a Royal lineage.
3. In a Nāṭaka, there is the story of kings and various rasas and emotions related to sorrows and pleasure.	The rasas and emotions of <i>GG</i> are mentioned, corresponding to this.
4. The seed (Bīja) or the beginning must develop from act to act which is called Aṅka in a Nāṭaka.	The songs of <i>GG</i> are categorized into 'sargas', which is equivalent to Aṅka.
5. A Nāṭaka must have 5-10 Acts or Aṅka.	Though <i>GG</i> has 12 sargas, the story line starts with 3 rd Aṣṭapadī only. Thus during the time of visualization, the theme can be reduced into 10 Aṅkas or less than it.

<p>6. In between the acts, introduction scenes-praveśakas are included which serves as links between the Acts and also give a hint of what is to come next.</p>	<p>In <i>GG</i>, Jayadeva narrates what comes next through different ślokas. These ślokas are equivalent to Pravesaka of Nāṭaka.</p>
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There is another subdivision of drama, prescribed by Bharata, which ‘Nāṭikā’. This variety of play is a hybrid form of Nāṭaka and Prakaraṇa together. Here the hero should be a king as in a Nāṭaka, but the story is originally created one like in a Prakaraṇa. The main characters will be the hero, king, his heroine and a female messenger. The story revolves around the king, his penchant for music and woman in the harem. Consequently, enjoyment of love, abundance of dance with graceful movements, music and recitation of poetical passages with arranged sequences are its salient features. All these can be applied in *GG*. But the main feature of a Nāṭikā is that its act is restricted to just four.

GG is a lyrical poem, which consists of 24 songs in 12 sargās and 92 ślokas. Therefore during the time of visualization it can never be reduced into 4 acts. Hence, it cannot at all come under this category of drama. *GG* of Jayadeva is the earliest of acknowledged meritorious works and that served as a light to many composers of pādas in dance and music later. The emotions and experiences of a devotee in quest of God and the feelings and experiences of a woman yearning for a nāyaka of her choice are corresponding ones, which are immortalized for ever in Indian literature in this lyrical dance drama of unparalleled unique features.

CHAPTER- III
AṢṬAPADĪ AND THE DANCE FORMS OF
INDIA

CHAPTER-III

AṢṬAPADI AND THE DANCE FORMS OF INDIA

When we look into the origin of all classical art forms, one can find its connection with various myths to some extent. Apart from those mythological stories, there is an origin for these art forms with a historical background. Though *NS* says that the arts originated from Brahmā, (who is believed to be the author of *veda*, knowledge) there will be a historical origin for all particular art forms. The *Nāṭya* was created in the beginning of *Tretā yuga* by Brahma on the request of Indra and other Devas. As the lower castes (Śūdras) were not entitled to listen to the four Vedas (*R̥gveda*, *Yajurveda*, *Sāmaveda*, and *Atharaveda*), Brahmā created the *Nāṭyaveda* as the fifth one which was open to all, irrespective of caste and creed.

He drew the recital (*Pāṭhyam*) from *R̥gveda*, songs (*Gītam*) from the *Sāmaveda*, histrionic representation (*Abhinaya*) from the *Yajurveda* and sentiments (*Rasa*) from the *Atharvaveda*.

'jagrāha pāṭhyam r̥gvedāt sāmabhyo gītameva ca /

yajurvēdādabhinayān rasānatharvaṇādapi // ¹

When the *Nāṭyaveda* was ready, the Gods expressed their inability to practise it, and Brahma gave it to Bharatamuni, the author of *NS*, for the study of *NS* and the presentation of *Nāṭya*. He practiced and performed *Nāṭya* by his disciples for the cosmic dancer Śiva. He was impressed by the new śāstra

¹ Bharatamuni, *Nāṭyaśāstra*, Edited by K.P Narayana Pisharody, Kerala Sahitya Academy Publications, Chapter I, śoka-10, p.86.

and gave it to Bharatamuni through his disciple Taṇḍu. Then sage Bharata's one hundred sons were asked to practice it. Also based on the art of dance, music and drama flourished upon the earth.

Drama was first presented at the Flag Festival of Indra to celebrate the victory of the Devas against the *Dānavas*. The first choreographed story was *Amṛtamathanam*.

Historical perspective of the origin of Dance

Moving through a world that is itself in motion, people have always danced out their feelings about the life in the world. The origin of the dance is rooted in the prehistoric past. Long before, dance became a complex art, people delighted in moving, circling and stamping out rhythms, just as small children still do. Aware of the movement of the forces of nature, prehistoric people moved in the ways, which they hoped, would appease those forces or give them new powers of their own. Hunters danced before going off to pursue the game and warriors danced before marching into battle fields. Tribal people danced to banish evil spirits and to ask favours of the gods. There were dances to bring rain, dances to celebrate the harvest, dances related to birth, puberty, marriage, and death. And there might have been dances that were just for fun.

In one sense, all dances are found similar by use of the human body in motion, but because the body can move in a multitude of ways, dances vary amazingly from region to region, culture to culture. Nevertheless, it is possible to classify dances according to their purpose or function. For example, dances may be divided into three broad categories according to their intent. They are

dances performed principally to please the dancers themselves, dances performed to please the gods and dances performed to please other people. The first category of dances, to please the dancers themselves, includes social dancing or the latest pop dance. Because most of such dances are intended to be performed, rather than watched, and many people who are lumbering or graceless can still enjoy themselves extremely on the dance floor. The category of dances to please the gods is the spiritual, religious, or ceremonial dances. Although such dances may be fascinating to watch, they exist because they are done for some ritualistic purpose. When the pleasure or edification of onlookers is at least one of the important aspects of a dance, that dance can be said to belong to the category of theatrical dancing. From that perspective various dances and dance dramas and many kinds of art forms aroused.²

After centuries, some art forms started receiving rigid techniques and rules and regulations from the ancient treatises on arts. Kendra Sangita Nataka Academy has recognized few dance forms as Indian classical dance forms. They are:

Kathakali - This is the theatrical art form of Kerala. The form originated from *Rāmanāṭṭam* that flourished in the 7th CE.

Bharatanāṭyam - This is Tamilnadu's dance form. Its previous name is *Sadir*. It received high patronage from the court and temple by the feudal lords like *Nāyars* and *Maratta* rulers.

² Jack Anderson, *Ballet & Modern Dance: A Conscious History*, Second Edition, A Dance Horizons Book, Princeton Book Company Publishers, p.14.

Mohiniyāṭṭam - This is Kerala's dance form. It is believed to have originated in 18th century and flourished in 19th century under the patronage of King Svathi Tirunal of Travancore.

Manipuri - This is the dance form of Manipur. It has both the religious and court origin. Some religious festivals like *Saṅkīrtanas* and the forms attributed to courts like *Parengs* and *Rāsaliḷās* are part of it.

Kathak - This is the dance form of North India, mainly attributed to Uttar Pradesh. It has the court origin. Muslim and Hindu courts of 17th and 18th centuries contributed to the art form.

Kuccupuṭi - This is the dance form of Andhra Pradesh. It has its origin from 16th century's drama tradition and Yakshagāna tradition of Karnataka. It flourished with its special features since 18th CE onwards.

Oddissi - This is Orissa's art form. It is believed to have a later origin. Though the evidences trace back the art form to the *NS*'s time, the art form flourished as a full presentation since 18th century onwards.

Sattriya - This is the art form of Assam. It is recently recognized as a classical dance form of India. It has the origin from *vaishnavaita* monarch of Assam, Srimantha Shankara deva.

In this chapter a study is done regarding the impact of *GG* in these dance forms and similar other dance forms of India.

Gītāgovinda and Bharatanāṭyam

The story of the transfiguration of Bharatanāṭyam dance and its emergence as a global cultural form over the last two centuries presents one of the most complex and compelling narratives of modern South Asia.³

Today Bharatanāṭyam is the most popular classical dance form in India and has received an enthusiastic acceptance worldwide. The number of dancers and teachers in this art form is very large now.

The dance form is an offering to the Almighty through facial expressions (Sātvika Abhinaya), background music (Vācika), mudras and charming body movements (Āṅgika) and made attractive by beautiful attire (Āhārya). It comprises a spiritual base, scientific precision and unlimited emotional content. The unlimited possibilities of emotions that can be portrayed by it and aesthetic pleasure that can be conveyed by the art form, make this art form a unique one among the classical dance forms of the world.⁴

Nṛtta sequences in Bharatanāṭyam are based on the Aṭavu system. An Aṭavu is the basic dance unit in Bharatanāṭyam.

The story of the transfiguration of Bharatanāṭyam dance and its emergence as a global cultural form over the last two centuries is so wonderful that the art form is now accepted as one of the most attractive art forms of South Asia.⁵

³ *Bharatanāṭyam A Reader*, Ed., Davesh Soneji, Oxford University Press, New Delhi, p.6

⁴ *ibid*, p.6

⁵ *Bharatanāṭyam*, Manjula Lusti Narasimhan, Fine Book from East west, New Delhi, 2002, p.32.

Every classical dance performance has a unique structure. Each of the items within the sequence has a common name and a well defined pattern. This classically designed structure developed by the ancient gurus had come across with many changes. The social set up even underwent many changes. One who wishes to bring out changes in a classical art form should have immense knowledge in the same. They should also try to realize how it comes to the present form and understand what the basic philosophy lies in each item in it. It is the responsibility of the performer or the person who deals with the art form to bring out the innovations in performance. But changes that does not have the support of the basic elements regarding the art form will not be in the proper form of foundation that being strong in each art form. If such a change has to happen, the art form will completely be changed including the name. The foundation is as important as the foundation of any building. If Bharatanāṭyam undergoes such a radical transition then the face of the art form will not sustain.

The items performed even today in Bharatanāṭyam are structured by Tanjore Quartette; Chinnayya, Ponnayya, Sivanandam and Vaṭivelu.⁶ They designed items like alārīppu, jathiswaram, śabdham, varṇam, padam, tillāna and śloka.

Earlier, this art form was called ‘kūthu’. Then almost three centuries ago it was renamed as ‘Sadir’. The term ‘Bharatanāṭyam’ was coined in its present form almost a century back. Before that it was called ‘Dāsiyāṭṭam’ and ‘nāch’.

⁶ *Nāṭyakalasiddhantavum Prayogavum*, P.G Janardhanan, Mathrubhumi Publications, 1992, p.213.

Bharatanāṭyam received a global recognition since its structure got well designed, the performance was redesigned as aesthetic and the art form is very much based on the basic treatises. Above all, the orchestration used in Bharatanāṭyam was suited for nṛtta, nṛtya and nāṭya. (Vocal nattuvāṅgam, Mṛdangam, Flute/Violin) A musical orchestration team was moulded for dance which came to be called as ‘chinnamela’. Now the orchestration is set to the right side of the dancer. Gurus perform nattuvāṅgam along with the instruments played by other artists.

In course of time, when *AP* became very much popular in South India too, many episodes from it were also accepted and choreographed in Bharatanāṭyam. Many hand gestures, Cāris, gaits, movements etc., were taken from nṛtta, nṛtya and nāṭya and thus structured in the presentation of *AP*. It becomes a main resource in the repertoire of Bharatanāṭyam since it can be aesthetically performed both in nṛtta and nṛtya pattern. The portrayal of the nāyikā in the *AP* through the characterization of the Aṣṭanāyikas and the upanāyikas became very much popular in the *AP* presentations in Bharatanāṭyam. Srīkṛṣṇa was also picturised as the nāyaka, the charming lover and the divine love of Rādhā and Kṛṣṇa was highlighted in various ways in Bharatanāṭyam based on *AP*.⁷

AP was first designed for dance in the south in Adayar Kalakshethra in 1957 presented by Rukmini Devi. 10th *AP* of *GG*, ‘Vahati malayasamīre madanam upanidhāya’ was presented in Ānandabhairavi rāga and set in Ādi tāla. Secondly, the disciple of Rukmini Devi performed the fifth *AP*

⁷ *Love Song of the Dark Lord*, Translated by Barbara Stotter Miller, Colamibiya University Press, 1977, p.71.

‘sañcaradadharasūdhamadhuradhwani’ in Toṭi rāga and set in Ādi tāla. Later the faculties and the students performed full GG with nine ślokas as Bharanatāṭyam recital. The first śloka was in the raga Ārabhi and following that the ślokas praising the ten incarnations of Lord Viṣṇu, Matsya, Kūrma, Varāha, Narasimha, Vāmana, Paraśurāma, Srīrāma, Balarāma, Buddha and Kalki were recited in the Carnatic rāgas Sourāṣtram, Bhouli, Kedāram, Dhanyāsi, Devagāndhāri, Nāṭṭakuriñji, Aṭāna, Rītigoula, Pūrvikalyāṇi and Nāgaswarāvali and at the end the signature of Jayadeva was sung in the rāga Suruṭṭi –

Sri-jayadeva-kaveridam uditam udāram

śruṇu sukha-dam śubha-dam bhava-sāram

keśava dhṛta-daśa-vidha-rūpa jaya jagadīsa hare

vedānudharate jaganivahate

bhūgoḷamudbhibhrate

daityām dārayate balim chalayate

kṣatrakṣyam kurvate

paulastyam jayte halam kalayate

kāruṇyamātanvate

malechān mūrchayate

daśākrtikṛte kṣṇāya tubhyam namaḥ

for upholding the Vedas

for supporting the earth

for uplifting the world

for killing the demon

for cheating Balī

for destroying the warrior class

for conquering Rāvaṇa

for wielding the plow

for blessing the people with compassion

for routing the barbarians

I pay homage to you Kṛṣṇa in your ten incarnate forms

Jayadeva's *AP* is in such a way that it can be beautifully staged as *nṛtta* and *nṛtya*. The wide acceptance for *AP* in Bharatanāṭyam proves its adaptability in dance with music and percussions.

Another example for *AP* presentation in Bharatanāṭyam is the ninth *AP* where the companion of Rādhā comes to Kṛṣṇa and explains her the situation of Rādhā affected by her love for Kṛṣṇa. The line is “rādhikā tava virahe keśava”. It is followed by the lines,

sarasamasrṇamapi malayajapaṅkam

paśyati viṣamiva vapuṣi saśaṅkam

She is feeling that even soft and cool sandalwood paste is severe like poison.

She even fears to have it on her body. (Moist Sandal balm smoothed on her body, feels like dread poison to her)

diśi diśi kirati jalakaṇajālam

nayananalīnamiva vīgalitanālam

Rādhā's lotus-like eyes are full of tears. She is gazing blankly in all directions looking for you. Her eyes appear like lotus flowers, separated from stems. (Her eyes shed tears everywhere like dew from the Lotus that is fallen down from broken stems)

The aesthetic beauty of this presentation is in the figurative posturing of the sorrowful desperate condition of Rādhā that her companion explains to Kṛṣṇa. All the padams in this kṛti are rich in such beautiful portraits. Each item in a Bharatanāṭyam repertoire is unique and has its own peculiarities. *AP* remains as an influencing factor in Bharatanāṭyam since the harmonious blending of music, sahitya, abhinaya and nṛtta is seen in it.

In the *AP* presentation in Bharatanāṭyam, the nāyikā, abhisārikā is described as one among the aṣṭanāyikās described in the 24th chapter of *NS*. The thoughts that emerge in the minds of Rādhā and Kṛṣṇa until they unite are depicted in the performance. This is why the various possibilities of adapting Aṣṭpadi in Bharratanāṭyam becomes more profound. Some such verses are of Rādhā or her companions and some, of the poet himself. Among the aṣṭnāyikas, the first nāyikā 'swādhīnāpatikā' is seen in Rādhā in the 12th sargam-86th śloka of *AP*.

Atha kāntam ratīśrāntam abhimaṇḍanavāñchayā

jagāda mādham rādhā swādhīnabhatṛkā

The second nāyikā is ‘vāsakasajjā’. Rādhā becomes this nāyikā in the 12th AP, in the 6th sarga.

bhavati vilambini vīgalitalajjā

vilapati roditi vāsakasajjā

Oh Kṛṣṇa, Rādhā is eagerly waiting on her bed. She lost shyness and is weeping for you.

The third nāyikā is ‘vipralabdhā’ and she is described in Rādhā herself being cheated by Kṛṣṇa.

kathitasamayepi harirahaha navayauvanam

mama viphalamidamamarūpamatiyauvanam

yāmi he kamiha śaraṇam sakhījanavacanavañcitāham

Oh! dear friend, Kṛṣṇa has not come to Brindāvana at the promised time. What is the use of my beauty and youth? Who is there to protect me? I am deceived by others words.

Sorrowful Rādhā becomes angry with Kṛṣṇa when he comes near her. In the 17th AP (8th sarga) Rādhā becomes the nāyika ‘khaṇḍitā’ with very unnatural characters.

rajanījanitaguru jāgara rāga kaṣayitamalasanimeśam

vahati nayanān anuṛāgamiva sphuṭamuditarasābhīniveśam

yāhi mād̄hava yāhi keśava mā vada kaitavavādam

tāmanusara sarasīruhalocana yā tava harati viṣādam

Oh! Kṛṣṇa, your appearance shows that you have kept awake last night. Your eyes are red and tired. It is clear that you spent the previous night with some other woman. Oh Mād̄hava, enough of your false stories. Please go to that woman who made you happy.

The next nāyikā is ‘kalahāntiritā’. Here the nāyikā is in grief and she defies the nāyaka who tries to pacify her. This is danced in Bharatanāṭyam with a brave face and with peculiar movements as beautifully portrayed in the 58th śloka of the 8th sarga.

tāmatha manmatha khinnām

ratirasabhinnām viṣādasampannām

anucintitaharicaritām

kalahāntaritamuvāca rahasi sakhī

Rādhā was paining to have union with Kṛṣṇa. She was ruminating about him after her tiff with him. Then her Sakhī tells her this secretly. Jayadeva does not consider or portray Rādhā as the next nāyikā, ‘abhisārikā’, obviously because she has Kṛṣṇa only in her mind as her lover.

In spite of all such emotions which are depicted beautifully in this kṛti, there are many arguments stating that this kṛti is against the morality of the society. But in reality Kṛṣṇa is considered as paramātmā and Rādhā as jīvātmā. The thoughts and deeds of Rādhā are described as the acts of Jīvātmā

to unite with the Paramātmā. The Rati Bhāva of the Puruṣa and Prakṛti is the cause of the universe. So rati is not considered as a sin. This belief of the Indian culture is the base of *GG* as a bhakthigīta.

A single *AP* is a complete dialogue of a single character. May be the next *AP*, the reply of the next character. As far as Bharatanāṭyam is concerned, the second person does not remain still during the first person does the abhinaya. Instead, they were supposed to respond to the first and thus it becomes a dramatic scene. The principles of the dramatic treaty in Sanskrit, presentation of *AP* in Bharatanāṭyam is done with the application of the text on Abhinaya popular in Kerala, *Abhinayadarpaṇa*.

In the 86th śloka of 12th Sarga, Rādhā pleads Kṛṣṇa to adorn her with beautiful ornaments. When this is choreographed in Bharatanāṭyam, the gestures of the Upanāikas, Mugdhā, Madhyā and Pragalbhā are used along with the postures, cārīs, rasas and facial expressions suitable for women. All these Bhāvas of Nāyikās are presented in Bharatanāṭyam now- a-day based on *AP*. Not only ekahārya abhinaya, but group choreographies also suit to Bharatanāṭyam. Sahitya with more scope in visual presentation is ideal for nṛtya. Poems remain only as the expression of intense emotions.

anilataralakuvalayanayanena

tapati na sa kisalayaśayanena

sakhi yā ramitavanamalinā

This śloka from the 16th chapter of *AP* shows the emotional intensity of Rādhā. She cannot even stay strong. Ekāharyabhinaya does not suit to the situation. In the flow of the story, it merely becomes a simple expression of

bhāva. Nevertheless, it becomes an intense experience when different characters are presented by different dancers. Thus Bharatanāṭyam especially in the presentation of Nāyikās in it, is very much indebted to *AP*.

Kṛtis with Śrīṅgāra as the main rasa is best suited for nṛtya. *GG* of Jayadeva is the only kṛti which is used in all the classical dance forms of India. There are many kṛtis in Tamil used for Bharatanāṭyam. Many kṛtis from other languages like Malayalam, Telegu and Kannada are also set in Bharatanāṭyam. It is said that Jayadeva's wife Padmāvati danced to this kṛti when he sang. Thus the intense love of Rādhā and Kṛṣṇa depicted in it attracts the connoisseurs over centuries through various dance forms, which is continuing even today.

Mohiniyāṭṭam and Gītagovinda

Being an elegant dance form of Kerala, *Mohiniyāṭṭam* unifies its culture and beauty. Although it is acclaimed as the traditional art form of Kerala, it is now world-renowned. The name *Mohiniyāṭṭam* reflects its *lāsya* nature. Mohinī is the character who captivates the heart of everyone through her limb movements and gestures and body charm. *Āṭṭam* is a dance of *lāsya*. *Mohiniyāṭṭam* is the only visual art form, which attributes gender in its name. There exist comparisons between *Mohiniyāṭṭam* and other dance forms. In the work '*Keralathinte Lāsyaracanakal*', it is stated that the earliest form of *Mohiniyāṭṭam* has similarities to *Gollabamā's* (milk vendors in Andhra) presentation in Kuccupuṭi.⁸

⁸ *Bharatiya Nātya Kala Pariccayavum Mohiniyāṭṭavum*, Dr. Sunil Kumar, p.38

Mohiniyāṭṭam had its early form in Kerala, which was called Tevidicciyāṭṭam. ‘Tevidiceis’ include in a community of prostitutes. It is said that the dance form was connected with them in its origin. People who were overtly interested in morality showed aversion towards *the* Tevidicciyāṭṭam and started to renounce it. On the other hand, there were people who loved arts despite of its morality and they sought ways to prevent its disappearance. *Dāsiyāṭṭam* of Tamilnadu too, went through such a situation equally. The art loving people named it *Sadirāṭṭam*, and later it became *Bharatanāṭyam*. Through the work *Caritravum Āṭṭaparakāravum*, Kalmandalam Kalyanikuttiyamma opines that *Mohiniyāṭṭam* may be the name given to *Tevidicciyāṭṭam* or *Dasiyāṭṭam* of Kerala, by those who were interested in it.

There exists an opinion that the *Devadāsī* tradition of Tamil Nadu was not the one which came into prominence in Kerala. Dr. K. K. Pillai in his research work on Suchindram temple says that the *Devadāsīs*, who were known as *Tamilpādam* or *Devapādam* till 1930, were different from the *Devadāsīs* of Suchindram and other places, in their duties and customs.⁹ The *Nair Devadāsīs* of Trivandrum did not have the duties like giving leadership to festivals or singing *thiruvācakam*. The custom of giving girl’s hand to idol in marriage and honoring them by giving the status like *Rāyar*, existed only in Suchindram temple. Dr. V. S. Sharma observes that *Mohiniyāṭṭam* may have taken its form from the *Devadāsī* tradition of other places, in such a context.¹⁰

It is in Mazhamangalam’s *Vyavaharamālā* that *Mohiniyāṭṭam* is referred to, for the first time. In the work, it is explained how to share the

⁹ *ibid.*, p.40

¹⁰ *Samskara Keralam trimasikam*, Dr. V. S. Sharma Keli, Volume 4, 1998, p. 48.

reward given to dancers, among the singers and musicians. The term *Mohinīnaṭanam* is mentioned in the *Bālarāmbhāratam*. It was in the age of Karthikathirunnaḷ, that *Dasiyāṭṭam* was given the name *Mohiniyāṭṭam*. The disgrace imparted on the word *Daśī* in Tamil Nadu, led to the usage of another word in Thiruvithamkōor, that is; *Mohinī*,¹¹ *Mohininiyāṭṭam* and the heritage of dancers declined during the age of Kunjan Nambiar (17th CE). He did not had a good opinion about the *Mohiniyāṭṭam*. His hostility is evident when he wrote ‘*pāṭhakapaṭhanam pāvakūṭṭum māṭanimulamār mohiniyāṭṭam*’ in his *Ghoṣayātra* called Ottam Tullal work.¹² Dancers were ready to dance anywhere according to the wishes of Kings, during those days.

In his work ‘*Nammūṭe Dr̥śyakalā*’, Prof. K. R. Pisharadi assumes a blood relation between *Mohiniyāṭṭam* of Kerala and *Devadāsinṛṭṭam*, which was popular in Thanjavoor and Madhura. On the other hand, there are others who argue that *Tevidicciyāṭṭam* and *Mohiniyāṭṭam* are not the same. In *Kalādarppaṇam* magazine, Kalamandalam Ganesham states that *Mohiniyāṭṭam* is not the renovated form of *Tevidicciyāṭṭam*. Dr. K. N. Ezhuthachan, in *Muthum Pavizhavum*, suggests that, *Mohiniyāṭṭam* may have followed the heritage of old dance, which was performed outside the temple.

In the third volume of *Keralasāhithyacaritram* of Ullur S. Parameswan Iyer, it is said that Karthikathirunnaḷ, who was pleased by *Dasiyāṭṭam*, requested the scholar in his palace, Karuthedath Chomathiri to popularize it, in the name *Mohiniyāṭṭam* in Kerala. But, the *Mohiniyāṭṭam* we see today is the

¹¹ *Nāṭyanireekshanam*, Guruchandrasekharn, Abhedaananda Asramam, Trivandrum, 1991. p. 265.

¹² Kuñcan Nambiyarude Tullalkathakal, *Ghoṣayātra*, ed. Sivasankara Pillai, KSA, Trissur, 1970, p. 132.

enacting of *Purāṇas*, according to the songs, using steps and gestures.¹³ It was in the age of Swathi Tirunal (19th CE), that the *kacherikrama* of *Mohiniyāṭṭam* was systematized. Along with that, Karnatic music was also accepted in this dance form.

The hostility of the Utṭram Thirunnaḷ, Āyilyam Thirunnaḷ and Sethulakshmiyai towards the art form led to its decline. According to them, it was a dance of the low class dancers, who danced vulgarly to get money, collected money from the audience and who had no particular and apt costume while dancing. They opined that the dance was only an act of uncivilized classes.

Decline

During the time of decline of *Mohiniyāṭṭam*, it became *Kalabhakkūttu* or *Kalabhanṛṭṭam* (*Candanāṅṛṭṭam*). The dancer, singing romantic songs goes to the audience, puts sandal paste on the forehead of those who gives more money, with dance steps.

Mūkuttippāṭṭu

The dancer goes to the audience by saying that her nose stud is missing. She approaches the men as if searching for the nose stud, searches their pocket, takes money and disguises as if she has found the nose stud from someone's head or pocket.

Polikkūttu

¹³ *Bharatīya Nāṭyakalāpārambaryavum Mohiniyāṭṭavum*, Dr. Sumitha Nair. N, Kairali Book Publication, p.41.

After the dance performance, dansues spreads a white cloth in front of the stage and prompts the audiences to contribute money. She mocks the ones who gives small amount and chats with the ones who gives large amount.

Accikkūttupāṭtu

It is performed for money, with romantic expressions and songs. The dansues shows gestures to tempt the dignified personalities in the audience, draws their picture with turmeric or saffron and buys money from them. Dr. Leela Ohmcheri, in the work *Keralattinte Lāsyarasacanakal* says that, she had seen the dancers singing songs like ‘*Prāṇanāthanenikku nalkiya paramānandarasatte*’ and *kummi* like ‘*śaṅkavediṅṅu sabhanaduvil mankamare niṅgal vannīduvin.*’ Sethulakshmibhai, who was the regent of that day, banned these types of vulgar dance forms, which existed in the name *Mohiniyāṭṭam*.¹⁴

Revival

Kalāmandalam was founded in 1930s in Cheruthuruthi, as a result of the attempt to revive *Mohiniyāṭṭam* and other classical art forms of Kerala, under the leadership of Mahākavi Vallathol. Mahākavi wished to introduce *Mohiniyāṭṭam* in Kalamandalam in the name *Kairalīṅṅṭtam*. During the time, no one agreed that they have studied *Mohiniyāṭṭam*, even if they knew it very well, because of its negative social status. But, Mahākavi Vallathol succeeded in finding Orikkiledath Kalyani Amma, who was one among the few *Mohiniyāṭṭam* dansues and started teaching it with a new framework in 1932. In 1935, Kandath Valappil Madhaviamma became the teacher. She was

¹⁴ *Keralattinte Lāsyarasacanakal*, Dr. Leela Omcheri and Deepti Omcheri Bhalla, DC books, 2001, p.197.

followed by Thottassery Chinnammu Amma who joined as the teacher in 1950s. It was Chinnammu Amma who made the artistic changes in the style of *Mohiniyāṭṭam* using slow and gentle movements and this style with slight variations is even now followed as Kalāmandalam style of *Mohiniyāṭṭam*.

The contributions of Vallathol were decisive in the growth and spread of *Mohiniyāṭṭam*. He put an end to every vulgar acts, which were performed in the name of *Mohiniyāṭṭam*. He made changes, not only in the expressions of acting but also in dress code, thematic elements and in appearance. He positioned the *Guru/ Nattuvanār* on the right side of the stage, who used to walk along with the dansues on the stage. He excluded *Thoppi Madhalam* from the musical instruments and included *Mṛidangam*. The people who operate *Vaypāṭṭu* (Music) and *Violin* and *Eḍakka* were given positions near *Nattuvanār*. He gave importance to *Grāmyamudrās* along with traditional Mudras. He introduced the four types of *abhinayas* in the scientific framework of *Mohiniyāṭṭam*. Kalamandalam Kalyanikuttiyamma and Kalamandalam Sathyabhama became the shining stars of *Mohiniyāṭṭam*, under the instructions of the great Gurus Krishnapanikkarasan and Chinnammu Amma respectively. The following generations of dansues such as Kalamandalam Kshemavathi, Kalamandalam Saraswathi, Kalamandalam Leelamma, Kalamandalam Sugandhi and Kalamandalam Vimala Menon made the Kalāmandalam Style of *Mohiniyāṭṭam*, a model and expanded it further with authentic servibility and social out look. The disciples who followed them also made *Mohiniyāṭṭam* a fascinating dance form which trend is continuing even today with more vigor.

Kacherikrama

As in *Bharatanāṭyam*, it was Vallathol, who included the types of *nṛṭṭa*, *nṛṭhya* and *nāṭya* in *Mohiniyāṭṭam*. Examples for *Śuddhanṛṭṭa* are *Colkeṭṭu* (the people who follow the fundamental ideas of the art form did not accept that this is a *Suddhanṛṭṭa*, because, *Sāhithya* is seen in the *Colkeṭṭu*. It is not *Śuddhanṛṭṭa*, if it is danced along with *Sahithya*) and *Jatiswaram*. During the age of Swati Tirunal, Thanjavoor brothers such as Ponnayya and Chinnayya introduced many innovations in *Varṇam* (Important one in the *Kacheri*), *Padam* (an example of *Nṛṭhya*) and *Thillāna* (equal importance to *Nṛṭya* and *Nṛṭṭam*). With the re-ordering of *Saptam* and *ślokaṃ* by Kalyanikuttiyamma, who was one among the former famous students, tradition of *Mohiniyāṭṭam* attained perfectness.¹⁵ However, till very recent times, no one made effort to add or how to present the songs of *GG* in *Mohiniyāṭṭam*. On the other hand, the eminent personalities of nineteenth century included *GG* or *APs* in *Mohiniyāṭṭam* also which is a new phase in the development of the art form. The couplets written by Jayadevar, which gives importance to *nṛṭṭa*, *nṛṭṭya* and *nāṭya*, were composed in both Sopana music tradition and Karnatic music tradition and included in the dance form.

The couplets in *GG* indicates the characteristics of all except *Abhisārikā*, eight heroines (*Swadhīnapathikā*, *Vāsakasajjā*, *Virahotkhaṇṭitā*, *Khaṇḍitā*, *Kalahānṭṭarītā*, *Proṣitabhāṭṭkā*, *Vipralabdhā*, *Abhisārikā*), which is described in the 24th chapter of *NS*. The idea and style of *GG* matches with the traditional *lāsyabhāva* of *Mohiniyāṭṭam*, so that, the chances for stage

¹⁵ *Bharatiya Nāṭya Kalaparambaryavum Mohiniyāṭṭavum*, Dr. Sumathi Nair, Kairali Book, Kannur.

performance of *GG* in *Mohiniyāṭṭam* are very much. The poetry becomes more enjoyable, when it is combined with music. It is created, as if the musical *APs* are presented through dance on the stage. The couplets of *Aṣṭapadīs* are examples for people's likeness for verse than prose, and music and dance than verse.¹⁶ The other *Aṣṭapadīs* of *GG* are very pleasant to hear. Like that, the bereavement of Rādhā, bereavement of servant, bereavement of Kṛṣṇa and the pleasant chats of the hero and heroine can be presented as single or group, in *Mohiniyāṭṭam*. Thus *GG* has much scope in *Mohiniyāṭṭam* in the present scenario of its presentation.

Aṣṭapadiyāṭṭam

Aṣṭapadiyāṭṭam is the art form, which became the pioneer of *Rāmanāṭṭam* and *Kṛṣṇnanāṭṭam* in Kerala. Kozhikode Sāmūtirippāṭu penned the poem *Kṛṣṇagīṭī* by imitating *GG*. As *GG*, the form of *Kṛṣṇagīṭī* is a mixture of ślokams and padams. Its *raṅgaprayoga* is known by the name *Kṛṣṇnanāṭṭam*. This model was followed by the poets who wrote *āṭṭakkathā* for *Kathakali*. In *Kathakali*, ślokas are usually used to convey just the plot. On the other hand, in *Aṣṭapadī*, ślokams are seen as the conversations of the characters. The art form *Kathakali* has its original form in *Aṣṭapadiyāṭṭam* and *Kṛṣṇnanāṭṭam* and it is obvious that *Aṣṭapadiyāṭṭam* was the base for both *Kṛṣṇnanāṭṭam* and *Kathakali*. As in *Aṣṭapadiyāṭṭam*, *Śṛṅgararasa* was given the foremost position in *Kathakali*, in the later period. It seems that, in majority of the *āṭṭakathas* written till today, any one context of *Śṛṅgararasa* is portrayed in the least. This can be because of the influence of *AP*, which

¹⁶ *Nāṭyakala Abinayapāṭham*, P.G Janardhanan, Mathrubhoomi Books,

beautifully expresses different forms of *Śṛṅgārarasa*.

Within the initial customary rites of *Kathakali*, there is a custom of playing the percussions *Cenṭa* and *Maddalam* in the beginning after *Purappāṭu*. This is to show the efficiency of the artists playing them. The custom in *Kathakali* is that, the singers sing the *AP* for this. The passages beginning with “*Mañjutarakunjalakelisadane*” are sung for this purpose and after every *padam* they play a *melam* using instruments such as *Cenṭa*, *Maddalam*, *Chenṅila* and *Ilathālam*. The instruments used in *Aṣṭapadiyāṭṭam* were not different from that of *Kathakali*. There are only four characters including *Kṛṣṇa* and *Rādhā* and two *Sakhis* in *Aṣṭapadiyāṭṭam*. *Hraswothariyam* and *cāmaram* were used for the female characters and flute and *vanamālā* were used for *Śrīkṛṣṇa*. Because *Aṣṭapadiyāṭṭam* was considered as a sacred offering, there existed conditions regarding the place where it is to be performed and the actors participated in it.

According to Sri. P.K Vijayabhanu, it was the *Cākyārs* who performed *Aṣṭapadiyāṭṭam*, which was popular in Kerala, after *Kūthu* and *Kūdiyāṭṭam*, before the origin of *Kathakali*.¹⁷ This statement cannot be accepted, as there are no clear proofs for it. *Aṣṭapadiyāṭṭam* may have disappeared from the stage in course of time, because it was strictly based only on the Sanskrit verses of *GG* while *Kathakali* was more entertainable for the multitude. As Bharata Muni’s *NS* has influenced every *nṛtya* forms in India, these *nṛtya* forms are also influenced by the central theme, structure and style of *GG*. For

¹⁷ *Nṛthyaparakāśika*, P.K Vijayabhanu, State Institute of languages, Tvm, 1994, p.9

example, songs from *GG* are included in the *nṛtya* forms of Orissa's *Odissi*, North India's *Kathak*, Manipur's *Manipuri*, Andhra Pradesh's *Kuchiputi* and Tamil Nadu's *Bharathanāṭyam*. The *nṛtya* manifestation of *GG* was popular in Orissa, even from the age of Jayadeva. In Kerala, it has now disappeared, even though it was widely popular at a time. *Aṣṭapadiyāṭṭam* was a pure dance form as can be understood from various references, which is only based on the verses of Jayadeva's *GG*. It is said that this dance form began to disappear after the popularity of *Rāmanāṭṭam*, *Kṛṣṇanāṭṭam* and Kathakali. But now a days efforts are being made to re-stage the art form.¹⁸ With the support of the Tantri Chennās Dinean Nambuthiri efforts are being made now to present it again giving prominence to *Nṛtta*, *Nṛtya* and *Nāṭya*.

Kṛṣṇanāṭṭam

Around three hundred years ago (in 1653), King Mānaveda of Kozhikode wrote the poem *Kṛṣṇagīti* in Sanskrit, imitating *GG* and presented it as a *nṛtya* form in the name of *Kṛṣṇanāṭṭam*. The form *Kṛṣṇanāṭṭam* got enriched accepting sources from many ancient literal sources like *Śrīmadbhāgavatam*, *Nārāyaṇīyam* and *GG*.¹⁹ It can be assumed that the work was written in the *Dhanu* month of Kollam Era 829 (AD 1655). He has depicted the story of Kṛṣṇa in eight episodes, from *avatāra* to *svargārohaṇa*, which is described in the *Daśamaskandham* of *Bhāgavatam*. As *AP*, *Kṛṣṇagīti* is also written in Sanskrit. *Kṛṣṇanāṭṭam* which was written in Kozhikode was

¹⁸ The late Guru Kalamandalam Krishnan Kutti Poduval has tried to stage *Aṣṭapadiyāṭṭam* in Kathakali style. Guru Chemanchery Kunhiraman Nair is also taking effort to present it on the stage.

¹⁹ *Kṛṣṇanāṭṭam (Kṛṣṇagīti)*, Sri Manavadeva Kavi, Gadyavivrtanam, Prof. P.C Vasudevan Elayath, Guruvayur Devaswam Publications, 1986, p.21.

performed, for the first time, in Guruvayoor temple. Mānaveda chose the story of Kṛṣṇa as the plot of *Kṛṣṇanāṭṭam*. Ślokams and padams can be seen in *Kṛṣṇagītī*, as in *AP*. Mānaveda has made certain differences in the *Āṭṭam* tradition of *Kṛṣṇanāṭṭam*, when compared to that of the *Aṣṭapadiyāṭṭam* and the characters sometimes are similar to that *Kūṭiyāṭṭam*. The crown of Kṛṣṇa (*muṭi*) that we see in *Kathakali* today is based on the pattern of *Kṛṣṇanāṭṭam*. As in *Kūṭiyāṭṭam* and *Aṣṭapadiyāṭṭam*, the padams in *Kṛṣṇanāṭṭam* are performed with *rasa* and *bhāva*, by showing word meaning through *hasthamudras*. There will be singing of the text standing in the backside. Therefore, the actor is capable of presenting the *manodharmābinaya*, along with the acting of *padam*. The most beautiful character and the centre of attraction in *Kṛṣṇanāṭṭam* is Kṛṣṇa.

The makeup of *minukku* characters in *Kṛṣṇanāṭṭam* is almost the same as that of *Kathakali*. In *Kṛṣṇanāṭṭam*, there is no complicated *tālaprastāra* or minute expression of *sthāyibhāva* and *sañcāribhāva* as in *Kathakali*. *Mudras* used are less in number, when compared to *Kathakali*. The ones used are mostly based on *Lokadharmīs*. Now, only one *Kaliyoga* exists for *Kṛṣṇanāṭṭam*, which is run by Guruvayoor Devaswom. Music is sung mostly in the *Sopānam* tradition. *Karnatic* style is also used now. The performance starts after *Gaṇapativandana* and *maṅgalaślokaṃ*. The *ślokaṃ* ‘*Iolaṃṛdutaranāthamurali*’ is sung for *Keli*. The impact of Jayadeva’s *GG* is apparently seen in the verse. The poetic genius of Jayadeva is apparently reflected in the art form *Kṛṣṇanāṭṭam*.²⁰

²⁰ *ibid*, p.40

Orissi (Odissi)

The *Odissi* which is seen today is the classical dance form of Kalinga land, present Orissa. It was an art form, which was performed as an offering in temples. In the temples of Kalinga land, these offerings were performed by women called *Mañjarī* and men called *Koṭṭīppūvar*, also called Gotipuas. The dance form acquired its name as *Odissi*, because it is performed in the state of Orissa.

The form of *Odissi* dance has similarities to *Sādir* dance. In this dance too, *Aramaṇḍala* is the main posture. In *Sadir*, *tribhaṅga* posture is used in plenty. *Tribhaṅga* has great importance in Odissi too. The *tribhaṅga* posture should have three bends. The three parts of the body, head, shoulder to waist and waist to feet will be curved to opposite directions. This *tribhaṅga* posture is seen depicted in plenty in the sculptures of Kalinga land. Both *nṛtta* and *nṛtya* are used in *Odissi*. *Padārthabinaya* is followed to perform according to each *padams* of the song, as in *Sādir*. *Odissi* accepts or follows the flow and pattern of *Sadir* and the body movements of *Mañipuri*. Facial expression is important in *Odissi*, which is not seen in *Mañipuri*. *Odissi* was mainly performed in Puri Jagannath temple. *GG* songs of Jayadeva, who was born in Kalinga, is presented in Odissi in plenty.²¹ *Bhumipraṇām*, *Maṅgalācaraṇa*, *Vighnarājapūjā*, *Iṣṭadevatāvandānam*, *Swarapallavī Nṛtta* and *Aṣṭapadīs* are the different dance sequences of Odissi. *Gotipuas*, the male dancers, had been performing Odissi wearing female costumes. The costume of Odissi is almost similar to that of *Bharatanāṭyam*. *Kacca* will be tied to the waist and *muntāṇi*

²¹ *Bhāratīyakalalakṣaṇam*, Kalamandalam Sugandhi, Jitads Publications, Cochin, 2003, p.83.

will be hanged in the front like a fan. The ornaments wore by them are either made of silver or will be silver coloured, without any stones.

The music of Odissi is a synchronized form of *Hindusthāni* and *Carnatic* music traditions. Oral songs and hand rhythms are found in Odissi, as in *Sadir*. Musical instruments such as *Pakhawaj* and Fiddle are used. The dance sculptures of Konark temple, which emphasizes the popular Odissi dance tradition, are very famous. The importance of abhinaya (Nṛtya aspects) in the lyrics of Odissiya poets and Jayadeva's *GG* are presented as Rādhāmādhava Rāsakṛīdā.²²

There is another tradition of Odissi performed by ladies themselves which is called Mohari. Moharis themselves are of two groups, Bhitari and the Bāhari Gouṇi moharis. The later are allowed to enter the sanctum santoram of the temple while the former Bāhari Gouṇi moharis are allowed to enter the temples but are not allowed to go inside the sanctum santoram. One of the reasons for the emergence of Gotipuas is that the Vaiṣnavits did not approve the dancing by women, during the period, when Vaiṣnava poets composed innumerable lyrics in dedication to Rādhā and Kṛṣṇa. Then Gotipuas were employed to present them through dance. The Oddissi repertoire is full of *Aṣṭapadīs* from Jayadeva's *GG* (performed by Mahāris) and songs on Rādhā and Kṛṣṇa by Oriya poets (Performed by Gotipuas). There is a discerning difference when an *AP* is performed in Odissi. A smooth transition from one movement to the other in the performance of *AP* is there in Odissi when compared to the slightly jerky movements when Oriya lyric is

²² *Introduction of Indian Dance*, P.K Vijayabhanu, State Institute of Languages, TVM, 1994, p.76.

performed in the dance form.

Kathak

It is said that, this dance tradition has developed from the story tellers of North India. They are called as *Kathākār* (one who tells story). The story telling can be compared to the epic story telling called Harikathā. But, in Mughal Era, it became a performing art form, when it got mixed up with Mughal culture and developed later as the beautiful dance form Kathak. “*Sama*” is the important posture of Kathak, if it is closely observed. It is not difficult to do the rhythmic foot movements in this posture. Kathak very often accepted the songs and themes of *GG* in its presentation. The typical gestures of Kathak are its frequent feet movements. Eventually this form is capable of presenting Śudha nṛtta in a wide space.²³ Fast *colketṭu* and *bhrahmarī* stand as the key factors of Kathak. As *Bharathanāṭyam* has different traditions such as *Thanjavūr*, *Pantanellur*, *Kāñjīpuram* and *Vazhavor*, Kathak also has *gharanās* of Lahore, Varanasi, Lucknow and Jaipur. Lucknow *kharāna* has more acting than other *gharanas*. There are not so much hand movements in *Kathak*, as compared to *Sadir* and *Kathakali*. All actors irrespective of gender discrimination can perform this art form.

Different steps of *Kathak* dance are *Ganeśavandana*, *Amad*, *Pan*, *Kavita* and *Tukṭa*. *Jathis* are called *Bol* Songs such as *Bhajan*, *AP*, *Thumri* and dance forms such as *Kālīyamardana*, *Dhath* and *Abisārikā* are used for acting. Impact of *AP* can be vividly seen in the performance of Kathak also.

²³ *Nṛthyaprakāśikā*, P.K Vijayabhanu, State Institute of languages, Tvm, 1994, p.78

Manipuri

From pre historic times, from generations to generations, people of Manipur have evolved a beautiful way of life with dance as an integral part of it. During the period of the spread of Vaiṣṇavism, the themes of divine love of Lord Kṛṣṇa and Rādhā were widely accepted in the dance performances in their social and religious festivals.²⁴ Slowly the classical dance form *Manipuri* evolved as one of the famous dance forms of Manipur state. In Manipur, it is a custom to perform the dance form with more than one person. This dance gives importance to two dance styles such as *taṇḍava* and *lāsya*. In Manipuri, *abhinaya* is done through *āṅgikābhinaya*, which uses the whole body for performing. Even though *āhāryābhinaya* and *vācikābhinaya* are used to some extent, *sātvikābhinaya* and word to word *abhinaya* are not important, in this dance form. “*Laiharoba*” *nāṭya* and “*rāslīlā*” *nṛtya* are performed by characters who take up the role of Śiva and Viṣṇu, respectively. The *lāsya* performed by women are with flexible body movements. The types of Manipuri like *pungcholom*, which is apt for the *tāṇḍava* style, will be filled with *udvega* (rage). In this dance, men dance along with the playing of the instrument called “*dholki*”. *Kartal Cholom* is performed as if the dancers are playing the cymbals in their hands. These two are parts of “*Saṅkhakīrtan*”, which was a *Vaiṣṇava* offering. Manipuri is performed with feet together and knees bent. The body movements are swaying like waves and slithering like snakes. The hand movements are done as if they are very natural. Usually, they use *hastas* in every movement. They give importance to *nṛttahastas*, rather than

²⁴ *Manipuri Tāla System*, Guru Bipin Singh and Darsana Javeri, published by Percussive Arts Centre, Bangalore, 1991, p.1.

abhinayahastas. It reminds the impact of Chinese language, as the usage of ‘ink’ sound in *Cholkettu* of *Manipuri* is found. The important musical instruments are ‘*dholki*’, ‘flute’ and ‘*mañjira*’. The ornaments used in *Manipuri* are very beautiful. The costumes which are made of reeds are adopted. They use to wear costumes like *lunki* in the earlier days. *Manipuri* is a beautiful dance form which is related to the life style of people in Manipur. When we observe the performing tradition of *Manipuri*, we can see the different types of dances and *nrityanātakās*, performed by the dancers. The impact of *AP* can be found in the dance forms of *Manipuri* also.

Kathakali

Kathakali is the famous art form of Kerala which was performed only by men. The training of the body is inevitable for this dance form. One who performs this dance use to do massaging and exercises after oiling their body, even from the childhood days. The dance uses suitable movements of facial organs such eyes, nose, lips and eyebrows. The *hasthas* or mudras in *Kathakali* are not mostly according to *NS*. They are vary much based on the anonymous work *Hastalakṣaṇadīpikā*. This dance form uses *abhinayahasthas* more than the dance forms of other states. *Kathakali* has formulated a special tradition of *āharyābhinaya*, which is unique and very suitable for the various types of characters. The adornments such as costumes and crown are made according to the *āhārya* and to maximize the size. There is a custom of performing *Kathakali* until morning, with a lighted oil-lamp in front of the stage. The characters do not use *Vācika*. They present the *Bhāvas* and *rasas* with *Sāttvika*

and Āhārya abhinaya and using Mudras for each and every word meaning. Text in the form of Saṅgīta (Vācika) is supported from behind by the artist along with percussions.

The singers will sing the text in the form of ślokas and padas according to the rāgas based on Carnatic music tradition. The artists perform percussion instruments, *Śudha Madhalam* and *Cenṭa*. *Cengila* and *Ilattālam* are performed by the musicians from behind along with singers who will stand at the right side of the dancers. *Kathakali* is performed during the festival days in Kerala, from night to the dawn in morning. Purappāṭu is the opening Nṛtta form in Kathakali. The Padam ‘*Mañjutarakuñjatalakelisadane*’ from Jayadeva’s *Gītagoninda* (21st AP) is sung and performed by the artists in Kathakali. This system of Purappāṭu was supposed to be introduced by Kapliṅgaṭṭu Nambuthiri, the famous reformer of the Kathakali in 18th century A.D.²⁵ Thus the core aspect of Purappāṭu of Kathakali itself is based on GG. The impact of GG in other scenes in Kathakali based on Kṛṣṇa themes is also obvious.

Yakṣagānam

Yakshagāna dance has acquired popularity in Karnataka and southern parts of Bengaluru, which has a history of hundreds of years. It is a *nāṭya* form in which conversation is delivered in the rhythm of song along with dance steps. This dance form is performed in the surroundings of temples, which will be decorated with bamboos and mango leaves. The background

²⁵ Kṛṣṇāyanam, Aimanam Krishna Kaimal, *Śathabhidekasmarakopaharam*, Rebel Creative Unit, 2007, p.14.

singers and those who operate musical instruments such as *Cenṭa* and *Maddalam* sit on a table, behind the performers. *Āhārya* of this dance form reminds *Kathakali* and Tamil Nadu's *Therukkūthu*. The adornments and crown are made according to the characters played. There will no female participation. *Yakṣagāna* can be considered as the connecting bridge between the classical art form and the folk art form Karnataka.

Yakṣagana is also called *Bialāṭṭa*. *Bail* in Karnataka means 'Plot for agriculture' and 'Āṭṭa' means 'acting'. This art form was performed in the agricultural plots after the harvest in summer season. *Yakṣagana* format presented a Dance drama which was staged in 1998, organized by Karnataka Kalirali *Yakṣagāna* Sabha at Kanhad Durga High school. It depicts the story about the life history of Jayadeva with a duration of three and half hours. The highlighting part of this Dance Drama is the wife of Jayadeva, *Padmāvaty*. Another important aspect of this performance is that Lord *Kṛṣṇa* appears with a different *Āharya* in *Yakṣagana*. In this presentation and in similar other aspects, influence of *GG* is clear in *Yakṣagāna*.

Kuccupuṭi

Kuccupuṭi is the name of a village in the state Andhra Pradesh. For several decades, the *nṛtyanāṭaka* was performed only by the Brahmins in the festival called *Bhāgavatamelam*. *Bhāgavatar* means one who has the knowledge in the Puraṇa text *Bhāgavatham*. The art form got its name *Bhāgavathamelam*, because it was performed by those who had knowledge in *Bhāgavata*. Some of the artists, who performed *Sadir*, also used to perform

Bhāgavathamelam. Thus it got a name “*Naṭṭuvamelam*”. Selected stories from epics were performed in it as dance drama. “*Bhāmākalāpam*” and *Pārijataharaṇam*” are famous episodes among them. Siddhendhra Yogi, celebrated poet and artist, has penned a lot of such *nṛtyanāṭakas* for Kuchipuṭi. These are preserved and protected by *Kuccupuṭi* dancers in the dance tradition.

When the Kakatiya empire has fallen down, the ruler of Kalinga (present day Orissa) Bhanu Deva-I ruled the region, after the death of Bhānu Deva, Narahari Tīrtha, the minister acted as regent for the young prince. As a disciple of Ānanda Tīrtha, a great devotee of Śrīkṛṣṇa, he brought dancers from Kalinga to Kuccupuṭi village to teach *GG* to the Bhāgavatars. Even since, the *GG*, the poem of the love of Rādhā and Kṛṣṇa, has been cherished by the Bhagavatars of Kuccipuṭi which was after that called Aṣṭapadiyāṭṭam or Rādhākṛṣṇa nṛttam in Kuccupuṭi.²⁶

Sattriya

Sattra is a Sanskrit word and traces itself back to the Bhāgavata Purāṇa with a sense of sacrifice. In the Purāṇa it is used to explain an assembly or a congregation of devotees, especially in the rituals like Yāga. But in the context of Assam’s Vaiṣavism, the term acquired a different and distinctive meaning. The Sattras in Assam are unique types of institutions which for the sake of understanding, may seem to be similar to a Buddhist vihāra or a Hindu math in the form of its working and functional structure. The dance might have derived

²⁶ *Understanding Kuchipudi Guru*, C.R Acharya Mallika Sarabhai, Indira Gandhi National Centre for the Arts in Association with Darpana Academy of Performing Arts, Ahamedbad, 1992, p.194.

its name meaning ‘dancing connected with the gathering in Sattras.’ The Sattra dance originated in the Brahmaputra valley region of Assam at the close of the 16th CE. Niṣādas and Kirātas, tribes in that name, are considered the earliest inhabitants of this place. They were speaking in an indo-Chinese language.

Srimanta Śaṅkaradeva

He was the great Vaiṣṇavaite saint of Assam who was born in Alipukhuri of Batradova, Nagaon in 1449. In 15th CE, he brought Vaiṣṇavism to the place of Nishadas. Sattras are the Vaiṣṇava monasteries in Assam. The saint poet Śaṅkaradeva of the 15th CE had started Vaiṣṇava institutions to bring harmony of the region of Assam through religion, creating forms of dance-drama, music, painting and collective prayer.

Śaṅkaradeva was a talented poet and musician who sought to teach his followers the fundamental truth. He began to preach this doctrine and established monasteries called Sattras and sect of monks devoted to the Kṛṣṇa cult. Śaṅkaradeva composed dance dramas on different episodes of Kṛṣṇa’s life, in which song and dance had a prominent part. The songs were composed in Braj-bhasha dialect of north India and in the Assamese language.

The Satriya has been influenced by the following various regional traditions of dance forms in Assam:

- The Āṅkiyanāṭ - This is a kind of dance drama that originated in the year 1449 in Assam and it is still popular among the people in every
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Śubhāṅkara. The Hāths are under the two categories based on classical text-Samyukta and Asamyukta.

The basic training of the Sattriya begins with Maṭṭiyakhadas, which are the basic exercise of the dance and are 64 in number. It is the entire grammar of Sattriya movements. Some Mattiyakhadas are chatta, pak, mochara, jalak and khar.

Foot work patterns of the dance form are called ‘Bhariman’. The Bhariman denotes movements of either a single foot or both the feet. The knees are bent slightly to either sides which is ‘Aramandali’. Torso is treated in one unit but the shoulders are used in different unit. The basic position of hands are known as ‘Ora’. The shoulders are used in different units. The circular motif of ‘8’ followed to the style of dancing is basically lyrical and grace full.²⁷

This tradition has two distinctly separate streams of repertoire. One is Bhāvana related repertoire and the second category is the dance independent of Bhāvana. The following are some items presented in the dance form:

- Gāyan Bāyan: Usually every Sattriya dance begins with the Gāyan Bāyan. It is also called Nām bajan which is an invocatory item featuring the combination of Khpl (a particular symbol of the Tāla pattern of Sattriya) and Tal. Atp (another Tala patter) is very difficult for an individual dancer to present the recital, representative of the style in its

²⁷ *Indian Dances, Their History, Techniques and Repertoire*, Reginad Massey, Abhinav Publications, 2004, p.79.

totality in the individual numbers usually ramdani, geetornach, raagarnach, naatornach, slokarnach are arranged in logical sequence in Sattriya dance.

- Naṭu Bangi - This nṛtta is performed according to instrumental music which is an invocatory item.
- Jhumura - These are short plays composed by Śrīmant Ashakaradeva, performed by gopies imagining themselves to be with Kṛṣṇa.
- The repertoire coming from Aṅkiyabhaona (movements of limbs) is mainly based on the entrance, exits and movements in different scene, which are variously called Praverharnach, Prasthanarnach, Calanarnach, Yuddharnach and so on.
- Bhangis - The dramatic performances of the Bhaona, the major dances, are of the Sūtradhāra and the dance of Kṛṣṇa or Rāma, the dance of Gopis and the dance of female characters choreographed with great attention to these details of the characters. They are called Bhaṅgis. Here Bhaṅgi is not a movement part of repertoire. The Sattriyās are grouped into different Bhangis each taking its name from the character of Bhaona. Gopībhaṅgi and Nṛtyabhaṅgi are both used in Rāsakrīdā of Śaṅkaradeva.
- Chālistants stand for a composition rather than the rhythm of movement as in Manipuri. This composition have simple walking pattern where weight is shifted lightly from one foot.

- In the Sutradharanach the Nṛtha part is called ‘bajnarnach’ which is followed by ‘nandi’ and bhātima which are the Abinaya parts
- Raj goriachali- This is nr̥thya item. The raj goriachali is the combination of Taṇḍava and lāsya bhāvas
- Now young dansues and dancers also study this dance and they come out of the Sattra. They are presented on the metropolitan and other stages with typical music of Assam, costumes and literary composition both solo and group.

One act play of Sattriya is called Aṅkiyanāt, which combines the aesthetic and the religious through a ballad dance and drama. The play is usually performed in the dance community halls of monastery temples. The themes played relate to Kṛṣṇa and Rādhā, sometimes and other Viṣṇu Avatāras such as Rāma and Sītā. Recognized in 2000 as a classical dance by Sangeet Natak Akademi of India, modern Sattriya explores many themes and plays, and its performances are staged worldwide.

Traditionally Sattriya was performed only by Bhokots (male monks) in monasterties as a part of their daily rituals or to mark special festivals. Today in addition to this practice, Sattriya is also performed on stage by men and women who are not members of the Sattriya group or also performed on stage by men and women who are not members of the Sattras.²⁸ Accompanying the Khol (Stick), there are various types of Talas or cymbals (Manjira, Bhortal, Bihutal, Patital, Khutital) and the flute. Other instruments like the violin and

²⁸ *Sattriya Dance of Bhāsa and their Rhythms*, Maheswar and Kesav, Asam Prakashan 1999, p.29.

the harmonium have been recent additions.

Central Government has given the recognition to Sattriya dance form as classical dance only recently in 2000. So the order of Kacheri Krama (Recital order) or the influence of *AP* is not much seen in this dance form. But so many Sattriya dance forms are influenced by the story of Radah and Kṛṣṇa picturised in *Bhāgavatapurāṇa* and *GG*.

Thus the impact of *GG* and the *AP* is clearly seen in different dance forms of India which emerged after Jayadeva's *AP*.

CHAPTER- IV

ŚIVAṢṬAPADĪ AND RĀMAṢṬAPADĪ :
TEXT, AUTHOR, DATE AND CONTENT

CHAPTER-IV

ŚIVAṢṬAPADĪ AND RĀMAṢṬAPADĪ : **TEXT, AUTHOR, DATE AND CONTENT**

As stated in the previous chapter, *GG* or *AP* of Jayadeva has influenced the dance forms and musical traditions of all over India after its emergence in 12th CE. Later, this unique lyric in Sanskrit has inspired poets and artists in Sanskrit to compose similar *Aṣṭapadīs* glorifying other Gods and goddesses and to bring out new choreographies in dance and music forms based on the art form. The two *Aṣṭapadīs* treated in this chapter, *RP* and *SP* are unique *Aṣṭapadīs* composed after *GG* in Sanskrit. A brief study on them is given in this chapter introducing the texts of them, their author, date and content. As part of the present research, some selected portions of these two *Aṣṭapadīs* are choreographed based on the dance form Bharatanāṭyam and the CD of them is presented herewith. In the next chapter, the method of choreography of the portions presented in Bharatanāṭya style is given.

Śivāṣṭapadī- Text, Author, Date and Content

Śivagītīmālā is a book of twenty *Aṣṭapadīs* on the līlās of Ekāmreśwara and Kāmākshi, composed by Jagadguru Sri Chandrasekharendra Saraswathi, the 62nd Śaṅkarācārya of Kāñchī Kāmakoṭi Pīṭham who lived between 1857-1929. This work of spontaneous outpourings of Bhakti of the venerated author follows the famous ‘*GG*, the composition of *Aṣṭapadī* on Rādha-Kṛṣṇa by Jayadeva (12th CE) as the Ācharya himself has mentioned at the close of ‘*Śivagītīmālā*’. The Jagadguru in his Purvāsramam was a descendant of Govinda Dikshithar, the celebrated devotee of Śaṅkara Bhagavatpāda. His

Samādhi is at the Kanchi Mutt in Kumbakonam.

The book commences with Dhyāna ślokas. The Aṣṭapadīs are set to various rāgās and tālas as indicated in the text itself. Each AP has additional ślokas carrying the essence of the Aṣṭapadīs's content and indicating the onward progress of the theme. Pārvatī, separated from her consort Śiva, performs severe penance on the banks of Kampa river in Kāñcīpuram with a view to rejoining Śiva. Both Śiva and Pārvatī suffer from unbearable pangs of separation. Śiva comes down to earth and stays under a mango tree close to the location where Gowrī was engaged in austerities. Gowrī's female companion sees Śiva and informs Gowrī of his presence. The expressions of self-pity, blame and remorse of the divine couple, the messages exchanged between them through the good offices of the companion and the wholesome advice tendered by the companion form the subject matter of a number of Aṣṭapadīs. Śiva then comes to Pārvatī and apologizes profusely. After some initial taunting, Pārvatī abandons her pride and Śiva and Pārvatī unite. Śivagītimālā, the devotional poem, is thus a unique work of Mādhurya Bhakti of Śiva and Pārvatī and is suffused with Śṛṅgāra Rasa, initially expressed as Vipralambha, love in separation and ending with Sambhoga, love in union.

In Bhakti tradition, several types of relationships between Jīvātmā and Paramātmā have been conceived. Some of them are Vātsalya, the filial love between the parent and the child and the like; sakhya, friendly love and dāsya, love of a dutiful servant and his kind master. But the sentiment of Mādhurya, the sweet love of nāyaka and nāyikā, the hero and the heroine, is reckoned to be the highest form of bhakti. This is because it implies total self-surrender of

the devotee. He is oblivious of his own pleasure and pain and would do anything to keep his beloved happy. It is of no consequence to him even if his loved one is perceived to cause deliberate pain or harm to him. He knows nothing but the happiness of his beloved. Andal and Mīra Bai are the finest examples of this form of Bhakti in recent times.¹

Jayadeva in his *GG* adopted the classical Śṛṅgāra rasa, used in dramas to bring out the love of nāyaka and nāyikā in order to expound the special ‘Gopībhāva’ or ‘Mahābhāva’ of Rādhā towards Krishna and the latter's equal love for Rādhā. *GG* has always been held not as an amorous love-song depicting ordinary carnality as it appears on the surface. The deeper significance is the ardour of the Jīva to break out of the bonds of samsāra and to go back to its source, the Godhead. Jagadguru Sri Chandrasekharendra Saraswati, the 62 Sankaracharya of the exalted Kanchi Kamakoti Peetam has followed the same track in ‘Śivagītīmālā’ to convey the supreme love shown by Ekāmreśwara and Kāmākṣi as perfect examples. The *vipralambha rasa*, love in separation, is used to good effect in most part of the work, culminating in *sambhogaśṛṅgārarasa*, love in union. In the idiom of bhakti in *Śivagītīmālā*, *Kāmākṣi* can be taken to represent jīvātmā, Ekāmreśwara the Paramātmā and the *Sakhī*, the companion of Gowrī standing for the Guru. This is similar to the interpretation, in Sundara Kāṇḍa of *Rāmāyaṇa*, of Sītā as Jīva, Rāma as God and Hanumān as Guru.

After Dhyāna śloka, the first two *Aṣṭapadīs* are in praise of Śiva's form, ornaments, grace, power, splendor, compassion, līlās and the supreme unitary

¹ *Śivaṣṭapadi* by Chadrasekhara Yari, Śṛi Kañchi Kamakoti, Śṛimatam, Samstanam, No-1, Salai Street, Kanchipuram, 2000, p.80.

state. While singing about Śiva's greatness, the author lays special emphasis on Śiva's burning Manmatha to ashes for his transgression in trying his flower arrows of love on Siva. This forms an interesting background against which Śiva's amorous līlās are played out later. In the third and fourth *Aṣṭapadīs*, the Sakhī extols the beauties of nature, informs Gowrī of Śiva's presence in the neighborhood and breaks into praise of Śiva's great qualities. This may be understood to mean the Guru's motivation of the disciple not to give up, but to reach the pinnacle of his quest for the Supreme. The Guru helps the disciple to cover the last stretch when he is really ripe in devotion. Siva's descent on earth is the grace of his ease of access for the pure-hearted. In the fifth and sixth *Aṣṭapadīs*, Gowrī's anger is subdued and she also joins her Sakhī in eulogizing her lord's glory. This means the surrender of the last vestiges of ego under the guidance of the Guru. The seventh *AP* describes Śiva's restlessness and remorse for his earlier anger towards Gowrī. God's love for Jīva is abundant. He looks forward eagerly to the Jīva rejoining him. The eighth and ninth *Aṣṭapadīs* describe the Sakhī informing Siva of Gowrī's untold misery in separation and her deep and undying love for him. This points to the Guru commending his disciple for the Lord's grace. Śiva now asks the Sakhī to bring Gowrī. For emphasis Sakhī continues in the tenth *AP* to dwell on Gowrī's pitiable condition. In the eleventh *AP* the Sakhī conveys Śiva's restlessness and atonement very tactfully to Gowrī. The twelfth *AP* sees the Sakhī pleading with Śiva again to rescue the lovelorn Gowrī. The Guru spares no efforts to take the disciple to the state of Godhood. Gowrī now loses heart on the Sakhī for not bringing Śiva to the common meeting around as agreed. She bemoans her fate in the thirteenth *AP*. The succeeding fourteenth and

fifteenth *Aṣṭapadīs* describe Gowrī's suspicion of Śiva loving another comely woman and abandoning her. This is in line with the traditional portrayal of the nāyaka-nāyikā bhāva. In the sixteenth *AP*, Gowrī expresses her deep disenchantment to her companion. This refers to the devotee's irresistible urge to break the bond of separation and the simultaneous fear in his mind. In the meantime, Śiva goes out to meet Gowrī and bows humbly in order to appease her. The seventeenth *AP* sees Gowrī taunting Siva and asking him to go back to his other ladylove. She calls Śiva 'kitavaśekhara', the chief of cheats instead of 'Chandraśekhara.' In the eighteenth *AP* the Sakhī removes her suspicions and affirms the deep and everlasting love of Śiva for her. The final preparation of the disciple by the Guru is now complete. The last two *Aṣṭapadīs*, the nineteenth and twentieth, describe how Śiva coaxes Gowrī and pleads very endearingly to forget the past and to forgive and join him. This indicates the great compassion that God has for liberating the Jīva, who is struggling in the web of *samsāra*.²

The text is also famous as SP and it contains twenty *Aṣṭapadīs* which praises the virtues of Śiva. Apart from this, Srī Chandrasekhara Yati had also composed another fifty-three ślokams which depicts Śivapurāṇa. As the *Aṣṭapadīs*, every ślokam of this work also has its own peculiarities. The intake of poison by Śiva which was formed while churning the ocean and the transformation of Śiva to Nīlakaṇṭha when Pārvatī hindered its intake, the trapping of river Gaṅgā in Śiva's hair, the dance performed in the Kanakasabha of Chidambaram temple called Thillai (this place was called

² *Śivagītimāla*, Translated by P.R Kannan, Sreematham Samsthanam, Kanchīpuram, 2000, p.84.

Thillai due to growth of Thillai trees. Later, during the golden age of Sanskrit, this place was called Thillai Chidambaram due to a divine presence),³ burning of Kāmadeva, idol in the Kaśiviswanātha temple built by Devendra, the help given to Śrīrāma during the Setubandhanam, worship by Mahāviṣṇu, offering of Mokṣa to Vīrabadhra who was hiding in the hair of Śiva after witnessing the sorrow of Satī who sacrificed herself in the Dakṣayāga, the destruction of Dakṣayāga, the recognition of Śiva by Brahma and Viṣṇu, the names Śiva received due to his ornaments etc., are described in these fifty three verses. Śiva is described as wearing ornaments and weapons in the work. He was called Trinetra due to his three eyes, Phalanetra because the third eye was located on the forehead, Agnimayan because the third eye was filled with fire, Śūlapāṇi because he always carried sūlam in his hands, Pinākapani because he has the bow with that name in his hands, Chandracūdan and Gangādharan because he carried moon and river Gaṅgā in his hair. He used the bow called Ajagava, Gadā, mṛga, japamālā, skull and ḍamaru as holy ornaments. He used the skin of the tiger as dress and the skin of the elephant as cloak. He was also called Pannagabhūṣaṇa and Nāgakuṇḍala because he wore snake on his neck and elephant as ear ring.⁴ Marriage procession of Siva, the story of Ganapati, the story of Parāśakti who became Śiva's wife, the description of Ardhanārīswara, the benevolent story of the sage Gautama, Kālabhairava, story of Hiraṇyākṣa, the greatness of Śivayogi, the origin of the story of Thiruvātira, Śivasahasranāma, the origin of Nāgastram etc. are described in the fifty- three ślokams.

³ *Chidambaram Kṣetram*, S. Meyyppan, Manivasagar Publication, Kanchipuram 2001, p 3.

⁴ *Sachitra Maha Sivapuramam: Punarakhyanam*, R. Parvatibai, Akshara Publications, Tvm. 1998, p. 101.

Śivagītimāla is the loving and inspired work of the revered Śaṅkarācārya of Kāñchī Kāmakoti Pīṭham and it is capable of instilling devotion in the minds of the readers and singers towards the lotus feet of Ekāmreśwara and Kāmākṣī.

Many rulers who belonged to the Śrī Kāñchī Kāmakoti traditional lineage used to praise the Nāmasankīrthanam. The poet had portrayed Paramaśiva as Ekambaranathan and Pārvathī devi as Kamākṣī, in this text. *SP* consists of twenty *Aṣṭapadīs*. The author Chandraśekhara Saraswathi yati himself comments that the *Aṣṭapadīs* are composed on the basis of Jayadeva's *GG*.

It is advised that the people who follow meditation in Kṛtayuga, Yāgā in Tretāyugam and Arcanā in Dwāparayuga should indulge in Nāmasankīrthanam in Kaliyuga. *Śivagītimālā* or *SP* was choreographed and performed for the first time in 15th August 2000, on the 66th birth anniversary of Saraswati Swamikal, the head of Sree Kanchi Kāmakoti, in association with Chennapuri Baktha Jana Samājam, Śankarālayam, No.66, Mayor Rāmanāthan Śalai and Pāpanāsam Ramani Bhagavathar.⁵ Later, part of the text dealing with the union of Śiva and Pārvatī (Mīnākṣīswayamvaram) was published and sung as bhajans in the name Śivabhajanāmṛtam and Mīnākṣīkalyāṇam in both Sanskrit and Tamil, which was published by Sri Bālasubhramanya Ayyar (1857- 1929) who belonged to the Mathur village near Nachiyar Kovil in the Thathai district of Tamilnadu and Thiruvayur Brahmasree Annaswami, a member of Harihara Dhathar Bhajana Samithi. It was also sung in musical

⁵ This was a dance presentation with an admixture of the elements of both classical and non- classical performance for a short time.

tone, during time of the Chandra Mauliswara Pooja (2001) at Kanchi.⁶

Rāmāṣṭapadī- Text, Author, Date and Content

The author of *RP* of Rāma Kavi, belongs to a family of distinguished Sanskrit scholars, statesmen and musicologists, who were descendants of the famous Govinda Dīkṣadar. They migrated from Karnataka region more than four hundred years ago and settled in Tamil Nadu. The poet's family lived in Shajirajapuram village, now known as Tirivisalur near Kumbakonam in Tamil Nadu. The poet was the elder brother of the much better known poet and scholar Vāñcīśvara Kavi alias Kuṭṭi Kavi, author of the well-known satire *Mahiṣaśataka*. For the thematic content of *RP*, the author has chosen to closely follow the *Vālmīkīrāmāyaṇam* but adopts the *Aṣṭapadī* format evolved by Jayadēva for the songs and he also sets the *Aṣṭapadīs* to melodious tunes (rāgas) similar to the songs in the *GG*. That he considers Jayadēva as his mentor is evident from the first lyric of the first benedictory song where he says

Jaya jānakidayita jayajagatrayamahita

jaya divyaguṇabharita jaya jaya devavinuta

Although strikingly similar to Jayadēva's *GG*, *RP* has several features which lend a distinctive beauty to the work which makes it a unique Kāvya. These are mainly as follows:

- (I) By adopting the *Aṣṭapadī* format of poetry to narrate graphically the entire story of Rāma, a serene, disciplined character deeply steeped in

⁶ *Śivaṣṭapadī* by Chandraśekhara Yati, Śrī Kāñchī Kāmakoṭi Pīṭham, Srimatam Samstanam, No.1 Salai Street, Kanchipuram, 2000, p.3.

dharmā and the beacon of Indian culture, the poet makes a bold departure from the then prevailing notion that the *Aṣṭapadī* form of poetry was suited only for depicting the love episodes between hero and his consort (नायिका - नायक भाव).

- (II) *RP* begins with *Doḍḍayamaṅgalam* consisting of three benedictory songs. The format of all the three songs are set to the same metrical form, of the popular *Doḍḍayamaṅgalam*. *Doḍḍayamaṅgalam* is the local usage for *Toṭayamaṅgalam*, which is a collection of songs by different authors sung at the commencement of bhajans and the devotional drama like performance of *Sītākalyāṇam*. These include many interesting rituals of the Andhra Sampradāya Bhajans introduced by Bhadrācala Rāmadās. He has thus made it clear that *RP* is mainly intended to be an integral part of devotional group singing in the festival of Rāma as conducted in the bhajan sampradāya rather than for worship of the Lord through dance and music, like *GG*.
- (III) Jayadēva's *GG* abounds in *Ṣṛṅgāra Rasa* whereas, in *RP* all the nine rasas have been brought out. Further, the poet brings out the deep love Rāma had for Sītā, through *Viraha Ṣṛṅgāra* (love in separation) more graphically than through *Sambhoga Ṣṛṅgāra* (love in union). In this, the author follows Sage *Vālmīkī* and the aesthetic appeal one derives from it sublimates the mind and nowhere does it depict mere eroticism.
- (IV) *GG* deals mainly with sentiments conceptualised by Jayadēva about an event that has not found place in *Bhāgavatam*. *RP*, on the other hand, is a brief narrative of *Rāmāyaṇam* bringing out in the songs only the main

events which are graphically described through captivating images with the ślokas forming the links in the narrative. The poet himself calls it “Śītārāmacāritragītā” (सीतारामचारित्रगीता) The only omission is that of Bharatha’s part in Rāma’s life. Perhaps the poet thought that the Rāma-Bharatha episode together cannot be included in one or two Aṣṭapadīs. But the poet has made good this omission by poignantly portraying Rāma’s separation from Sītā in heart touching lyrics.

The work contains twenty four *Aṣṭapadīs*. The first two *Aṣṭapadīs* are very similar to those of *GG* in eulogising Rāma’s greatness in a general way. Rāma’s birth is just touched upon in the first line of the first *Aṣṭapadī*. (श्रीमति सूर्यकुले अकरोः अवतारम्).

In the third *Aṣṭapadī*, the poet deals with the belligerence of Tāṭakā in a fearsome frame of lyrics sung by Viśvāmitra. It is in contrast to the description of the spring season (*Vasantha Ṛtu*) in *GG*.

In the fourth *Aṣṭapadī*, Rāma attracts the attention and affections of the ladies in the city of Mithila (प्रविशति दाशरथौ नगरे सरोजदृशां अभिमानहरे). Their hurry to see Rāma, the disarray in application of the cosmetics and adornment of jewels and the excitement of the ladies are well delineated here.

In the fifth *Aṣṭapadī*, spelling out the astonishment of the saintly king Janaka brings him to the very presence of Saguṇa Brahma who used to be immersed in Nirguṇa Brahma. His Jijñāsā (eagerness) to learn about Rāma is greater than his Brahmajijñāsā to learn about the ultimate truth- “It is certainly beyond the scope of human comprehension” (ध्रुवमतिमानुषमस्त्यनयोरिह धाम) as exclaimed by Janaka.

The sixth *Aṣṭapadī* leaves its stamp in the heart of every spectator the image of Rāma and Sītā in their marital attire in a very happy atmosphere of all round exuberance. The poet does not fail to focus on the solemn benediction by the grand old sumangali ladies, with a song of Gaurīkalyāṇam.

In the seventh *Aṣṭapadī*, Rāma tries to dissuade Sītā from accompanying him to the forest through a very endearing poem. The refrain itself defeats his purpose (प्राणसमे सीते प्राणसमे). He calls her “Oh my life breath Sītā”. Will anyone go away leaving his life breath? All the horrors of the forest depicted by him are enchanting to Sītā as a challenging sport. This paradox is the charm of this song.

In the eighth *Aṣṭapadī*, the forlorn Daśaraṭha asks Sumantra about the fate of his beloved son in the forest. The heartrending wails of Daśaraṭha do not reflect his own suffering due to separation but his anxiety and acute concern over the safety of his beloved son. Here the pathos of extreme, selfless consideration for the beloved son is the essence of Karuṇa Rasa (करुण रस). It is neither self-pity nor recrimination of others for the self being neglected.

In the ninth *Aṣṭapadī*, Sītā prays to the divine river Gangā to protect her husband through fearful adventures in the forest life and to bring him back to the kingdom safely after fourteen years. The sincere reverence for Gangā ingrained in the cultural upbringing of the entire womenfolk of Bharata is reflected in this piece. “I consider you Oh Gangā! the repository of all that is good and auspicious for all innocent persons.” In this self-abnegating prayer, she takes a vow to perform *Pujā* after the successful completion of the mission. (तदनु तवाम्ब करोमि यथोचितविविधविचित्रसपर्याम्).

In the tenth *Aṣṭapadī*, the poet (as already mentioned) treads on a razor's edge by giving a gleaming glimpse of Sambhoga Sṛṅgāra (love in union) of Rāma, the serene gentleman to the core. Even his restrained indulgence reveals his vibrating love for Sītā in the deep recesses of his heart. Of course, this *Aṣṭapadī* is a compendium of some portions of the forty ninth and fiftieth Sargas of Ayodyā Kāṇḍa of *Vālmīkī Rāmāyaṇa*.

The very next *Aṣṭapadī* (eleventh) portrays Rāma suffering himself with the agony of separation. The poet describes both sides of the coin of love (Sambhoga Sṛṅgāra and also Viyoga Sṛṅgāra) at the same time. Rāma laments, “I am bereft of only you, but the whole world seems hollow (रहितमधुनैकया भुवनमखिलं त्वया शून्यमिव भाति मम नूनम्). This is no trivial expression of sorrow. Emptiness haunts Rāma in his despair. Indeed the poet excels himself in this *Aṣṭapadī* which corresponds to the nineteenth *Aṣṭapadī* of *GG* and rises to the height of poesy of Jayadēva. (This is the supreme song of Jayadēva in which the Lord Jagannatha puts his seal of approval over the poet's misgivings as to the propriety of such an expression as “मम शिरसि मण्डनं देहि पदपल्लवमुदारम्”. Rāma pleads that “the very thin reed of my life breath is lingering on your support “मे जीवितकला भवदधीना”. Compare this with Jayadēva's statements. “त्वमसि मम जीवनम्”.

In the twelfth *Aṣṭapadī*, Jaṭāyu, the great eagle, as the first person to console Rāma in his grief over losing Sītā, brings to the song a sense of solicitude with courage and faith which is the need of the moment. The rāga Śāraṅga, sung with deep emotion, contributes much to the above sentiment.

In the thirteenth *Aṣṭapadī*, the saintly huntress, Śabarī plays host to

Rāma. Utterly fatigued after wandering hither and thither in the forest in search of Sītā, Rāma finds solace in the hut of Śabarī. Her grandmotherly affection and deep concern for the health of Rāma overshadows her devotion to Rāma as God, as taught by her preceptor. She completely forgets this aspect in her song. Vālmīkī says “तत्पुण्यं शबरीस्थानं जगामात्मसमाधिना”. She attained bliss at the feet of her preceptor on her own merit. She reached the state of no return in the presence of Rāma.

The fourteenth *Aṣṭapadī* deals with the appraisal of Vāli’s prowess by Sugrīva. He does not dilate on the strength of his brother (as Vālmīkī does) but is only concerned about his own predicament and pleads for the destruction of his enemy. This song is only a Pañcapadī (पञ्चपदी) as it contains only five lyrics.

The fifteenth *Aṣṭapadī* is composed in a lighter vein after a rigorous exercise of heavy content. The antidote for anger is not making a retort on the same tenor but diffusing the tension with humour. This truth is well brought out in the *Aṣṭapadī*. Tārā assuages Lakṣmaṇa fuming with righteous indignation at the lack of commitment on Sugrīva’s part to help Rāma in the search of Sītā. She asserts seriously (which is grotesque) “Do not get angry with a friend. He is now the king of Vānaras”. (कुप्य न वानरभूभुजे सुहृदे). Lakṣmaṇa frowns. She continues, “Do not measure him by the scale of human conduct. He has just now prospered. Till now 'he was starved of it’”. This plain truth spoken with levity disarms Lakṣmaṇa a little. She further says "He has neither forgotten your great help nor missed a moment in enjoying the carnal pleasures". This candid confession brings Lakṣmaṇa completely out of anger.

In the sixteenth *Aṣṭapadī*, Hanumān provides solace to Sītā in Laṅkā. The very first lyric makes this clear (तव पतिरनुजेन विजयते कुशली). He does not mince matters when he says "He inquires about your well being. He is very much in love with you" (त्वामाह कुशलं त्वयि प्रेमशाली). This message tones her up. The poet really deserves praise for his very tactical approach to the situation on hand.

In the seventeenth *Aṣṭapadī*, Hanumān talks to Rāvaṇa. Though very formal in his address, Hanumān does not fail to impress upon Rāvaṇa the inescapability of facing Rāma's wrath if he fails to do the right thing. The *Aṣṭapadī* is terse and to the point and the Rāga Kalyāṇi eminently suits the majestic oration of Hanumān.

Hanumān's report to Rāma is contained in the eighteenth *Aṣṭapadī*. More than the sorry plight of grief-stricken Sītā, the gravity of the situation in Hanuman's tone is also brought out in this *Aṣṭapadī* vividly. "Oh Rāma, alas! Jānakī is in worry. Please hurry up and save her". The Rāga Bilahari lends support to this exhortation of Hanumān for immediate action.

The nineteenth *Aṣṭapadī* once again brings out Rāma's agony due to separation. The poet has perhaps thought that his kāvyam (काव्यम्) might be incomplete without the hackneyed and stale narration of both the lover and the beloved in separation, scolding Manmatha for teasing them in their desolation. He, however, has handled it in a refined manner. "Oh Manmatha! when you (my son) too turn enemy against me, to whom I will turn for refuge? (त्वयि वहति वैरिताम्). Manmatha teasing the lovers in separation is not unusual, but Rāma feels that he must be exempted from the torture. But Why? Here the word त्वयि

is significant. (Are you not my son?). Tyāgarāja calls him कामजनकः (father of Manmatha). Rāma entreats Manmatha not to split his heart not for his own sake- but to save Jānakī who is dwelling in his heart. The Raga Āhiri lends itself eminently to the expression of the above sentiments.

The twentieth *Aṣṭapadī* deals with the surrender of Vibhīṣaṇa. The poet could not satisfy himself within the limits of metrical composition. He considers the famous verse in *Vālmikīrāmāyaṇa*, which contains the declaration of Rāma's vow that he would offer relief from fear and safe sanctuary to anybody who falls at his feet, as a sacred mantra which should not be meddled with and so he incorporates verbatim that sacred verse as a lyric in this *Aṣṭapadī*.

The twenty-first *Aṣṭapadī* speaks of the sea lord's expostulation. The poet delineates it with the delicacy it deserves. The whole universe evolved itself in a destined sacred rhythm which nobody can break. The sea is destined to be very deep to receive and contain any amount of water which flows into it. It can neither exceed its limits and overflow nor can it become shallow. If now Rāma wants the sea to become shallow to facilitate the safe passage of his monkey army, he is going against his (Supreme being's) own dictum. The sea lord says "Please do not find fault with me if I am unable to go against the rhythm. (मई किल मन्तुं नार्हासि मन्तुं शमय कलुषमतिघोरम्). Please clear your mind of this horrible confusion. A sage piece of advice given by a subordinate in a subtle, succinct way was accepted by Rāma with grace. That is his greatness.

The twenty-second *Aṣṭapadī* corresponds to the twenty-third *Aṣṭapadī* of *Gītagovindam*. After the reunion with Sītā, Brahma reminds Rāma of his

supreme status as Narāyaṇa. The emphasis is on the cosmic form, Viśvarūpa, to be contemplated by every devotee with reverence and serene comprehension. This Aṣṭapadī, sung in the rāga Nāthanāmakriyā, sublimates the mind to a peaceful state of equilibrium.

The twenty-third Aṣṭapadī brings the devotee down to earth to enjoy the joy of Rāma's return to Ayodhyā in the heavenly aircraft, recapitulating all the vicissitudes of fourteen years in the forest in a lighter vein. The lyric “उषितमिह शयितमिह ननु भवत्या” brings out the ethos effectively. In the last (Twenty-fourth) Aṣṭapadī, the poet leaves Rāma's retinue and joins the band of great sages singing a chorus hailing Rāma's victory and surrendering at the Lord's feet. He does not forget to impress upon the devotee the efficacy of Rāmanāma, in making the devotee a lover of poesy in the fifth lyric of the Aṣṭapadī.⁷ After this twenty four Aṣṭapadīs there is a beautiful stuti on the life and sports of Srīrāma in the context of his coronation at Ayodhyā after his return from the forest. This is named *Pattābhiṣekarāmavirūṭavāli*. Birutam or Virutam, means ‘glorification of god or respectable persons’. This is praise of Rama in the context of his coronation. Again, in the end of the text, there are some verses in the form of Maṅgalam. Thus Rāmāṣṭapadi is a beautiful rendering of the story and Rāmāyaṇa in the style of Jayadeva's *GG*.

⁷ *Rāmāṣṭapadi* by Rāmakavi, Translated into English by Svaminatha Ātreya, Srinivasa Publishers, Bangalore, 2002, p.26

CHAPTER-V

**BHARATANĀTYAM CHOREOGRAPHY OF
SELECTED SLOKAS AND AṢṬAPADĪS OF
RĀMĀṢṬAPADĪ AND ŚIVAṢṬAPADĪ**

CHAPTER-V

BHARATANĀṬYAM CHOREOGRAPHY OF SELECTED SLOKAS AND AṢṬAPADĪS OF RĀMĀṢṬAPADĪ AND SIVĀṢṬAPADĪ

RP and *SP* are composed as adaptable to the theatrical art forms of *nṛtta*, *nṛtya* and *nāṭya*. What is meant by *nṛtta* is pure dance (movements by limbs), *nṛtya* is acting and *nāṭya* is the performance of a story on stage either by *nṛtta* or *nṛtya*. Bharathanāṭyam, the unique dance form in South India, contains all these aspects harmonized in an aesthetic way. Selected Ślokas and *Aṣṭapadīs* of *RP* and *SP* are choreographed on the basis of the rules prescribed in the fundamental text called *AD*, as part of the study for Ph.D. It is first time, as present researcher knows, that portions of *RP* and *SP* are choreographed in Bharathanāṭyam.

Choreography of Rāmāṣṭapadī

RP begins with first six padas as Maṅgala, which is in the Nāṭṭarāga and Khandacaputāla. These padas are choreographed in both *nṛtta* and *nṛtya* form. The introductory benediction in *RP* is as same as in all other classical forms, (like Purappāṭu in Kathakali, Cholkeṭṭu in Mohiniyāṭṭom, Puṣpañjali in Kuchipuṭi, Ganapathistuti in Yaṣagāna, Alāriṭṭu or Kouṭṭuvam in Bharatanāṭyam). In the part ‘Jānakidayita’, Śṛṅgara is the sentiment. In the part of ‘Jagatrayamahita’, Bhakti is the Bhāva. In the stanza ‘Divyaguṇabarita’, and ‘Jayadevavinuta’, Vīra is the Bhāva and in the

addressing words ‘Jaya jaya’ in all places Bhakthi is the Bhāva. It is stated thus in *Tāṇḍavalakṣaṇam*.

Devastutyāśrayakṛtam

Yadaṅgam tu bavedataḥ¹

This means that the gestures of Abhinaya should be visualized in praise of Gods and Goddesses. This should be followed whenever one does the choreography and it is followed here also in choreography.

There are six stanzas in Thoṭayamaṅgalam in *RP* which comes before the 1st pada in the text. These are composed based on Nṛtta (Pure dance), Nṛtṭya (abhinaya aspects and mudrās) and Nāṭya. It begins with Padacāri. The music composition is in the Nāṭṭarāga and Khandacāputāla. The orchestration includes vocal, Mṛḍangam, Śrūti (Thamburu), Nattuvāṅgam and Flute which are used for classical dance forms. Mudras, Cāris, Gatis and postures are taken from the basic text *AD*. There are some ślokās in the introductory part, among which two ślokās are composed based on Nṛtṭya aspects and the others are presented in Nṛtta aspects.

After that, among the twenty-four *Aṣṭapadīs* of *RP*, the first *Aṣṭapadi* is also taken for choreography. It is performed on stage with the help of orchestra which consists of Śruthi, Vocal, Mṛḍangam, Flute and Nāṭṭuvāṅgam. The Maṅgala “Jaya Jānakidyita” is choreographed according to both nṛtta and nṛtya. The choreography of nṛtta is based on steps whereas choreography of nṛtya gives importance to Mudra, acting, Cāri and rasa.

¹ *Tāṇḍavalakṣaṇam*, ed. Vedabandu, Dept. of Cultural Publications, Govt. of Kerala, Trivandrum, 1997, p.409.

Among the six stanzas of this maṅgalaṣṭapadi, three is choreographed according to nṛtta and the others according to nṛtya. This choreography which is in the Nāṭṭarāga and the Khandachāputāḷam, is equivalent to Alāriṭṭu of Bharathanāṭya, Cholkeṭṭu of Mohiniyāṭṭam, *Puṣpāñjali* of Kuchipuṭi and Thoṭayam of Kathakali. The performance, which is similar to an introductory benediction, requires the time span of only five minutes. Bhakti and Utsāha are the Stāyis and Vātsalya is the Sañcārī.

The second part, which is composed is the choreography of the entire first *Aṣṭapadī* of *RP*. The first couplet of the *Aṣṭapadī* contains the idea that Śṛi Rāmachandran who has born in the Sūrya dynasty is the greatest Lord of the Universe. He is also pictured as the one who is born to eradicate every sin on the earth. This is composed using the Sūryakula gesture which includes four single hand gestures and seven double hand gestures, postures such as Swastikam, Samapādam, Pādacāri and Aramaṇḍalam in the rāga Sowraṣṭram according to the Ādi tālam, based on Nṛtta and Nṛtya. Śoka is the Sthāyī and Vismaya is the Sañcārī.

The second couplet signifies, the idea that “there is the stream of kindness in your (Rāma’s) heart for helping the other devās. You (Rāma) are the moon raising from the milky ocean, Daśarata.” The couplet is choreographed with required Mudras and Cāris, along with Vīrarasa and Sāttvikābhinaya. The rāgam is Bowli and tālam is Ādi. Vismaya is the Sthāyī and Utkhaḍa is the Sañcārī.

The meaning of the third couplet is that “You protected the sacrificial fire of Kauśika. You brought out the lady of Ṛṣi (Sage Goutama) unscathed. You were brave enough to break down the bow of Lord Śiva which destroyed the demons of the three cities”. Roudrarasa is used for the part of the episode of burning of Tripura, while Śāntarasa is used to favour the appearance and expression of sage Kouśika. Appropriate mudras and cāris are used for every padam. The music of the couplet is in Kedararāgam and Āditālam. Śoka is the Sthāyī and Glāni is the Sañcārī.

The fourth couplet depicts the episode of alleviating of Paraśurāma’s rage, his affection towards Daśarata and the breaking of Trayambaka bow by Rāma. It is described there that Rāma “Bursted the glory of Paraśurāma, honoured the dictates of Daśarata and killed the herd of demons led by Khara”. Nāṭya is also included along with Nṛtta and Nṛtya in portraying these episodes. The three stories are choreographed with proper Mudrās, Cāris, acting and steps. The composition with the rasas such as Vīram, Rowdram and Karuṇam done in Nāṭṭakuriñjirāgi Rāgam and Ādi tālam. Raudra is the Sthāyī and Mada is the Sañcārī.

The fifth couplet depicts the Sṛṅgāra movements of Sītā to attract the golden deer, her anger in not getting the deer and the alliance of Srīrāma with the Sugrīva, the son of Sūrya. The choreography focuses on acting which includes Śṛṅgāra rasa, rage of woman and fondness to the golden deer along with different Mudras and Cārīs. The music is in Aṭhāṇarāgam and Āditālam. Rati is the Sthāyī and Nirveda is the Sañcārī.

The sixth couplet of first *Aṣṭapadi* of *RP* depicts the stupefying of the sea with the *Varuṇāstram* by Rāma, separation of Sītā from Rāma and failure of Rāvaṇa in the war with Rāma along with his brothers and sons. It is composed with the appropriate *Mudras* and *Cārīs*. *Virahotkaṇṭhitā nāyikā* in the *Aṣṭanāyikās* is suitably adopted for Sītā in this couplet. The couplet which includes *Rasas* such as *Karuṇam*, *Bhayānakam* and *Roudram* is composed in the *Rīthigoularāgam* and *Ādi tālam*. *Utsāha* is the *Sthāyī* and *Glāni* is the *Sañcārī*.

The seventh couplet portrays the joy of Sītā on the reunion with Rāma. He being eulogised by *Brahmā* and *Devās*, reigned the kingdom of *Raghu* for a long time. *Nāṭya* is used to choreograph the story part along with *Nṛtta* and *Nṛtya*. *Rasas* such as *Vīram*, *Bhayāṇakam* and *Bībhatsam* are used in this couplet. It is composed in *Suruṭṭi rāgam* and *Ādi Tālam*. *Rati* is the *Sthāyī* and *Nirveda* is the *Sañcārī*.

The last and eighth *aṣṭapadī* reflects the mastery of words of the *Baktha* poet, *Rāmakavi*. *Rāmakavi* is extolling the auspicious life of Rāma. The composition gives importance to *Nṛtya* (*Abhinaya* and *Mudra*) rather than *Nṛtta* and *Nāṭya*. The devotees observe the events from the birth of *Sṛirāma* to his reaching the abode in heaven with pleasure and prosperity. The choreography which is done with different *pādacārīs*, mixed with double hand gestures and single hand gestures gives importance to *Vīra rasam*. *Utsāha* is the *Sthāyī* and *Utkaṇṭhā* is the *Sañcārī*. It is depicted in *Nāgaswarāvalī rāgam* and *Ādi Tālam*. The part of the text choreographed is given here with the

details of Mudrās and postures used in acting of each word. The meaning of the context in English is also given.

Rāmaṣṭapadī– Maṅgala stanzas

1st Stanza

Jaya jānakidayita jayajagatrayamahita

jaya divyaguṇabharita jayadevavinuta

The following eight stanzas of Mangala are choreographed in Bharatanāṭyam style in Nāṭṭarāga and Ādi Tāla. They have been choreographed in Bharatanāṭyam style from *RP*. Among these, first two are choreographed with Mudras and Abhinayas etc. on the following way and the other six are sung from behind and presented in the Nṛtta style without Mudras and the movements of limbs.

WORD	MEANING	MUDRAS	POSTURES
Jaya	Be Victorious	Both hands PK	SP
Jānakī	Sītā	Right Hand KP Left Hand PK (Downward)	SW
Dayita	Husband	Right hand HM Left hand SK	PR
Jaya	Be Victorious	Right hand MS(upward) Left hand DO	Samapada
Jayatraya Mahita	Adorned by three world	Both hands PK MS upwards	AM Right leg front and left leg back SP

Divya guṇa bharita	One who is endowed with divine qualities	Both hands AP	PC to backward
Jayadeva Vinuta	One who is praised by the great poet Jayadeva	Both hands SK (Bramana mudra) Right hand HM and Left hand PK	SP MM
Jaya Jaya	Be Victorious	Both hands PK (Blessings to all)	PC to Backward

II Aṣṭapadi Stanza

Jaya yogijanasukṛta jaya surāsuravinuta

Jaya Bhaktahitasahita jaya nityasuhita

WORDS	MEANING	MUDRAS	POSTURES
Jaya	Be victorious	Both hands PK	SP
Yogi	Saint	Right hand HM Left hand PK	SW
Jana	People	Both hands Kuzhika PK	SP
Sukṛta	Benevolent	Right hand MK Left hand AP	AM
Surāsura	Gods and Demons	Both hands TP	PR
Vinuta	Being worshipped	KK	SP

Bhakta	Devotee	Both hands CR	SP
Hita	Ambitions	Both hands HM	PC
Sahita	Bestow	Both Hands KK	SP
Nitya	Daily	Both hands HM	SP
Suhita	Divine	Both hands MK	EK

1st Aṣṭapadī - first four lines *Śrīmati Sūryakule.....*

Word	Meaning	Mudras		Posture
		Right Hand	Left Hand	
Śrīmati	With good fortune	PK	PK	SP
Sūrya	Sun	MM	MM	SP
Kule	Race	PK	PK	PR
Akaroh	Appeared	PK	DL	PC
Avatāram	Birth	SS	PK	PC
Prapayitum	To bring	HS	HS	SP
Bhuvana	The World	SU	DL	SP
Bharam	Sadness	CR	CR	MM
Rāgahava	Sri Rāma	KP	SR	AM
Dhṛta	Assumed	PK	PK	PC
Manuja	Beautiful	SR	AP	SP
Śarīra	Body	CR	CR	SP

1st Aṣṭapadī - 2nd two lines *Suragaṇasāhyavidhav.....*

Suragaṇa	Devas	TR	TR	PR
Sāhya	To help	KR	KR	KR
Vidhau				
Karuṇarasa	Full of the sympathy	CR	CR	PC
Sāndra		TR	TR	PC
Daśaratha	King Daśaradah	TR	TR	SP
Dugdha	Milk	AR	DL	SW
Payonidhi	Ocean	HS	HS	BR
Candra	Moon	AI	AI	SW

1st Aṣṭapadī - Third two lines Kaujikamakhapāla

Kouśika	Viśāmitra	SR	DL	SP
Makhapāla	Protector of sacrifice	HS	HS	PC
Bhāvita	To respect	PK	MS	AI
Munidāra	Wife of the Sage	AP	MK	SW
Purahara	Śiva	TR	MS	PC
Karmuka	Bow	SR	SR	SW
Banjana	To cut it	PK	PK	PC
Dhīra	Brave	MS	MS	SP

1st Aṣṭapadī - fourth Two lines Bhārgavagarvahara.....

Bhāragava	Parasuram	AR	SK	SW
Garvahara	Destructor of the Pride	MS	MS	PR
Pālita Pitṛvacana	To obey his father's words	CR	DL	SW
Kharan	Demon Khara	SK	SK	PR

1st Aṣṭapadī - 5th two lines Vidalitakanakamṛga

Vidalita	Killed	PK	DI	MM
Kanakamṛga	Golden Deer	SM	DI	BR
Galita	Lost	PK		SW
Vadhū Soukhya	Happiness with Sita	KP	PK	SW
Dinakara Suta	Sun	AI	SI	MM
Vara Sakhya	Friendship	KR	KR	SP

1st Aṣṭapadī - 6th two lines Sthambhita.....

Sthambhita	To Stop	PK	PK	SM
Vārinidhe	Ocean	PK	PK	PC
Sītā	Sītā	KP	PK	SW
Sotkanṭha	Excitement	SI	MS	PR
Raṇa	War	KP	KP	AI
Hata	To kill	PK	DI	PC
Sānuja Suta	Brothers & son	PK	SR	SW
Daśakanṭha	Rāvaṇa	SK	SK	PR

1st Aṣṭapadī - 7th two lines Bhūmisutāramaṇa

Bhūmisutāramaṇa	Beloved of Sītā	KP	PK	SW
Vidhimukha	Worshiped by Brahma and other	HS	MR	SW
Surapūjya	Devās	TR	TR	SW
Cira	Long time	PK	PK	PC
Paripālita	Protector	PK	PK	PC
Reghukula	Kingdom of the race of Reghu	SR	PK	SW
Rajy	Country	MS	MS	SP

1st Aṣṭapadī 8th two lines Iti tava rāmakavau

Iti	Like wise	PK	PK	MM
Rāmakavau	Poet Rama	SK	TR	SW
Tava	Yours	SU	PK	PR
Kathayati	Narrating	PK	HS	SW
Śubhacharitam	Glorious story	HS	HS	PR
Kuru	Please do	PK	PK	SP
Hṛdayam	Heart	KM	PK	SP
Sadayam	With compassion	HS	HS	PC
Sukha bharitam	Fill with joy	AI	AI	MM

Choreography of Śivaṣṭapadī

The three introductory ślokas from the beginning and first *Aṣṭapadīs* of *SP* are being taken here for choreography in Bharatanāṭyam style. The first *Aṣṭapadi* constitutes the first Sarga of the text. The Sarga begins with five introductory Ślokas praising the gods, Gaṇapati, Saraswathi, Lord Śiva and Goddess Pārvatī in four Ślokas. After this, in the fifth śloka, the purpose of composing *SP* is explained. The first *Aṣṭapadī* contains eleven Padas and each Pada praises Śiva and Pārvatī in different ways.

Among the five introductory verses in the beginning, three praising Gaṇapati, Saraswati and Pārvatī are only taken here for choreography. The three Ślokas of the five introductory verses taken for choreography are the following.

In the first Śloka choreographed Lord, Gaṇapati is praised ‘Lord! remover of all obstacles! Beloved son of Śiva! remover of sufferings of worshippers! You please reside in the middle of my lotus-heart in the shining gem studded seat’.

Mudras and Postures accepted for Choreography of this Śloka are given below. Rāga is used here along with Rāgamalika Āditāla.

1st Śloka choreographed.

Sakala vighna nivartaka śankarapriyasuta pranatārtihara prabho !

mama hṛdambhujamadhyaśanmaṇīracitamaṇḍapavāsarato bhava

Words/Padas	Meaning	Mudras	Body Postures
Sakala	All	PK in both hands	GD
Vighna	Obstacles	PK in right hand	SP
Nivartaka	To destroy	PK in right hand in front of chest	SP
Śankara	Lord Śiva	SM in left and TP in right	Legs in PR backwards
Priya	Loving	Both hands MK to AP	SP
Suta	Son	Both hands MS	SP

Pranartārti	Sorrows of devotees	Both hands CR in front of chest	MM
Hara	destroyer	Both hands from the top to the sides	MM
Prabho	O! Lord!	Right hand PK from the side to the front moving forward	SP
Mama	My	Right hand PK touching the chest	SP
Hṛd	Mind	Right hand KM in chest front touching	SP
Ambuja	Lotus	Both hands AP joined together	AY
Madhya	In the Middle	Both hands PK	SP
Lasan	Shining	Both hands MK to AP from the left side to front moving one step front	SP
Maniracita	Made of Gems and Pearls	Both hands KM	SP
Maṇḍapa	Seat	Left hand AP right had SU	SW
Vāsarato	Delighted for dwelling	Both hands PK in front of chest	SP
Bhava	Be with us	Left hand AP right hand PK	MM

Here the sentiment is Bhakti as sthāyī, Raudra and Vatsalya are Sañcārīs.

This śloka is choreographed as Ekaḥārya.

In the second Śloka choreographed, Goddess Saraswathy is praised:

Vidhivadanasarojāvāsamādhvīkadhārā-
 Vividhanigamavṛndastūyamānāpadānā |
 samasamyavirājaccandrakoṭiprakāśā
 mama vadanasaroje śāradā sannidhattām ||

Words/Padas	Meaning	Mudras	Body Postures
Vidhi	Brahma	Left hand CR, right hand HM	SW
Vadana	Face	Right hand AP in front of the face showing it	SP taking one step in front
Saroja	Lotus	Both hands AP, chest front	AM with AY posture
Avasam	Resides	Left hand AP right KP	MM
Madhvīkā Dhārā	Flow of nectar	Right hand AR shaking and moving to the right	PR to the right corner
Vividha	Many	Both hands PK	SP
Nigam	Vedic ideals	Right hand MK in front of forehead, left hand AP in front of chest	SP
Vṛnda	Group	KM	SP with PC
Stūyamāna	Praising	Trilinga mudra	SP
Apadānā	Glory	Both hands PK showing upwards	PR back wards
Samasamaya	At the same time	Right hand HS moving downwards	SP moving one step front
Virājat	sparkling	Right hand AP moving front	PC
Candrakoṭi Prakāśā	Lighty Crore of Moon	Left AP right SU in circle	PC

Mama	Mine	Both hands PK circling round the head	PC Backward
Vadana Saroje	Lotus face	Left HP with AP moving forward showing he face	PC one step front
Śaradā	Goddess Saraswathi	Both hands KP left hand stretching up	PR
Sannidattām	Resides	Both hands PK face to face	MM

Here Sārada or Saraswati is described as the stream or flow of nectar that is found in lotus face of Brahma. Different groups of Gods are singing the glory of Śdārādā. Here Bhakti is the Sthāyī as well as the Sañcārī.

In the third Śloka choreographed, Goddess Pārvatī and God Śiva are praised;

Śarvāṇi parvatakumāri śaraṇyapāde

nirvāpayāsmadaghasantatimantarāyām

ichāmi paṅguriva gāṅgajalāvāgaha-

michāmimām kalayitum śivagītimālām

This śloka is the 4th in the text. But this is choreographed as the 3rd Ślokas. Both Śiva and Pārvatī are eulogized in this verse. Here Bhakti is the Sthāyī as well as the Sañcārī.

Words/Padas	Meaning	Mudras	Body Postures
Śarvāṇi	The consort of Śiva	Both hands AC in the sides one upwards one downwards	MM
Parvatakumāri	Pārvatī daughter of mountain	Both hands AP moving right to left	PR
Śarṇyapāde	Whose feet are always refuge to devotees	Both hands PK moving from the top to foot then CR	SP continuing to MM
Nirvapāya	Please destroy	Both hands PK moving sideways from the top	SP
Asmad Agha Santatim	The cluster of sins of all of us	Both hands PK near the ears	AM to SP
Antayaram	Obstacles	Both hands PK	SP with Jump
Icāmi	I desire	right hand PK in front of chest then KM	SP with PC
Paṅkuriva	Like disabled	Right hand SU from top to bottom showing thin	MM
Gāṅgajalāvagāham	To take bath in the flow of Gāṅga	Both hands PK from left top to right bottom	PM to the right

Ichām Imām	This desire	Both hands PK in front of chest then KM	SP continues of PC
Kalayithum	To fulfill	Left hand PK right hand hamsa PK to show writing	SP
Śivagītimālām	Lyrics of the poem Śivaṣṭapadi Glorifying Lord Śiva	Left SM right TP	PR

Choreography of first *Aṣṭapadī* of *SP*.

First three lines -Āditāla, Kedāra rāga. Kanaka...

Bhakthi is the Sthāyi, Karuṇa is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Kanaka	Gold	HS	PK	SP
Sabhā	Hall	MS	MS	PC
Sadane	Living place	SU	AL	PR
Vadane	The Face	AL	-	SW
Darahāsam	With the gentle smile	AL	AL	SW
Naṭasi	You are dancing	TR	TR	PC
Vidhāya	Doing	PK	PK	SW

Sudhākara Bhāsam	The brilliance of mūn	PK	PK upwards	PC
Śaṅkara !	The great Mahādeva !	TR	MR	GR
Dhṛta Tāpasarūpa	Who is disguised as sage	HS	HS	SW
Jaya	Be victories	PK	PK upwards	PC
Bhavatāpahara	who is the distruster of all sorrows of the world	PK	PK MS	MM

Second three lines - Āditāla, Bhauli rāga: Jaladhi Mathana...

Adbhuta is the Sthāyi, Nirveda is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Jaladhi Mathana	Churning of the ocean	PK KP	PK KP	BR PC
Samaye	In the time of	HS	DI	SP
Garalāna Śailam	The mountain with the fire of poison.	AR	DL	SP
Vahasi	You bear	MS	MS	BR
Galastham	Situated in the throat	KM	KM	SP
Uditvarakīlam	The blazing fierce poison	TR	TR	AM
Śankara !	Śiva !	SR	PK	MM
Dhṛta Nīlagalākhyā	Oh ! Śankara with the name Nīlakantha	KM HS	KM	PR

Third three lines - Āditāla, Bhūpāla rāga: Vidhuraviratha caraṇe ...

Śoka is the Sthāyi, Utsāha is the Sañcārī

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Vidhuraviratha Caraṇe	Even moon God and Sun god postrate before you	AL	AL HS	PC
Nivasannavanirate	Who lives in the earthy place	PK	PK	SM
Puram Iṣuṇa	The Fort of Tripurās with arrows	TR	TR	PC
Hṛtvān	You destroyed	KM	KM	MM
Iha Yodhe	Here in the battle	MS	MS	PR and PC

Fourth three lines - Āditāla, Saurāstra rāga: Kuśumaśrāsakaram ...

Rati is the Sthāyi, Nirveda is the Sañcārī

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Kuśumaśrāsakaram	One who have the bow decorated with flowers	KM	KM	PC
Purato Vicarantam	Walking forward	PK	PK	PC
Giriśa !	Oh ! Siva !	PK	SM	PR
Nihimsita vānaciram tam	You destroyed him soon.	PK	-	MM

Madanāri padākhyā Śaṅkara	Who got the name the destroyer of Kāmadeva. Oh! Śiva	KM	SK and PK	PC and MM
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Fifth three lines - Āditāla, Devagāndhārī rāga: Vaṭatarutalamahite ...

Bhakthi is the Sthāyī, Vismaya is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Vaṭatarutalamahite	On the top of the big tree	KM	KM	MM
Nivasanmaṇipīṭhe	Who dwells like on the platform made of gems	CR	CR	MM
Dīśasi	You instruct	PK	PK	PC
Parātmakalāmatigāḍhe Śaṅkara Dhṛthamauna Gabhīra	The truth of the supreme super soul. Which is so difficult. Oh Śaṅkara always taciturn and serious	MK	MK	MM

Sixth three lines -Āditāla, Nāṭṭakuriṇi rāga: *Jalanidi Setutaṭe...*

Utsāha is the Sthāyī , Glāni is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Jalanidhi Setutaṭe	On the sea shore	HS	HS	SP
Janapāvanayogye	A place where people gets salvation or where their sins are eliminated	PK	PS	PR
Raghukala Tilaka	The place which is shining with the glory of Rama, the tilaka of Reghu race	PK	PK	SW
Yaśaḥpravibhāge Śaṅkararaghurāma maheśa	Maheśwara Lord Śiva Oh! Śaṅkara Lord of Raghus	KM PK	TR PK	PC SW

Seventh three lines -Āditāla, Adāṇa rāga: *Tanubhrdavanakṛte...*

Bhakthi is the Sthāyī , Utsāha is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Tanubhrdavanakṛte	The place which protects all human beings	PK	PK	PR
Varakāśīnagare	The Sacred land of Kāśī	PK	PK	SW and PC

Tārakam	The mantra tāraka or that saves from death	SK	KP	SW
Upadiśasi	That is being instructed	Trilinga	HS	PC
Sthalasāre	In such ideal place	PK	PK	SP
Sankara ! Śiva	Oh ! Śiva !	PK	PK	MM
Viśwamaheśa	The supreme Lord of the Universe	MK	SM	PC

Eight three lines -Āditāla, Rītīgaula rāga: Nigamarasalatale ...

Rati is the Sthāyī , Nirveda is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Nigamarasalatale	Where Vedas in the form of mango trees	CR	HS	SW
Niravadhobodhaghana !	Bestow unlimited knowledge of truth.	PK	PK upward	PC and PR
Sri Kāmākṣī Kucakalaśaṅkaṇa	God Śiva whose breast is marked with the breasts of Devī	PK upward SR	PK downward SR	MM
Śankara !	Oh ! Gld Śiva !	TR	MS	PR
Sahakāra maheśa	Victory to the remover of sufferings	PK	PK	PC

Ninth three lines - Āditāla, Pūrvikalyāṇī rāga: Kachapatamuhariṇā ...

Hāsa is the Sthāyī , Bhayānaka is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Kachapatamuhariṇā	God Viṣṇu in the guise of Tortoise	KM	-	MM
Nistulabhaktiyujā	Ever worshipped with great devotion	MK	MK	AM
Santatapūjita	God being always adored	KP	-	SM
Caraṇa Saroja Śaṅkara Śiva	Lotus feet, who Śaṅkara Śiva	AL TR	AL TR	MM SP
Kachapa Linga	Devine Tortoise	KR		MM

Tenth three lines - Āditāla, Śāraṅga rāga: Śaṅkaravaraguruṇā ...

Bhakti is the Sthāyī, Karuṇa is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Śaṅkaravaraguruṇā	By the great teacher Śaṅkara	TR	SM	PR
Parapūjita-pāda	Feet being worshipped	AM	KP	SP
Kaṅcīpure	In Kanchipuram	AL	SU	PR
Vivṛākhilaveda	Unveiled all Vedas	PK	PK	PC
Śaṅkara	Oh ! Śaṅkara	CR	HS	SW
Śrīvidhumauli	Moon on the head	TR	TR	SM
Maheśa	Śiva	KP	KM	SW

Eleventh three lines - Āditāla, Rāga Nādaswaravali -Bhakti Sthāyī:

Śrīvidhumauliyate ...

Bhakti is the Sthāyī, Karuṇa is the Sañcārī.

Words/Padas	Meaning	Right Hand	Left hand	Body Postures
Srī	Adored by Lekshmi	KP	KP	SW
Vidhumauliyate	Śiva with moon on the head	KK	PK	SW
Srṇu	Listen	CR	CR	SP
Karuṇa	Karuṇa	CR	CR	AM
Abaraṇa	Ornament	KM	KM	PR
Akhilasāram	All essence	PK	PK	PR
Śankarāruṇaśaila maheśa	Śiva, the head of gods presiding in the mountain with reddish colour	KP	KM	SW

In *SP* the statement “Jaya bhavatapāhare Mahādeva” is given at the end of each lines. It is presented in the choreography with Mudrās and Pādacārī in each.

CHAPTER-VI

CONCLUSION

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CONCLUSION

The foregoing chapters discuss the various aspects of *Aṣṭapadī* presentation in different dance forms of India like Kathakali and Kṛṣṇanāṭṭam and in the dance recitals like Bharathanāṭyam, Mohiniyāṭṭam, Kuchipuṭi and Manipuri. The impact of *Aṣṭapadī* of Jayadeva in the different music traditions of Indian is also discussed in details in the thesis.

After the emergence of *GG*, the work has influenced almost all art forms of India in later times like dance, music, drama, painting, sculpture and iconography. The emotional fervor of the work, the deep experience of the divine love of Rādha and Kṛṣṇa, the structure of composition of the work in śloka and padās, attractive rhythmic pattern of the composition, beautiful images of Rādhā, Kṛṣṇa and gopīs portrayed in the poem etc.. are its unique features by which it became a model in all sense for all art forms of India in later times. It is because of these unique characteristics of *GG* that about twenty-four works in Sanskrit were written later on the model of *GG*. Many of them deal with the life and teachings or the life and the sports of various other deities like Rāma and Śiva. Some of them has been attended and discussed by scholars, musicians, and artists and they have been very much used for new musical concerts and dance recitals. However, many of them remain unattended and undiscussed. In the same way, in the regional literature and language also many works have emerged based on *GG*. Many regional art forms had also their origin and development in various parts of India based on

GG. These aspects of the influence of *GG* after its emergence in Sanskrit and regional languages as well as in the art forms of pan Indian status and regional origin, are yet to be discussed and subjected to further study and research.

Among the numerous works that were written in Sanskrit after *GG*, two, *RP* by Rāma kavi and *SP* of Chandrasekhara Yati are taken in the thesis for study and for choreography in Bharathanāṭyam style. Selected Ślokas and *Aṣṭapadis* of these works only are taken here for choreography for about forty five minutes, both inclusive. This choreography is a new attempt in the field and the audio / video CD of the same is submitted along with the thesis. As these two works are available only as local editions and copies of them are rarely available, the text of both of them in nāgarī script is given in the thesis as appendices.

New Findings of the Thesis

1. A study of the Sanskrit Stotras adopted in classical music and dance recitals in general is given in the study.
2. Musical aspects and their peculiarities of *GG* are studied in detail.
3. The impact of *GG* in the classical dance forms of India is studied in detail.
4. The author, date and content of *RP* and *SP* are studied and presented separately.
5. Bharatanāṭyam choreography of selected Ślokas and Padās of these two *Aṣṭapadis* are done for the first time and presented as audio/ video CD along with the thesis. The details of the choreography like

Mudras, Tālas, Rāgas, and Sthāyī and Sañcārī adopted for the choreography are given in separate chapter in the thesis.

6. The full texts of *RP* and *SP* in Devanāgarī script are given in thesis as appendices.
7. The photos of the Mudras used for choreography are given as appendic.
8. The photos of Navasaras in Bharatanāṭyam recital are given as appendix.
9. The photos of different scenes of *Aṣṭapadī* presented in various dance forms of India are given as appendix.
10. Similar choreography of other portions or scenes of these two works and other *Aṣṭapadīs* in Sanskrit can also be done by interested artists pursuing study and research in the field.

APPENDICES

Appendix- I

रामकविकृता रामाष्टपदी

मङ्गलाचरणम्

दोड्ढयमङ्गलम्

(नाटारागेण खण्डचापुतालेन गीयते)

जय जानकीदयित ! जय जगत्त्रयमहित !

जय दिव्यगुणभरित ! जयदेवविनुत ! जय जय ॥ १ ॥

जय योगिजनसुकृत ! जय सुरासुरविनुत !

जय भक्तहितसहित ! जय नित्यसुहित ! जय जय ॥ २ ॥

नवनीतमृदुशील ! नतजनावलोल !

कविजनेष्वनुकूल ! करुणालवाल ! जय जय ॥ ३ ॥

भुवनभूरुहमूल ! पुण्यकीर्तिविशाल !

कुवलयोदरनील ! कुहनानृपाल ! जय जय ॥ ४ ॥

करकलितशरचाप ! कमनीयतररूप !

परिहतानतताप ! पाहि सुदुराप ! जय जय ॥ ५ ॥

तरणिसन्ततिदीप ! तात ! राघव ! भूम

विरचितारिविलोप ! विततप्रताप ! जय जय ॥ ६ ॥

(आरभिरागेण अटतालेन गीयते)

राम ! पाहि रमामनोहर रामराज ! दयानिधे

कामितामितदानकल्पक कातरीकृतवारिधे ! राम पाहि ॥ १ ॥

आगमान्तनिकुञ्जकुञ्जर ! योगिसिद्धिविधायक !

नागराजसमानदोर्युग ! नाथ ! मां रघुनायक ! राम ! पाहि ॥ २ ॥

देव ! देव ! पुराणचिन्मयदेह ! तेऽस्तु नमो नमो

भावनाफलदायिनेऽखिलभावनाय नमो नमो राम ! पाहि ॥ ३ ॥

(सौराष्ट्ररागेण आदितालेन गीयते)

विहितभूम्यवनाय वीरातिवीराय

महितस्वचरिताय मङ्गळम् ।

महीपतिवेषाय मङ्गळम्

महिमातिशयिताय मङ्गळम् ॥ १ ॥

दशरथभाग्याय दयमानहृदयाय

मशकितदशास्याय मङ्गळम् ।

महीपतिवेषाय मङ्गळम्

महिमातिशयिताय मङ्गळम् ॥ २ ॥

कञ्जभूविनुताय कल्याणरूपाय

मञ्जुलवचनाय मङ्गळम्।

महीपतिवेषाय मङ्गळम्

महिमातिशयिताय मङ्गळम् ॥ ३ ॥

श्रीरामस्य कथाऽमृतं

स्वरसमानन्दाब्धिलब्धोदयं

श्रीरामस्य कवेः रसार्द्र-

कवितोन्मीलन्मधुस्यन्दनम्।

स्वादु स्वादु पदे पदे प्रविलसद्-

भक्तिप्रसादोज्ज्वले

श्रीरामाष्टपदीति कीर्तनपरे

काव्ये पिबेयुर्बुधाः ॥

यदि गभीररघूद्वहसद्गुणे-

ष्वतितरां अवगाह उदेष्यति।

शृणुत गायत रामकवेरिमां

रघुवराष्टपदीं भुविभावुकाः ॥

किं देवैरितरैः प्रपन्नभरणे सन्देहकृद्भिर्नृणां

विन्देयं यदि तान् विमूढ इति मां

निन्देयुरार्या न किम्।

किं देयं किमदेयमित्यविदुरं

ते देहिनां इष्टदं

वन्दे कञ्चन वञ्चनामृगरिपुं

मन्देतरश्रेयसे ॥

वंशे जन्मवते रवेर्मुनिपतेः यज्ञावनं तन्वते

शैवं भञ्जयते धनुर्जनकजापाणिग्रहं कुर्वते ।

रामौजो हरते वनं प्रचलते नक्तञ्चरान्निघ्नते

लङ्केशं जयते स्वराज्यमवते रामाय तुभ्यं नमः ॥

॥ प्रथमाष्टपदी ॥

(प्रलयपयोधिजले इतिवत्)

(मालवीरागेण आदितालेन गीयते)

श्रीमति सूर्यकुले अकरोः अवतारं

प्रापयितुं भुवनमभारम्

राघव धृतमनुजशरीर

जय जय राम हरे ॥ १ ॥ (राघवम्)

सुरगणसाह्यविधौ करुणारससान्द्र

दशरथदुग्धपयोनिधिचन्द्र ॥ २ ॥ (राघव)

कौशिकमखपाल भावितमुनिदार

पुरहरकार्मुकभञ्जन धीर ॥ ३ ॥ (राघव)

भार्गवगर्वहर पालितपितृवचन

विरचितखरमुखराक्षसहनन ॥ ४ ॥ (राघव)

विदळितकनकमृग गळितवधूसौख्य

कल्पितदिनकरसुतवरसख्य ॥ ५ ॥ (राघव)

स्तम्भितवारिनिधे सीतासोत्कण्ठ

रणहतसानुजसुतदशकण्ठ ॥ ६ ॥ (राघव)

भूमिसुतारमण विधिमुखसुरपूज्य

चिरपरिपालितरधुकुलराज्य ॥ ७ ॥ (राघव)

इति तव रामकवौ कथयति शुभचरितं

कुरु हृदयं सदयं सुखभरितम् ॥ ८ ॥ (राघव)

शृण्वन्ति ये गीतमिदं समग्रं भक्त्या कृतं रामकवीश्वरेण ।

ते कृत्स्नरामायणवाचनस्य फलं लभन्ते श्रममन्तरेण ॥ २ ॥

॥ द्वितीयाष्टपदी ॥

(श्रितकमलाकुच इतिवत्)

भैरवीरागेण त्रिपुटतालेन गीयते)

दशरथपुण्यपरिपाक रक्षितलोक

भुवनपावन पुण्यश्लोक

जय जय राम हरे ॥ १ ॥

हररमणीजप्यमानाख्य देवतामुख्य

पालय कृतभक्तसौख्य ॥ २ ॥ (जय)

नवकुवलयदलश्यामल हृदि कोमल

अव्याजकरुणालवाल ॥ ३ ॥ (जय)

संसारजलनिधिनाविक सुगुणभावुक

पालितनिजपदसेवक ॥ ४ ॥ (जय)

अज्ञानतमोऽम्भोजबान्धव दासबान्धव

परिचितपतगेन्द्रसैन्धव ॥ ५ ॥ (जय)

जगति मङ्गलनामधेय साधुविधेय

परमयोगिभागधेय ॥ ६ ॥ (जय)

कलिततापसतत्त्वबोधन मोक्षसाधन

सफलितशरसन्धान ॥ ७ ॥ (जय)

इति रामकविविरचितं मङ्गलगीतं

जयति श्रीहरिगुणमूतम् ॥ ८ ॥ (जय)

एतद्रामकवीश्वरेण रचितं गीतं रघूणां प्रभोः

श्रीकल्याणगुणैः अलंकृतपदं गायन्ति शृण्वन्ति ये ।

ते भोगानुपभुज्य चेह विपुलाभोगा विमुक्तामया

मुक्तास्संसृति बन्धनेन महताऽप्यन्ते लभन्ते हरिम् ॥ ३ ॥

यज्ञत्राणकृतेऽर्थितो दशरथो गाधेस्सुतेनात्मजं

कृच्छ्राल्लब्धमपि प्रियं तमृषये प्रादाद् वसिष्ठाज्ञया ।

श्रीरामोऽपि सलक्ष्मणो धृतधनुर्बाणो महान्तं शनैः

पन्थानं समतीत्य किञ्चन महारण्यं पुरः प्रैक्षत ॥ ४ ॥

दूरे दृष्ट्वा निबिडघटितस्निग्धजीमुतमाला-

लीलां बिभ्रच्छ्रुतिकटुरटिञ्जिल्लिकानादभीमाम् ।

जीर्णारण्यं चिरखिलतया दुर्गमार्गप्रचारं

पप्रच्छ श्रीकुशिकतनयं विस्मयाद् रामभद्रः ॥ ५ ॥

पृच्छते रामभद्राय कौतुकात् ताटकावनम् ।

जगत्यभ्युदयाशंसी शशंस कुशिकात्मजः ॥ ६ ॥

॥ तृतीयाष्टपदी ॥

(ललितलवंगलता इतिवत्)

(वसन्तरागेण आदितालेन गीयते)

दिक्षु तरक्षु परिक्षुभिताखिलधावितभीतकुरङ्गे ।

प्रविततरोहिणविटपिविलम्बितफूत्कृतघोरभुजङ्गे ॥

निवसति चिरमिह काचन यक्षी

राम निरुध्य वनं तदिदं पथि ।

खदिरहुताशसमाक्षी निवसति चिरमिह ॥ १ ॥

उन्मदमहिषविषाणसमुद्धृतमांसलपांसुकदम्बे ।

पृथुघनबृंहितनटनसमुत्सुकबर्हिणचलितकदम्बे ॥ २ ॥ (निवसति)

प्रतिपदनिपतितनरमांसाशनभैरवफेरवजाले ।

विकटविशंकटलुटदतिनिष्ठुरघाटिकरोटिविशाले ॥ ३ ॥ (निवसति)

जगदशुभावह निजभुजविक्रम परिहतमानुषचारे ।

इह गिलिताखिलवर्त्मनि कटुतरझिल्लीझाङ् कृतिघोरे ॥ ४ ॥ (निवसति)

इदमिह मलदकरूशसमाह्वय शालिसुजीर्णमरण्यम् ।

रचय रघूत्तम विनिहतताटकमखिलतपस्विशरण्यम् ॥ ५ ॥ (निवसति)

दुःसहकण्टकभयहरणादिह जगदभयं कुरु कामम् ।

स्त्रीवधपातकमतिमपि मा कुरु पूरय मामक कामम् ॥ ६ ॥ (निवसति)

धनुरपि सज्जय तर्जय दुर्जय यक्षवधूमतिभीमाम् ।

प्रगुणगुणध्वनिमपि कुरु राघव भीषय घनपदसीमाम् ॥ ७ ॥ (निवसति)

यक्षवधूवनवर्णनपदमिह रामकवेरिति गीतम् ।

गायति यो भजते स कदापि न दुर्गमकाननभीतिम् ॥ ८ ॥ (निवसति)

हत्वा सुन्दवधूं अवाप्य च महान्त्यस्त्राणि सिद्धाश्रमे

मारीचादिनिशाचरान् नियमयन् निर्विघ्नयज्ञक्रियः ।

वैदेहाध्वरदर्शनोत्सुकहृदा गाधेस्सुतेनादरात्

नीतो भावितगौतमर्षिदयितो रामो विदेहान् ययौ ॥ ७ ॥

समीक्ष्य रामं मिथिलानगर्यां

वीथ्यां प्रयान्तं स्मरसुन्दरांगम् ।

रूपेण तस्यापहतान्तरङ्गाः

पुराङ्गनाः चक्रुरिमान् विलासान् ॥ ८ ॥

॥ चतुर्थाष्टपदी ॥

(चन्दनचर्चित इतवत्)

(रामक्रियारागेण आदितालेन गीयते)

काचन वीक्षितुं एनमनङ्गमिव उज्झितमण्डनलीला ।

अभजत सौधमपि त्वरया निजमगणितगुरुजनजाला ॥ १ ॥

प्रविशति दाशरथौ नगरे सरोजदृशां अभिमानहरे ॥

कापि निनिन्द वधूरधिकं निजकुचभरजघननितम्बम् ।

रघुवरदर्शनजनितकुतूहलगमनविरचितविलम्बम् ॥ २ ॥ (प्रविशति)

काचन लोचनदेयमदादलिके महिळाञ्जनभङ्गम् ।

काप्यपलायतकमितरि पश्यति विवृतकुचा गतसङ्गम् ॥ ३ ॥ (प्रविशति)

कापि ददौ करपल्लवयोर्मणिनूपुरमस्मृतदेहा ।

सौधगवाक्षं गतमपराऽप्यनुदत् पृथुकुचपरिणाहा ॥ ४ ॥ (प्रविशति)

नेत्रमहोत्सव एष नृणामिह दृष्टिपथात् अतियाति ।

एहि सखि त्वरयेति च काचित् अकूजदलज्जमभीति ॥ ५ ॥ (प्रविशति)

काचनतूर्णमलक्तकसिक्तपदेन पुरःप्रचलन्ती ।

योषिददृश्यत हृद्यनुरागममान्तमिव प्रकिरन्ती ॥ ६ ॥ (प्रविशति)

कापि गवाक्षपदेन समीक्ष्य रघुप्रवरं जनवृन्दे ।

हरति जनं पतिरयमिति सादरं अञ्जलिनैव ववन्दे ॥ ७ ॥ (प्रविशति)

कापि निपीय दृशैव विभुं हृदि भावनया विहरन्ती ।

विरहभयादपिहितनयनाजनि सौख्यमिवानुभवन्ती ॥ ८ ॥ (प्रविशति)

रामकवेरिति गीतमिदं परिगायति या मृदुरागम् ।

कामयते तमनंगभयादिह योषिदुदञ्चित रागम् ॥ ९ ॥ (प्रविशति)

वरगुणगणारामं रामं समीक्ष्य सलक्ष्मणं

सपदि जनको राजा पूजां विधाय कुतूहली ।

दुहितृविषयां चिन्तामन्तर्वहन्नयोः कथां

कुशिकतनयं पृच्छत्यच्छाशयं स्म सविस्मयः ॥ ९ ॥

॥ पञ्चमाष्टपदी ॥

(निभृतनिकुञ्ज इतिवत्)

(काम्भोजिरागेण त्रिपुटतालेन गीयते)

मणिमयमण्डनमण्डितसुन्दरलोलशिखण्डकभूषौ ।

अन्योन्यसदृशसुरूपधराविह काविमौ मञ्जुलवेषौ ॥ १ ॥

वद हे तापस तमिममुदन्तं ।

मधुरतराकृतिमहीपतिलक्षणमहितौ कावेतौ नितान्तम् ॥ (वद)

समदमदावळगर्वितकेसरिमन्थरतरगतिधीरौ ।

आजानुलंबितपीनभुजाविह काविमौ राजकुमारौ ॥ २ ॥ (वद)

कर्णान्तविश्रान्तरक्तान्तलोचनसूचितमहाराजवंशौ ।

अन्योन्यसमानौ प्रमाणेङ्गितादिषु काविमौ तूणयुतांसौ ॥ ३ ॥ (वद)

सुरमणिनवहेममसृणतनुद्युतिपुनरुक्तरत्नकलापौ ।

अभिनवयौवनदेहधराविह काविमौ करधृतचापौ ॥ ४ ॥ (वद)

क्षत्रकुलोचितधीरगुणावपि शान्तौ तवाप्यनुरूपौ ।

मम नयनोत्सवपोषकराविह काविमौ मदनसुरूपौ ॥ ५ ॥ (वद)

ध्रुवमतिमानुषमस्त्यनयोरिह धाम किमप्यतिमात्रम् ।

श्रवणकुतूहलमातनुते मुनिकुलवर किं कुलगोत्रम् ॥ ६ ॥ (वद)

त्रिभुवनमोहनकरमनयोरिदं ऋषिवर रूपमुदारम् ।

वीक्ष्यजनो भुवि विस्मयते हृदि को भजते न विकारम् ॥ ७ ॥ (वद)

श्रीरामकविनेति वर्णितमद्भुतरधुवररूपविलासम् ।

गायतामनुदिनमनुभजते हृदि रघुपतिरनिशिवासम् ॥ ८ ॥ (वद)

विश्वामित्रवचः प्रहृष्टजनकव्यादिष्टदूतोदितैः

क्षिप्रं प्राप निजैर्जनैः दशरथः सीरध्वजस्यान्तिकम् ।

गोदानादिसमस्तमाभ्युदयिकं कृत्वाथ रामादयः

चत्वारोऽपि विदेहराजतनयापाणीनगृह्णन्करैः ॥ १० ॥

नवमिव मनःकामं रामं सकौतुकमङ्गलं

परिणयविधौ देव्या दिव्यां वहन्तमलङ्कृतिम् ।

ध्वनति गगने भेर्या तौर्यत्रिके सुरसुभ्रुवां

मिलितमभवद्विश्वं शश्वत् विलोकितुमादरात् ॥ ११ ॥

॥ षष्ठाष्टपदी ॥

(सञ्जरदधर इतिवत्)

(तोडि/देवगान्धारिरागेण त्रिपुटतालेन गीयते)

हरिद्राकण्ठविराजितप्रतिसरमङ्गळकङ्कणपाणिम् ।

जानकीकलितानुलेपनरञ्जितदीक्षांशुकउज्ज्वलश्रेणिम् ॥ १ ॥

रामं परिणय समुचित वेषं ।

स्मरति सुकृति कोऽपि हृदि साभिलाषाम् ॥ (रामं)

कल्याणमण्डपवेदिमध्यासीनं ऋषिगणमयपरिवारम् ।

भरतलक्ष्मणशत्रुघ्नैरपि कल्याणवेषैः अभिगतमुदारम् ॥ २ ॥ (रामं)

वृद्धसुवासिनीजनकृतनवरत्ननीराजनाद्युपचारम् ।

निरुपमशिवचापभञ्जनपरिहृतदुर्वारजनकविचारम् ॥ ३ ॥ (रामं)

सरसवयस्यजनेन समं कृतविविधविनोदविलासम् ।

अनुगुणपतिलाभसमुदितबहुतरवैदेहीहृदयविकासम् ॥ ४ ॥ (रामं)

जानकीपरिणयसादरसुरमुक्तसुरतरुकुसुमसमूहम् ।

नारदतुम्बुरुमुखसर्वगन्धर्ववादित्रमुखरितगेहम् ॥ ५ ॥ (रामं)

अभिनवघनघनसारविलेपनकोमळश्यामळदेहम् ।

परिणतहिमकरकरनिकरैरिव धवलसजलजलवाहम् ॥ ६ ॥ (रामं)

गौरीकल्याणेति गानरतेन्द्रपुरन्धिजनोक्तिसमोदम् ।

नतनृपकोटीरकोटिलसन्मणिरुचिभररज्जितपादम् ॥ ७ ॥ (रामं)

श्रीरामकविवरविरचितरघुपतिपरिणयमङ्गलगीतम् ।

गायतामनुदिनमुदयति सद्मसु नित्यमहोत्सवजातम् ॥ ८ ॥ (रामं)

याते गाधिसुते वनं रघुपतिः पित्रादिभिस्स्वां पुरीं

गच्छन् वर्त्मनि भार्गवस्मयहरः साकेतसन्तोषकृत् ।

पित्रा सद्गुणनन्दिना नियमिते स्वे यौवराज्यागमे

कुब्जाविघ्नवशात् अरण्यगमनेऽप्यासीत् समानस्थितिः ॥ १२ ॥

सीतां वनानुगमनाय पुरः प्रवृत्तां

प्रीत्या निवर्तयितुमाजनुषः सुखार्हाम् ।

वस्तव्यतां प्रति वने बहुदोषजातं

भीतिप्रदं मृगदृशां निजगाद रामः ॥ १३ ॥

सरयू सैकतोद्यानसञ्चारेऽप्यतिखेदिनौ ।

चरणौ ते महारण्ये कथं देवि भविष्यतः ॥ १४ ॥

॥ सप्तमाष्टपदी ॥

(निन्दति चन्दनम् इतिवत्)

(सावेरि/सौराष्ट्ररागेण आदि/त्रिपुटतालेन गीयते)

तरुतलशयनं गतरसमशनं तदपि नताङ्गि दिनान्ते ।

वल्कलमनुचितमपि वसनं तव युक्तमतो न वनं ते ॥ १ ॥

प्राणसमे मम सीते देवि प्राणसमे मम सीते ।

मदुदीरितहितवचनं कलभाषिणि विशतु सुखं श्रवः सीते ॥ (प्राण)

व्याळमृगादनसमदमदावळसिंहगणा विवलन्ते ।

तत्र निशाचरकुलमभिधावति युक्तमतो न वनं ते ॥ २ ॥ (प्राण)

अविरतमपि तपसा वनसीमसु श्रमसहमङ्ग गतं ते ।

वपुरतिमृदुलं शिरीषसुमादपि युक्तमतो न वनं ते ॥ ३ ॥ (प्राण)

हिममरुदुग्रेष्वतिघनवृष्टिषु तत्र सुखं न लभन्ते ।

अपि च निरन्तरकण्टकसंहतियुक्तमतो न वनं ते ॥ ४ ॥ (प्राण)

अनुदिनमपि घनभैरवफेरववाशितमपि च निशान्ते ।

श्रवणशुचं बहु जनयति मानिनि युक्तमतो न वनं ते ॥ ५ ॥ (प्राण)

अविरलतरुतलसन्तिसंकरपरिपथनेन वनान्ते ।

कलुषाम्भांसि सरांसि विलासिनि युक्तमतो न वनं ते ॥ ६ ॥ (प्राण)

शिव शिव नूनमितोऽपि भयं बहु वरतनु तत्र दुरन्ते ।

स्मरसि पुरा शशिमुखि वचनं मम युक्तमतो न वनं ते ॥ ७ ॥ (प्राण)

इति तव रामसमीरितमिदमिह मानय हितमिति कान्ते ।

सपदि निवर्तय हृदयमणूदरि युक्तमतो न वनं ते ॥ ८ ॥ (प्राण)

कैकेय्या वरदानवञ्चितहृदा पित्रा नियुक्तं वने

सीतालक्ष्मणसम्युतं रघुपतिं सूतः सुमन्त्रो रथम् ।

आरोप्य व्यतिलङ्घ्य नैकनगरग्रामान्तसीमातटीं

गङ्गाया नयति स्म यत्र सबलः श्रीराममित्रं गुहः ॥ १५ ॥

ततस्सुमन्त्रं नितरां रुदन्तमाश्वस्य रामः पितृगौरवेण ।

भार्यानुजाभ्यां वनमेव गन्तुं तदा अभवत् तापसवेषधारी ॥ १६ ॥

तं तया कान्तयाऽरण्ये वस्तुं दशरथो गतम् ।

रामं विचिन्त्य हृदये तत्याज धृतिमात्मनः ॥ १७ ॥

॥ अष्टमाष्टपदी ॥

(मामियं चलिता इतिवत्)

(भूपालरागेण त्रिपुटतालेन गीयते)

रम्यहर्म्यतलोचितौ मम पुत्रकौ वनसीमनि ।

सूत शंस कथं गतौ वद सीतयाऽसुखधामनि ॥ १ ॥

शिव शिव सुमन्त्र धरते क्वात्मजो विपिनेषु ॥

जानकी धृतवल्कला किमुवाच वीक्ष्य वनानि ।

लक्ष्मणोऽपि जगाद कानि सुलक्षणो वचनानि ॥ २ ॥ (शिव)

सन्ततं परिवर्तते हृदि तन्मुखं स्मितशोभि ।

प्रातरर्ककरावमर्शसुफुल्लपद्मसनाभि ॥ ३ ॥ (शिव)

ते हि धन्यतमा वनात् पुनरागतं सहजेन ।

लोकयन्ति पुरा सुतं मम ये दृशा प्रमदेन ॥ ४ ॥ (शिव)

तद्वचांस्याकर्णयेयं कदा सुधामधुराणि ।

सहजगौरवविनयभारभरेण सूक्तधराणि ॥ ५ ॥ (शिव)

न क्षणार्धमिहासितुं प्रभवामि हन्त गृहेषु ।

तत्र मां नय यत्र तौ मम पुत्रकौ विपिनेषु ॥ ६ ॥ (शिव)

राघवानुगताधुनापि निवर्तते न चिराय ।

कातरेण हृदा समं मम दृष्टिरात्मसुखाय ॥ ७ ॥ (शिव)

धीररामकवेरिदं भणितं हरिप्रणयेन ।

उषसि गायत शृणुत नन्दन सादरं हृदयेन ॥ ८ ॥ (शिव)

श्रीरमोऽपि निवर्त्य सूतममरस्रोतोवहायाः परं

पारं प्राप्तुमना मनागिव वलल्लज्जां विदेहात्मजाम् ।

आरोप्य प्रथमं ततो गुहकरालम्बी विभुर्लाघवाद्

आरोहत् तरणिं धृतायुधभरः पश्चात् सुमित्रात्मजः ॥ १८ ॥

तामासाद्य जगद्वन्द्यां गङ्गां मङ्गलदायिनीम् ।

पत्युः कुशलमव्यग्रा प्रार्थयामास जानकी ॥ १९ ॥

॥ नवमाष्टपदी ॥

(राधावदन इतिवत्)

(घण्टा/मध्यमावधि रागेण आदितालेन गीयते)

प्रापय पुनरपि देवि पतिं मम कुशलिनमाशु नगर्याम् ।

तदनु तवाम्ब करोमि यथोचितविविधविचित्रसपर्याम् ॥ १ ॥

कलये भवतीं सुरधुनि धुतभवभीतिम् ।

आगमान्तनुतवैभवशालिनि सज्जनताशिवतातिम् ॥ (कलये)

त्रिभुवनपावनसगरकुमारकसद्गतिदायिनि धन्ये ।

वनगमनोन्मुखमव दयितं मम तुहिनमहीधरकन्ये ॥ २ ॥ (कलये)

मोक्षशिरोग्रहसुखगमनोचितसोपानाम्बुतरङ्गे ।

रघुकुलपालिनि देवि पतिं मम पालय भगवति गङ्गे ॥ ३ ॥ (कलये)

जगदघनाशिनि जननि भगीरथनिरुपमकीर्तिपताके ।

त्वामिह नौमि सदा दयितं मम पालय भावितलोके ॥ ४ ॥ (कलये)

देवि दयस्व कपर्दिकपर्दकमालतिकाकृतमाले ।

तटयुगसान्द्रितकुसुमितकेसरनवकृतमालतमाले ॥ ५ ॥ (कलये)

मुरहरचरणसरोरुहमधुरसनिरुपमपूर्णविलासे ।

अनुदिनमपि बहुतरभयशालिनि पालय नो वनवासे ॥ ६ ॥ (कलये)

विलसति विकसितसरसिजनिर्गतमलिपटलं तव नीलम् ।

मज्जनकुज्जनदेहसमुद्गतमिव घनपातक जालम् ॥ ७ ॥ (कलये)

रामकवेरिति गीतमुदारपदावलिकोमलबन्धम् ।

अनुदिनमपि पठतां हरते भुवि जहनुसुता भवबन्धम् ॥ ८ ॥ (कलये)

तीर्त्वा विष्णुपदोद्भवामथ भरद्वाजं प्रयागे मुनिं

नत्वा तद्वचसा विचित्रविपिने द्राक् चित्रकूटे गिरौ ।

कृत्वा पर्णकुटीं वसन् प्रमुदितः सौमित्रिशुश्रूषया

वैदेहीं समलोभयद् कतिपयं कालं रघूणां पतिः ॥ २० ॥

जनकजावनलोभनसम्भवद्बुचिरसौ चिरसौरभभृद्बुमाः ।

गिरितटीर्वि विधाः समदर्शयत्स सरसां सरसामपि च श्रियम् ॥ २१ ॥

॥ दशमाष्टपदी ॥

(समुदितमदने इतिवत्)

(सावेरि/गुम्भगाम्भोजिरागेन त्रिपुटतालेन गीयते)

इह सुमजटिलं कङ्केळिपटलं विलसति मधुराधरे ।

चम्पककुसुमं परिमलैरसमं विरचये कबरीभरे ॥ १ ॥

दयिते विपिने विहर सुखं सुमुखि यथेष्टमधुना ॥

इह पश्य नलिनी सुविवृतदलिनी कलयति हृदयमुदम् ।

अपचिनु वकुलं परिमलबहुलं कुरु भुजशिखरे पदम् ॥ २ ॥ (दयिते)

सुरभितककुभं लोकय गगनं विहरणरसिके वने ।

मालतिनिचयो विलसतु कुचयोरुपरि ते रुचिरानने ॥ ३ ॥ (दयिते)

तव भुजयुगलं मालति मृदुलं वेष्टय ननु मे गले ।

सुमतरुसविधं प्रापये निबिडं विचर मया सह कोमले ॥ ४ ॥ (दयिते)

अनुरागादयि ते वनसीम्नि देवि चिरं वसतोऽपि मे ।

अवरोधादधिकं सुखमनवधिकं भवति प्रमदोत्तमे ॥ ५ ॥ (दयिते)

शुचिमांसमधुना भावितमधुना स्वीकुरु धरणीसुते ।

उपविश विमले विनतद्रुमतले शीतलमृदुमारुते ॥ ६ ॥ (दयिते)

अतिदूनौ चरणौ कृतवनचरणौ विधराङ्के मम साम्प्रतम् ।

खेदापनयनं मृदुतररचनं कलयामि यथा ते हितम् ॥ ७ ॥ (दयिते)

श्रीरामकविना निगदितममुनाऽऽदृतमार्यकविसंसदा ।

वैदेहिललितं रघुवरमहितं विधुनोतु दुरितं सदा ॥ ८ ॥ (दयिते)

नीतो राक्षसनाशनाय मुनिभी रामो दिशं दक्षिणां

पश्यन्नाश्रममवासिनः स्वयमपि द्राक् पञ्चवट्याश्रयः ।

सीतालुब्धदशास्यचोदितवलन्मारीचमायामृग-

व्याकृष्टो निहतेन तेन करुणाक्रन्दैरभूत् वञ्चितः ॥ २२ ॥

श्रान्तो भृशं तदनु पञ्चवटीकुटीर-

मागत्य तत्र जनकेन्द्रसुतामपश्यन् ।

मोहाकुलो विरहकातरधीर्वनान्ते

विष्वक् भ्रमन् बहुविधं विललाप रामः ॥ २३ ॥

॥ एकादशाष्टपदी ॥

(वदसि यदि किञ्चिदपि इतिवत्)

(मुकारिरागेण झंपतालेन गीयते)

दरहसितसुन्दरं तव वदनपङ्कजं

दर्शय सकृन्मम सलीलम् ।

तरलतरलायते हृदयमधुनाधिकं

वहति परितापमतिवेलम् ॥ १ ॥

वने क्वासि सीते

वचनमपि देहि सुमनस्यम् ।

मयि वद निरागसि क्रोधमुपयासि किं

मुञ्च परिहासमतिदूरम् ॥ (वने)

प्रेयसि सहायतां प्राप्य किल ते मया

गहनभुवि देवि चिरकालम् ।

नगरमपि मुञ्चता स्वजनमपि मुञ्चता

न गणितमभूद् सुखजालम् ॥ २ ॥ (वने)

प्रणयिनि परीक्षितुं किमुत मम मानसं

क्वचन गहने किमसि लीना ।

अलमलमितोऽधिकं विरहचकितोऽस्मि मे

जीवितकला भवदधीना ॥ ३ ॥ (वने)

रहितमधुनैकया भुवनमखिलं त्वया

शून्यमिव भाति मम नूनम् ।

मम किमयोध्यया प्राणवहनेन वा

स्फुरति मम न प्रतिविधानम् ॥ ४ ॥ (वने)

समयमिममुपलभ्य दुर्विषमशरपातकी

मम पुनरुपांशुवधकारी।

तनुरपि च सज्जयत्यहह निहतोऽस्म्यहं

शिव शिव विधिस्तदनुसारी ॥ ५ ॥ (वने)

बिल्वसदृशस्तनी क्व नु कथय बिल्व सा

तिलकरुचिरां ब्रूहि तिलक वामाम्।

क्षितिभृतामधिनाथ कापि नृपसुन्दरी

वीक्षिता यदि भवेत् शंस रामम् ॥ ६ ॥ (वने)

राममयजीविते रघुवंशदीपिके

हा महीवरपुत्रि हा सुशीले।

देहि मे प्रतिवचनं देहि मम दर्शनं

हा प्रिये मम हृदनुकूले ॥ ७ ॥ (वने)

रामकविना भणितमिति भूमिकन्यका

रहितरघुनायकविलापम्।

श्रवणमधुरं सदसि गायतां नहि भवति

मानिनीजनविरहपापम् ॥ ८ ॥ (वने)

शोकोन्मत्तमना वने सहभुवा रामो विचिन्वन् प्रियां

प्रत्येणं प्रतिबर्हिणं प्रतिगिरि प्रत्यापगं प्रत्यगम् ।

पृच्छन् लक्ष्मणसान्त्वितः प्रतिपदं गच्छन् ददर्शाग्रतः

कस्याप्याहवलक्षणं हतहयं निर्भिन्न सूतं गथम् ॥ २४ ॥

तमागतं वीक्ष्य रघुप्रवीरं अन्वेषमाणं जनकेन्द्रपुत्रीम् ।

प्राणैर्लुठद्भिः निजकण्ठपीठे मुह्यन् मुहुः प्राह शनैः जटायुः ॥ २५ ॥

॥ द्वादशाष्टपदी ॥

(स्मरसमरोचित इतिवत्)

(सारङ्गरागेण त्रिपुटतालेन गीयते)

अनुकलसमुदित निजतनुकम्पा

रावणजलधरमिलितेव शंपा ।

नीता सुररिपुणा सीता

निशिचरपतिना अतिकृपणा ॥ १ ॥ (नीता)

परिधृतमृदुतरनवहेमवसना

गमनरभसलोलसिञ्जानरशना ॥ २ ॥ (नीता)

क्रोशन्ती भयभारपरवशकरणा

हा राम हा लक्ष्मणेति सकरुणा ॥ ३ ॥ (नीता)

तरलितसारङ्गशाबकनयना

भूषणपातनस्फुटीभवदयना ॥ ४ ॥ (नीता)

मद्वधदर्शनबहुलितचिन्ता

पुनरपि तेनैव हता तव कान्ता ॥ ५ ॥ (नीता)

यामोषधीमिव विचिनोषि भुवने

सा देवी मत्प्राणैस्सह राम विपिने ॥ ६ ॥ (नीता)

अपहता मूढेन विन्दे मुहूर्ते

एष्यति न चिरेण महनीयकीर्ते ॥ ७ ॥ (नीता)

श्रीरामकविवरकृतिमिति पठतां

वितरति रघुपतिः श्रियमतिवितताम् ॥ ८ ॥ (नीता)

तं संस्कृत्य जटायुषं पितृसखं सीताप्रवृत्त्युत्सुको

हत्वा घोरकबन्धमस्य वचसा सुग्रीवसख्यादृतः ।

गच्छन्नेव वने तपस्विपटलीशुश्रूषया विश्रुतां

रामः कामपि सन्ददर्श शबरीमातिथ्यदानोत्सुकाम् ॥ २६ ॥

अथ साकाचन सिद्धा भक्तिनिबद्धा तपस्विनी शबरी ।

वन्यफलैः किल रामं जगदभिरामं समर्हयांचक्रे ॥ २७ ॥

॥ त्रयोदशाष्टपदी ॥

(पश्यति दिशि दिशि इतिवत्)

(शङ्कराभरणरागेण त्रिपुटतालेन गीयते)

पक्वानि स्वयमेव तरुमूर्ध्नीमानि

दयया भक्षय राजरम्भाफलानि ।

नाथ विभो रघुनाथ विभो

स्वीकुरु नानावन्यफलम् ॥ १ ॥ (नाथ)

मधुरमधुरिमकेसरजालं

त्वत्कृते मया नीतं तदिदं रसालम् ॥ २ ॥ (नाथ)

कर्कन्धुफलमिदमत्यन्तरुचिरं

ईषदम्लमपि ते खादने मधुरम् ॥ ३ ॥ (नाथ)

स्वरसपरिणतमिदमिह पनसं

भवदर्थमुपनीतमतिशयसरसम् ॥ ४ ॥ (नाथ)

स्फुटितानि दाडिमफलानि गृहाण

गोस्तनीस्तबकानि मामनुगृहाण ॥ ५ ॥ (नाथ)

इदमतिश्रमहारि सरसमपित्तं

अङ्गीकुरु विटपिपक्वं कपित्थम् ॥ ६ ॥ (नाथ)

अतिसूक्ष्मरसबीजमिदमिह पृथुलं

भक्षय वनजम्बुफलमतिमृदुलम् ॥ ७ ॥ (नाथ)

त्वत्कृते मया देव स्वादं स्वादं

गुप्तानि फलान्येवं मोदं मोदम् ॥ ८ ॥ (नाथ)

श्रीरामकवेरिति गीयतां गीतम्

प्रतिदिनमृष्टान्नदानप्रतीतम् ॥ ९ ॥ (नाथ)

शबर्या यातायां त्रिदिवमनुनीतो हनुमता

रवेः पुत्रं मित्रं सपदि विरचय्याग्निसविधे ।

सखिप्रेम्णा रामो हृदयगतमार्धिं कथितवान्

तदा सुग्रीवोऽपि स्वयमनुपदं वालिचकितः ॥ २८ ॥

सख्यं विधाय सहसा रघुपुङ्गवेन

पुत्रस्तदा दिनवदेर्मुदितः कपीन्द्रः ।

तं वालिनं रणमुखे निहतं कपीनां

राज्यं स्वहस्तगतमेव चिराय मेने ॥ २९ ॥

कथय कपिपते कथं विशिष्टो जगति कथं बलपौरुषस्स वाली ।

इति रघुपतिना तथा नियुक्तो हरिपतिरित्थमुवाच वालिशक्तिम् ॥ ३० ॥

॥ चतुर्दशाष्टपदी ॥

(वहति मलयसमीरे इतिवत्)

(आनन्दभैरवी/पन्तुवरालि रागेण आदितालेन गीयते)

अवनिधरशिखरजालं कन्दुकमिव सलीलम्।

क्षिपति वियति विपुलं धरति पुनरपि सखेलम् ॥ १ ॥

स किल रघूत्तम् वाली पितृविक्रमशाली ॥

अपि च पुनरेकसालं विदलयति विशालम्।

वहति निजभुजबलं मम सकलविपदि मूलम् ॥ २ ॥ (स किल)

स हि चतुरुदधिवारिण्युषसि नियमकारी।

अटति विमललहरीमयमनुदिनमविकारी ॥ ३ ॥ (स किल)

सहज इति नाममात्रं भवति न मम मित्रम्।

अहरत मम कलत्रं अहमिह तव दयापात्रम् ॥ ४ ॥ (स किल)

परिचितविविध प्रदेशं श्रीरामधृतनिदेशम्।

मामव सहजसदृशं रचय निपुविनाशम् ॥ ५ ॥ (स किल)

आश्वास्याथ कपीन्द्रमस्य जनयन् कामं बलप्रत्ययं

हत्वा वालिनमाहवे रघुपतिः सुग्रीवराज्यप्रदः।

तिष्ठन् माल्यवतस्तटे शरदुपारंभेऽपि कामातुरं

सुग्रीवं प्रति सन्दिदेश स मृषाकोपाकुलो लक्ष्मणम् ॥ ३१ ॥

रामक्रोधद्विगुणितरुषं लक्ष्मणं वीक्ष्य भीत्या

सुग्रीवेणानुनयनकृते प्रेषिता भूषिताङ्गी ।

संसत्कांची स्वलितगमना मन्द मन्दं प्रयान्ती

वाक्यैरेवं प्रणयमधुरैः सांत्वयामास तारा ॥ ३२ ॥

॥ पञ्चदशाष्टपदी ॥

(अनिलतरल इतिवत्)

(पुन्नागवरीलिरागेण आदि/त्रिपुटतालेन गीयते)

दिशि दिशि जनकदुहितृविचयाय

प्रहितमहाबलकपिनिचयाय ।

कुप्य न वानरभूभुजे सुहृदे क्रुध्य न ॥ १ ॥

समधिगताभिनव विभवयुताय

विषयसुखेन चिरमसुहिताय ॥ २ ॥ (कुप्य न)

लघुतरकपिकुलधृतजननाय

नरवर राघवहितमननाय ॥ ३ ॥ (कुप्य न)

त्वदुपकृतिमपि स गणयति नितरां

स्मृतिमपि मुञ्चति वपुषि च न पराम् ॥ ४ ॥ (कुप्य न)

न खलु स कञ्चन पुनरपराधं

कलयति परिहर सुहृदि विरोधम् ॥ ५ ॥ (कुप्य न)

प्रणमति कपिपतिरिह कुरु करुणां

प्रशमय दृशमपि समधिकमरुणाम् ॥ ६ ॥ (कुप्य न)

विशिखनिवहमिव गिरमतिपरुषां

श्रावय कर्णे न कुरु पदमरुषाम् ॥ ७ ॥ (कुप्य न)

श्रीरामकविवरकथितवचनानि

प्रपठतो दिशति हरिरिह सुखानि ॥ ८ ॥ (कुप्य न)

सीतां मार्गितुमुद्यतेषु कपिषु प्रोल्लंघ्य वारानिधिं

लङ्कायां परितो विचित्य हनुमानत्यन्तचिन्ताकुलः ।

दीनामैक्षत राक्षसीभिरभितः संरक्षितां शिशुपा-

मूले देहविसर्जनव्यवसितां देवीं स्मरन्तीं पतिम् ॥ ३३ ॥

रावणमन्दिरनिहितां राघवरहितां जगत्त्रयीमहिताम् ।

अतिसाहससन्निहितां जनकेन्द्रसुतामुवाच पवनसुतः ॥ ३४ ॥

॥ षोडशाष्टपदी ॥

(हरिरभिसरति इतिवत्)

(यदुकुलकांभोजिरागेण आदि/त्रिपुटतालेन गीयते)

तव पतिरनुजेन विजयते कुशली

त्वामाह कुशलं त्वयि प्रेमशाली ।

राघवे सर्वथा कुरु मा विषादमये ॥ १ ॥

एष्यति रघुपतिरिह तेनारजसा

मम वचनश्रवणादनुतरसा ॥ २ ॥ (राघवे)

निन्दति निजमपि बहुधा शरीरं

तव विरहे गुरुमिव भूमिभारम् ॥ ३ ॥ (राघवे)

नाश्नाति न पिबति न च याति निद्रां

ध्यायति भवतीं सदा हृदि भद्राम् ॥ ४ ॥ (राघवे)

मशककीटमपि देवि न चाङ्गात्

रामोऽपनयति विरह विवशोऽन्तरङ्गे ॥ ५ ॥ (राघवे)

त्वन्मयहृदयेन दिशि दिशि भवतीम्

अवलोकयानुपलभ्य शुचं याति महतीम् ॥ ६ ॥ (राघवे)

वहति मन्मथबाणहतमपि करणम्

हा सीते क्वासीति विलपति करुणम् ॥ ७ ॥ (राघवे)

श्रीरामकविवरकृतिमिति पठताम्

वैदेही वितनोति मतिमतिसुहिताम् ॥ ८ ॥ (राघवे)

दत्त्वा प्रत्ययमङ्गुलीयकमतो गत्वा स भङ्क्त्वा वनं

हत्त्वा मन्त्रिसुतान् अथाक्षमपरान् रक्षोगणानाहवे ।

बद्धः शक्रजिता पितामहवचः सम्मानयन् मारुतिः

नीतो रावणसन्निधिं विगतभीर्बन्धं क्षणादच्छिनत् ॥ ३५ ॥

दशवदनसमीपे मुक्तपैतामहास्त्रः

तदनु तदनुजानां शृण्वतामग्र एव ।

विगतभयकलङ्कः कीर्तयन् रामकीर्तिं

मृदुपरुषगभीरं वाक्यमूचे हनूमान् ॥ ३६ ॥

॥ सप्तदशाष्टपदी ॥

(विरचितचाटुवचनम् इतिवत्)

(कल्याणीरागेण त्रिपुट/आदितालेन गीयते)

हरिपतिराह सखा भवतो बहु कुशलमनामयदं ते ।

विसृज नरेन्द्रवधूं स हि तिष्ठति निश्चितधीर्भवदन्ते ॥ १ ॥

वक्ष्ये हितवचनं निशामय निशिचरनाथ

रघुपतिदूतमवेहि च मामिह वायुसुतं हनुमन्तम्।

दशरथनयविरोधकृतं भुवि मूर्तमिवाङ्ग कृतान्तम् ॥ २ ॥ (वक्ष्ये)

प्लवगचमूरिह सत्वरमेष्यति दुष्करसमरविशङ्का।

इयमपि राक्षसराज भविष्यति भस्ममयी तव लङ्का ॥ ३ ॥ (वक्ष्ये)

त्वं किल यद्भुजमूलनिपीडन पीडितमस्तकशाली।

सोऽपि रघूत्तमविशिखहतो भुवि कीटइवाजनि वाली ॥ ४ ॥ (वक्ष्ये)

अलमहमङ्ग भवन्तमपारबलं समरे विनिहन्तुम्।

रघुपतिपत्रिबलिस्त्वमये कथमाकलये भुवि मन्तुम् ॥ ५ ॥ (वक्ष्ये)

रक्ष कुलं न च बलमपि नाशय शृणु सुहृदुक्तमवैरम्।

प्रकुपितराघवहुतभुजि मा भज दशमुख शलभविकारम् ॥ ६ ॥ (वक्ष्ये)

अपि विधिमन्दिरमपि शिवमन्दिरमनुभजसे यदि भीत्या।

रघुपतिमुक्तशरो न विमुञ्चति जीव यथोचितमत्या ॥ ७ ॥ (वक्ष्ये)

गायति रामकवेरिति यो मृदुसरसपदावलिगीतम्।

व्यवहृतिकौशलमेति स भूपतिसदसि गिरमवि गीतम् ॥ ८ ॥ (वक्ष्ये)

क्रुद्धेनाथ दशाननेन वसनैः पुच्छेऽग्निना दीपिते

लङ्कां भस्ममयीं विधाय जलधौ संशाम्य सीतां पुनः।

दृष्ट्वा जाम्बवदङ्गदादिनिकटं प्राप्य क्षणान्मारुतिः

सीतावृत्तमशेषतस्समवदत् सञ्जीवयन् वानरान् ॥ ३७ ॥

तारेयेन हनूमताभ्यनुमताः शाखामृगाणां गणाः

सुग्रीवस्य सुरक्षितां मधुवनीमुल्लुङ्घ्य सोल्लुण्ठनम् ।

रामं लक्ष्मणसङ्गतं गिरितटे सोत्साहमेत्य क्षणात्

साहंपूर्विकमक्रमेण गणशस्सर्वं शशंसुः प्रियम् ॥ ३८ ॥

सीतोदन्तशुभाक्षरामृतरसास्वादेन रामो मनः-

सन्तापज्वरहारिणा प्रमुदितः प्रेमोक्षितैर्वीक्षितैः ।

पश्यन् वायुसुतं प्रशस्य बहु तं मध्ये हरीणां मुहुः

बाहुभ्यां परिरभ्य साश्रुनयनः पप्रच्छ सीतास्थितिम् ॥ ३९ ॥

उद्याने दशकन्धरेण निहिता नक्तंचरीवेष्टिता

किं ब्रूते मनुते च किं कथमसून् धत्ते प्रिया जानकी ।

ब्रूहि ब्रूहि कपे पुनः पुनरिति श्रीरामचन्द्रेरितः

सीतायै मनसा नतिं विरचयन्नूचे तदीयां दशाम् ॥ ४० ॥

॥ अष्टादशाष्टपदी ॥

(स्तनविनिहित इतिवत्)

(बिलहरिरागेण त्रिपुटतालेन गीयते)

अविरलगलदश्रु वहति सा नयनं ।

मुञ्चति न कदापि भूतलशयनम् ॥ १ ॥

जानकीराम जानकीविरहे तव सीदति ॥

शुक्लप्रतिपच्चन्द्ररेखेव सुकृशा ।

कातरतया विरहे तव विवशा ॥ २ ॥ (जानकी)

भवदुपगमनाय शोकविमूढा ।

अविरतमपि मनोरथमधिरूढा ॥ ३ ॥ (जानकी)

मलिनांशुक धूलि धूसरदेहा ।

मुहुरपि हाहेति जातविमोहा ॥ ४ ॥ (जानकी)

दशमुखविनाशाय जीवितमार्या ।

वहति सा कुपितोऽहिरिव भार्या ॥ ५ ॥ (जानकी)

उपवनशकुनानामपि दयनीया ।

रोदिति शिंशुपातल शयनीया ॥ ६ ॥ (जानकी)

मूर्तिरिव सा करुणारसधारा ।

शिव शिवानधिगतशोकाब्धिपारा ॥ ७ ॥ (जानकी)

श्रीरामकविवरकृतमिति गीतम् ।

गायतामनुदिनमपि सुप्रभातम् ॥ ८ ॥ (जानकी)

राज्ञः कपीनां द्रुतमाज्ञयाऽथ समागतैर्वानरसैन्यपालैः ।

समावृतो दाशरथिः पयोधेः पौलस्त्यनाशाय तटं प्रपेदे ॥ ४१ ॥

उपजलधिनविष्टैरुद्धतैर्युद्धमार्गो

हरिपतिभिरसंख्यैस्सादरं सेव्यमानः ।

चिरमवनिकुमारीं चिन्तयन्नन्तरङ्गे

कथमपि रघुनाथस्तां निशामध्युवास ॥ ४२ ॥

अत्रान्तरे विरहिमण्डलचण्डमानोः

चन्द्रस्य सान्द्रविशिखाभमयूखजालैः ।

मन्दानिलेन च भृशं परिपीड्यमानो

रामो विमुच्य धृतिमित्थमुवाच दीनः ॥ ४३ ॥

वाहि वात यतः कान्ता तां स्पृष्ट्वा मामपि स्पृश ।

त्वयि मे गात्रसंस्पर्शः चन्द्रे दृष्टिसमागमः ॥ ४४ ॥

इत्यादि बहवसदृशं परिमुक्तकण्ठं

रामो रुदन्नवरजेन समाहितोऽपि ।

कामेन काममतिनिर्दयमर्द्यमानो

न स्वस्थधीरजनि मानववंशनाथः ॥ ४५ ॥

आकर्णपूर्णकुसुमायुधचापवल्ली-

दुर्वारसर्वविशाखावलिभिन्नचेताः ।

सीतावियोगविधुरः प्रवरो रघूणां

शोकाकुलः स्मरमुपालभतातिदीनः ॥ ४६ ॥

॥ एकोनविंशाष्टपदी ॥

(कथितसमये इतिवत्)

(आहिरिरागेण झम्पतालेन गीयते)

अहह वितनोषि मयि सुचिरमपि पौरुषम् ।

प्रकटयसि विरहवति धिगिहि तव साहसम् ॥ १ ॥

बाधसे मदन किमये प्रियाविरहकातरं माम् ॥

विरचयसि शिव शिव पिशाचीव पीडनम् ।

भवसि यदि शूर इह धुरि धर शरासनम् ॥ २ ॥ (बाधसे)

नियतमसवोऽपि बत दधति बहुभारताम् ।

शरणमिह को नु मम त्वयि वहति वैरताम् ॥ ३ ॥ (बाधसे)

दलय न शरेण मां हृदि वसति जानकी ।

अदयहृदयोऽसि बत विरहिबधपातकी ॥ ४ ॥ (बाधसे)

प्रहर मयि काममयि विरहिषु कुतूहली ।

प्रहर न तु तां क्वापि जीवति यदि मैथिली ॥ ५ ॥ (बाधसे)

विधुरपि च हन्त मे विधुरयति चेतनाम् ।

त्वमपि यमदूत इव दिशसि बहुयातनाम् ॥ ६ ॥ (बाधसे)

परिलुठति जीवितं बहुकृशममङ्गले ।

देहविगमे मम किमपरमिह मङ्गले ॥ ७ ॥ (बाधसे)

इति सरसरामविभुभणित मुपगीयताम् ।

निजयुवतिजनविरहभयमिह विमुच्यताम् ॥ ८ ॥ (बाधसे)

अत्रान्तरे दशमुखेन हितोपदेशात्

निर्भत्सिताय सहजेन विभीषणाय ।

राज्यार्थिने रघुपतिः शरणागताय

दत्त्वाऽभयं च सखितां च मुदं प्रपेदे ॥ ४७ ॥

तदनु स नभसोऽवतीर्य हर्षात्

शरणममुं करणैस्त्रिभिः प्रपन्नः ।

उपजलधि विभीषणः प्रसन्नं

सविनयमित्थमुवाच रामचन्द्रम् ॥ ४८ ॥

॥ विंशाष्टपदी ॥

(रजनिजनित इतिवत्)

(आरभिरागेण आदितालेन गीयते)

सन्त्यज्य धनदारदारकसहोदर बन्धुमित्रकमशेषम् ।

त्वामेव शरणागतोऽस्मीह मां कुरु सुग्रीवांगदनिर्विशेषम् ॥ १ ॥

राम पालय कृपालय पालय नतावनदीक्षाम् ।

सादरमथ मयि कुरु करुणामृतसङ्गतापाङ्गनिरीक्षाम् ॥ (राम)

सकृदेव प्रपन्नाय तवास्मीति याचते अभयं सर्वभूतेभ्यो ददामीति ।

व्रतमिदं समाकर्ण्य याम्यहं शरणं

राज्यार्थी त्यज वा रक्ष वा यथेच्छम् ॥ २ ॥ (राम)

सर्वलोकशरण्य सकलवीराग्रगण्य मामपि कुरु सखिपदे देव ।

त्रिभुवनकण्टकमिह घातयिष्यामि तवभार्याहरमचिरादेव ॥ ३ ॥ (राम)

जानामि रण चर्यामस्त्ररीतिरपि जानामि राक्षसमायाम् ।

जानामि रघुकुलनायक तावक भुजयुगशक्तिममेयाम् ॥ ४ ॥ (राम)

जनकसुताप्रतिदानविधौ बहुकथितोऽपि हितवचनानि ।

तानि न गृह्णाति मर्तुकाम इव विविधभेषजरचनानि ॥ ५ ॥ (राम)

वरदानदर्पितमपि नैकशापहतायुषमाहवकुण्ठम् ।

शमय मया सह समिति सहायेन सपरिकरं दशकण्ठम् ॥ ६ ॥ (राम)

याचस्व जलनिधिमधुना सैनिकपारगमनाय पन्थानम् ।

दास्यति न चेदयमस्त्रविदांवर कलयामोघास्त्रशरसन्धानम् ॥ ७ ॥ (राम)

श्रीरामकविसूक्तमिति शरणागतभक्तविभीषणवादम् ।

प्रतिदिनमुषसि सुधामधुरं पठ विसृज सखे भवखेदम् ॥ ८ ॥ (राम)

इत्थं विभीषणगिरा रघुनन्दनोऽपि

दर्भेषु वारिधितटे नियतः शयानः ।

नादर्शयद्बत यदा जलधिः स्वरूपं

रोषात् तदा धनुषि भीममिषुं युयोज ॥ ४९ ॥

सर्वाम्भःपरिशोषणाय दधतं सज्जीकृतं कार्मुकं

कोपाध्मातमवेक्ष्य तं त्रिजगतां कोदण्डदीक्षागुरुम् ।

वाचं सानुनयं प्रसादनपरामूचे प्रणयोत्थितो

भीतः प्रज्जलिरज्जसा रघुपतिं दीनो नदीनो भृशम् ॥ ५० ॥

॥ एकविंशाष्टपदी ॥

(रतिसुखसारे इतिवत्)

(केदारगौलरागेण आदितालेन गीयते)

तव शरदाहं विषहे नाहं संहर संहर कोपम् ।

मयि कुरु हृदयं संप्रति सदयं तव हितमिदमनूरूपम् ॥ १ ॥

रघुवरचरणं तव मे शरणं मयि कुरु मा बत रोषम् ।

परिहर चापं त्यज सन्तापं कलय निजाश्रितपोषम् ॥ (रघुवर)

गतिमिह दीनां पश्य नदीनां त्वयि कुपिते सविकारम् ।

मयि किल मन्तुं नार्हसि मन्तुं शमय कलुषमतिघोरम् ॥ २ ॥ (रघुवर)

नतजनरक्षा तव किल दीक्षा दृष्टमिदं ननु काके ।

कलयसि परुषं जलपरिशोषं किमिति मयीह वराके ॥ ३ ॥ (रघुवर)

त्वष्ट्सुतोऽयं मामकतोयं स्तम्भयतां नलनामा ।

प्रचलतु नाना वानरसेना चरणैरेव हि भीमा ॥ ४ ॥ (रघुवर)

रिपुवधहेतुं त्वत्कृतसेतुं त्रिभुवनपावनरूपम् ।

सुचिरमहेयं शिरसि वहेयं दर्शनदूरितपापम् ॥ ५ ॥ (रघुवर)

रघुकुलदीपे त्वयि कृतकोपे जगदखिलं धृतशङ्कम् ।

मयि जडरूपे धृतपरितापे कलय हृदयमकलङ्कम् ॥ ६ ॥ (रघुवर)

भज हृदि मोदं त्यज निर्वेदं पास्यसि जनककुमारीम् ।

रचय सवेगं गमनोद्योगं ताडय दिग्जयभेरीम् ॥ ७ ॥ (रघुवर)

रामकवीन्द्रे वरगुणसान्द्रे कथयति तदिदमुदारम् ।

गायत महितं रघुपतिचरितं भजत भवांबुधिपारम् ॥ ८ ॥ (रघुवर)

इत्यम्भोधिगिरा नलेन जलधौ सेतुं विधायाद्रिभिः

लङ्कां प्राप्य दशाननस्य तनयान् भ्रातृशुच सेनापतीन् ।

हत्वा तं च सकुम्भकर्णममरप्रीत्यै रघूणां पतिः

सीतां पावकपावितामुपगतां चक्रे जनुः सार्थकम् ॥ ५१ ॥

दशमुखमुखान्हत्वा सत्वाधिकान् रजनीचरान्

नवहुतभुजा पूतां सीतामवाप्य मुदान्वितम् ।

रघुकुलपतिं मध्ये युद्धावनेरमरैस्समं

सकलजगतां स्रष्टा तुष्टाव हृष्टमना विधिः॥ ५२॥

॥ द्वाविंशाष्टपदी ॥

(किसलयशयनतले इतिवत्)

(नाथनामक्रियारागेण आदितालेन गीयते)

दशमुखमुखरजनीचरपीडितजगदवनाय सतोषम् ।

रघुवंशमशेषसुरार्थनयास्वयमादृत मानुषवेषम् ॥ १ ॥

स्वयमधुना नारायणं स्मर मनसि स्वमनादिम् ॥

प्रतिविधिकल्पमनल्पजगत्परिकल्पनशिल्पविशेषम् ।

उद्धतदैत्यनिषूदनमं अम्बुधिसद्मनि शयनितशेषम् ॥ २ ॥ (स्वय)

नयनयुगं रविचन्द्रमसौ तव सुरकुलमङ्गरुहाणि ।

हृदयमहं रसना दयिता ममतव विनतिं करवाणि ॥ ३ ॥ (स्वय)

तव महिमाम्बुधिलवकणिकामपि वेत्ति न हि श्रुतिजालम् ।

नापि वयं बत किमुत परे स्तुति साहसकल्पनयालम् ॥ ४ ॥ (स्वय)

सृजति जगन्ति भवानपि रक्षति संहरति स्वयमन्ते ।

अमितगुणोऽसि पतिर्जगतामसि पारमुपैमि कथं ते ॥ ५ ॥ (स्वय)

दिशि दिशि तिष्ठसि दिविभुवि गोषु च विप्रगणेऽखिलजन्तौ ।

स्यूतमिदं जगदखिलमपि त्वयि मणिनिकरा इव तन्तौ ॥ ६ ॥ (स्वय)

सुरगणकांक्षितसिद्धिरभूदीह निजपदमाश्रय जिष्णो ।

चिरमभिपालय राम रघूत्तम राज्यमनुत्तम विष्णो ॥ ७ ॥ (स्वय)

इति कविविर रामकृतां विधिनाऽऽकलितां सुगीतिमभिरामाम् ।

रघुपतिनुतिमपि गायति यो भुवि स हि भजते किल कामम् ॥ ८ ॥ (स्वय)

गतेष्वेषु स्वं स्वं भुवनममरेष्वाश्रुतमसौ

ददौ लङ्काराज्यं सकलमनुजायाशरपतेः ।

चिराद् द्रष्टुं रामो भरतमधिकोत्कण्ठितमनाः

समं सुग्रीवाद्यैरभजत विमानं धनपतेः ॥ ५३ ॥

आरोप्य पुष्पकविमानमथाभिरामां

सीतां समस्तभुवनैरपि पूज्यमानः ।

अङ्के निधाय मुदितः प्रवरो रघूणां

तस्यै रणावनिमदर्शयदादरेण ॥ ५४ ॥

॥ त्रयोविंशाष्टपदी ॥

(मञ्जुतरकुञ्जतल इतिवत्)

(घण्टारागेण झण्पतालेन गीयते)

दशवदनमसकृदिषुदलितदेहम् ।

इह सुदति लुलिततनुमुचितदाहम् ॥ १ ॥

पश्य सीते देवि ननु भूमौ ॥

मम शरविदलितमपि कुम्भकर्णम् ।

इह सुदति रवितनयविलूनकर्णम् ॥ २ ॥ (पश्य)

पवनसुतकरनिहतमपि निकुम्भम् ।

इह सुदति कपिपतिहतमपि च कुम्भम् ॥ ३ ॥ (पश्य)

मदवरजबाणविदलितमतिकायम् ।

इह सुदति हतमखिलरिपुनिकायम् ॥ ४ ॥ (पश्य)

सरसिरुहमुखि भवदुपगमनहेतुम् ।

इह जलधिजठरमधिरचितसेतुम् ॥ ५ ॥ (पश्य)

इह सपदि पशुपतिरदिशदतिसौख्यम् ।

इह समजनि मम कपिनृपतिसख्यम् ॥ ६ ॥ (पश्य)

इह निशितमदसिहतमपि कबन्धम् ।

इह हतविराधमतिदेहबन्धम् ॥ ७ ॥ (पश्य)

उषितमिह शयितमिह ननु भवत्या ।

विहतमिह गिरिषु वनलोभवत्या ॥ ८ ॥ (पश्य)

इति पठति रामकविसरसगीतम् ।

इह जयति सकलमपि वैरिजातम् ॥ ९ ॥ (पश्य)

आरुह्याथ स पुष्पकं रणभुवं भूमीभुवे दर्शयन्
 नन्दिग्राममुपेत्य लब्धभरतो दिव्याम्बरालङ्कृतः ।
 पौरैर्जानपदैर्जनैरपि मुदाऽयोध्यां प्रविष्टः पुरीं
 रामो रत्नमये सहावनिभुवा पीठेऽभिषिक्तोऽभवत् ॥ ५५ ॥
 भार्याभ्रातृसमन्वितं रघुपतिं भद्रासनाध्यासितं
 दिव्यालङ्करणैरलङ्कृततनुं देवं त्रिलोकेश्वरम् ।
 प्रायो वाङ्मनसातिवर्तिनि तदा पट्टाभिषेकोत्सवे
 हृष्टास्तुष्टुवुरिष्टलाभमुदिता ब्रह्मर्षिदेवर्षयः ॥ ५६ ॥

॥ चतुर्विंशष्टपदी ॥

(कुरु यदुनन्दन इतिवत्)

(मङ्गलकैशिकरागेण तिश््रतालेन गीयते)

जय जय राम गुणैरभिराम विरोधिविराम जगत्पते ।
 त्रिजगदुपप्लवपरिशमन प्लवगाधिपराज्यद भूमिपते ॥
 परिपाहि हे रघुनन्दन श्रितजनताहरिचन्दन ॥ १ ॥
 सुरगणचित्तकङ्कमलं कमलेक्षण देव निवारितम् ।
 चिरमपि रक्ष ननु क्षितिमक्षति पुरयभरत मनोरथम् ॥ २ ॥ (परिपाहि)
 चरणसरोरुहशरणगतावनसप्रतिभूरिह भूतले ।

विमलदृशावपि जलरुहसदृशौ कुरु विद्धजनेषु सुशीतले ॥३॥ (परिपाहि)

सारमते रमते हृदयं त्वयि यस्य सुभक्तिवशंवदे ।

स भजति काञ्चन धनसुतकाञ्चनसम्पदमत्र पदे पदे ॥ ४ ॥ (परिपाहि)

सकृदयि ते दयितेन यमञ्जति नामकला मधुसोदरा ।

प्रति तरसाऽत्तरसा तमुपैति च सत्कवितातिविकस्वरा ॥ ५ ॥ (परिपाहि)

यावदिमौ नभसीन्दुरवी पृथिवी च सपर्वतकानना ।

तावदियं तव रामकथा भुवि स्थास्यति नूतननूतना ॥ ६ ॥ (परिपाहि)

जयजय राघव जयजय माधव जयजय तवजय मङ्गलम् ।

जयजय सीतासततमनोहर जयजय तव शुभमङ्गलम् ॥७॥ (परिपाहि)

रामकवीन्द्रविरचितमेतं रघुकुलनाथमहोत्सवम् ।

पठत जना भुवि भजत मुदा परमिहपरशाश्वतवैभवम् ॥८॥ (परिपाहि)

विश्वामित्रकुलाब्धिकौस्तुभमणेः श्रीचोलसीम्नि स्फुर-

द्राजश्रीसहजीन्द्रकल्पितमहाग्रामस्थविद्वन्मणेः ।

श्रीरामस्य कवेः प्रशस्तयशसः श्रीमन्महाहौशनेः

कर्णाटस्य कृतिस्सतां हृदि मुदं दद्यात्सुपद्याभृशम् ॥ ५७ ॥

यः श्रीरङ्गपुरे विभाति महितः श्रीमान् सतामग्रणीः

विद्वन्मण्चलमण्डनो निरुपमः कर्णाटककक्ष्मापतिः ।

तस्य प्रार्थनयैव रामकविना श्रीरामगाथासुधा-

वर्षोऽयं रचितोऽधुना भुवि सुधीहृच्छातकानां मुदे ॥ ५८ ॥

जयतु जगति रम्या स्वैकसंभाव्यसाम्या

बहुकविजनमान्या वर्ण्यवस्त्वैकसौम्या ।

अधिगतशुभसीतारामचारित्रगीता

सरसपदविनीता मत्कृता रामगीता ॥ ५९ ॥

इति श्रीमच्छोलदेशाग्रपूज्यविद्वत्समाजिराजमानषाहजीन्द्रपुरवास्तव्यहोशनिकर्णाटक-

जातीयविश्वामित्रवंशमुक्ताफलश्रीरामकविकृता श्रीरामाष्टपदी संपूर्णा ॥

॥ शुभमस्तु ॥

पट्टाभिषिक्त रामबिरुदावली

१. अंभोजसंभवमहेश दिशाधिपादिदेवाभिवन्द्य-
महनीय पदारविन्द ! जय विजयी भव
२. वाल्मीकिनारदशुकात्रिघटोद्भवादि-
ब्रह्मर्षिमानसलसच्चरणारविन्द ! जय विजयी भव
३. वक्षोऽभिघातसुखनिर्वृतकोसलेश-
बालस्वरूपमृदुपादसरोजयुगम ! जय विजयी भव
४. स्तन्यप्रदायिजननीमृदुलाङ्कशायिन्

- वात्सल्यमर्दनसुखाञ्चित पादपद्म जय विजयी भव
५. पाषाणदत्तमहिलात्वरजःप्रमार्जि
व्याधात्तगाङ्गजलशोधितपद्मपाद जय विजयी भव
६. भ्रात्रा वने दयितयाऽञ्जनिदारकेण
पर्यायतः सुखसुमर्दनशालि पाद जय विजयी भव
७. दुःखैकदायिजननीवरयुगमबद्ध-
तातस्य सत्यवचनादृतसोदराढ्य जय विजयी भव
८. राज्यप्रवासनमहाव्यसनाभितप्त-
लोकव्यथोपशमनादृतमन्दहास जय विजयी भव
९. साकेतराज्यपरिपालनबद्धदीक्ष-
श्रीपादुकायुगसमेधितसार्वभौम्य ! जय विजयी भव
१०. ब्रह्मर्षिपामरजनानुगनिर्विशेष-
विस्तारिनैजकरुणामसृणावलोक जय विजयी भव
११. लङ्काधिनेतृकरवालनिकृत्तपक्ष-
गृध्राश्लिषद्भुजवितीर्णमहापवर्ग ! जय विजयी भव
१२. पम्पातटाश्रितमतङ्गमहानुकम्पा
लब्धस्वनामशबरीसुकृतातिथेय ! जय विजयी भव

१३. सुग्रीवमैत्र्युपहितामलभक्तिबुद्धि
तेजोबलान्वितहनूमत ! आत्मनाथ ! जय विजयी भव
१४. वन्दारुनिर्गतिविभीषणनिर्मलान्त-
श्चेतःकृतात्मशरणागतिमानदक्ष ! जय विजयी भव
१५. लक्षोपलक्षहरिसैन्यमहाब्धितारि-
श्रीसेतुबन्धनविधा भवतारणेश ! जय विजयी भव
१६. संरम्भयोगरतरावणकुम्भकर्ण
वीर्योपहार रसिकोत्तम राम राम जय विजयी भव
१७. श्रीरूपसंहननयौवनसौकुमार्य-
तेजोऽभिवर्धन ! महार्घविभूषणाढ्य ! जय विजयी भव
१८. सम्यक् प्रपन्नजनमानसरत्नपीठ-
पट्टाभिषिक्तसहजावनिजासमेत !
जय विजयीभव ।
(आत्रेय स्वामिनाथस्य)

राममङ्गलम्

मङ्गलं कोसलेन्द्राय महनीयगुणाब्धये	
चक्रवर्तितनूजाय सार्वभौमाय मङ्गलम् ॥	जय
वेदवेदान्तवेद्याय मेघश्यामलमूर्तये	
पुंसां मोहनरूपाय पुण्यश्लोकाय मङ्गलम् ॥	जय
विश्वामित्रान्तरङ्गाय मिथिलाजगतीपतेः	
भाग्यानां परिपाकाय भव्यरूपाय मङ्गलम् ॥	जय
पितृभक्ताय सततं भ्रातृभिः सह सीतया	
नन्दिताखिललोकाय रमचन्द्राय मङ्गलम् ॥	जय
त्यक्तसाकेतवासाय चित्रकूटविहारिणे	
सेव्याय सर्वयमिनां धीरोदाराय मङ्गलम् ॥	जय
सौमित्रिणा च जानक्या चापबाणासिधारिणे	
संसेव्याय सदाभक्त्या स्वामिने मम मङ्गलम् ॥	जय
दण्डकारण्यवासाय खण्डितामर शत्रवे !	
गृध्रराजाय भक्ताय मुक्तिदायास्तु मङ्गलम् ॥	जय
सादरं शबरीदत्तफलमूलाभिलाषिणे	
सौलभ्यपरिपूर्णाय सत्त्वोद्रिक्ताय मङ्गलम् ॥	जय

हनुमत्समवेताय हरीशाभीष्टदायिने ।

वालिप्रमथनायास्तु महाधीराय मङ्गलम् ॥ जय

श्रीमते रघुवीराय सेतूल्लङ्घितसिन्धवे

जितराक्षसराजाय रणधीराय मङ्गलम् ॥ जय

आसाद्य नगरीं दिव्यां अभिषिक्ताय सीतया ।

राजाधिराजराजाय रामभद्राय मङ्गलम् ॥ जय

Appendix- II

श्री शिवाय नमः

श्री चन्द्रशेखरेन्द्रसरस्वतीविरचिता

शिवगीतिमाला (शिवाष्टपदी)

प्रथमः सर्गः

ध्यानश्लोकः

सकलविघ्ननिवर्तक शंकरप्रियसुत प्रणतार्तिहर प्रभो ।

मम हृदम्बुजमध्यलसन्मणीरचितमण्डपवासरतो भव ॥ १ ॥

विधिवदनसरोजावासमाध्वीकधारा

विविधनिगमबृन्दस्तूयमानापदाना ।

समसमयविराजच्चन्द्रकोटिप्रकाशा

मम वदनसरोजे शारदा संनिधत्ताम् ॥ २ ॥

यदनुभवसुधोर्मीमाधुरीपारवश्यं

विशदयति मुनीनामात्मनस्ताण्डवेन ।

कनकसदसि रम्ये साक्षिणीवीक्ष्यमाणः

प्रदिशतु स सुखं मे सोमरेखावतंसः ॥ ३ ॥

शर्वाणि पर्वतकुमारि शरण्यपादे

निर्वापयास्मदघसंततिमन्तरायाम् ।

इच्छामि पङ्गुरिव गाङ्गजलावगाह-

मिच्छामिमां कलयितुं शिवगीतिमालाम् ॥ ४ ॥

शिवचरणसरोजध्यानयोगामृताब्धौ जलविहरणवाञ्छासंगतं यस्य चेतः ।

निखिलदुरितभङ्गव्यापृतं वा मनोज्ञं परशिवचरिताख्यं गानमाकर्णनीयम् ॥ ५ ॥

॥ प्रथमाष्टपदी ॥

मालवीरागेण आदितालेन गीयते (प्रलयपयोधिजले इतिवत्)

कनकसभासदने वदने दरहासं

नटसि विधाय सुधाकरभासं

शंकर धृततापसरूप

जय भवतापहर ॥ १ ॥

जलधिमथनसमये गरलानलशैलं

वहसि गलस्थमुदित्वरकीलं

शंकर धृतनीलगलाख्य

जय भवतापहर ॥ २ ॥

विधुरविरथचरणे निवसन्नवनिरथे

पुरमिषुणा हतवानिहयोधे

शंकर वर वीरमहेश

जय भवतापहर ॥ ३ ॥

कुसुमशरासकरं पुरतो विचरन्तं

गिरिश निहिंसितवानचिरं तं

शंकर मदनारिपदाख्य

जय भवतापहर ॥ ४ ॥

वटतरुतलमहिते निवसन्मणिपीठे

दिशसि परात्मकलामतिगाढे

शंकर धृतमौन गभीर

जय भवतापहर ॥ ५ ॥

जलनिधिसेतुतटे जनपावनयोग्ये

रघुकुलतिलकयशःप्रविभागे

शंकर रघुराममहेश

जय भवतापहर ॥ ६ ॥

तनुभृदवनकृते वरकाशीनगरे

तारकमुपदिशसि स्थलसारे

शंकर शिव विश्वमहेश

जय भवतापहर ॥ ७ ॥

निगमरसालतले निरवधिबोधघन

श्रीकामाक्षीकुचकलशाङ्कन

शंकर सहकारमहेश

जय भवतापहर ॥ ८ ॥

कच्छपतनुहरिणा निस्तुलभक्तियुजा

संततपूजितचरणसरोज

शंकर शिव कच्छपलिङ्ग

जय भवतापहर ॥ ९ ॥

शंकरवरगुरुणा परिपूजितपाद

काञ्चिपुरे विवृताखिलवेद

शंकरविधुमौलिमहेश

जय भवतापहर ॥ १० ॥

श्रीविधुमौलियतेरिदमुदितमुदारं

श्रृणु करुणाभरणाखिलसारं

शंकरारुणशैलमहेश

जय भवतापहर ॥ ११ ॥

कनकसभानटाय हरिनीलगळाय नम-

स्त्रिपुरहराय माररिपवे मुनिमोहभिदे ।

रघुकृतसेतवे विमलकाशिजुषे भवते

निगमरसाल कूर्महरिपूजित चन्द्रधर ॥ ६ ॥

पापं वारयते परं घटयते कालं पराकुर्वते

मोहं दूरयते मदं शमयते मत्तासुरान् हिंसते

मारं मारयते महामुनिगणानानन्दिनः कुर्वते

पार्वत्या सहिताय सर्वनिधये शर्वाय तुभ्यं नमः ॥ ७ ॥

॥ द्वितीयाष्टपदी ॥

भैरवीरागेण त्रिपुटतालेन गीयते (श्रितकमलाकुच इतिवत्)

कलिहरचरितविभूषण श्रुतिभाषण	
करतलविलसितशूल	जय भवतापहर ॥ १ ॥
दिनमणिनियुतविभासुर विजितासुर	
नलिननयनकृतपूजन	जय भवतापहर ॥ २ ॥
निर्जितकुसुमशरासन पुरशासन	
निटिलतिलकशिखिकील	जय भवतापहर ॥ ३ ॥
पदयुगविनताखण्डल फणिकुण्डल	
त्रिभुवनपावनपाद	जय भवतापहर ॥ ४ ॥
अन्धकदानवदारण भवतारण	
स्मरतनुभसितविलेप	जय भवतापहर ॥ ५ ॥
हिमकरशकलवतंसक फणिहंसक	
गगनधुनीधृतिशील	जय भवतापहर ॥ ६ ॥
परमतपोधनभावित सुरसेवित	
निखिलभुवनजनपाल	जय भवतापहर ॥ ७ ॥

करिमुखशरभवनन्दन कृतवन्दन

श्रृणु शशिधरयतिगीतम्

जय भवतापहर ॥ ८ ॥

तुहिनगिरिकुमारीतुङ्गवक्षोजकुम्भ-

स्फुटदृढपरिरम्भश्लिष्टदिव्याङ्गरागम् ।

उदितमदनखेदस्वेदंमंसान्तरं मा-

मवतु परशुपाणेर्व्यक्तगाढानुरागम् ॥ ८ ॥

वासन्तिकाकुसुमकोमलदर्शनीयै-

रङ्गैरनङ्गविहितज्वरपारवश्यात्

कम्पातटोपवनसीमनि विभ्रमन्तीं

गौरीमिदं सरसमाह सखी रहस्यम् ॥ ९ ॥

॥ तृतीयाष्टपदी ॥

वसन्तरागेण आदितालेन गीयते (ललितलवंगलता इतिवत्)

विकसदमलमकुसुमानुसमागमशीतलमृदुलसमीरे

अलिकुलकलरवसंभृतघनमदपरभृतघोषगभीरे

विलसति सुरतरुसदसि निशान्ते

वरयुवतीजनमोहनतनुरिह

शुभदति विततवसन्ते

विलसति ॥ १ ॥

कुसुमशरासनशबरनिषूदितकुपितवधूधृतमाने	
घनरसकुङ्कुमपङ्कविलेपनविटजनकुतुकविधाने	विलसति ।। २ ।।
कुसुमितबालरसालमनोहरकिसलयमदनकृपाणे	
मधुकरमिथुनपरस्परमधुरसपाननियोगधुरीणे	विलसति ।। ३ ।।
मदनमहीपतिशुभकरमन्त्रजपायितमधुकरघोषे	
अविरलकुसुममरन्दकृताभिनिषेचनतरुमुनिपोषे	विलसति ।। ४ ।।
मदननिदेशनिवृत्तकलेबरमर्दनमलयसमीरे	
तृषितमधुव्रतसंचलदतिथिसुपूजनमधुरसपूरे	विलसति ।। ५ ।।
सुचिरकृतव्रतमौनवनप्रियमुनिजनवागनुकूले	
ललितलतागृहविहितकृतश्रमयुवतिसुखानिलशीले	विलसति ।। ६ ।।
विषमशरावनिपालरथायितमृदुलसमीरणजाले	
विरहिजनाशयमोहनभसितपरागविजृम्भणकाले	विलसति ।। ७ ।।
श्रीशिवपूजनयतमतिचन्द्रशिखामणियतिवरगीतं	
श्रीशिवचरणयुगस्मृतिसाधकमुदयतु वन्यवसन्तं	विलसति ।। ८ ।।
विकचकमलकम्पाशैवलिन्यास्तरङ्गै-	
रविरलपरिरम्भः संभ्रमन् मञ्जरीणाम् ।	
परिसररसरागैर्व्याप्तगात्रानुलेपो	

विचरति कितवोऽयं मन्दमन्दं समीरः ॥ १० ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसरस्तीयतिवरविरचित-शिवगीतिमालायां

प्रथमः सर्गः ॥

द्वितीयसर्गः

प्रगल्भतरभामिनी शिवचरित्रगानामृत-

प्रभूतनवमञ्जरीसुरभिगन्धिमन्दानिले ।

रसालतरुमूलगस्फुरितमाधवीमण्डपे

महेशमुपदर्शयन्त्यसकृदाह गौरीमसौ ॥ ११ ॥

॥ चतुर्थाष्टपदी ॥

रामक्रियारागेण आदितालेन गीयते (चन्दनचर्चित इतिवत्)

अविरलकुङ्कुमपङ्ककरम्बितमृगमदचन्द्रविलेपम्

निटिलविशेषकभासुरवह्निविलोचनकृतपुरतापम्

शशिमुखि शैलवधूतनये विलोकय हरमथ केलिमये शशिमुखि ॥ १ ॥

युवतिजनाशयमदनशरायितशुभतरनयनविलासम्

भुवनविजृम्भितघनतरतिमिरनिषूदननिजतनुभासम्

शशिमुखि ॥ २ ॥

पाणिसरोजमृगीपरिशङ्कितबालतृणालिगलाभम्

यौवतहृदयविदारणपटुतरदरहसितामितशोभम्

शशिमुखि ॥ ३ ॥

चरणसरोजलसन्मणिनूपुरघोषविवृतपदजातम्

गगनधुनीसमतनुरुचिसंहतिकारितभुवनविभातम्	शशिमुखि ॥ ४ ॥
निखिलवधूजनहृदयसमाहृतिपटुतरमोहनरूपम्	
मुनिवरनिकरविमुक्तिविधायकबोधविभावनदीपम्	शशिमुखि ॥ ५ ॥
विकचसरोरुहलोचनसकृदवलोकनकृतशुभजातम्	
भुजगशिरोमणिशोणरुचा परिभीतमृगीसमुपेतम्	शशिमुखि ॥ ६ ॥
रजतमहीधरसदृशमहावृषदृष्टपुरोवनिभागम्	
सनकसनन्दनमुनिपरिशोभितदक्षिणतदितरभागम्	शशिमुखि ॥ ७ ॥
श्रीशिवपरिचरणव्रतचन्द्रशिखामणिनियमधनेन	
शिवचरितं शुभगीतमिदं कृतमुदयतु बोधधनेन	शशिमुखि ॥ ८ ॥
मदनकदनशान्त्यै फुल्लमल्लीप्रसूनै-	
र्विरचितवरशय्यामाप्नुवन्निन्दुमौलिः ।	
मृदुमलयसमीरं मन्यमानः स्फुलिङ्गा-	
न्कलयति हृदये त्वामन्वहं शैलकन्ये ॥ १२ ॥	
इति सहचरीवाणीमाकर्ण्य सापि सुधाझरी-	
मचलदुहिता नेतुः श्रुत्वाभिरूप्यगुणोदयम् ।	
विरहजनितामार्तिं दूरीचकार हृदि स्थितां	
दयितनिहितप्रेमा कामं जगाद मिथः सखीम् ॥ १३ ॥	

॥ पञ्चमाष्टपदी ॥

तोडिरागेण चापुतालेन गीयते (सञ्चरदधर इतिवत्)

जलरुहशिखरविराजितहिमकरशङ्कितकरनखराभम्	
रुचिररदनकिरणामरसरिदिव शोणनदाधरशोभम्	
सेवे निगमरसालनिवासं - युवतिमनोहरविविधविलासम्	सेवे ॥ १ ॥
शुभतनुसौरभलोभविभूषणकैतवमहितभुजंगम्	
मुकुटविराजितहिमकरशकलविनिर्गलदमृतसिताङ्कम्	सेवे ॥ २ ॥
मकुटपरिभ्रमदमरधुनीनखविक्षतशङ्कितचन्द्रम्	
उरसि विलेपितमलयजपङ्कविमर्दितशुभतरचन्द्रम्	सेवे ॥ ३ ॥
पन्नगकर्णविभूषणमौळिगमणिरुचिशोणकपोलम्	
अगणितसरसिजसंभवमौळिकपालनिवेदितकालम्	सेवे ॥ ४ ॥
हरिदनुपालसुरेशपदोन्नतिमुपनमतो वितरन्तम्	
अनवधिमहिमचिरंतनमुनिहृदयेषु मदा विहरन्तम्	सेवे ॥ ५ ॥
नारदपर्वतवरमुनिकिन्नरसंनुतवैभवजातम्	
अन्धकसुररिपुगन्धसिंधुरविभङ्गमृगादिपरीतम्	सेवे ॥ ६ ॥
विषयविरतविमलाशयकोशमहाधनकरणसरोजम्	
घनतरनिजतनुमञ्जुलतापरिनिर्जितनियुतमनोजम्	सेवे ॥ ७ ॥

श्रीशिवभजनमनोरथचन्द्रशिखामणियतिवरगीतम्

श्रोतुमुदञ्चितकौतुकविरतममरवधूपरिगीतम्

सेवे ॥ ८ ॥

सहचरि मुखं चेतः प्रातः प्रफुल्लसरोरुह-

प्रतिममनघं कान्तं कान्तस्य चन्द्रशिखामणेः ।

स्मरति परितोदृष्टिस्तुष्टा तदाकृतिमाधुरी-

गतिविषयिणी वाणी तस्य ब्रवीति गुणोदयम् ॥ १४ ॥

॥षष्ठाष्टपदी॥

काम्बोजिरागेण त्रिपुटतालेन गीयते (निभृतनिकुञ्ज इतिवत्)

निखिलचराचरनिर्मितिकौशलभरितचरित्रविलोलम्

ललितरसालनिबद्धलतागृहविहरणकौतुकशीलम्

कलये कालमथनमधीशम्

घटय मया सह घनतरकुचपरिरम्भणकेलिकृताशम्

कलये ॥ १ ॥

कुवलयसौरभवदनसमीरणवासितनिखिलदिगन्तम्

चरणसरोजविलोकनतोऽखिलतापरुजं शमयन्तम्

कलये ॥ २ ॥

पटुतरचाटुवचोमृतशिशिरनिवारितमनसिजतापम्

तरुणवनप्रियभाषणया सह सादरविहितसुलापम्

कलये ॥ ३ ॥

चलितदृग्ज्वलमसमशरानिव युवतिजने निदधानम्

रहसि रसालगृहं गतया सह सरसविहारविधानम् कलये ॥ ४ ॥

दरहसितद्युतिचन्द्रिकया गतखेदविकारचकोरम्

लसदरुणाधरवदनवशीकृतयुवतिजनाशयचोरम् कलये ॥ ५ ॥

मलयजपङ्कविलेपनमुरुतरकुचयुगमाकलयन्तम्

कृतकरुषो मम सुतनुलतापरिरम्भणकेळिमयन्तम् कलये ॥ ६ ॥

सुरतरुकुसुमसुमालिकया परिमण्डितचिकुरनिकायम्

अलघुपुलककटसीमनि मृगमदपत्रविलेखविधेयम् कलये ॥ ७ ॥

श्रीशिवसेवनचन्द्रशिखामणियतिवरगीतमुदारम्

सुखयतु शैलजया कथितं शिववरितविशेषितसारम् कलये ॥ ८ ॥

लीलाप्रसूनशरपाशसृणिप्रकाण्ड-

पुण्ड्रेक्षुभासिकरपल्लवमम्बुजाक्षम् ।

आलोक्य सस्मितमुखेन्दुकमिन्दुमौलि-

मुत्कण्ठते हृदयमीक्षितुमेव भूयः ॥ १५ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसरस्वतीविरचितशिवगीतिमालायां द्वितीयः

सर्गः ॥

तृतीयसर्गः

इति बहु कथयन्तीमाळिमालोक्य बाला-

मलघुविरहदैन्यामद्रिजामीक्षमाणः ।

सपदि मदनखिन्नः सोमरेखावतंसः

किमपि विरहशान्त्यै चिन्तयामास धीरः ॥ १६ ॥

॥ सप्तमाष्टपदी ॥

भूपालरागेण त्रिपुटतालेन गीयते (मामियं चलिता इतिवत्)

लीलया कलहे गता कपटक्रुधा वनितोयम्

मानिनी मदनेन मामपि संतनोति विधेयम् शिवशिव कुलाचलसुता ॥ १ ॥

तापितो मदनज्वरेण तनूनापादधिकेन

यापयामि कथं नु तद्विरहं क्षणं कुतुकेन शिव शिव ॥ २ ॥

यत्समागमसंमदेन सुखी चिरं विहरामि

यद्वियोगरुजा न जातु मनोहितं वितनोमि शिव शिव ॥ ३ ॥

लीलया कुपिता यदा मयि तामथानुचरामि

भूयसा समयेन तामनुनीय संविहरामि शिव शिव ॥ ४ ॥

अर्पितं शिरसि क्रुधा मम हा यदङ्घ्रिसरोजम्

पाणिना परिपूजितं बत जृम्भमाणमनोजम् शिव शिव ॥ ५ ॥

दृश्यसे पुरतोऽपि गौरि न दृश्यसे चपलेव

नापराधकथा मयि प्रणतं जनं कृपयाव शिव शिव ॥ ६ ॥

नीलनीरदवेणि किं तव मत्कृतेऽनुनयेन

संनिधेहि न गन्तुमर्हति मादृशे दयनेन शिव शिव ॥ ७ ॥

वर्णितं शिवदासचन्द्रशिखामणिश्रमणेन

वृत्तमेतदुदेतु संततमीशितुः प्रवणेन शिव शिव ॥ ८ ॥

भुवनविजयी विक्रान्तेषु न चेतारः

तव न कृपणे युक्तं मादृग्विधे शरवर्षणम् ।

मदन यदि ते वैरं निर्यातु भो नियतं पुरा

विहितमहितो नाहं नित्यं तवास्मि निदेशगः ॥ १७ ॥

मधुकरमयज्याघोषेण प्रकम्पयसे मनः

परभृतवधूगाने कर्णज्वरं तनुषेतराम् ।

कुसुमरजसां बृन्दैरुत्मादयस्यचिरादितः

स्मर विजयसे विश्वं चित्रीयते कृतिरीदृशी ॥ १८ ॥

चलितललितापाङ्गश्रेणीप्रसारणकैतवा

हरविकसितस्वच्छच्छायासितोत्पलवर्षणैः ।

विरहशिखिना दूनं दीनं न मामभिरक्षितुं

यदि न मनुषे जानासि त्वं मदीयदशां ततः ॥ १९ ॥

शुभदति विचरावः शुभ्रकम्पातटिन्या-

स्तटभुवि रमणीयोद्यानकेळिं भजावः ।

प्रतिमुहुरिति चिन्ताविह्वलः शैलकन्या-

मभि शुभतरवादः पातु चन्द्रार्धमौलेः ॥ २० ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसरस्वतीविरचितशिवगीतिमालायां तृतीयः

सर्गः ॥

चतुर्थसर्गः

कम्पातीरप्रचुररुचिरोद्यानविद्योतमान-

श्रीमाकन्दद्रुमपरिसरं(रे ?) माधवीक्लृप्तशालाम् ।

अध्यासीनं रहसि विरहश्रान्तमश्रान्तकेळिं

वाचं गौरीप्रियसहचरी प्राह चन्द्रावतंसम् ॥ २१ ॥

॥ अष्टमाष्टपदी ॥

सौराष्ट्ररागेण आदितालेन गीयते (निन्दति चन्दनम् इतिवत्)

या हि पुरा हर कुतुकवती परिहासकथासु विरागिणी

असितकुटिलचिकुरावळिमण्डनशुभतरदामनिरोधिनी

शङ्कर शरणमुपैति शिवामतिहन्ति स शम्बरवैरी

शिव विरहकृशा तव गौरी ॥ १ ॥

कुसुमशयनमुपगम्य सपदि मदनशरविसरपरिदूना

मलयजरजसि महानलततिमिव कलयति मतिमतिदीना

शिव विरहकृशा तव गौरी ॥ २ ॥

उरसि रुचिरमणिहारलतागतबलभिदुपलततिनीला

मञ्जुवचनगृहपञ्जरशुकपरिभाषणपरिहृतलीला

शिव विरहकृशा तव गौरी ॥ ३ ॥

भृशकृतभवदनुवनयेक्षित भवति विहितपरिवादा

सपदि विदितविरहानुगमादनुसंभृतहृदयविषादा

शिव विरहकृशा तव गौरी ॥ ४ ॥

बालहरिणपरिलीढपदा तदनादरविगतविनोदा

उन्मदपरभृतविरुताकर्णनकर्णशल्यकृतबाधा

शिव विरहकृशा तव गौरी ॥ ५ ॥

कोकमिथुनबहुकेळिविलोकनजृम्भितमदनविकारा

शङ्कर हिमकरशेखर पालय मामिति वदति न धीरा

शिव विरहकृशा तव गौरी ॥ ६ ॥

दूषितमृगमदरुचिरविशेषक निटिलभसितकृतरेखा

अतनुतनुज्वरकारितया परिवर्जितचन्द्रमयूखा

शिव विरहकृशा तव गौरी ॥ ७ ॥

श्रीशिवचरणनिषेवणचन्द्रशिखामणियतिवरगीतं

श्रीगिरिजाविरहक्रमवर्णनमुदयतु विनयसमेतम्

शिव विरहकृशा तव गौरी ॥ ८ ॥

आवासमन्दिरमिदं मनुते मृडानि घोराटवीसदृशमाप्तसखीजनेन ।

नाभाषणानि तनुते नळिनायताक्षी देव त्वया विरहिता हरिणाङ्कमौळे ॥ २२ ॥

॥ नवमाष्टपदी ॥

बिलहरिरागेण त्रिपुटतालेन गीयते (स्तनविनिहित इतिवत्)

हिमकरमणिमयदामनिकाय कलयति बहिनशिखामुरसीयम्

शैलजा शिव शैलजा विरहे तव शङ्कर शैलजा ॥ १ ॥

वपुषि पतितधनहिमकरपूरं संतनुते हृदिदिवि दुरितारम् शैलजा ॥ २ ॥

उरसि निहितमृदुविततमृणालं पश्यति सपदि विलसदळिनीलम् शैलजा ॥ ३ ॥

सहचरयुवतिषु नयनमनीलं नमितमुखी वितनोति विशालम् शैलजा ॥ ४ ॥

रुष्यति खिद्यति मुहुरनिदानं न प्रतिवक्ति सखीमपि दीनम् शैलजा ॥ ५ ॥

शिव इति शिव इति वदति सकामं पश्यति पशुरिव किमपि ललामम् शैलजा ॥ ६ ॥

सुरतरुविविधफलामृतसारं पश्यति विषमिव भृशमतिघोरम् शैलजा ॥ ७ ॥

यतिवरचन्द्रशिखामणिगीतं सुखयतु साधुजनं शुभगीतम्

शैलजा ॥ ८ ॥

त्वद्भावनैकरसिकां त्वदीधनवृत्तिं

त्वन्नामसंस्मरणसंयुतचित्तवृत्तिम् ।

बालामिमां विरहिणीं कृपणैकबन्धो

नोपेक्षसे यदि तदा तव

शङ्कराख्या ॥ २३ ॥

वस्तूनि निस्तुलगुणानि निराकृतानि

कस्तूरिकारुचिरचित्रकपत्रजातम् ।

ईदृग्विधं विरहिणी तनुते मृडानी

तामाद्रियस्व करुणाभरितैरपाङ्गैः ॥ २४ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसरस्वतीविरचितशिवगीतिमालायां चतुर्थः

सर्गः ॥

पञ्चमसर्गः

एकाम्रमूलविलसन्नवमञ्जरीकश्रीमाधवीरुचिरकुञ्जगृहे वसामि ।

तामानयानुनय मद्बचनेन गौरीमित्थं शिवेन पुनराह सखी नियुक्ता ॥ २५ ॥

॥ दशमाष्टपदी ॥

आनन्दभैरवीरागेण आदितालेन गीयते (वहति मलयसमीरे इतिवत्)

जयति मदननृपाले शिवे कुपितपथिकजालम्

भ्रमरमिथुनजाले शिवे पिबति मधु सलीलम्	
विरहरुजा पुरवैरी परिखिद्यति गौरि	शिवविरहरुजा ॥ १ ॥
मलयमरुति वलमाने शिवे विरहविघटनाय	
सति च मधुपगाने शिवे सरसविहरणाय	शिवविरहरुजा ॥ २ ॥
कुसुमभरितरसाले शिवे विततसुमधुकाले	
कृपणविरहिजाले शिवे कितवहदनुकूले	शिवविरहरुजा ॥ ३ ॥
मदनविजयनिगमं शिवे जपति पिकसमूहे	
चतुरकितवसङ्ग(शिवे) कुटिलरवदुरूहे	शिवविरहरुजा ॥ ४ ॥
कुसुमरजसि भरिते शिवे कितवमृदुळमरुता	
दिशि च विदिशि वितते शिवे विरहिवपुषि चरता	शिवविरहरुजा ॥ ५ ॥
विमलतुहिनकिरणे शिवे विकिरति करजालम्	
विहतिविरतिहरणे शिवे वियति दिशि विशालम्	शिवविरहरुजा ॥ ६ ॥
मृदुलकुसुमशयने शिवे वपुषि विरहदूने	
भ्रमति लुठति दीने शिवे सुहितशरणहीने	शिवविरहरुजा ॥ ७ ॥
जयति गिरिशमतिना शिवे गिरिशविरहकथनम्	
चन्द्रमकुटयतिना शिवे निखिलकलुषमथनम्	शिवविरहरुजा ॥ ८ ॥
यत्र त्वामनुरञ्जयन्नतितरामारब्धकामागमं	

व्यापारैरचलाधिराजतनये केलीविशेषैर्युतः।

तत्र त्वामनुचिन्तयन्नथ भवन्नामैकमन्त्रं जपन्

भूयस्तत्परिरम्भसंभ्रमसुखं प्राणेश्वरः काङ्क्षति ॥ २६ ॥

॥ एकादशाष्टपदी ॥

केदालगौळरागेण आदितालेन गीयते (रतिसुखसारे गतमभिसारे इतिवत्)

हिमगिरितनये गुरुतरविनये नियुतमदनशुभरूपं

निटिलनयनमनुरञ्जय सति तव विरहजनितघनतापम्

मलयजपवने कम्पानुवने सुदति पुरवैरी

युवतिहृदयमदमर्दनकुशली संभृतकेळिविहारीमलयजपवने ॥ १ ॥

वद मृदु दयिते मम हृदि नियते बहिरिव चरसि समीपम्

वदति मुहुर्मुहुरिति हर मामकदेहमदनघनतापम् मलयजपवने ॥ २ ॥

उरुघनसारं हिमजलपूरं वपुषि पतितमतिघोरम्

सपदि न मृष्यति शपति मनोभवमतिमृदुमलयसमीरम्मलयजपवने ॥ ३ ॥

विलिखति चित्रं तव च विचित्रं पश्यति सपदि समोदं

वदति झटिति बहु मामिति शम्बररिपुरतिकलयति खेदम् मलयजपवने ॥ ४ ॥

अर्पय नीलं मयि धृतलीलं नयनकुसुममतिलोलम्

विरहतरुणि विरहातुरमनुभज मामिह(ति)विलपति सा(सोऽ)लम् मलयजपवने ॥ ५ ॥

लसदपराधं मनसिजबाधं विमृश विनेतुमुपायम्

गुरुतरतुङ्गपयोधरदुर्गमुपानय हरमनपायम् मलयजपवने ॥ ६ ॥

अतिधृतमाने परभृतगाने किञ्चिदुदञ्चय गानम्

जहि जहि मानमनूनगुणै रमयाशु विरहचिरदीनम् मलयजपवने ॥ ७ ॥

इति शिवविरहं घनतरमोहं भणति नियमिजनधीरे

चन्द्रशिखामणिनामनि कुशलमुपनय गजवरचीरे मलयजपवने ॥ ८ ॥

विमलसलिलोदञ्चत्कम्पासरोरुहधोरणी-

परिमलरजःपालीसंकान्तन्दसमीरणे ।

वितपति वियद्गङ्गामङ्गीचकार शिरःस्थितां

तव हि विरहाक्रान्तः कान्तः नतोऽपि न वेदितः ॥ २७ ॥

अनुभवति मृगाक्षि त्वद्वियोगक्षणानां

लवमिव युगकल्पं स्वल्पमात्मापराधम् ।

त्वयि विहितमनल्पं मन्यमानः कथंचि-

न्नयति समयमेनं देवितस्मिन्प्रसीद ॥ २८ ॥

इति सहचरीवाणीमेणाङ्कमौळिमनोभव-

व्यथनकथनीमेनामाकर्ण्य कर्णसुधाझरीम् ।

सपदि मुदिता विन्यस्यन्ती पदानि शनैः शनैः

जयति जगतां माता नेतुः प्रविश्य लतागृहम् ॥ २९ ॥

सा दक्षदेवनविहारजयानुषङ्गलीलाहवे भवति शैलजया शिवस्य ।

चेतः प्रसादमनयोस्तरसा विधाय देव्या कृतं कथयति स्म सखी

रहस्यम् ॥ ३० ॥

॥ द्वादशाष्टपदी ॥

शङ्कराभरणरागेण त्रिपुटतालेन गीयते (पश्यति दिशि दिशि इतिवत्)

कलयति कलयति मनसि चरन्तम्

कुचकलशस्पृशमयति भवन्तम्

पाहि विभो शिव पाहि विभो

निवसति गौरी केळिवने पाहि विभो ॥ १ ॥

जपति जपति तव नामसुमन्त्रम्

प्रतिमुहुरुदितसुमायुधतन्त्रम् पाहि ॥ २ ॥

उपचितकुसुमसुदाम वहन्ती

भवदनुचिन्तनमाकलयन्ती पाहि ॥ ३ ॥

मलयजरजसि निराकृतरागा

वपुषि भसितधृतिसंयतयोगा पाहि ॥ ४ ॥

परिहृतवेणिजटाकचभारा

निजपतिघटकजनाशयधारा पाहि ॥ ५ ॥

अविधृतमणिमुकुटादिललामा

बिसवलयादिविधारणकामा पाहि ॥ ६ ॥

मुहुरवलोकितकिसलयशयना

बहिरुपसंगतसुललितनयना पाहि ॥ ७ ॥

इति शिवभजनगुणेन विभान्तम्

चन्द्रशिखामणिना शुभगीतम् पाहि ॥ ८ ॥

सा वीक्षते सहचरीं मदनेन लज्जा-

भारेण नोत्तरवचो वदति प्रगल्भा ।

व्याधून्वति श्वसितकोष्णसमीरणेन

तुङ्गस्तनोत्तरपटं गिरिजा वियुक्ता ॥ ३१ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसस्वतीयतिवरविरचितशिवगीतिमालायां

पञ्चमस्सर्गः ॥

॥ षष्ठसर्गः ॥

अथ विरहिणीमर्मच्छेदानुसंभृतपातक-

श्रित इव निशानाथः संक्रान्तनीलगुणान्तरः ।

किरणनिकरैरञ्चत्कम्पासरित्तरम्यभू-

वलयमभितो व्याप्त्या विभ्राजयन्परिजृम्भते ॥ ३२ ॥

विकिरति निजकरजालं हिमकरबिम्बेऽपि नागते कान्ते ।

अकृतकमनीयरूपा स्वात्मगतं किमपि वदति गिरिकन्या ॥ ३३ ॥

॥ त्रयोदशाष्टपदी ॥

आहिरिरागेण झम्पतालेन गीयते (कथितसमयेऽपि इतिवत्)

सुचिरविरहापनय सुकृतमभिकामितम्

सफलयति किमिह विधिरुत न विभवामितं(?)

कामिनी किमिह कलये सहचरीवञ्चिताहम् कामिनी ॥ १ ॥

यदनुभजनेन मम सुखमखिलमायतम्

तमनुकलये किमिह नयनपथमागतम् कामिनी ॥ २ ॥

येन मलयजरेणुनिकरमिदमीरितम्

न च वहति कुचयुगळमुरु तदवधीरितुम् कामिनी ॥ ३ ॥

यच्चरणपरिचरणमखिलफलदायकम्

न स्पृशति मनसि मम हा तदुपनायकम् कामिनी ॥ ४ ॥

निगमशिरसि स्फुरति यतिमनसि यत्पदम्

विततसुखदं तदपि हृदि न मे किमिदम् कामिनी ॥ ५ ॥

विरहसमयेषु किल हृदि यदनुचिन्तनम्

न स भजति नयनपथमखिलभयकृन्तनम् कामिनी ॥ ६ ॥

कुचयुगळमभिमृशति स यदि रतिसूचितम्

सफलमिह निखिलगुणसहितमपि जीवितम् कामिनी ॥ ७ ॥

नियमधनविधुमौळिफणितमिदमञ्चितम्

बहुजनिषु कलुषभयमपनयतु सञ्चितम् कामिनी ॥ ८ ॥

आजगमुषीं सहचरीं हरमन्तरेण

चिन्ताविजृम्भितविषादभरेण दीना ।

आलोक्य लोकजननी हृदि संदिहाना

कान्तं कयाभि(पि)रमितं निजगाद वाक्यम् ॥ ३४ ॥

॥ चतुर्दशाष्टपदी ॥

सारङ्गरागेण त्रिपुटतालेन गीयते (स्मरसमरोचित इतिवत्)

कुसुमशराहवसमुचितरूपा प्रियपरिरम्भणपरिहृततापा

कापि पुररिपुणा रमयति हृदयममितगुणा कापि ॥ १ ॥

घनतरकुचयुगमृगमदलेपा

दयितविहितरतिनव्यसुलापा कापि ॥ २ ॥

रमणरचितकटपत्रविशेषा

उरसि लुलितमणिहारविभूषा कापि ॥ ३ ॥

दयितनिपीतसुधाधरसीमा

गलितवसनकटिपरिहृतदामा

कापि ॥ ४ ॥

अधिगतमृदुतरकिसलयशयना

दरपरिमीलितचालितनयना

कापि ॥ ५ ॥

विहितमधुररतिकूजितभेदा

दृढपरिरम्भणहतमतिभेदा

कापि ॥ ६ ॥

महितमहोरसि सरभसपतिता

लुलितकुसुमकुटिलालकमुदिता

कापि ॥ ७ ॥

चन्द्रशिखामणियतिवरभणितम्

सुखयतु साधुजनं शिवचरितम्

कापि ॥ ८ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसस्वतीयतिवरविरचित-शिवगीतिमालायां

षष्ठः सर्गः ॥

॥ सप्तमसर्गः ॥

चकोराणां प्रीतिं कलयसि मयूखैर्निजकला-

प्रदानैर्देवानामपि दयितभाजां मृगदृशाम् ।

न कोकानां राकाहिमकिरण मादृग्विरहिणी-

जनानां युक्तं ते किमिदमसमं हन्त चरितम् ॥ ३५ ॥

गङ्गामङ्गनिषङ्गिगपङ्कजरजोगन्धावहामङ्गना-

माश्लिष्यन्निभृतं निरङ्कुशरहःकेळीविशेषैरलम् ।

विभ्रान्तः किमदभ्ररागभरितस्तस्यामुतस्यादयं

कान्तोऽश्रान्तमनङ्गनागविहतो नाभ्याशमभ्यागतः ॥ ३६ ॥

संतापयन्नखिलगात्रममित्रभावा-

त्संदृश्यते जडधियामिह शीतभानुः ।

दोषाकरो वपुषि संगतराजयक्ष्मा

घोराकृतिर्हि शिवदूति निशाचराणाम् ॥ ३७ ॥

॥ पञ्चदशाष्टपदी ॥

सावेरिरागेण आदितालेन गीयते (समुदितवदने इतिवत्)

विरहितशरणे रमणीचरणे विजितारुणपङ्कजे

अरुणिमरुचिरं कलयति सुचिरं मतिमिव वपुषि निजे

रमते कम्पामहितवने विजयी पुरारिजने(?) रमते ॥ १ ॥

अलिकुलवलिते परिमळललिते युवतिकुटिलालके

कलयति कुसुमं विलसितसुषुमं सुमशरपरिपालके रमते ॥ २ ॥

कुचगिरियुगले निजमतिनिगळे मृगमदरचनाकरे

मणिसरनिकरं विलसितमुकुरं घटयति सुमनोहरे रमते ॥ ३ ॥

विलसितरदने तरुणीवदने किसलयरुचिराधरे
 रचयति पत्रं मकरविचित्रं स्मितरुचिपरिभासुरे रमते ॥ ४ ॥

कटितटभागे मनसिजयोगे विगळितकनकाम्बरे
 मणिमयरशनं रविरुचिवसनं घटयति तुहिनकरे रमते ॥ ५ ॥

अधरसुधाळिं रुचिररदाळिं पिबति सुमुखशंकरे
 विदधति मधुरं हसति च विधुरं रतिविधिनिहितादरे रमते ॥ ६ ॥

मृदुळसमीरे वलति गभीरे विलसति तुहिनकरे
 उदितमनोजं विकसदुरोजं शिवरतिनिहितादरे रमते ॥ ७ ॥

इति रसवचने शिवनतिरचने पुरहरभजनादरे
 बहुजनिकलुषं निरसतु परुषं यतिवरविधुशेखरे रमते ॥ ८ ॥

आयातवानिह न खेदपरानुषङ्ग-

वाञ्छाभरेण विवशस्तरुणेन्दुमौलिः ।

स्वच्छन्दमेव रमतां तव कोऽत्र दोषः

पश्याचिरेण दयितं मदुपाश्रयस्थम् ॥ ३८ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसस्वतीयतिवरविरचित-शिवगीतिमालायां

सप्तमः सर्गः ॥

॥ अष्टमः सर्गः ॥

मत्प्राणनेतुरसहायरसालमूल-

लीलागृहस्य मयि चेदनुरागबन्धः।

अन्याकथानुभविनः प्रणयानुबन्धो

दूति प्रसीदति ममैष महानुभावः ॥ ३९ ॥

॥ षोडशाष्टपदी ॥

पुन्नागवरालीरागेण आदितालेन गीयते (अनिलतरलकुवलयनयनेन इतिवत्)

अरुणकमलशुभतरचरणेन सपदि गता न हि भवतरणेन

या विहता परुवैरिणा ॥ १ ॥

स्मितरुचिहिमकरशुभवदनेन निहितगुणा विलसितसदनेन ॥ या विहता ॥ २ ॥

सरसवचनजितकुसुमरसेन हृदि विनिहितरतिकृतरभसेन ॥ या विहता ॥ ३ ॥

विहितविविधकुसुमशरविहते नानागतरसा नयगुणविहितेन(?) ॥ या विहता ॥ ४ ॥

उदितजलदरुचिरगळेन स्फुटितमना न युवतिनिगळेन ॥ या विहता ॥ ५ ॥

कनकरुचिरसुजटापटलेनानुहतसुरवासतिलकनिटिलेन(?) ॥ या विहता ॥ ६ ॥

निखिलयुवतिमदनोदयनेन ज्वरितमना न विरहदहनेन (?) ॥ या विहता ॥ ७ ॥

तुहिनकिरणधरयतिरचनेन सुखयतु मां शिवहितवचनेन ॥ या विहता ॥ ८ ॥

अयि मलयसमीर क्रूरभावोरगाणां

श्वसितजनित किं ते मादृशीहिंसनेन ।

क्षणमिव सहकारादीशगात्रानुषङ्गो-

पहतपरिमलात्मा संनिधेहि प्रसन्नः ॥ ४० ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसस्वतीयतिवरविरचित-शिवगीतिमालायां

अष्टमः सर्गः ॥

॥ नवमः सर्गः ॥

इत्थं रुषा सहचरीं परुषं वदन्ती

शैलाधिराजतनुजा तनुजातकाश्या ।

नीत्वा कथं कथमपि क्षणदां महेश-

मागःप्रशान्तिविनतं कुटिलं बभाषे ॥ ४१ ॥

॥ सप्तदशाष्टपदी ॥

आरभीरागेण त्रिपुटतालेन गीयते (रजनिजनितगुरु इतिवत्)

चतुरयुवतिसुरतादरजागरितारुणमधुवतविलासं

निटिलनयन नयनद्वितयं तव कथयति तदभिनिवेशं

पाहि तामिह फाललोचन या तव दिशति विहारं

गरळमिलितधवलामृतमिव हरमागमवचनमसारम् पाहि ॥ १ ॥

गुरुतरकुचपरिरम्भणसंभृतकुङ्कुमपङ्किकलहारं

स्मरति विशालमुरो विशदं तव रतिरभसादनुरागम् पाहि ॥ २ ॥

रतिपतिसमरविनिर्मितनिशितनखक्षतचिह्नितरेखं

वपुरिदमळिकविलोचन लसदिव रतिभरकृतजयरेखम् पाहि ॥ ३ ॥

रदनवसनमरुणमिदं तव पुरहर भजति विरागं

विगळितहिमकरशकलमुदंचितदर्शितरतिभरवेगम् पाहि ॥ ४ ॥

युवतिपदस्थितयावकरसपरिचिन्तितरतिकमनीयम्

विलसति वपुरिदमलघुबहिर्गतमयति विरागममेयम् पाहि ॥ ५ ॥

युवतिकृतव्रणमधरगतं तव कलयति मम हृदि रोषं

प्रियवचनावसरेऽपि मया सह स्फुटयति तत्परितोषम् पाहि ॥ ६ ॥

सुरतरुसुमदामनिकायनिबद्धजटावळिवलयमुदारं

कितवमनोभवसंगरशिखिलितमनुकथयति सुविहारम् पाहि ॥ ७ ॥

इति हिमगिरिकुलदीपिकया कृतशिवपरिवदनविधानम्

सुखयतु बुधजनमीशनिषेवणयतिवरविधुशेखरगानम् पाहि ॥ ८ ॥

ईदृग्विधानि सुबहूनि तव प्रियायां

गाढानुरागकृतसङ्गमलाञ्छितानि ।

साक्षादवेक्षितवतीमिह मामुपेत्य

किं भाषसे कितवशेखर चन्द्रमौळे ॥ ४२ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसस्वतीयतिवरविरचित-शिवगीतिमालायां
नवमः सर्गः ॥

॥ दशमः सर्गः ॥

तामुद्गतप्रसवबाणविकारखिन्नां

संचिन्त्यमानशशिमौळिचरित्रलीलाम् ।

बालां तुषारगिरिजां रतिकेलिभिन्ना-

माळिः प्रियाथ कलहान्तरितामुवाच ॥ ४३ ॥

॥ अष्टादशाष्टपदी ॥

यदुकुलकाम्भोजिरागेण आदितालेन गीयते (हरिरभिसरति इतिवत्)

पुररिपुरभिरतिमतिहृदि तनुते भवदुपगूहनमिह बहु मनुते

शंकरे हे शंकरि मा भज मानिनि परिमानमुमे शंकरे ॥ १ ॥

मृगमदरसमय गुरुकुचयुगळे कलयति पुररिपुरथ मतिनिगळे शंकरे ॥ २ ॥

सुचिरविरहभवमपहर कलुषं भवदधरामृतमुपहर निमिषं शंकरे ॥ ३ ॥

सरसनिटिलकृतचित्रकरुचिरं तव वदनं स च कलयति सुचिरं शंकरे ॥ ४ ॥

तवतु शोभनं शुभतरमनसा तदुरसि कुचयुगमुपकुरु सहसा शंकरे ॥ ५ ॥

सकुसुमनिकरमुदञ्चय चिकुरं सुदति विलोकय मणिमयमुकुरम् शंकरे ॥ ६ ॥

शृणु सखि शुभदति मम हितवचनं घटय जघनमपि विगळितरशनम् शंकरे ॥ ७ ॥

श्रीविधुशेखरयतिवरफणितं सुखयतु साधुजनं शिवचरितं शंकरे ॥ ८ ॥

महादेवे तस्मिन्प्रणमति निजागः शमयितुं

तदीयं मूर्धानं प्रहरसि पदाभ्यां गिरिसुते ।

स एष क्रुद्धश्चेत्तुहिनकिरणं स्थापयति चे-

न्मृदून्यङ्गान्यङ्गारक इव तनोत्येष पवनः (?) ॥ ४४ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसस्वतीयतिवरविरचित-शिवगीतिमालायां
दशमः सर्गः ॥

॥ एकादशः सर्गः ॥

इत्थं प्रियां सहचरीं गिरमुद्गिरन्तीं

चिन्ताभरेण चिरमीक्षितुमप्यधीरा ।

गौरी कथंचिदभिमानवती ददर्श

कान्तं प्रियानुनयवाक्यमुदीरयन्तम् ॥ ४५ ॥

बाले कुलाचलकुमारि विमुञ्च रोषं

दोषं च मय्यधिगतं हृदये न कुर्याः ।

शक्ष्यामि नैव भवितुं भवतीं विनाहं

वक्ष्यामि किं तव पुरः प्रियमन्यदस्मात् ॥ ४६ ॥

॥ एकोनविंशाष्टपदी ॥

मुखारिरागेण झंपतालेन गीयते (वदसि यदि किंचिदपि इतिवत्)

भजसि यदि मयि रोषमरुणवारिरुहाक्षि

किमिह मम शरणमभिजातं

शरणमुपयातवति कलुषपरिभावनं

न वरमिति सति सुजनगीतं शिवे शैलकन्ये

पञ्चशरतपनमिह जातं

हरकमलशीतलं सरसनयनाञ्चलं

मयि कलय रतिषु कमनीयम्

शिवे शैलकन्ये ॥ १ ॥

स्पृशसि यदि वपुररुणकमलसमपाणिना

न स्पृशसि तपनमनिवारं

दरहसितचन्द्रकरनिकरमनुषञ्जयसि

यदि मम च हृदयमतिधीरम्

शिवे शैलकन्ये ॥ २ ॥

कुसुमदामचयेन मम जटावळिजूटनिचयमयि सुदति सविलासम्

सपदि कलयामि वलयाकृतिसरोजवनसुरसरितमुपहसितभासम्

शिवे शैलकन्ये ॥ ३ ॥

अमलमणिहारनिकरेण परिभूषयति पृथुलकुचयुगलमतिभारम्

तुहिनगिरिशिखरानुगळितसुरनिम्नगासुगळसमभावसगभीरम्

शिवे शैलकन्ये ॥ ४ ॥

वेकसदसिताम्बुरहविमलनयनाञ्चलैरुपचरसि विरहपरिदूनम्

सफलमिह जीवितं मम सुदति कोपने विसृज मयि सफलमतिमानम्

शिवे शैलकन्ये ॥ ५ ॥

..वदधरमधु वितर विषमशरविकृतिहरमयि वितर रतिनियतभानम्

स्फुटमदपराधशतशतमगणनीयमिह विमृश भवदनुसृतिविधानम्

शिवे शैलकन्ये ॥ ६ ॥

कुपितहृदयासि मयि कलय भुजबन्धने कुरु निशितरदनपरिपातम्

उचितमिदमखिलं तु नायिके सुदति मम शिक्षणं स्वकुचगिरिपातं

शिवे शैलकन्ये ॥ ७ ॥

इति विविधवचनमपि चतुरपुरवैरिणा हिमशिखरिजनुषमभिरामम्

शिवभजननियतमतियतिचन्द्रमौलिना फणितमपि जयतु भुवि कामम्

शिवे शैलकन्ये ॥ ८ ॥

सुचिरविरहाक्रान्तं विभ्रान्तचित्तमितस्ततः

स्मरपरवशं दीनं नोपेक्षसे यदि मां प्रिये ।

अहमिह चिरं जीवन्मभावत्कसेवनमाद्रिये

यदपकरणं सर्वं क्षन्तव्यमद्रिकुमारिके ॥ ४७ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसस्वतीयतिवरविरचित-शिवगीतिमालायां

एकादशस्सर्गः ॥

॥ द्वादशः सर्गः ॥

इति विरहितामेनां चेतःप्रसादवतीं शिवा-

मनुनयगिरां गुम्फैः संभावयन्निजपाणिना ।

झटिति घटयन्मन्दस्मेरस्तदीयकराम्बुजम्

हिमकरकलामौलिः संप्राप केलिलतागृहम् ॥ ४८ ॥

संप्राप्य केळीगृहमिन्दुमौलि-

रिन्दीवराक्षीमनुवीक्षमाणः ।

जहौ रहःकेलिकुतूहलेन

वियोगजार्तिं पुनराबभाषे ॥ ४९ ॥

॥ विंशाष्टपदी ॥

घण्टारागेण झंपतालेन गीयते (मञ्जुतरकुञ्जतल इतिवत्)

पृथुलतरललितकुचयुगलमयि ते

मृगमदरसेन कलयामि दयिते

रमय बाले भवदनुगमेनम्

रमय बाले ॥ १ ॥

विधुशकलरुचिरमिदमलिकमयि ते	
शुभतिलकमभिलसतु केलिनियते	रमय बाले ॥ २ ॥
इह विहर तरुणि नवकुसुमशयने	
भवदधरमधु वितर मकरनयने	रमय बाले ॥ ३ ॥
अयि सुचिरविरहरुजमपहर शिवे	
सरसमभिलप रमणि परभृतरवे	रमय बाले ॥ ४ ॥
कलय मलयजपङ्कमुरसि मम ते	
कठिनकुचयुगमतनु घटय ललिते	रमय बाले ॥ ५ ॥
इदममरतरुकुसुमनिकरमयि ते	
घनचिकुरमुपचरतु सपदि वनिते	रमय बाले ॥ ६ ॥
दरहसितविधुकरमुदञ्चय मनो-	
भवतपनमपनुदतु विलसितघने	रमय बाले ॥ ७ ॥
शिवचरणपरिचरणयतविचारे	
फणति हिमकरमौळिनियमिधीरे	रमय बाले ॥ ८ ॥
ईदृग्विधैश्चटुलचाटुवचोविलासै-	
गाढोपगूहनमुखाम्बुजचुम्बनाद्यैः ।	
आह्लादयन् गिरिसुतामधिकाञ्चि नित्य-	

मेकाम्रमूलवसतिर्जयति प्रसन्नः ॥ ५० ॥

विद्याविनीतजयदेवकवेरुदार-

गीतिप्रबन्धसरणिप्रणिधानमात्रात् ।

एषा मया विरचिता शिवगीतिमाला

मोदं करोतु शिवयोः पदयोजनीया ॥ ५१ ॥

अव्यक्तवर्णमुदितेन यथार्भकस्य

वाक्येन मोदभरितं हृदयं हि पित्रोः ।

एकाम्रनाथ भवदङ्घ्रिसमर्पितेयं

मोदं करोतु भवतः शिवगीतिमाला ॥ ५२ ॥

गुणानुस्यूतिरहिता दोषग्रन्थिविदूषिता ।

तथापि शिवगीतिर्नो मालिका चित्रमीदृशी ॥ ५३ ॥

इति श्रीकाञ्चीकामकोटिपीठाधिपतिश्रीचन्द्रशेखरेन्द्रसस्वतीयतिवरविरचित-शिवगीतिमालायां द्वादशस्सर्गः ॥

॥ श्रीशिवाय नमः ॥

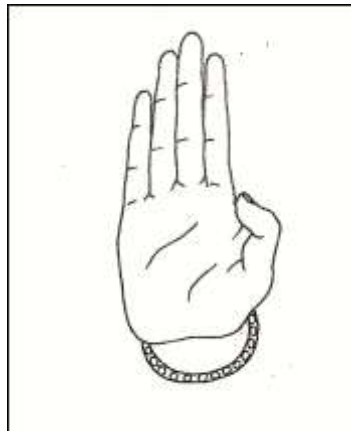
॥ शुभमस्तु ॥

Appendix III

Mudras according to Abhinayadarpaṇa used in the Choreography

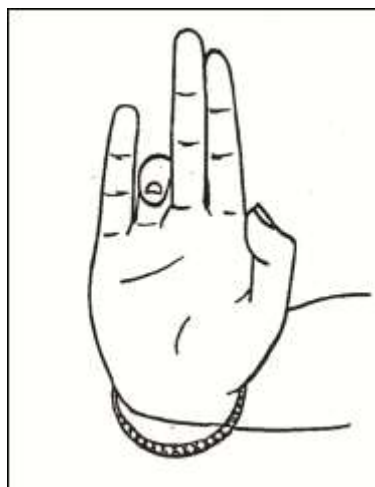
(PK)

The hand gesture is called Patāka where all the figures are held straight, close together and thumb is bent.



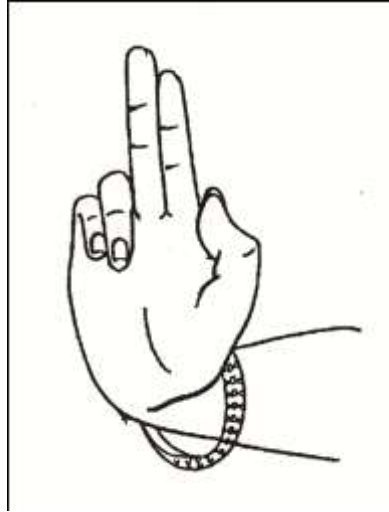
(TP)

In the patāka, if the ring finger is bent it is Tripatāka.



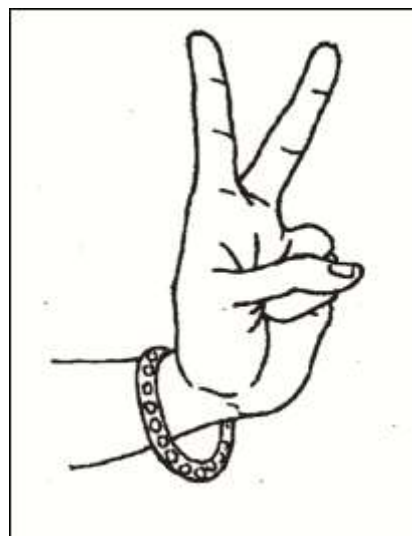
(AP)

Ardhapatāka gesture is characterized by bending the little finger in Triptāka hasta.



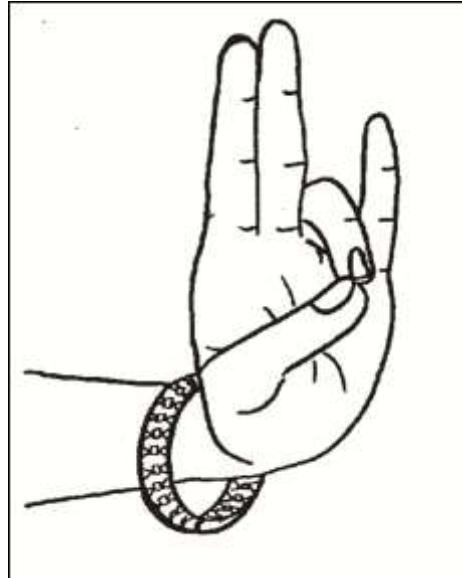
(KR)

In the Arthapatāka if the little and ring finger are folded towards the palm with the thumb over them, and the index and middle finger are shaped like a scissor (one front of the other) it is called Kartarīmukha.



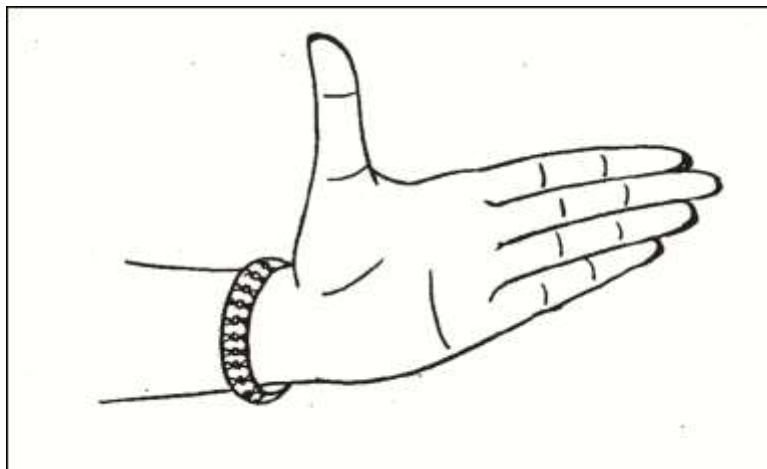
(MY)

In the Patāka hasta when the tip of the ring finger and the tip of the thumb touch each other with other fingers stretched that hasta is called Mayūra.



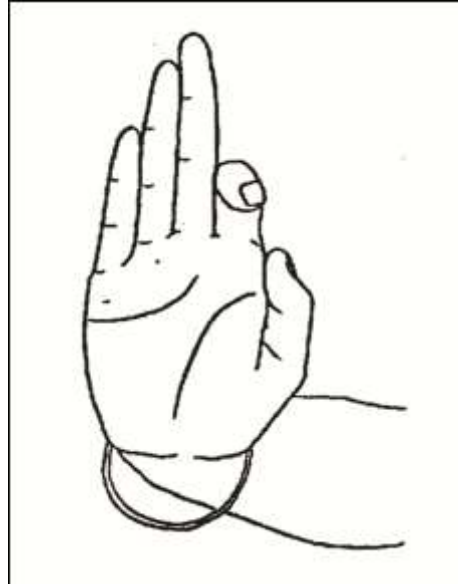
(AC)

Ardhacandra is defined when the thumb of Patāka is outstretched

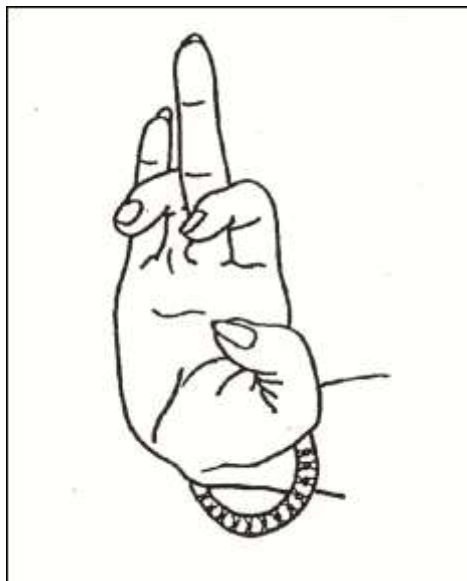


(AR)

In the Arāla hasta the index finger of Patāka is bent along with the thumb and rest of the fingers are stretched. Alternatively when the index finger is placed above the thumb it is Arāla.

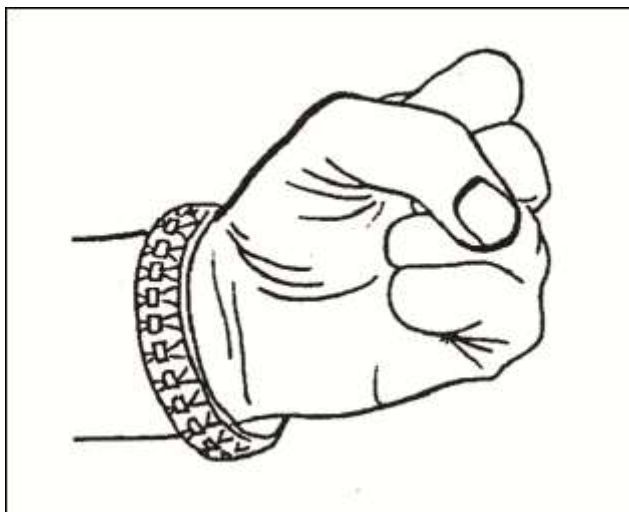
**(SP)**

In Śukatuṅḍa the ring and index fingers are bent.



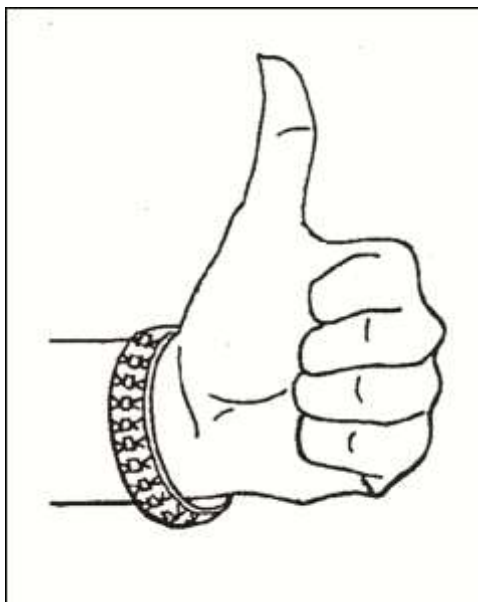
(MS)

If the four fingers are bent and closely pressed towards the palm and thumb is placed upon them, the hand gesture is known to be Muṣṭi.



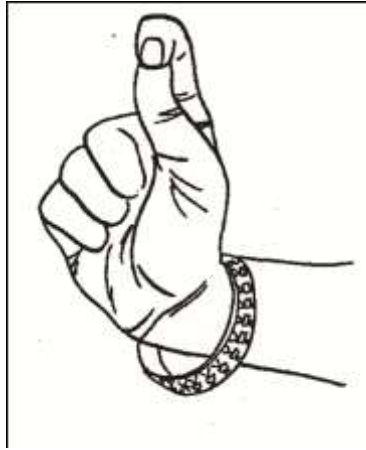
(SK)

If in the Muṣṭi the thumb is raised upwards and held straight it is called Śikhara.

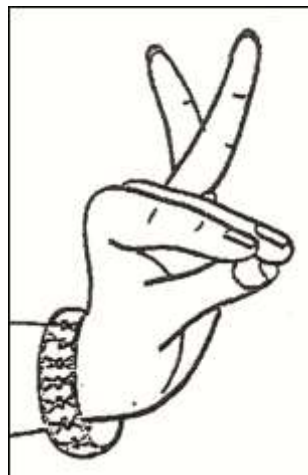


(KP)

With the forefinger of the Śikhara pose and placing it over the thumb in a pressing position, Kapitha is formed.

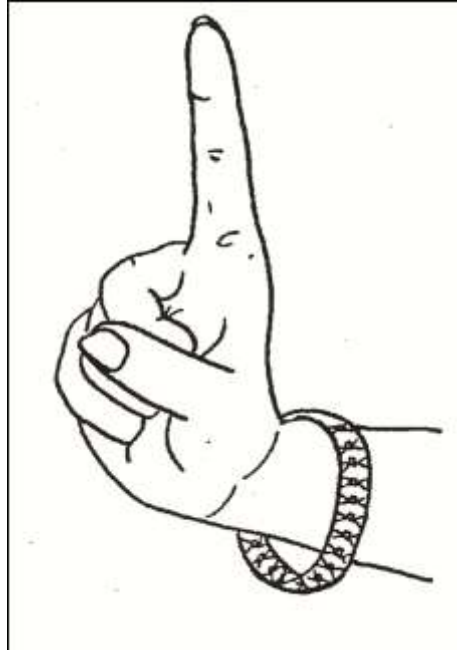
**(KM)**

Kaṭakāmukha hasta is the fore finger and middle finger of Kapitha pressed against the thumb while ring and little finger of Kapitha are to be raised.



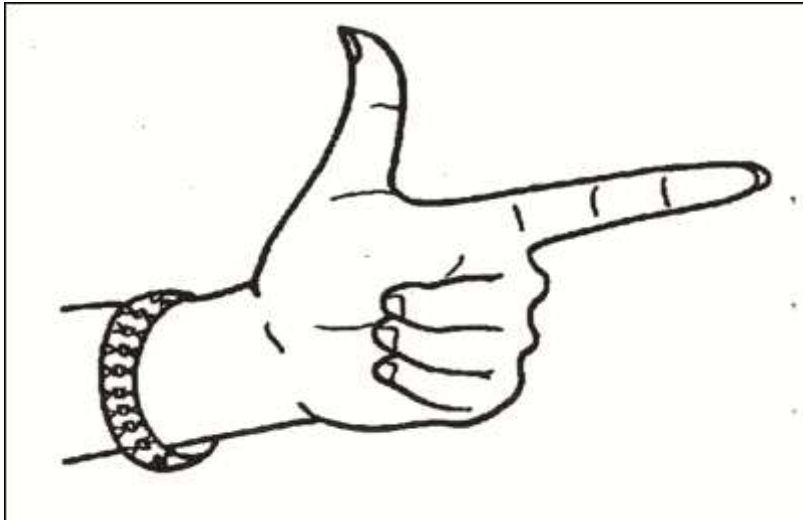
(SU)

If in the Mūṣṭi hasta, the fore finger is stretched out, it is Sūcī hasta.



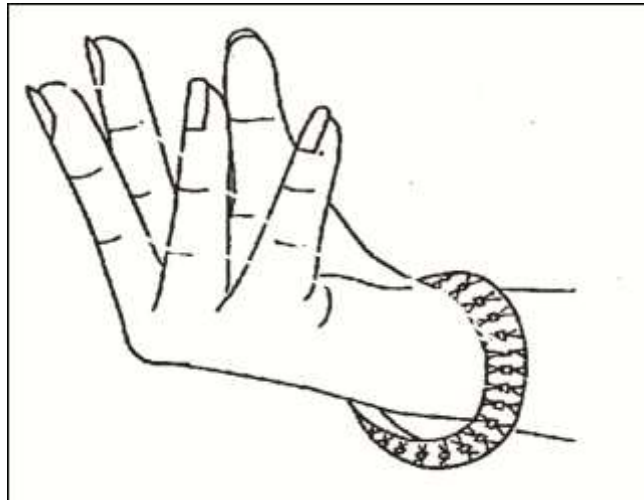
(CK)

Stretching the thumb from Sūcī hasta is Candrakalā hasta.

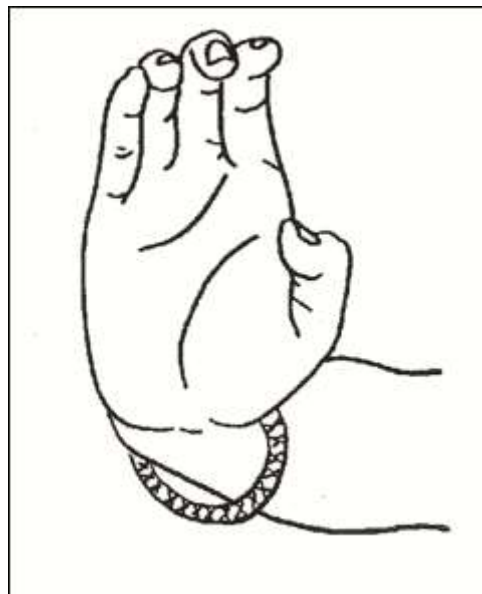


(PM)

If all the fingers are stretched (without touching each other) slightly bent towards the palm, the pose is said to be Padmakośa.

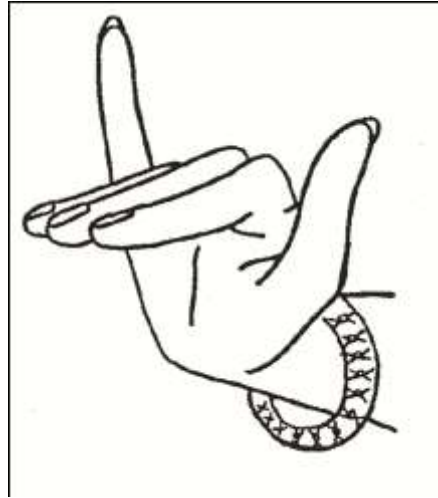
**(SS)**

When the fingers of Patāka hand are bent at the tip (with palm hollowed) it is Sarpaśirṣa hasta.

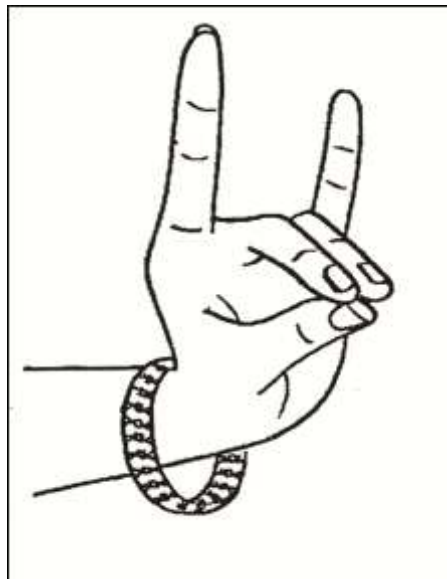


(MS)

When thumb and little finger of Sarpas̄irṣa pose are stretched upwards and the rest of the fingers are closely held and bent perpendicular to them, it is called Mṛgaś̄irṣa Hasta.

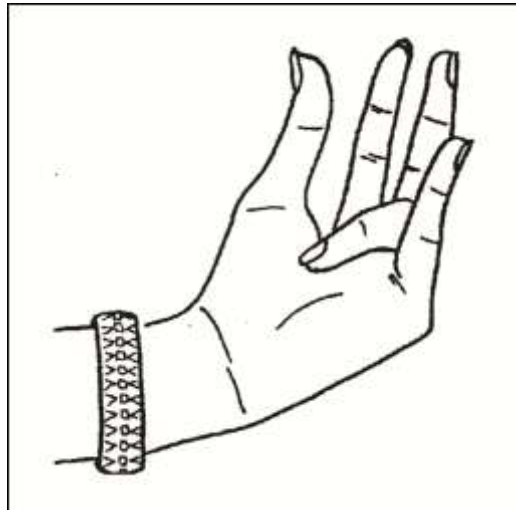
**(SM)**

When all the fingers are stretched with ring and middle finger pressed against the thumb, the gesture is Simhamukha.



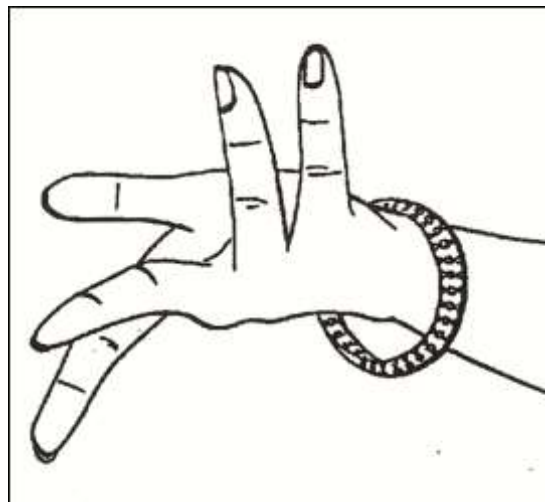
(KN)

When ring finger Padmakōśa is bent and the thumb, index middle and little fingers are raised up it is Kaṅgula Hasta.



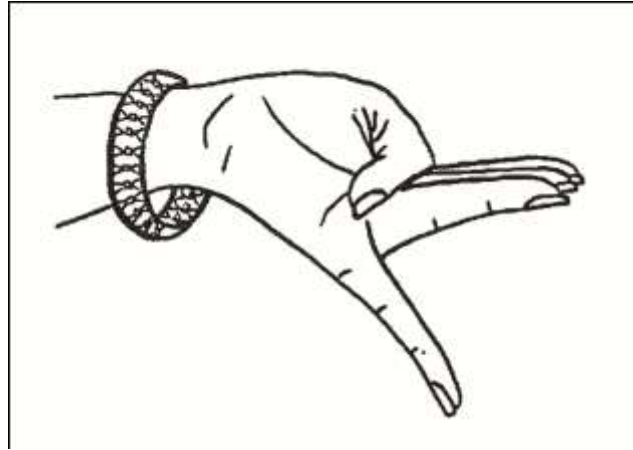
(AP)

When all the fingers are opened out it is known as Alapadma Hasta

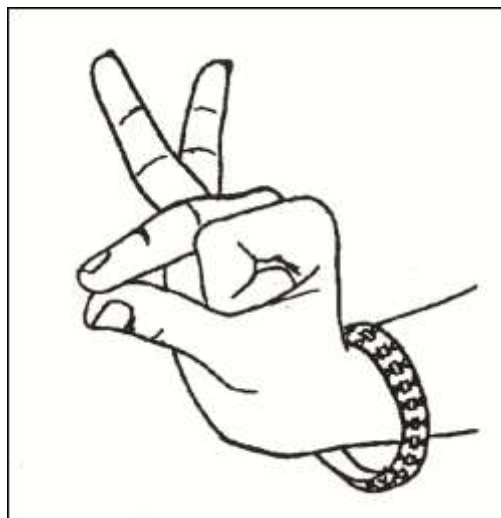


(CR)

Catura pose is defined when the little finger is straightened and thumb is placed at the base of the ring, middle finger and index finger joined together and bent perpendicular to little finger.

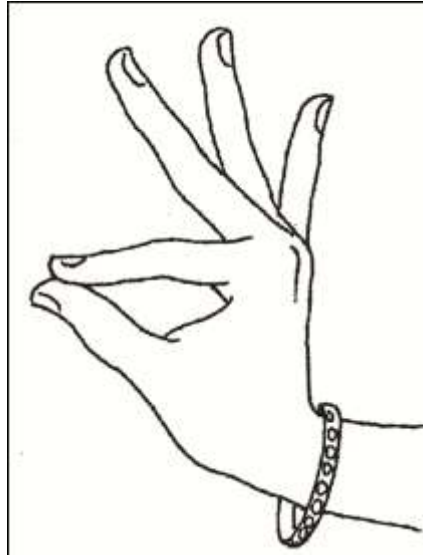
**(BM)**

When the thumb and middle finger are joined, forefinger is curved in, and the remaining fingers are stretched out, the gesture is called Bhramara.

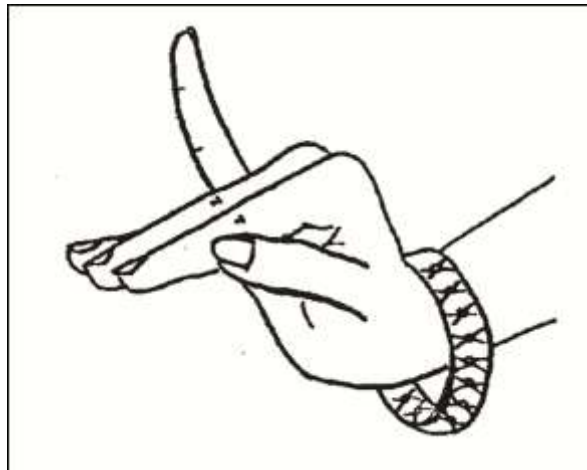


(HM)

In Hamsāśya hasta the index finger and thumb are stretched and they touch one another, while the other fingers are separated and stretched out.

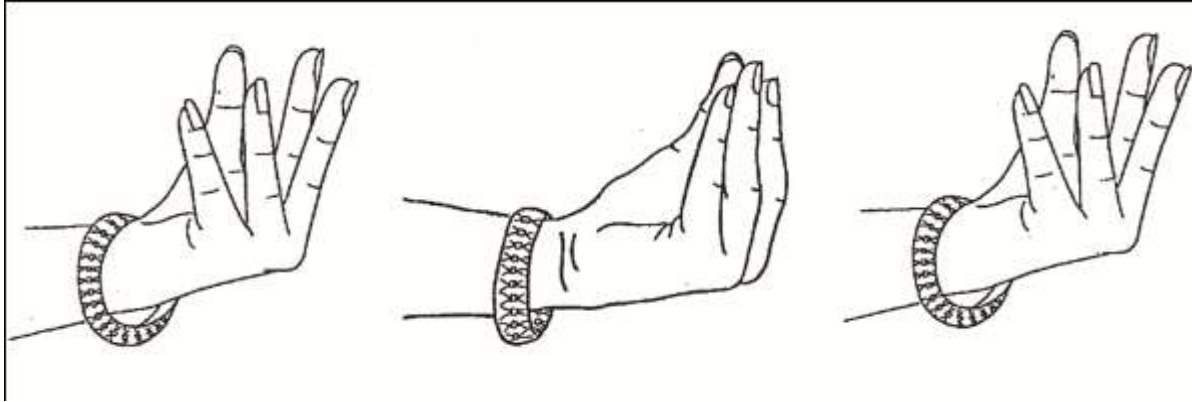
**(HS)**

Hamsapakṣa is defined when the thumb in chatura is placed in the middle of the index finger.

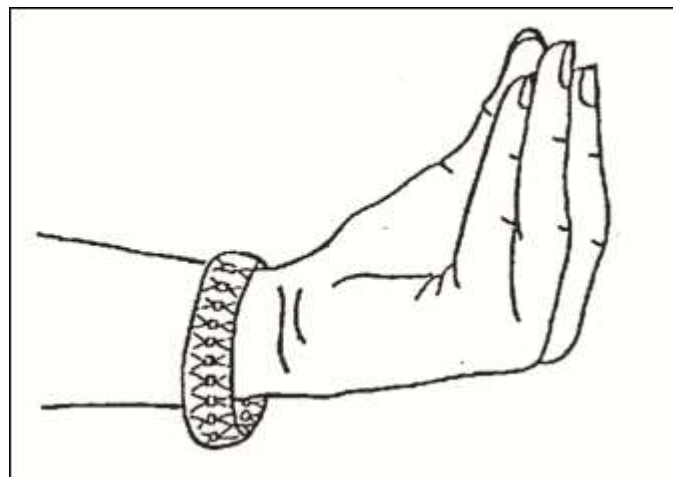


(SA)

When in the Padmakōśa Hasta, fingers close and open-up partly in a repeated manner, the gesture is described as Samdamśa.

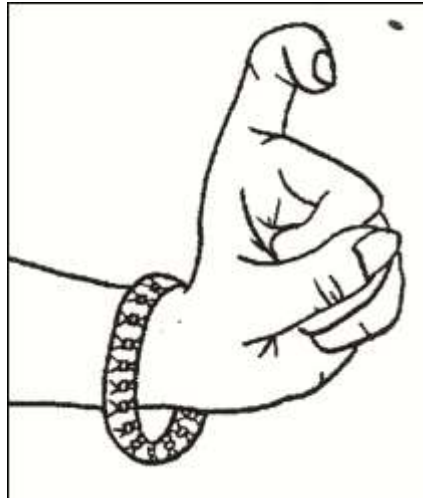
**(MK)**

Mukula is described as presentation of all the five fingers together at the tip.



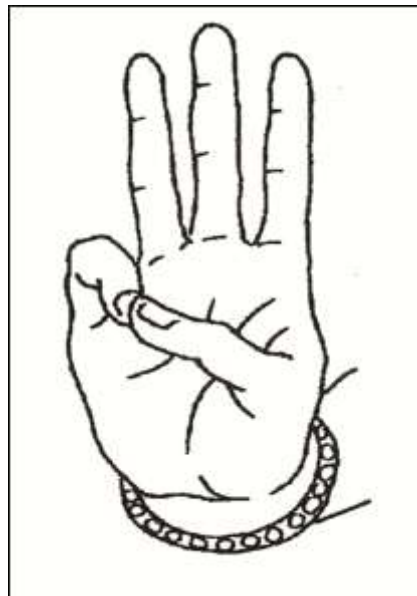
(TM)

When the index finger in Sūci hasta is slightly bent, it is called Tāmracūḍa



(TS)

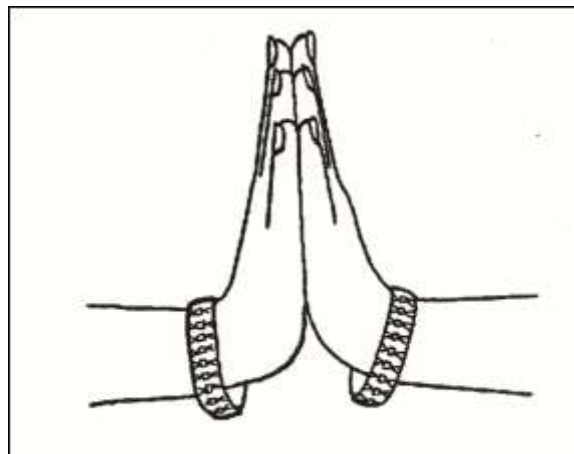
When the thumb and little finger are bent and the rest of the fingers are straightened, it is defined as Triśūla Hasta.



DOUBLE HAND GESTURES

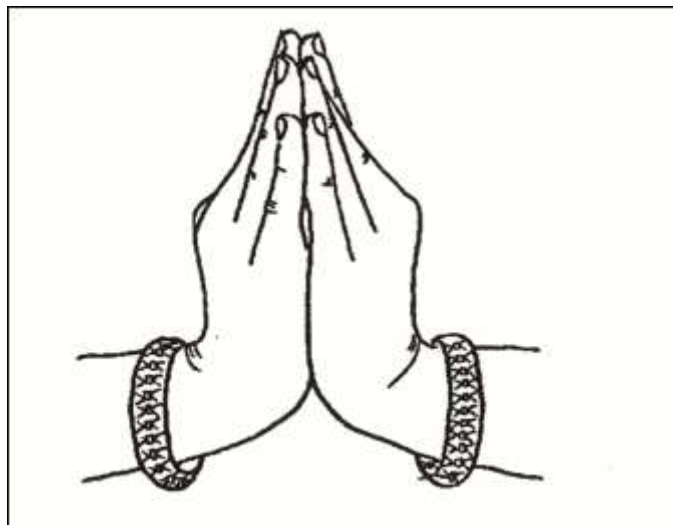
(AJ)

The joining of palms of two Patāka is called Añjali



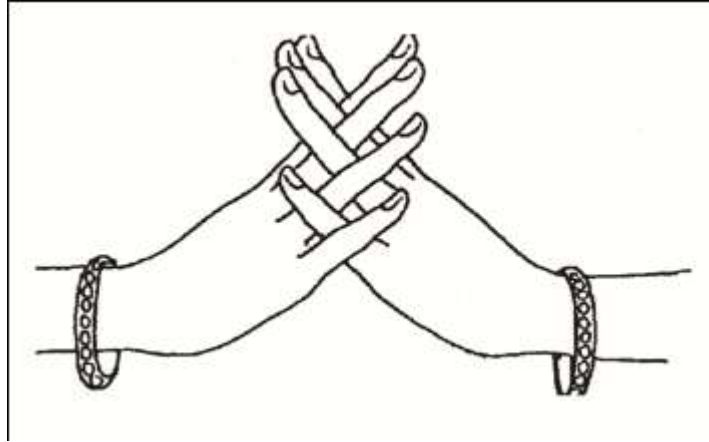
(KP)

Kapota is that gesture wherein the two Patāka hands are joined and cupped towards the finger tips, sides and base of the palm.



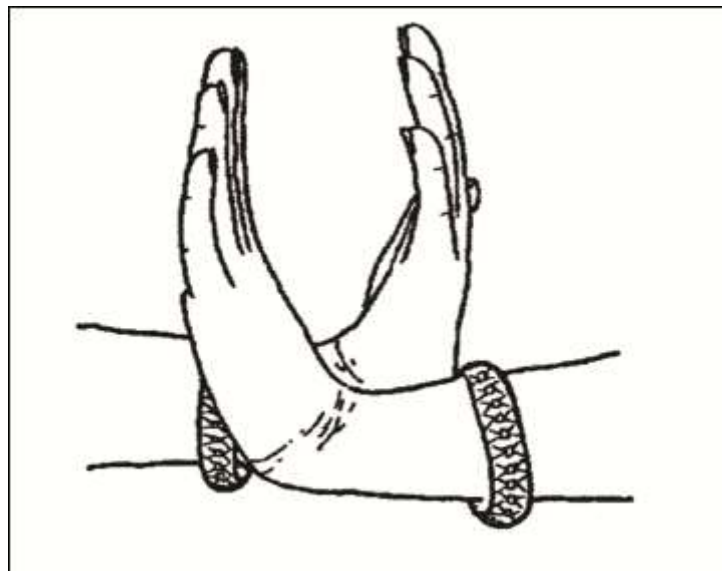
(KK)

Karkaṭa is the pose where the fingers of both hands are interlocked and stretched across.



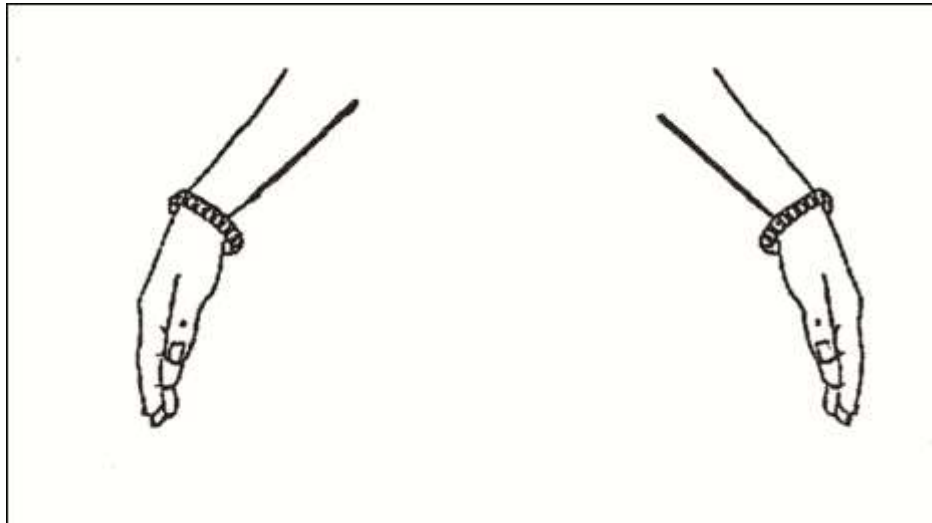
(ST)

Swastika gesture is formed when two patāka hastas are held across and held at the wrists.

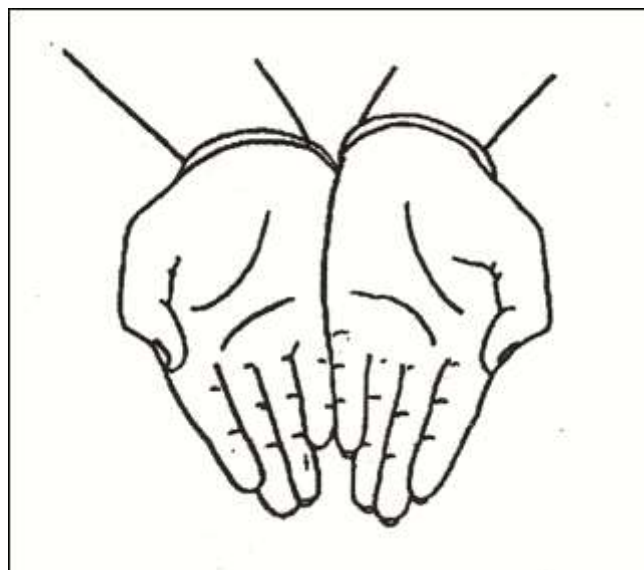


(DO)

When the Patāka gesture is placed along the sides of the thighs, the formation is called Dolā.

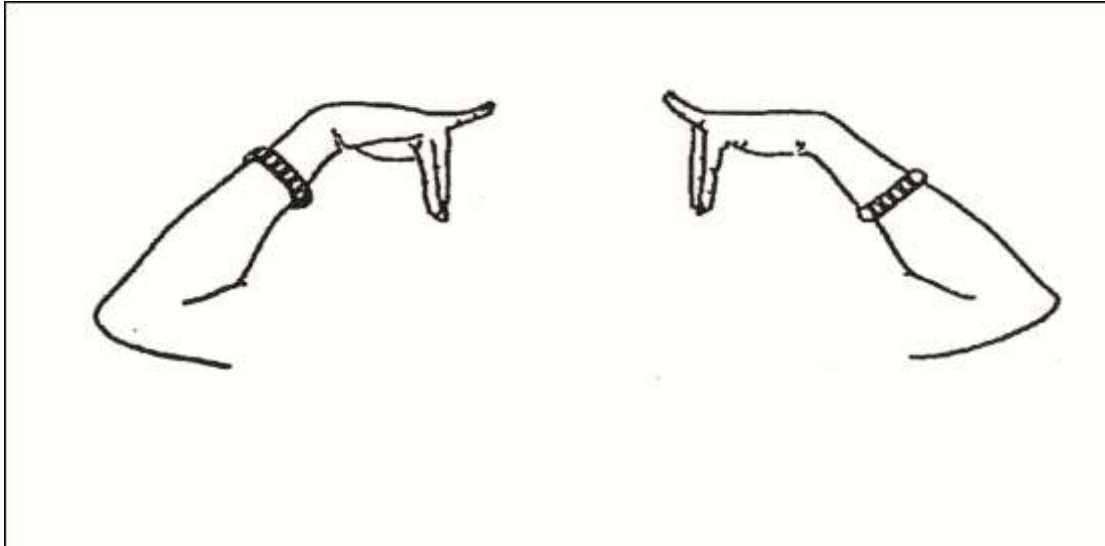
**(PP)**

Puspapuṭa is formed when two ardhakapotas are held together.



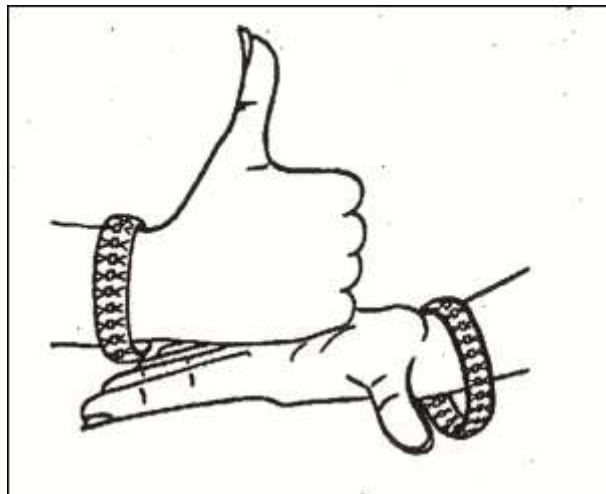
(US)

Utsaṅga is formed when two mṛgaśīrṣa gestures are placed on the arms or across on opposite sides.



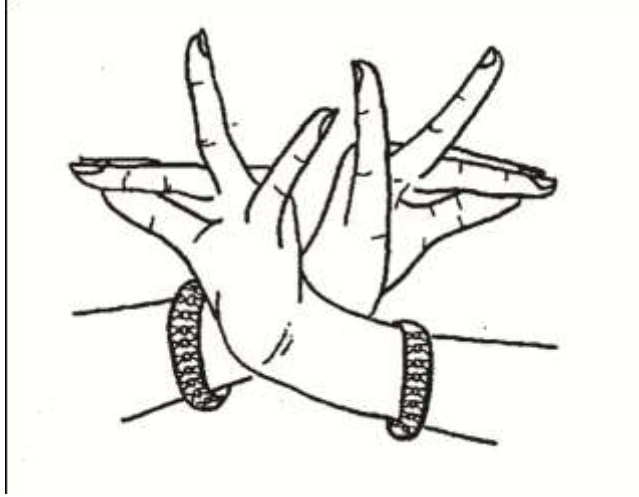
(SV)

When śikhara gesture of right hand is placed over the ardhacandra gesture of left hand, the hasta is called Śivaliṅga gesture.



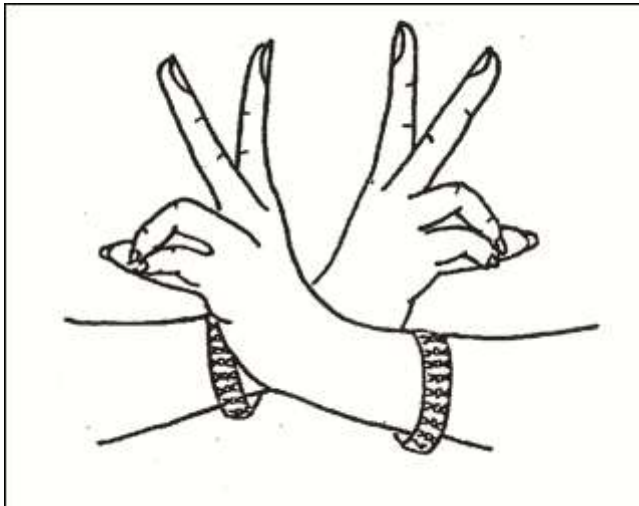
(KV)

When the two Kaṭakāmukha gestures are crossed at the wrist, the hasta is called Kaṭakāvardhana.



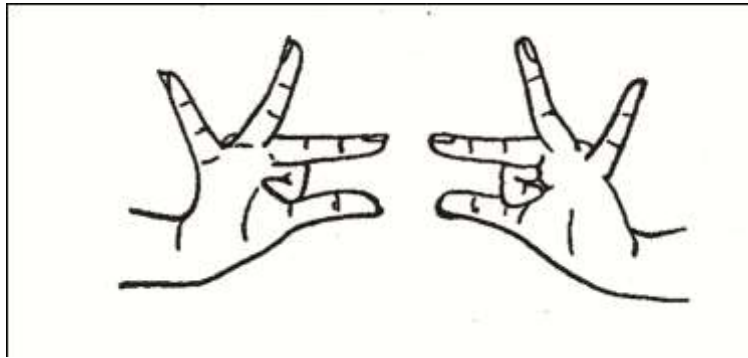
(KK)

When both hands with kartarīmukha Hasta are held across at wrists, the gesture is called Kartarīswastika.

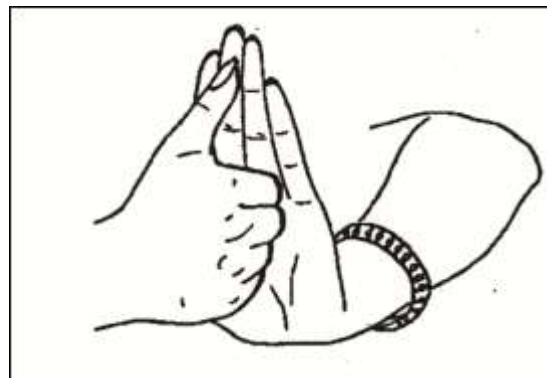


(SK)

When both the middle fingers and the thumb are separated in Bhramara gesture, it is called Śakaṭa.

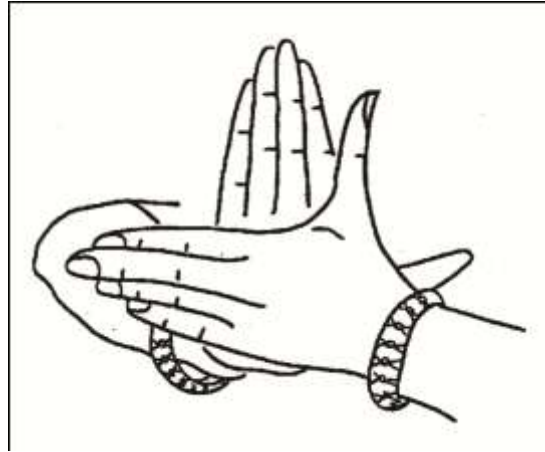
**(SN)**

When the thumb of the left hand is enclosed by the fingers of the right, and the thumb of the right hand is placed on the middle finger of the left, it is Śaṅkha Hasta.

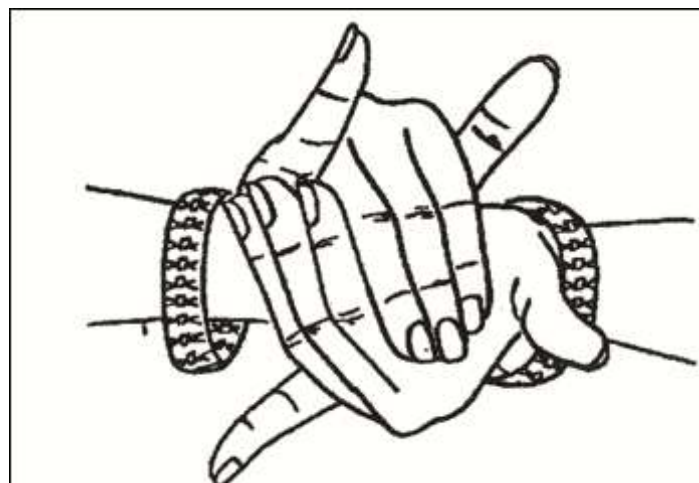


(CK)

When the palms of the Ardhaçandra touch one another with one hand vertical and the other placed horizontally over the other, it is Cakra hasta.

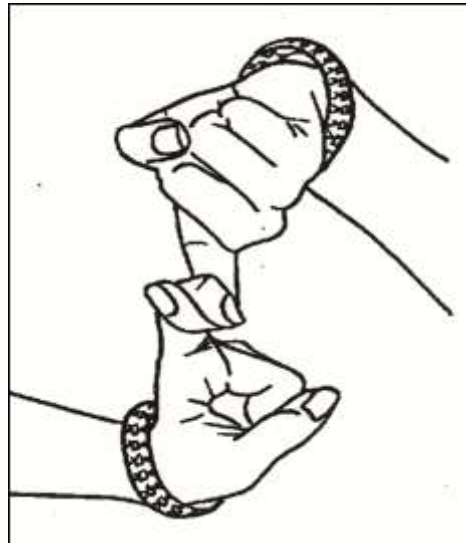
**(SP)**

When the fingers of Cakra Hasta are curved one over the other, they form Sampuṭa gesture.



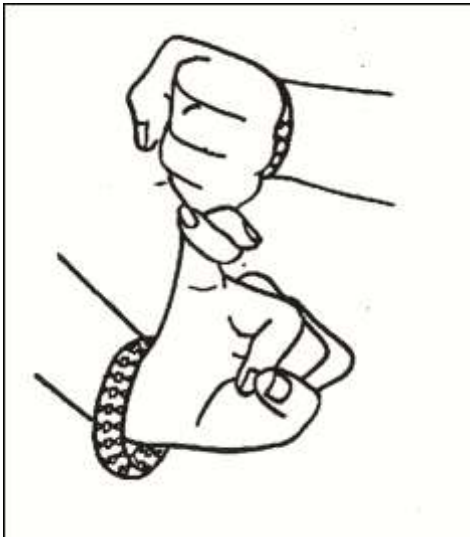
(PS)

When the index fingers of *sūci* are bent inwardly and joined, the gesture is called *Pāśa hasta*.



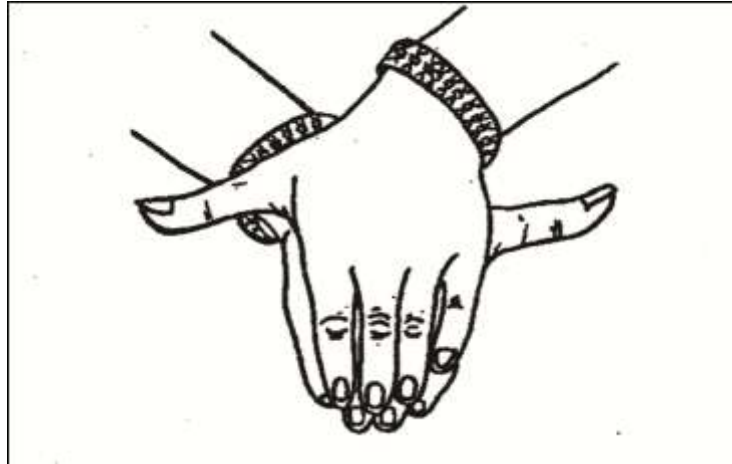
(KI)

When the little fingers of both hands are inwardly bent and joined, they form *Kīlakam*.



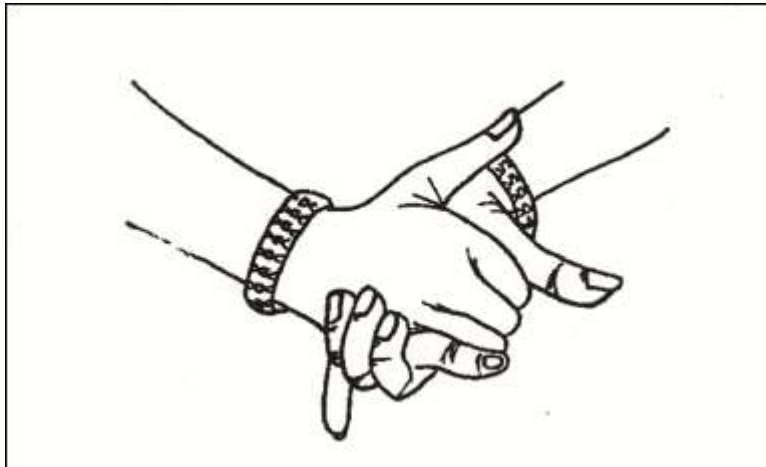
(MT)

When the thumbs and little fingers of the two hands are outstretched, and one hand's palm is placed on the back of the other palm, it forms matsya hasta.



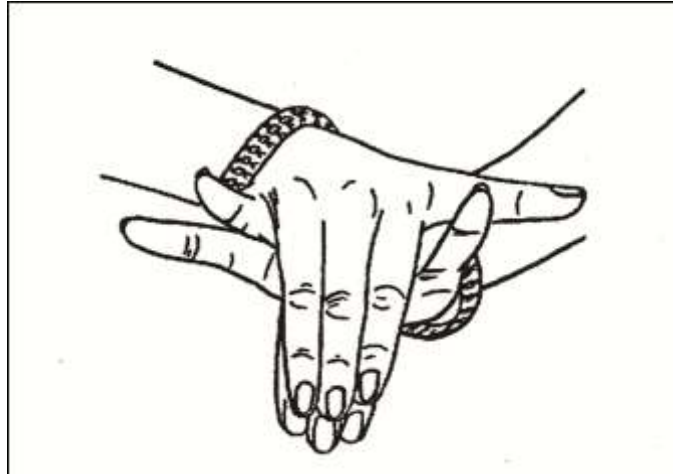
(KM)

Kūrma hands is formed when the thumb and little finger in Cakra are stretched and remaining fingers are placed to the back of the other palm.

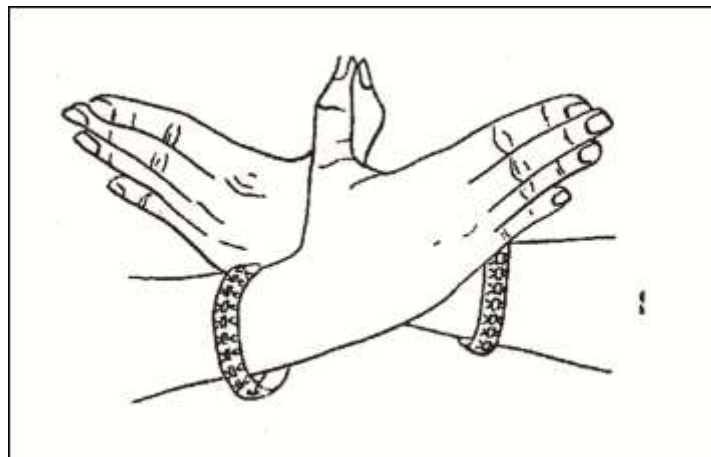


(VR)

When the two mṛgaśīrṣa hands are placed one upon the other with one hand's thumb joining the other hand's little finger and others outstretched, it forms Varāha gesture.

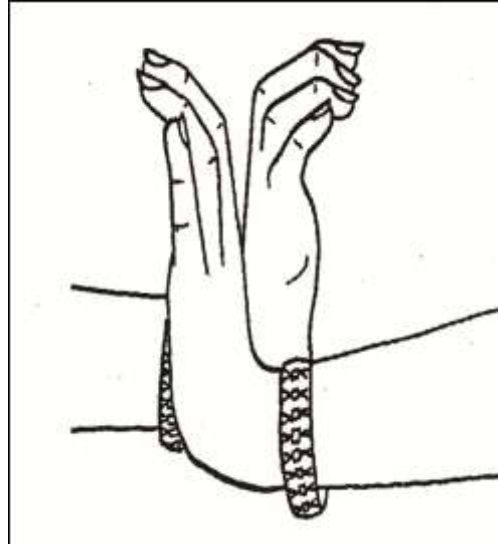
**(GD)**

When the thumbs of two Ardhaçandra are interlocked with the hands stretched out on either direction, it is called Garuḍa hasta.



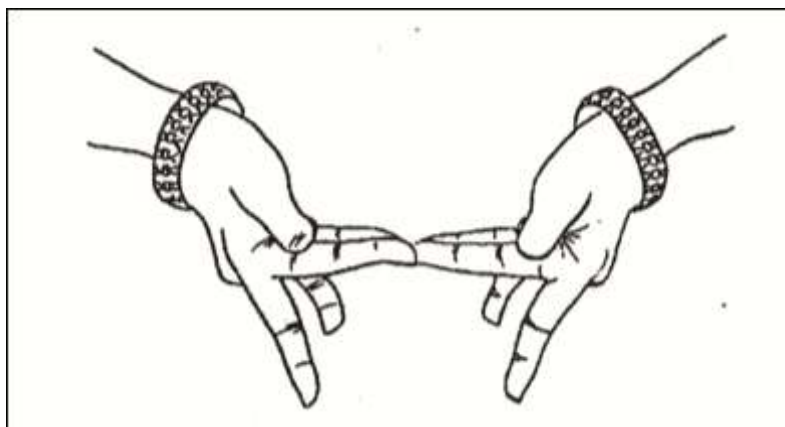
(NB)

The Sarpaśirṣa hasta crossed across the wrist forms Nāgabandha Hasta



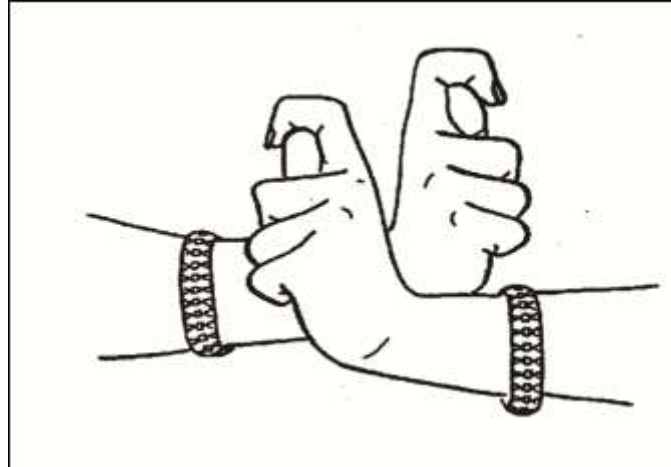
(KW)

Khaṭva is represented by two gestures (1) Khaṭva is formed when in Catura gesture the index finger and little finger of both hands are stretched out, the thumb is placed at the base of the ring finger and the middle and ring finger touch each other. (2) Khaṭva is formed when in Catura gesture the index finger little finger and thumb of both the hands are stretched out, and the middle and ring finger touch each other.



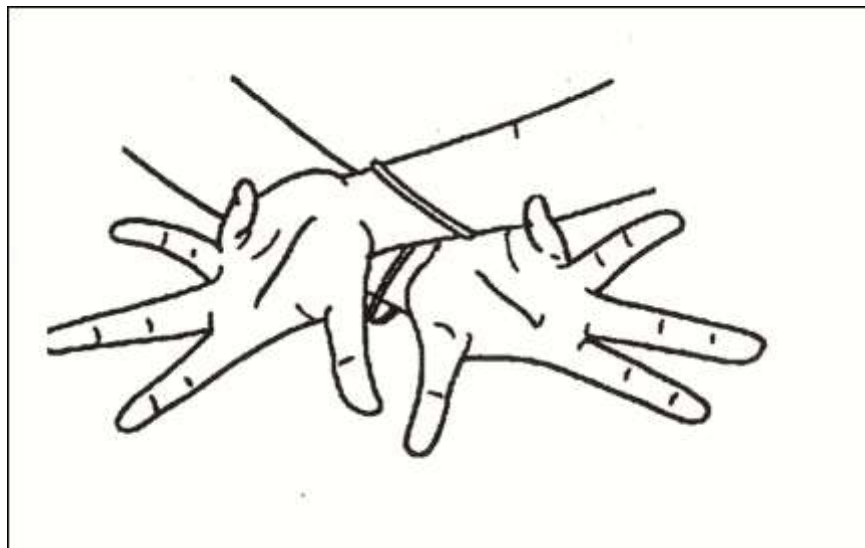
(BH)

When two Kapittha hands are held together at wrists, it forms Bherunḍa gesture.



(AV)

When two Alapadma hastas are held across the wrist, it is Avahittha hasta.



APPENDIX IV

SELECTED PHOTOS OF ASTAPATĪ USED IN VARIOUS DANCE FORMS
OF INDIA



Kṛṣṇa and Rādhā and Gopikās in Mohiniyāṭṭam dance form



Kṛṣṇa and Rādhā in Satriya Dance



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Kṛṣṇa and Rādhā in Odissi Nāṭya (Nataka)



Kṛṣṇa and Rādhā in Bharathanāṭyam



Kṛṣṇa, Rādhā and Gopikas in Manipuri



Kṛṣṇa, Rādhā and Sakhī in Kathak



Dramatic Costume of Kṛṣṇa and Rādhā in Yakṣgāna



Kṛṣṇa and Gopīs in Odissi Dance Drama



Kṛṣṇa and Rādhā in Kathakali



Kṛṣṇa, Rādhā and Gopikas in Bharathanāṭyam Kumbakoṇam style

APPENDIX- V

PRESENTATION OF NAVARASAS WITH HAND GESTURES



Śringāra



Hāsya



Karuna



Raudra



Vīra



Bhayānaka



Bībhatsa



Adbhuta



Śānta

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