

**SRI KRISHNALILA TARANGINI
AN ANALYTICAL STUDY**



**THESIS SUBMITTED TO THE UNIVERSITY OF CALICUT
FOR THE AWARD OF THE DEGREE OF
DOCTOR OF PHILOSOPHY
IN THE FACULTY OF FINE ARTS**

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SEPTEMBER - 2009

CERTIFICATE

This is to certify that the Thesis titled **‘Sri
Krishnalila Tarangini- - An Analytical Study’** submitted for the award of the Degree of Doctor of Philosophy in the faculty of Fine Arts, University of Calicut is a bonafide record of the research work carried out by Sri.Manikandan.K, under my supervision. No part of this has been submitted for any other purpose.

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PREFACE

Sri Krishnalila Tarangini of Nārāyana Tirtha is one of the longest Dance-Drāma written in Sanskrit language. The entire work consists of Twelve chapters or Tarangams, inclusive of Slokams, Gadyams, Daruvu Gitams and Gitams. 'Govardhana Giridhāra' in Hindola Rāga and Ādi Tāla is one among the popular Gitams of Sri Krishnalila Tarangini which is usually sung in Concerts. The present study, '**Sri Krishnalila Tarangini - An Analytical Study**' aims to popularize more Gitams of Sri Krishnalila Tarangini.

The objective of the work is also to analyse the musical and literary aspects of Sri Krishnalila Tarangini from the available Grantha Manuscripts and other available source materials. The proposed study is divided into Five chapters:

The First chapter, '**Introduction**' briefly introduces the great 'Bhakti Movement' and its impact on South India, followed by the contributions made by great Composers towards the musical realms belonging to Bhakti traditions, including Nārāyana Tirtha.

The Second chapter, entitled **'Life of Nārāyana Tirtha'** gives in a nutshell, the biographical sketch of Nārāyana Tirtha and also details of his works other than Sri Krishnalila Tarangini.

The Third chapter, **'Related References'** furnishes details about the source materials of this study, including Grantha Manuscripts and other printed editions of Sri Krishnalila Tarangini. This is followed by a classification of these materials into those with complete text, commentary, translation, transliteration and those with notations.

The Fourth chapter, entitled **'Thematic Content of each Taranga'** briefly describes the story of each Taranga, from the Avatāra of Lord Vishnu to Rugminiswayamvaram.

The Fifth chapter, **Literary and Musical Analysis'** elaborates upon the different literary forms figuring in Sri Krishnalila Tarangini, followed by description of different Sanskrit metres in which the Sloka-s are composed. Different Mudra-s used by Nārāyana Tirtha and Musical analysis of the Gitams in Sri Krishnalila Tarangini, the variations in Rāga-s and Tāla-s seen in other printed editions of Sri Krishnalila Tarangini are also described in this chapter.

INTRODUCTION

India is a land of cultural diversities and Indian Music is described as devotional in nature. However, the truth is that, no Music becomes devotional because its maker was/is in a devotional frame of mind, while composing it. The contemplative approach to God can be traced back to Āryan immigrants. We can find references to various aspects of Bhakti in different Sanskrit literatures from time to time. The Puranā-s are comprised of Legends and Didactic Literature, on themes dealing with almost all the Hindu Deities. There are eighteen major Puranā-s, which are divided into three groups, each consisting of six Puranā-s that relate to Brahma, Vishnu and Lord Siva. The '***Bhāgavata Purāna***' is the most important of all these Purānā-s.

In Hindu tradition, the concept of aesthetic experience leading to communion with God plays a very important part. Some religious traditions equate Rasa, with experience of Divine. This is achieved mainly through Music and Song. Music thus became the main vehicle for expressing feelings of individual and communal devotion. This paved the way for the essential form of worship in the Bhakti tradition. In Bhakti context, there is a personal bondage between God and devotee. Here, emphasis is on the emotional quality of worship, which therefore calls for a medium to communicate.

Thus through Bhakti tradition, religion has advanced Music as its principal mode of worship.

Music is the motivating energy that sets the flow of Rasa in motion. It is the primary vehicle to arouse the emotional experience. For this reason, Music became the main medium for worship in the Bhakti tradition. Although major part of the devotional songs or Kirtanā-s are in Sanskrit language, one of the hallmarks of the Bhakti tradition in all parts of India is the use of vernacular languages. The promulgation of regional languages and their use as literary languages in place of Sanskrit is one of the principal features of Bhakti tradition. Starting with the 'Ālwārs', who wrote poems in Tamil language, it spread towards North India, which created a rich heritage of devotional poetry in Telugu, Kannada, Marāthi, Gujarāti, Hindi, Bengāli, etc. All these developments took place as the result of 'Bhakti Movement'.

The great Bhakti Movement had its first impact in South India, which later moved clockwise around India, into Karnāṭaka, Mahārāshtra, Punjāb, Gujarāt, Bihār, Bengāl and finally to South India again. The period of Bhakti Movement is traced back to the second half of the 15th century and the first half of the 16th century. ***“The medieval Bhakti Movement in India is the re-assertation of the historical process of development in religious thoughts and practices of***

the age of revolt, which started with the Upanishad teachings and their interpretations which proceeded in different directions in the establishment of different religious cults and beliefs”.¹

Though originated in South India, the Bhakti Movement had its impact on North India also. The first State outside Tamilnādu, to be affected was Karnāṭaka. Like the Vaishnavaites and Saivites of Tamilnādu, here also there were Virasaivā-s or Lingāyats, who worshipped Lord Siva and Haridāsa-s who worshipped Lord Vishnu. Bāsava (12th Cent.) was the founder of the popular ‘Vīrasaiva Movement’. Like the Nāyanārs, he also composed songs to God which are filled with deep devotion.

The Haridāsa-s were strict ‘Dvaitists’. They also moved about the land, spreading their messages. During 15th century, the most prolific and famous Poet-Singer, Purandara Dāsa came on the scene. His Musical compositions are collectively called ‘Devarnāma-s’ which means the names of Lord. He is considered as the ***‘Sangita Pitāmaha’*** of Carnātic Music.

The next state to be affected by the Bhakti Movement was Mahārāshtra. Marāthi Bhakti can be traced back to 13th century, during the Hindu Yādava Dynasty (1185-1317). The

¹ N.N.Bhattacharya – Medieval Bhakti Movement in India.

Bhakti activities in the Marathi speaking areas were centred around 'Pandharpur'. The famous temple, dedicated to 'Pānduranga' (Vishnu) is situated here. Jnānadeva (1275-1296) was one of the famous Marāthi poet-singers, who composed a number of songs in praise of 'Pānduranga'. Ekanātha (1528-1599) was the next famous Marāthi poet-singer, who lived during a time when Mughals controlled a great part of India, including much of the South. Tukkarām (1598-1650) was the next important Marathi poet-singer, who contributed much towards the Bhakti Movement. The devotional songs of Tukkarām are known as 'Abhanga-s' and these are included in the Sampradāya Bhajana singing of South India.

The Bhakti Movement had its next impact on the State of Punjāb. Sikh religion, founded by Guru Nānak (1469-1539) is a fusion of ideas of Hinduism and Islām. Nānak followed Hindu Bhakti traditions, emphasizing the repeating of the names and singing of devotional songs, called 'Sabda-s'.

The next state affected by the Bhakti Movement was Gujarāt. Here, Narasimha Mehta (1414-1481) was one of the famous poet-singers of Gujarāt State. From Gujarāt, the Bhakti Movement next moved to Rājasthān State, which is represented by the great lady poet-singer, 'MiraBāi' (1498-1563). The North Eastern states such as Bengāl, Āssām and

Manipur were also affected by the Bhakti Movement. The famous Sanskrit devotional poem, 'Gītāgovinda' written by Jayadeva, during 12th century A.D was originated in Orissa. One of the hallmarks of Bengāli Vaishnavism is the performance of 'Kīrtan'. Worshipping Devi in the form of 'Kāli' was also another currently viable cult in Bengāl. The Bhakti Movement had its impact on Burma also. Sankaradeva (1449-1569) was one of the famous poet-singer, who established Vaishnavism in Assam State.

BHAKTI MOVEMENT IN SOUTH INDIA

In South India, the Nāyanārs and Ālwārs were the two sections of devotees, who played a major part in the Bhakti Movement. Nāyanārs are Saivaite saints and Ālwārs are Vaishnavite saints. These two have used their songs to convey their spiritual messages. The complete works of Nāyanārs were collectively called '***Panniru Tirumurai***' which means twelve sacred books. Tirujnāna Sambandar, Sundaramurty Nāyanār and Tirunāvukkarasu were the most notable among the Nāyanārs. The collective work of Mānickavāsagar is known as '***Tiruvāchagam***' which is a collection of 51 songs, which forms the 8th Tirumurai among the 12 sacred books.

Ālwārs worshipped Lord Vishnu as their Supreme Deity. Āndāl was the only lady saint among them. The collective

works of Ālwārs are known as '**Nālāyira Divyaprabandham**'. The revival, generated by the Nāyanārs and Ālwārs set the mode for all subsequent movements and for the practice of popular Hinduism right up to the present. The Purāna-s like Bhāgavata which is written in both dialogue and narrative styles during and afterwards the period of Ālwārs, also played a major role in Bhakti Movement.

Other saint poets, who contributed towards the Bhakti Movement includes Tallapakkam composers, Annamāchārya, Bhadrāchalam Rāmadās and Nārāyana Tirtha. The later developments in the Bhakti Movement are marked by the contributions of Tallapākkam composers. The activities of these composers were centred in Tiruppati (Andhra Pradesh). The three generations include Tallapākkam Annamāchārya, his son Tallapākkam Tirumalāchārya and his grandson Tallapākkam Chinnaiyya.

The Bhajana tradition was first codified by Tallapākkam Annamāchārya. He is credited with establishing the musical form which has the sections, Pallavi, Anupallavi, Charana and Chittaswara-s. Tallapākkam Chinnaiyya has composed a large quantity of devotional music. It was he, who systematized the present orthodox Bhajana Padhati. The tradition of worshipping Lord Rāma through songs and rituals can be traced back to Annamāchārya.

The next saint poet, who played a major role in the Bhakti Movement, was Bhadrāchalam Rāmadās. He has contributed much towards the Bhajana Padhati of South India. Arunagiri Nāthar, who belongs to 15th century also contributed much towards the Bhakti Movement. His compositions are known as '**Tiruppugazh**'. It is a collection of more than 2000 songs, most of them in praise of Lord Murugan. These are composed in complicated tala patterns and it will take years of practice, to become an expert Tiruppugazh singer.

Another important person, who contributed towards the Bhakti Movement, is Nārāyana Tirtha. He has to his credit, one of the longest Dance-Drama-s in Sanskrit language, named 'Sri Krishnalila Tarangini'. The full story is taken from the 'Dasamaskanda' of Srimad Bhāgavatam. It begins with the incarnation of Lord Krishna and ends with the 'Rukmini Swayamvaram'. Important episodes are embodied in memorable stanza-s and the entire presentation is intended to elevate the Soul and merge it in Supreme Bliss. The entire work is divided into 12 chapters or 'Taranga-s'. Each Taranga consists of Sloka-s, Daruvu Gitams, Gitams, Dvipada-s and Gadya passages. It is composed as a regular Dance-Drama, with set rhythm, syllables and Jati-s, most suitable for Bharata Nātya performance.

LIFE OF NĀRĀYANA TIRTHA

The period of Nārāyana Tirtha, the author of Sri Krishnalila Tarangini is said to be between 1675 A.D and 1745 A.D. There is difference of opinion among scholars regarding this. Some are of the opinion that, his period is between 1580 A.D and 1680 A.D. However, the common accepted period is between 1675 & 1745 A.D. Nārāyana Tirtha was born in a village called 'Kāza', near Mangalagiri in Guntur district of Āndhra Pradesh. Tallavajjhāla was his family name. He became a scholar in Sanskrit and Music in his early life. It is believed that Nārāyana Tirtha was an incarnation of Jayadeva, the author of 'Gitāgovinda'.

Gangādhara and Pārvati were the parents of Nārāyana Tirtha. He was an ardent devotee of Lord Sri Krishna and a devout student of 'Srimad Bhāgavatam'. He had his first Upadesa or instruction from Sivarāmānanda Tirtha. Nārāyana Tirtha mentions the name of his Guru towards the end of First Taranga, which says:

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Which means he is a ‘Pādasevaka’ of Sivarāmānanda Tirtha.

Nārāyana Tirtha was a Telugu Brahmin. After the decline of Vijayanagar Kingdom, Tānjore became the next centre of Arts and there was a huge migration of Scholars and Musicians from Āndhra Pradesh to Tānjore. Nārāyana Tirtha was one among them.

Prof.P.Sāmbamurthy mentions a story of how Nārāyana Tirtha was taken to ‘Mānasika Sanyāsam’. Nārāyana Tirtha once swam across the ‘Vennār’ river, to reach his wife’s place on the other bank. Suddenly, he was overwhelmed by a flash-flood in midstream. In that stage, he recited the mantra-s specified for ‘Āpatsanyāsam’. He then threw away his sacred thread, pulled out a bunch of hair from his head and virtually became a Sanyāsi. He safely reached the other bank of the river. He was in a dilemma with the thoughts of his married life. But his wife saw in him a ‘Mahāpurusha’ and her parents also realized that he had taken to ‘Mānasa Sanyasa’.

As a Sanyāsi, he had to go from place to place, visiting many shrines. In his pilgrimage to Tiruppati, Nārāyana Tirtha

was afflicted by a severe stomach ache. He requested Lord Venkatesa of Tiruppati, to give some relief from this pain. As a reply to this, a divine voice urged Nārāyana Tirtha, to go to a shrine near Tiruvaiyāru in Tānjore district. As per the advice, Nārāyana Tirtha reached Tiruvaiyāru. After visiting many shrines, he finally reached Nadukkāveri village and slept there in the premises of a 'Pillaiyār' (Lord Vighneswara) temple. He had a dream in that night in which he was directed to follow two 'Varahā-s' (wild boars), which would appear before him. He was also told that at the place, where the animals would disappear, he will be cured from the disease.

The next day, in the morning he saw two boars appeared before him, which started moving towards Varahur, a place near Tānjore. Following the boars, Nārāyana Tirtha finally reached in front of the Venkataramana Swāmi temple and there, the animals disappeared. When he entered the temple, he got instant relief from his stomach pain. Nārāyana Tirtha decided to spend the rest of his life in Varāhur, as an act of thanks giving. There, he built a temple and made the 'Mūlapratishta' and 'Chakrapratishta'. Lakshmi Nārāyana was the main deity or the 'MūlaVigraha'.

Being an ardent devotee of Lord SriKrishna, Nārāyana Tirtha decides to compose the Sanskrit Dance-Drama, Sri Krishnalila- Tarangini, taking stories from the Dasamaskanda of Srimad- Bhāgavatam. Scholars are of the opinion that, Nārāyana Tirtha has started the work when he was in Āndhra, and completed in Varāhur, where he spent the rest of his life. Nārāyana Tirtha composed this work, as Dānce-Drāma and taught a number of disciples in Varāhur. It is believed that, Nārāyana Tirtha had the Darsan of Lord Vishnu, in the 'Kalyānakkolam' (wedding robes), when he completed Sri Krishnalila Tarangini. It is for this reason that, Nārāyana Tirtha has abandoned the idea of working on 'Ekādasa Skanda' of 'Srimad Bhāgavatam'.

Prof. P.Sāmbamurthy gives us the information of how Nārāyana Tirtha selected the songs for Sri Krishnalila Tarangini. Nārāyana Tirtha will sit all by himself before the deity and sing all the songs of Sri Krishnalila Tarangini. He retained his final text only those songs, to which Lord Ānjaneya, standing next to the deity responded by keeping the Tāla. The rest of the songs were rejected by Nārāyana Tirtha, on the assumption that the Lord did not find them acceptable. The tickling sounds of the rhythmic beats were heard outside the temple. It is believed that Lord Krishna himself danced while Nārāyana Tirtha sang.

Besides Sri Krishnalila Tarangini, the other works of Nārāyana Tirtha includes Pārijatāpaharana – A Dānce-Drāma in Telugu, Bhattabhāsha Prakāsam, which is a work on ‘Pūrvamimāmsa’, Haribhakta Sudhārnavam which is an incomplete Sanskrit commentary on ‘Dasamaskanda’ of Srimad Bhāgavatam, Sāndilya Bhakti Sūtra Vākya, Bhaktyādhikarana Māla, Samkhya-Kārika-Vyavahāra, Sankhyā-Tatva-Kaumudi-Vyavahāra, Nyāya-Kusumānjali-Teeka, Yoga Sutra Vyākhyā, Sidhānta Bindu Laghu Chandrika, Vedāstava Teeka and Vedānta Vibhāvana Teeka.

Sri. V.S.V.Guruswāmi Sastrigal refers to ‘Pārijātapaharana Nātakam’ (in Sanskrit) which was written, when Nārāyana Tirtha was staying in Merāttur. But, no reference to this work can be seen in any catalogues. In the souvenir issued by ‘Vāvilla Rāmaswāmi Sāstrulu’ in 1952, Swāmi Sivasankara Sāstri had contributed the details of Nārāyana Tirtha’s life and his contributions. In this souvenir, he says that some of the works mentioned above are published and the unpublished ones may be available in the Library of Kāsi Viswa Vidyālaya (Benāres Hindu University). He also says that Nārāyana Tirtha marked his commentaries with the insignia, ‘Chandrika’. Swāmi Sivasankara Sāstri also points out that the Kāsi Scholars are of the opinion that, after the great ‘Ādi Sankarāchārya’, it was only Nārāyana

Tirtha who could teach the 'Saguna' and 'Nirguna' in the same sentence, without any contradiction.

Sri. V.S.V.Guruswāmi Sāstrigal has already mentioned two works, Pārijātāpaharana in Telugu and Pārijātāpaharana Nātakam in Sanskrit, as the contributions of Nārāyana Tirtha. But, according to Dr.B.Rajanikānta Rāo these two works don't have any comparisons. According to him, the Telugu work alone is the contribution of Nārāyana Tirtha and the Sanskrit work is the contribution of 'Sidhendra Yogi'.

Sri. V.S.V.Guruswāmi Sāstrigal adds two more works as written by Nārāyana Tirtha. They are:

1. Subodhini - A commentary on the Chatussuruti portion of 'Brahma

Sutra Sankara Bhāsyā' published by Advaita Sabha,

Kumbakonam.

2. Panchikarana Vartika Vivarana Deepika - This is a commentary

On Sureswarāchārya's Panchikarana
Vartika,
Published by Sri.V.S.V.Guruswāmi Sāstrigal,
under
Saraswati Mahal Library, Tanjāvur.

Nārāyana Tirtha attained Samādhi in 1745 A.D. (sukla paksha-ashtami month of Māsi). The Samadhi of Nārāyana Tirtha in Tiruppunturuthy is a 'Jivasamādhi'. There is a mango tree in front of the Samādhi, under which Nārāyana Tirtha was believed to be seated for meditation.

There are several conflicting versions about the Samādhi of Nārāyana Tirtha. The generally accepted view is that, he attained Samādhi at Tiruppunturuthy. Some are of the opinion that, his final phase was obscure and it is possible that he attained Samādhi at Varāhur. But, the Samādhi at Varāhur is not identifiable now. Some other scholars opines that, after completing Sri Krishnalila Tarangini and dedicating the work to the deity of Varāhur, Nārāyana Tirtha returned to Āndhra, where he was born. There, he taught Sri Krishnalila Tarangini to some disciples, but this last phase of his life is also not much known. Some others claim that, Nārāyana Tirtha went to Vārānasi for his final rest.

Kurukanti Sitārāma Sāstri, in 'Tānjore Nāyak Rulers' mentions that, Nārāyana Tirtha attained Samādhi in 1745 A.D at Tiruppunturuthy. Every year, a musical festival is being held at the saint's Samādhi on the Āarādhana day, where musicians render the Gitams from Sri Krishnalila Tarangini.

RELATED REFERENCES

This work, entitled '**Sri Krishnalila Tarangini - An Analytical Study**' has been done on the basis of different available source materials, including Grantha Manuscripts and other printed editions of Sri Krishnalila Tarangini. These are written in different languages like Telugu, Devanāgari, Grantha Script and English, and can be classified into the following categories:

- A.** Works, with complete Text
- B.** Works, with Commentary
- C.** Works with Text, Commentary, Translation and Transliteration
- D.** Works containing Text, with notation

Category - A:

This category deals with the works, giving full text of Sri Krishnalila Tarangini. They are -

A - 1: Grantha script of Sri Krishnalila Tarangini, received from Sri. Rājagopāla Sāstrigal of Tillaisthānam, Tanjāvur, who belongs to the 'Sishya Parampara' of Nārāyana Tirtha. The name of the author and the publication of this book are not available now. This script is believed to be more than 150 years old. The complete text of Sri Krishnalila Tarangini is given here in ancient Tamil Grantha Script (Vattezhuthu). Different Sloka-s, Gadyams,

Gitams of each Taranga-s are given one by one. Beside this, the Rāga-s and Tāla-s of each

Gitams are also mentioned on top of it. Only the text of Sri Krishnalila Tarangini is given here and not their meanings or explanatory notes. On the basis of the nature of the script used, this Grantha may be assumed more than 150 years old. It is also interesting to note that some of the letters of this script have very close resemblance with similar letters of Malayalam Language. A few examples are given below:

Grantha Script

Malayālam script

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A - 2: Complete text of Sri Krishnalila Tarangini, published by 'Pasala Pārthasārathy Naicker', edited by 'Māthur Subha Sāstri'. This was published in March 14, 1865.

A - 3: Complete text of Sri Krishnalila Tarangini in Telugu script was published in the year 1899. This work was edited and printed by 'Pammi Arunāchala Chettiyar'. This work is said to abound in textual mistakes.

A -4: Telugu edition of Sri Krishnalila Tarangini by 'Rāja Venkatādri Appa Rao Bahadur' who was the Zamindār of Vuyyur (Andhra Pradesh). This was published in the year 1948.

A -5: Devanāgarī edition of Sri Krishnalila Tarangini, published by 'Vāvilla Rāmaswāmi Sāstrulu & Sons', Madras in the year 1953.

A -6: Devanāgarī Script edition of Sri Krishnalila Tarangini edited by 'Nori Narasimha Sāstri' published by 'Sāhiti Samiti' of Repalle, Andhra Pradesh. This was published in the year 1969.

Category - B

This category deals with works, with Commentary of Sri Krishnalila Tarangini.

B -1: 'Venkatesa Priya' - Tamil Commentary on Sri Krishnalila Tarangini by 'Varāhur Brahmasri. V.S.V.Guruswāmi Sāstrigal'. This publication has two volumes, which was published in the year 1986/87.

Category - C

This category deals with complete text of Sri Krishnalila Tarangini in Devanagari & English, with translation, transliteration and explanatory notes.

C -1:

‘Sri Krishnalila Tarangini of Nārāyana Tirtha’ – A book in two volumes by Sri.B.Natarājan. This work was published by ‘Mudgala Trust’, Chennai in the year 1988. This work has the complete text of Sri Krishnalila Tarangini, both in Devanāgarī and English, meanings of Sloka-s, Gadyams and Gitams, transliteration and explanatory notes. In the introduction, the author gives a detailed information about the life of Nārāyana Tirtha, followed by different fusion of cultures, the structure of the Composition, Kuchipudi and Bhāgavatamela Tradition, Addānki and Ongole Tradition and finally the ‘Dhyāna Sloka-s’. Besides this, B.Natarājan also mentions different views of great scholars, like P.Sāmbamurthy, Dr.V.Rāghavan, Sri.V.S.V.Guruswāmi Sāstrigal, etc. about the life and contributions of Nārāyana Tirtha, other than Sri Krishnalila Tarangini. After this, the Text of Sri Krishnalila Tarangini is given. Each and every Sloka-s, Gadyams, Gitams and Dvipadams are given with their meanings and explanatory notes. He also furnishes details about other version of texts in some other printed editions of Sri Krishnalila Tarangini, both in Telugu and Sanskrit. Towards the conclusion of the second volume of this work, B.Natarājan gives detailed information about ‘Nārāyana Tirtha and Nāmasidhānta’.

Category - D

This category deals with the works, with text and notation.

D -1: 49 selected Gitams from Sri Krishnalila Tarangini, with their text and notation are given in this book, titled ‘**Sri Narayana Tirthar Aruliya Sri Krishnalila Tarangini**’ by ‘Sangita Kalanidhi Dr. Semmāngudi. R.Srinivāsa Iyer. This was published in the year 1971, by ‘Sri Tirtha Nārāyana Swāmigal Āradhana Committee’ Tirupunthuruthy. This book is out of print now. The Gitams, with their Rāga-s and Tāla-s prescribed in the text are given below:

Sl.N	Commencing Words	Rāga	Tāla
0			
1	Govindamiha	Bāgesri	Jhampa
2	Dhruvamandala	Chenchurutti	Rupaka
3	Mrigayata Rādha	Behāg	Ādi
4	Devadevam Kveti	Sindubhairavi	Chāpu
5	Kalabhagati	Nādanāmakriy a	Jhampa
6	Drakshayāmi	Madhyamavati	Ādi
7	Bhāvaye	Bilahari	Ādi
8	Nandagopāla	Khamās	Rupaka
9	Swāminam	Sāveri	Chāpu
10	Jane Bhuvana	Todi	Chāpu
11	Rāma Mathura	Kharaharapriya	Ādi
12	Nandanandanam	Ānandabhairav i	Ādi
13	Kāmamohini	Pantumarāli	Ādi
14	Ehi Ehi Vijaya	Saurāshtram	Chāpu
15	Mādhava Me	Kāpi	Rupaka
16	Pāhi Pāhimām	Bauli	Ādi
17	Akruro Gamayati	Behāg	Ādi
18	Avalokaya	Kurinji	Chāpu
19	Govardhana	Hindolam	Ādi
20	Āyahi Vrajayuvati	Hamsānandi	Ādi

21	Āvaranam Mama	Dhanyāsi	Ādi
22	Indrayāga	Kāmbhoji	Ādi
23	Māmakaparādha	Todi	Rupaka
24	Parama Purusha	Kedāragowla	Ādi
25	Sanke Sankaram	Sāranga	Chāpu
26	Brindāvanamathunā	Mukhāri	Ādi
27	Vijayagopāla(Mangala m)	Surutti	Ādi
28	Jayajaya (Ragamalika)	Bhairavi, Atāna, Kalyāni, Surutti	Rupaka
29	Vallavāngana	Sankarābharan am	Chāpu
30	Saranam Bhava	Kāpi	Ādi
31	Puraya Mama Kāmam	Bilahari	Ādi
32	Bhuyo Bhuyo	Punnāgavarāli	Ādi
33	Vanabhuvi Govinda	Kānada	Chāpu
34	Kalayata Suravanita	Ānandabhairav i	Ādi
35	Pāhi Pāhi Jaganmohana	Nādanāmakriy a	Ādi
36	Sri Krishna Tāvaka	Chenchurutti	Rupaka
37	Jaya Mangalam	Madhyamāvati	Jhampa
38	Mādhava Māmava	Nilāmbari	Ādi
39	Bhāvaye Sakhi	Āhiri	Ādi
40	Mādhava Darsaya	Kāmbhoji	Ādi
41	Nanda Nandana	Bilahari	Ādi
42	Kathaya Kathaya	Kalyāni	Chāpu
43	Harimeka Rasa	Amritavarshini	Ādi
44	Nātha NāthamāKalaya	Surutti	Rupaka
45	Paramiha Pasyata	Asāveri	Ādi
46	Sobhaname	Pantuvarāli	Rupaka
47	Sri Nilayam Sakhi	Varāli	Ādi
48	Vijaya Gopāla Te	Surutti	Ādi
49	Viksheham	Āhiri	Chāpu

D -2: 55 selected Gitams of Sri Krishnalila Tarangini are given in this book, entitled '**Sri Krishnalila Tarangini Swara Sāhityathudan**' with their text and notation. This was done by Vidushi. Smt.Seetha Rājan, Chennai and published by Tirupunthuruthy Sri. Nārāyana Tirtha Swāmigal Trust, Chennai in the year 1996. An Audio release of this work has been produced and released by Madras Music Academy, Chennai in the same year. The Gitams, with their Rāga-s and Tāla-s prescribed in this work is as follows:

1	Avadhāraya	Purvikalyāni	Chāpu
2	Ayahi Vrajayuvati	Hamsānandi	Ādi
3	Alokaye Rukmini	Kāmbhoji	Ādi
4	Alokaye Sri	Huseni	Ādi
5	Indrayāga	Kāmbhoji	Ādi
6	Ehi Mudam Dehi	Kamās	Ādi
7	Kathaya Kathaya	Kalyāni	Chāpu
8	Kalayata Gopika	Kāmavardhani	Ādi
9	Kalayata Vanabhuvī	Madhyamāvati	Ādi
10	Kalayata Suravanita	Ānandabhairav	Ādi
		i	
11	Kalaya Yasode	Kedāragowla	Ādi
12	Kalaye Devamiha	Punnāgavarāli	Ādi
13	Govardhana Giridhara	Hindolam	Ādi
14	Govinda Ghataya	Bhairavi	Khandachāp u
15	Govindamiha	Bāgesri	Khandachāp u
16	Krishnam Kalaya	Mukhāri	Ādi
17	Jaya Mangalam	Madhyamāvati	Khandachāp

			u
18	Jaya Jaya Gokulabala	Rāgamālika	Rupaka
19	Jaya Jaya Ramānatha	Nātta	Khandachāp
			u
20	Jaya Jaya Swāmin	Mohanam	Ādi
21	Dāmodara Tāvaka	Kiravāni	Ādi (Tisram)
22	Dhruvamandala	Chenchurutti	Rupaka
23	Nātha Nāthamā	Surutti	Rupaka
	Kalaya		
24	Nārāyanāya	Ānandabhairav	Chāpu
		i	
25	Bandhanān Mochaya	Sāranga	Chāpu
26	Parama Karunaya	Saurāshtram	Ādi
27	Parama Purusham	Kedāragowla	Ādi
28	Pasyata Pasyata	Kharaharapriya	Ādi
29	Bālagopala Krishna	Sāveri	Chāpu
30	Bhāvaye Sakhi	Āhiri	Ādi
31	Pāhi Pāhi	Nādanāmakriy	Ādi
	Jaganmohana	a	
32	Pāhi Pāhimām	Bauli	Ādi
33	Bhuyo Bhuyo	Punnāgavarāli	Ādi
34	Puraya Mama Kāmam	Bilahari	Ādi
35	Brindāvanamathunā	Mukhāri	Adi
36	Mangalāni Tanotu	Nādanāmakriy	Khandachāp
		a	u
37	Mangalālaya	Kedāragowla	Adi
38	Matsya Kurma	Mālavi	Chapu
39	Mādhava Mādhava	Mohanam	Rupaka
40	Mādhava Māmava	Nilāmbari	Ādi
41	Māmakaparādha	Todi	Rupaka
42	Mrugayata Rādha	Behāg	Ādi
43	Rāmakrishna	Bhairavi	Ādi
44	Vanabhuvī Govindam	Kānada	Chāpu
45	Vallavāngana	Sankarabharan	Chāpu
		am	

46	Viksheham	Āhiri	Chāpu
47	Sanke Sankaram	Sāranga	Chāpu
48	Saranam Bhava	Saurāshtram	Rupaka
49	Saranam Bhava Krishna	Kāpi	Ādi
50	Sahachari Samarasa	Vasanta	Ādi
51	Harimide Sri	Sankarābharan am	Ādi
52	Sri Krishna Tāvaka	Chenchurutti	Rupaka
53	Sri Nārāyana Vāhana	Mikhāri	Rupaka
54	Sri Nilayam	Varāli	Ādi
55	Sri Patimiha	Kāmbhoji	Ādi

Besides these, there are some articles on Nārāyana Tirtha, which were published in the Journals of Music Academy, Madras (Vol.XIII, 1942). This article speaks about 'Pārijātāpaharana', another work of Sri.Nārāyana Tirtha. This was edited by T.V.Subba Rao and Dr.V.Rāghavan.

'Saraswathi'- Yet another publication has published a Souvenir on Nārāyana Tirtha, which was edited by N.V.Subramanian and published in 1987.

Audio Releases

1. Selected Gitams of Sri Krishnalila Tarangini has been recorded and released by Madras Music Academy, in the year 1997. The artistes were the disciples of Vidushi.Smt.

Smt.Seetha Rājan, Chennai. It was released in two volumes and total 29 Gitams have been rendered in this record.

2. 13 selected Gitams of Sri Krishnalila Tarangini, sung by Sri.Udayālur Kalyāna Rāman in the traditional Sampradāya Bhajana style has been produced by Sri.Kānchi Krupa Cassettes, Chennai.

THEMATIC CONTENT OF **SRI KRISHNALILA TARANGINI**

The entire work, Sri Krishnalila Tarangini is divided into twelve chapters or Taranga-s. They are:

- 1) SriKrishna Prādurbhāva Varnanam
- 2) SriKrishna Bālalila Varnanam
- 3) SriKrishna Govatsapālana Varnanam
- 4) SriKrishna Gopālana Varnanam
- 5) SriKrishna Gopivastrāpahāra Govardhanodhāra Varnanam
- 6) SriKrishna Gopissamāgama Varnanam
- 7) SriKrishna Rāsakridāmahotsava Varnanam
- 8) Rāsakridāmahotsava Varnanam
- 9) Krishna Madhurāpravesa Varnanam
- 10) SriKrishnena Kamsa Nirharana Varnanam
- 11) SriKrishna Dwāarakāpravesa Varnanam
- 12) SriKrishna Rukmini Kalyāna Mahotsava Varnanam

According to Nārāyana Tirtha, the number 'Twelve' has special significance because, from his childhood, he was very much fascinated by 'Srimad Bhāgavatam' (Twelve books) and twelve letters of 'Dvādasākshari Mantra'. Also, it should be noted that Jayadeva has divided the Gita Govindam into Twelve Sarga-s (parts), influence of which can be seen throughout Sri Krishnalila Tarangini. On the aspect of Bhāva, Rāga and Tāla, the musical pieces of Sri Krishna Lila Tarangini easily ranks with Ashtapadi-s of Jayadeva. The story content of each Taranga is as follows:-

FIRST TARANGA
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SRIKRISHNA
VARNANAM

PRĀDURBHĀVA

Ist TARANGA

SRI KRISHNA PRĀDURBHĀVA VARNANAM

Nārāyana Tirtha commences Sri Krishnalila Tarangini, with an invocation to Lord Ganesa followed by invocation to Lord Garuda, the vehicle of Vishnu. Nārāyana Tirtha praises Lord Garuda, shining in all his splendor and requests Garuda to protect him. After this, Nārāyana Tirtha invokes the great devotees of Lord Vishnu such as Prahlāda, Nārada, Parāsara, Pundarika, Vyāsa, Ambarisa, Suka, Saunaka, Bhishma, Dālbhya, Rukmāngada, Arjuna, Vasishta and Vibhishana. Following this, Nārāyana Tirtha next invokes Lord Jagannātha and Lord Venkatesa of Varahapuri. In the Fifth Gitam, Nārāyana Tirtha prays Lord Vishnu, who has taken the ten incarnations such as Matsya, Kurma, Varaha, Narasimha, Vāmana, Parasurāma, Rāma, Balarāma, Budha and Kalki and asks Lord to protect him. ***“Nārāyana Tirtha appears to follow Jayadeva in treating the Budhāvatāra also as one of the ten Avatāra-s of Krishna, who is birthless. It would be fair to infer that this is a measure of Jayadeva’s influence on Nārāyana Tirtha and perhaps on Andhra thought too, in that period.”¹***

¹ Explanatory notes – B. Natarajan –Sri Krishnalila Tarangini Vol-I – pg.no. 319

After the marriage of Devaki and Vasudeva, Kamsa drove them in a chariot to Vasudeva's residence. A formless voice was heard to say that Kamsa will be killed by the eighth child born to Devaki. Hearing these words, Kamsa became frightened and decides to kill Devaki. But Vasudeva says to Kamsa that they will stay at Devaki's residence and will handover each child Devaki will beget. Hearing this, Kamsa imprisons Devaki and Vasudeva.

Oppressed with fatigue by the weight of Asura-s, Bhumi Devi assumed the form of a disconsolate cow and take refuge with Indra and other Deva-s at the feet of Lord Nārāyana. After having the Darsan of Lord Vishnu, lying on Ādisesha (Serpant King), Bhumi Devi along with Brahma, Indra and other Devas requests Vishnu to rescue Bhumi Devi and other Devas by saying that it is time for Him to take the Avatār as a human child and that too in "Yādava Clan". Brahma and other Deva-s slowly turned their steps towards their respective abodes, after having listened to Lord with rapt attention and with their heads and hearts uplifted.

In the Bhuloka, Vasudeva handed over the first child born to Devaki to Kamsa. Kamsa, however thought that

Devaki's eighth child only could harm his life, handed back the child to Vasudeva.

Nārada, hearing this news, rushed to Kamsa's residence and advised Kamsa to kill every child born to Devaki. Having heard these words, Kamsa successively killed six children born to Devaki. The seventh child "Sankharshana" was transferred from the womb of Devaki by the Yogamāya to the womb of Rohini in Gokulam.

The auspicious birth of Bhagavān is now about to take place. Lord Nārāyana manifested Himself in all His splendor and gave His Divine Darsan to Vasudeva, with the Conch (Pāñchajanyam), the Wheel (Sudarsana), the Mace (Kaumodaki), the Bow (Sarngam) and the Lotus adorning His hand, the crown bedecked with lustrous jewels, Srivatsa (the luminous mole on his chest) , the precious Kausthubha jewel shining around the neck and robed in yellow silk. Seeing the Divine Darsan of Lord Vishnu, in His Viswarupa, Vasudeva became frightened and requested Bhagavān to give him Darsan in the form of a human child. Thus, Lord Krishna emerged from the womb of Devaki in the jail of Kamsa. The Devas paid their respects from Devaloka. Lord Narayana was born as Devaki's child as a reward for the spiritual merit

acquired by Vasudeva and Devaki in their previous births. Lord Nārāyana gives His Darsan to Vasudeva and asks him to take the child to Gokulam and bring Yogamāya from Gokulam to Kamsa’s prison. Lord says these words to Vasudeva.

“When at the middle of night, Oh, Vasudeva, Kamsa’s servants are in deep sleep, caused by my ‘Maya’, the doors will open by themselves, you may carry me then across the Yamuna, which upon my command, will make way for you, and you may reach me to Gokulam”.²

Thus Devaki’s eighth child was born, which was the Yogamāya of Vishnu. When Kamsa saw a female child, presumably the eighth child of Devaki, he picked the child by her legs and began to slam her to the ground. The child suddenly kicked Kamsa violently, slipped out of his grip, rose upwards into space and revealed herself as Mahā Durga. The Deva-s offered their prayers and sang her Glory. Devi Durga announces that Kamsa’s Antaka was born already in Gokulam to Yasoda and Nandagopa and by saying these words, she disappears. With this, the first Taranga of Krishnalila Tarangini, which is titled ‘SriKrishna Prādurbhāva Varnanam’, comes to a conclusion.

² B.Natarajan-SriKrishnalila Tarangini – Slokas 40 and 41 page-306.

SECOND TARANGA

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SRIKRISHNA BĀLALILĀ VARNANAM

IIInd TARANGA

SRI KRISHNA BĀLALILA VARNANAM

Krishna's sport as a child is described in this Taranga, which is titled "SriKrishna Bālalilavarnanam." Yasoda, Nandagopa and the Gopis fondle the two children. (Balarāma, son of Rohini and Krishna, son of Yasoda). Hearing the surprising news that Lord Krishna has manifested as a child in Nandagopa's residence, the Gopis hastened to there. The Gopis describes the beauties of child Krishna and prays Lord Narayana to give all happiness and prosperity. Gargamuni arrives in Gokulam, to perform the naming ceremony of the two children. He names the two children as Balarāma and Krishna. Nārāyana Tirtha describes Yasoda as having a charming face, which delights the Devas by her grace, who moves in slow steps and who is sweet-spoken. Realizing the truth that it is none other than Lord Nārāyana, who was born as human child, in the form of Krishna, Yasoda praises Him. The beautiful Gopi-s (Cowherdess) of Gokulam (Vraja Bhumi) now fondles Krishna, who crawls all over on his two hands and knees. Even as Krishna was indulging in different sport, the Gopi-s carried to Yasoda, their report of Krishna's behavior. They complains Yasoda about Krishna's misbehavior. He is involved intensely in playing with the mischievous cowherd boys.

He steals plenty of fresh butter and curd out of the pots from every street in Gokulam. Yasoda saw Krishna roaming about happily all over the streets of Gokulam. He was revealing himself as the Supreme Being within the hearts of Gopis. Yasoda has gained the reputation that, Krishna, the Supreme Being was under Yasoda's control.

When on one occasion, Yasoda noticed that young Krishna had become over bearing, she tied him to a wooden mortar with a rope. Young Krishna crawled dragging the mortar with considerable force. When he entered between the twin trees, they fell down. Two Yaksha-s, Nalakubera and Manigriva, sons of Kubera were thus redeemed by Krishna himself bound by a rope. They sing the praise of Lord Krishna. Hearing the news that young Krishna had destroyed two Arjuna trees, Yasoda became scared about the safety of Krishna, and freed him from the mortar immediately. Yasoda also performed auspicious rites for the well-being of Krishna.

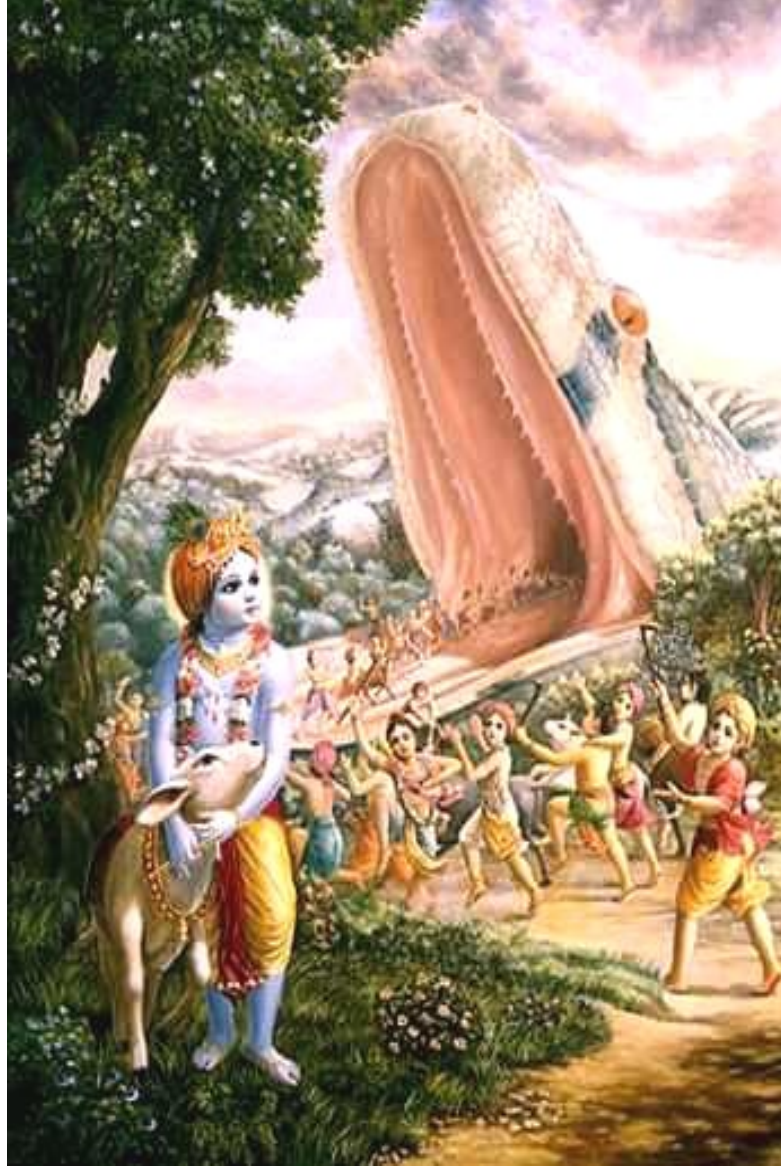
Though Young Krishna is the manifestation of Lord Nārāyana, he became engaged in different childish sport, such as swallowing mud with other cowherd boys. Hearing this news from Balarāma,

Yasoda became angry and she picked up a stick and came towards Krishna, to chastise him. Acting as if stricken with fear, Krishna opened his mouth for Yasoda, to look into. Yasoda was suddenly amazed by seeing the entire universe, including herself in the mouth of Young Krishna. Yasoda praises Lord Krishna, the creator of the whole universe and who assumed the form of a human child and who protects all the worlds without exception. With this, the second Taranga of Sri Krishnalila Tarangini, which is titled "SriKrishna -Bālalilāvarnanam" comes to a conclusion.

THIRD TARANGA
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SRIKRISHNA GOVATSAPĀLANA VARNANAM

IIIrd TARANGA

SRI KRISHNA GOVATSPĀLANA VARNANAM

Krishna's tending of the calves is the main theme of this third Taranga. Krishna's arrival is announced by the divine celestial damsels. The Devas were aware that young Krishna who was herding the calves, as Nandagopa's son, was none other than Lord Nārāyana himself. In the ecstasy of devotion, they sing the praises of Lord Hari. Nārāyana Tirtha now describes the different Lila-s of Young Krishna; like stealing the pots filled with butter from the houses of Gopis, killing of Aghāsura etc. Once Brahmadeva, after seeing Krishna enjoying with cowherd boys in Gokulam, decides to spirit away the cowherd boys and the calves, curious to see what might happen. The mothers of these cowherd boys became worried by not seeing their children back at home. Krishna realized that this is the 'Māya' created by Brahmadeva, decides to bring down his pride. To do this, Krishna has manifested Himself in the form of cowherd boys and calves. At the end of one year, Brahma saw Hari having manifested in this way, now began to praise Lord Nārāyana.

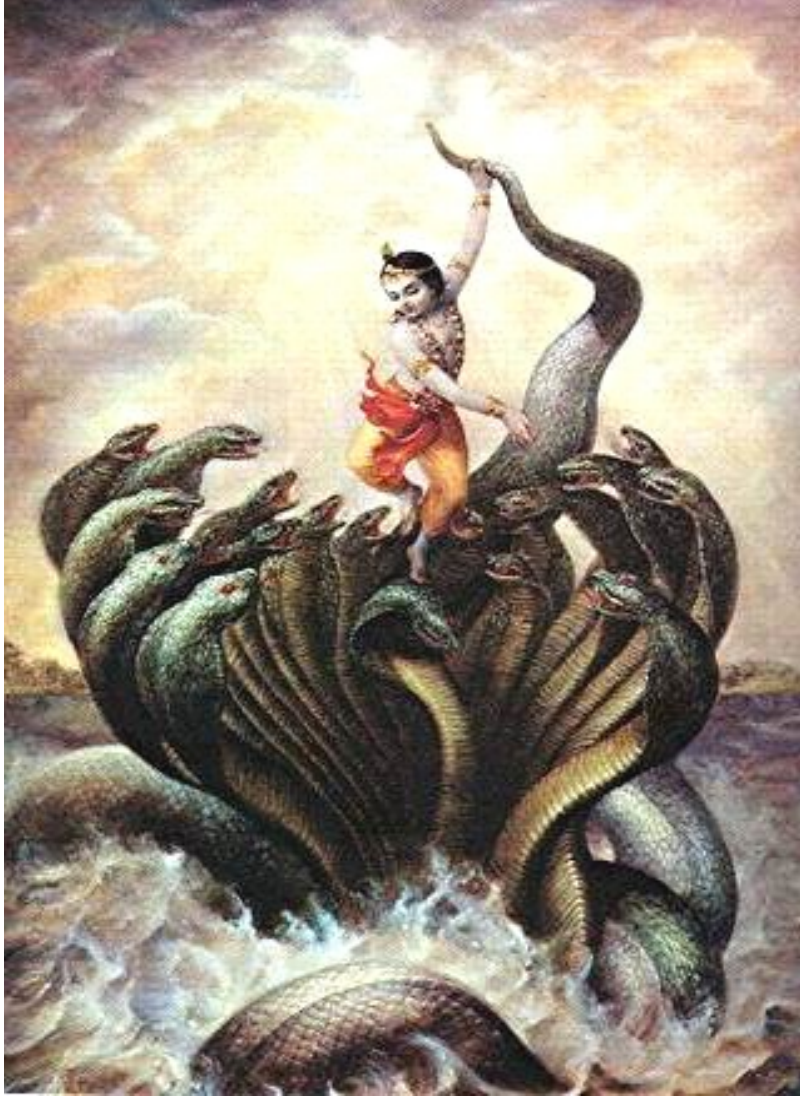
Krishna, along with Balarāma and cowherd boys were wandering in the forest, searching for food. After seeing the

Rishi-s, doing a Yajna, Krishna told the cowherd boys to ask for food. He also told them that, if the Rishi-s refuses, they should ask the Yajnapatni-s. One of the cowherd boys approaches the Rishi-s and asked for food, but he was refused by them. Then he approached the wives of Rishi-s. As soon as they heard Krishna's name, the ladies abandoned their earthly ties and ran towards Lord Krishna, carrying different varieties of food. The Yajnapatni-s praised Lord Krishna. With the praise of Yajnapatni-s, the third Taranga titled 'Sri Krishna Govatsapālana Varnanam' comes to a conclusion.

FOURTH TARANGA

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SRIKRISHNA GOPĀLANA VARNANAM

IVth TARANGA

SRI KRISHNA GOPĀLANA VARNANAM

This Taranga is generally a description of the tending of cows by Krishna. The different Lila-s of Krishna, like the Kāliyamardana and killing of the demon, Pralambha are described in this Taranga.

Once, Krishna, along with cowherd boys, other than Balabhadra, jumped into the river Yamuna; which was occupied by Kāliya, the fierce serpent. On hearing the noise, Kaliya entwined Krishna in his coils. The cowherd boys and the Gopis became worried. But, Balabhadra, realizing the power of young Krishna, prayed with eyes fixed steadfastly on him. On hearing the prayer of Balabhadra, Krishna split Kaliya asunder, flung his body ashore and danced on his hood. The wives of Kāliya requests Krishna, not to kill their husband. They prayed Krishna for the gift of their husband's life. Hearing the request of the wives of Kaliya, Krishna let him go, by saying **“Go to the ocean, without fear, with the imprint of my feet on your hoods”**.

On another occasion, Krishna along with Balarāma and cowherd boys decides to go to the 'Bhandarika' forest. After entering the forest, Krishna started off a different game, in which the victor is carried on the shoulders of the defeated. An Asura called 'Pralambha' manifested himself in the form of a cowherd boy, and defeated in the game, started running away carrying Balarāma on his shoulders. After realizing that it was an Asura, who carried him far away from the agreed playing are, Balarāma asked Krishna, what to do next. Hearing these words, Krishna reminded Balarāma of his prowess. So induced by Krishna, Balarāma smote 'Pralambha' on his head with his fist and killed him. Pralambha was sent by Kamsa, in order to kill Krishna. After Pralambha, Kamsa had also sent Aghāsura and Bakāsura but they were also killed by Lord Hari. By describing this, Nārāyana Tirtha concludes the Fourth Taranga which is entitled 'SriKrishna Gopālana Varnanam'.



SRIKRISHNA GOPIVASTRĀPAHĀRA- GOVARDHANODHĀRA VARNANAM

Vth TARANGA

**SRI KRISHNA GOPIVASTRĀPAHĀRA-
GOVARDHANODHĀRA VARNANAM**

The main theme of this Taranga is the description of the stealing of the Gopi's clothes and the lifting up of Govardhana mountain. It should be noted that in many of the Gitams of Fifth and Sixth Taranga-s, Nārāyana Tirtha has used his Mudra as "SivaNārāyanaTirtha". This may be indicative of his Guru. Sivarāmānanda Tirtha, who initiated Nārāyana Tirtha, to become a Sanyāsi.³ The GopiVastrāpahāra is now described. On seeing a group of naked Gopis taking Bath in Kālindi, Krishna carried their clothes in his lotus-like hands, to a point high up on a very tall tree and tied them on the branches. Krishna asked the Gopis to come out of the water. Realizing the fact that their clothes have been stolen by Krishna, the Gopis requested him to give it back to them. In reply to their questions, Krishna says that ever since childhood, they are accustomed to looking on clothes alone as their covering. The metaphysical meaning of these words is -"**Oh Ladies! It must be realized that, right from your childhood, absolute unity of spirit and matter subsists between you and me.**" By saying these words, Krishna gave back their clothes.

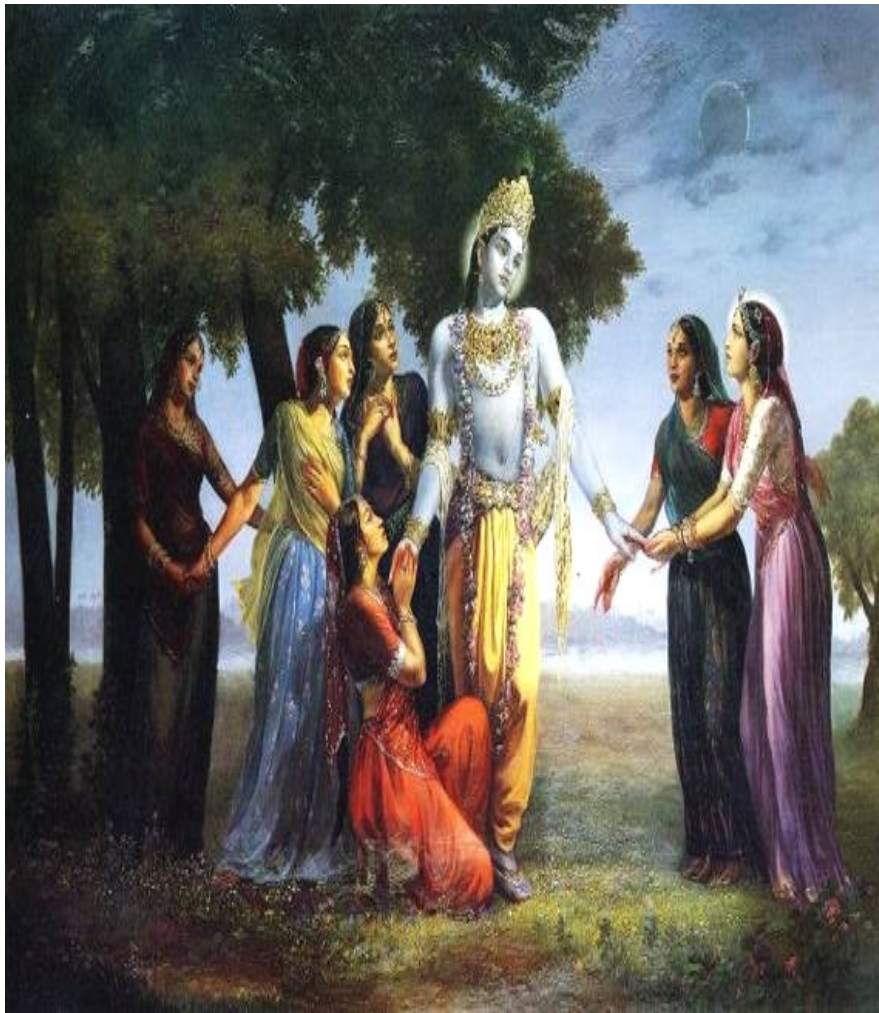
After this, the Govardhanodhāra episode is described. Nandagopa and others performed the worship of Govardhana Hill, along with the forest and of the cows as

³ B.Natarajan – SriKrishnaLilaTarangini – Vol.I - Page 145 .

well. After seeing Nandagopa and others worshipping Govardhana Hill, Devendra got angry and by using his power, he made continuous rain. The entire Gokulam became flooded. In order to remove the pride of Indra, Krishna made an umbrella of Govardhana Hill by lifting it up with his little finger. Thus, Krishna protected the Gokulam and the supremely pleased Gopi-s praised him in devotion. With this, Nārāyana Tirtha concludes the Fifth Taranga, entitled 'SriKrishna GopiVastrāpahāra-Govardhanodhāra Varnanam'.

SIXTH TARANGA

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**SRIKRISHNA GOPISSAMĀGAMA
VARNANAM**

VithTARANGA
SI KRISHNA GOPISSAMĀGAMA VARNANAM

The description of Gopis' spiritual union with Krishna is the main theme of this Taranga. Considering the Sarad season as highly auspicious, the Gopis decides to worship Govinda. Sarad season has strong sun-rays, which can dry up the mud of one's sins. It is ornamented by the crystal clear sky and bright stars. It drives away thoughts of extra-marital sexual indulgence. As the Gopi-s were conversing thus, they heard the beautiful playing of the flute. The Gopi-s now began to enjoy completely the company of Krishna by forgetting their families. Knowing the steadfast devotion to the Supreme Being, Krishna appeared before them and advised them that they should not disregard their duties. Their most important duty is to cherish the feet of their husbands. Krishna also asks them to go back to their homes quickly.

Even after hearing these words from Krishna, the Gopi-s stood there oppressed by their shyness. One of the Gopi-s (because of the merit acquired by her over thousands of previous births) requested Krishna to fulfill her desires. Another Gopi addressed Hari with respect and a sense of

propriety. The Gopi-s now completely enjoys the company of young Krishna. With this, Narayana Tirtha concludes the Sixth Taranga entitled “SriKrishna Gopissamāgama Varnanam.”

SEVENTH TARANGA

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**SRIKRISHNA RĀSAKRIDĀMAHOTSAVA
VARNANAM**

VIIth TARANGA

SRI KRISHNA RĀSAKRIDĀMAHOTSAVA - VARNANAM

The Seventh Taranga entitled “SriKrishna Rāsakridā-Mahotsava Varnanam” is generally a description of the great festivity called Rāsakrida. The Brindāvana is full of parrots (male and female) and cuckoos, with its clusters of Mandara, Pārijāta, Santana, Kalpaka, Harichandana and other trees. It is full of different delightful sounds of various species of birds. The beautiful Yamuna River is decorated with cushiony mounds of sand, with the texture of white pearls, interspersed with gemstones gleaming here and there in the moonlight. In such a beautiful Brindavana, the Gopi-s were enjoying the company of Krishna by singing and dancing with him. On that occasion, Krishna teaches them, the “Advaita Philosophy”. This Gitam can be considered as the most important and as the ‘Phalasaruthi’.⁴ At the end of each Charana, Krishna advises the Gopi-s to consider Him as the Supreme “**Om**” and as Truth.

After this Gitam, Nārāyana Tirtha describes the Rāsakrida episode. The Gopi-s (till then) suffering deeply from the disease, that is the mortal world, drank deeply of the elixir, that was Krishna’s advice and having obtained relief, they sported about. After becoming one in essence with Krishna, they repeatedly sung and danced with Him. The Gopis who were in a state of unqualified happiness, now

⁴ B.Natarajan – SriKrishnaLilaTarangini – Vol.II - Page 14.

are cleansed their bodies and minds of the feeling of ‘self’ (attachment to body) by complete surrender. After obtaining the Advaita Truth from Krishna, the Gopi-s now praises Lord Hari. They praised Lord Hari in His manifestation as Krishna, He, who is the abode of unqualified consciousness and bliss, who is the origin of all worlds without exception.

In such great ecstasy and joy, the Gopi-s wandered about in tune with various leading time beats (tala-s), such as Dhruva and Matya. Here, Nārāyana Tirtha has used the Sapta Tala-s and composed Gitams in it. These Gitams have only Pallavi and Jati syllables. Instead of Ata Tāla, Nārāyana Tirtha used Vilamba Tāla.⁵ With the graceful movements of the Rasa play of the Gopis, the Seventh Taranga entitled “SriKrishna Rāsakridā-Mahotsava Varnanam” comes to a conclusion.

⁵ B.Natarajan – SriKrishnaLilaTarangini – Vol.II - Page 47.Vilamba Tāla is also shown as Ata Tāla in some texts.

EIGHTH TARANGA
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RĀSAKRIDĀMAHOTSAVA VARNANAM

VIIIth TARANGA

RAASAKRIDĀ MAHOTSAVA VARNANAM

Description of the great festivity, Rasa is the main theme of Eighth Taranga, entitled 'Rāsakridā Mahotsava Varnanam'. The Gopi-s praises Krishna and dances with Him. One of the Gopis imagines Krishna as the self-luminous Lord. He is the cause of whole Universe. The Gopi-s sang one after another of the Supreme Bliss. Suddenly, Krishna disappears and enters into the state of formlessness. The Gopi-s desperately searches for Krishna. They ask the creepers in the forest, such as jasmine, the medicinal plants and the mandara tree, to show them where Krishna is. They continued asking the other trees, such as Kalpaka, Pārijāta, Chandana, Champaka, Nāga, Punnāga, Nālikera and Rasāli trees to show them their beloved Krishna.

Here, a dialogue between Rādha and Krishna is described in the form of a Gitam. Rādha asks Krishna, to fulfill her many desires in privacy. Krishna agrees and asks her, how the pleasurable things are to be done. Radha now asks Krishna, to fasten her dress, which has become loose. She asks Krishna, to place Tilaka on her forehead and smear her breasts with the fine paste of Kumkuma. She then asks Krishna to fasten her loose hair-knot. The samvāda goes on.

Finally Rādha asks Krishna, to carry her in His arms. Krishna agrees to all her requests.

The desperate Gopis now asks Rādha, whether she has seen Krishna anywhere. Rādha tells them, to comprehend Hari, because he is free from birth and death, He is limitless, He cannot be described in words, and is very dear to the ladies of Vraja city. Hearing these words from Radha, the Gopi-s concentrated their thoughts on Supreme Lord Krishna, making in their minds the shape of the Lord, and became silent. They forgot about their bodies. Their minds have become that of children, and they were totally absorbed only in their souls. Seeing this, Lord Hari appeared before them. The Gopi-s have now reached a state of equanimity. Lord Hari has revealed His Supreme self to the Gopis, and in the next morning he returned with the Gopis to Gokulam. With this, Nārāyana Tirtha concludes the eighth Taranga, entitled - “Rāsakridā Mahotsava Varnanam”.

NINTH TARANGA

-İÖFßò-

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sìÊ□ìÉ



SRIKRISHNA MATHURĀPRAVESA - VARNANAM

IXthTARANGA

SRI KRISHNA MATHURĀPRAVESA VARNANAM

The Ninth Taranga, entitled 'SriKrishna Mathurāpravesa Varnanam' is a description of Krishna's entry to Mathura. Nārada advises Kamsa, to kill young Krishna, who is believed to be his 'Antaka', and who still lives in Gokulam. After hearing these words Kamsa, after consultation with his ministers decides to perform a 'Dhnur Yāga'(Bow Sacrifice), and induces Akrura to go and bring the two boys to Mathura. After the dialogue between Kamsa, Akrura goes to Gokulam. In his extreme happiness, Akrura praises Lord Krishna, who has beautiful smile, whose eyes are like red lotus, and who is praised by the Deva-s. He also praises river Yamuna, whose banks are blessed with the foot prints of Lord Nārāyana.

After seeing Lord Hari, surrounded by cows and cowherds, Akrura prayed to Him. After having been embraced by Akrura, Krishna came to know of the behavior of Kamsa. Akrura stayed in Gokulam with Krishna and

Rāma, and on the next day, he gently awoke the two boys, to take them to Mathura city.

By seeing Krishna and Balarāma, seated in Akrura's chariot, on their way to Mathura, the young cowherdess of the Vraja Bhumi wishes them victory. While on his way to Mathura, Akrura had a holy dip in the Yamuna River. After a long journey, they finally reached Mathura. Reaching at the entrance of the Mathura city, Krishna describes to Balarāma about the beautiful Mathura, which is endowed with every variety of riches, superior to Brahma's creation. The Lord got down from the chariot, and entered Mathura, which is the Kingdom of Kamsa. With this, Nārāyana Tirtha concludes the Ninth Taranga, entitled, "Sri Krishna Mathurā Pravesa Varnanam".

TENTH TARANGA

Ἰὸβ βὸσι ἀὶ

φῆσιν ἰὶ ἐπεύσιν ἰσὶ ἐ

ἰε



SRIKRISHNENA KAMSANIRHARANA- VARNANAM

Xth TARANGA

SRI KRISHNENA KAMSANIRHARANA VARNANAM

This Taranga is the description of the slaying of Kamsa by Krishna. Nārāyana Tirtha now describes the reactions of

young maidens of Mathura city, after seeing the beautiful young Krishna and Balarāma. They praise Krishna, who is like Manmatha to the strong minded women of Mathura and who has clasped his beautiful hands with that of Balabhadra. Seeing the maid-servant of Kamsa, Krishna asks her name and she replies that her name is Kubja. After realizing that it is Lord Hari himself who has come to their city, Kubja praises Him. Listening to the beautiful words of Kubja, Lord Hari by his mere touch, made her into a divinely beautiful woman. After this, Nārāyana Tirtha describes how Krishna with his strength, killed Kuvalayapidam (an elephant sent by Kamsa to kill Krishna), then the wrestlers, called Mushtika and Chānura. Krishna also broke the bow at the DhanurYaga. Krishna finally arrives at the court of Kamsa. The Deva-s praised Lord Hari from Devaloka. Kamsa got down from the throne and began fighting with Krishna. At the end of the fight, Krishna kills Kamsa. The Gods and the learned ones on earth praised Lord Hari. Krishna releases Vasudeva and Devaki from Kamsa's prison. Lovingly embracing the two boys, caressing them on their heads, Devaki and Vasudeva blesses them. With this, the Tenth Taranga, titled 'Srikrishnena Kamsa Nirharana Varnanam' comes to a conclusion.

ELEVENTH TARANGA

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**SRIKRISHNA DWĀRAKĀPRAVESA
VARNANAM**

Xith TARANGA

SRI KRISHNA DWĀRAKĀPRAVESĀ VARNANAM

Description of Krishna's entry into Dwāraka is the main theme of Eleventh Taranga, titled 'SriKrishna Dwārakā Pravesa Varnanam'.

Udhava arrives in all his splendors. He has been sent to Gokulam by Krishna, to enquire about the welfare of the Gopi-s. The Gopi-s considers Udhava as a bee, and asks him about their beloved Krishna. After listening to the questions of the Gopi-s, Udhava replied that Krishna is beyond the notion of distinction and He is the only abode of the bliss spoken by the scriptures. Udhava now returns to Mathura city. He communicates the message of Gopi-s to Krishna.

Krishna and Balarāma came under the tutelage of Sage Sāndipini. Krishna and Balarāma completes their learning and pleases his preceptor. The other students in the Gurukula sang the praise of Krishna.

Krishna entered the city of Dwāraka, which was constructed by the divine architect, Viswakarma in the midst of sea. The place was full of music, fragrant with different flowers and was extremely pleasing. The citizens of Dwāraka now praise Lord Krishna. With this prayer, Nārāyana Tirtha concludes the Eleventh Taranga, titled 'SriKrishna Dwaraka Pravesa Varnanam'.

TWELFTH TARANGA

~ìŌFβò-

sì□ûÑE~ìsìŌFòÿ™ ìsì~
ì·pîât²ì¥ì¥ìsìÊ□ì~ìÆ



**SRIKRISHNA RUKMINIKALYĀNA -
MAHOTSAVA VARNANAM**

XIIth TARANGA

**SRI KRISHNARUKMINIKALYĀNAMAHOTSAVA-
VARNANAM**

This Taranga, entitled 'SriKrishna Rukmini KalyānaMahotsava- Varnanam' mainly describes Krishna's marriage with Rukmini.

Bhishma, the King of Kundinapura after consultations with his ministers and elders of the clan, decides to give his daughter Rukmini to Vasudeva. Rukmi got angry after hearing this, and told Bhishma that he does not want to give his sister to a cowherd-bridegroom. He also told Bhishma that Vasudeva is not fit for their clan. Bhishma because of his affection for his son agrees with it.

A lady messenger told Rukmini, what had happened in the palace of Bhishma. She was also told that Balarāma has got married to Revati, and now it is the time for the great festivity of the marriage of Krishna. Rukmi however wishes to give Rukmini in marriage to Sisupāla. Because of his affection, Bhishma also agreed this. After hearing these words from the messenger, Rukmini fell down to the ground.

Rukmini decides to give her message to Krishna through a Brāhmana. The content of the letter is described by Nārāyana Tirtha in the form of Gadya. At the end of the message, Rukmi requests Krishna, to take her hand in marriage. This letter was given to Brāhmana, and he went quickly to Dwāraka.

The Brāhmana enters Dwāraka and saw Krishna, who is the delight of cowherds. He then submitted to Hari, what had been written by Rukmini. The Brāhmana returned after ascertaining the feelings of Krishna, towards Rukmini's proposal. He conveyed to Rukmini, the pleasant news of Krishna's desire to come to Kundinapura. Rukmini became extremely happy after hearing these words from the mouth of Brāhmana.

The description of the Swayamvaram marriage of Rukmini is next described in a Gadya form. The Gadya is as follows:

*+yì
 Fòlàæ²ì;ôFÙò□û□lìfì;ô~làélyì;ôZlàâzù
 ~lìOìÆì~ìt²™ì~lì;ô¥lìWó¥ìWóFòlì;ôW
 óFÙòlì;ôWó-
 ²lìææúì®ÈõQìÙ`ìÊæú~ì·pìæúì®Èõ²
 lìæ□Æì¥ìFòlì□™ìFÙò-
 `ìFâòæú;ôFòlàSósl†ùlì¥lìn÷□là□lì;ôF
 òslìÊhõ-
 FòlàtFòlì;ôtlìwìæí;ôWólì†□làFòzâù"lìlì
 Ælì~ötìlìæúlà ~ì·pì□lìë—lì¥lì:
 +ìtlìæúylì~ì·pìæúylì"ìVó-*

~ì·pì"ìVó□ì... ~ì·pì□ì...
 ²ìVóšìFò²ìæ□™ìFòì:
 œúì`ìtì`ìì~ìÜ□ìzù~ì·pì·Êp¥ì`ìë¥ìæñÜ
 ÷™ìÈÊ†□ìâFò-
 œúvìí¥ìíZìwìí¥ìí□ìì~ìtì™ìÜOì□ìzù□ìâF
 òFòâìhõtlìhõí^ù†lâtì~ìì□ìzù¥™ìí¥ì~ìì
 □ì²ì~ìì□ìûqøì:
 ÍÆìGßòtì²ìÜœú²ì~ìzù:
 ~ìuì~ìtìWótìÜœúWó¥ìì·p□ì¥ìì·p□ìÕ□ì
 Ítì"ìtì□ìíœú¥ìâí®õtlì:
 ~ìzù□ì~ìzùì□ì·pìíœú²ìæ□zù™ìÈÊ"ìí;ô□
 ì: ²ìFò;ôFò;ôìFÜò"ì;ôì:
 FÜòÑsn÷□ì□ìOìœú□ìíœú²ìœú²ì~ìÜíz
 ùtlì: □ìíTó-ì}ùœúyì²²ì~ì²ìtìâ **

Kings from different states appear on the stage with their chariots lined up nearly in rows. They include, Kings from Kosala, Kuru, Pānchāla, Mithila, Chedi, Magadha, Malava, Anga, Vanga, Kalinga Saurāshtra, Ghurjara, Mahārāshtra, Sindhu, Kanyākubja, Konkana, Drāvida,

Nepāla, Karnāṭaka, Utkalita and Trilinga (Telugu) territories. The dialogue between a confidante and Rukmini is now described. The confidante points each king and describes their greatness to Rukmini. She finally asks her to stop this and show her, Krishna, whom she considers as her husband.

Krishna arrives in his beautiful chariot, with Balarāma, and after taking Rukmini's hand quickly in his hand and getting her, started for Dwāraka. Balarāma defeated all the kings, whom he encountered on the way. Rukmi, the brother of Rukmini, attempted to conquer Krishna in battle, and was defeated by Krishna and bound to the chariot, as if he were an animal. According to the request of Rukmini, Krishna releases Rukmi. When Krishna, Rukmini and Balarama arrived in Dwāraka, all the relatives, with Vasudeva, came to see them.

Gargamuni, with the permission of Vasudeva, begins the ceremony of 'Lagnāshtakam'. This is sung as a prelude to the great festivity of the wedding of Krishna and Rukmini, according to the Gāndharva rites. Although the word Ashtaka literally means number eight, here there are nine Charana-s. Brahmasri Varāhur Guruswāmi Sāstrigal has pointed out that even though 'Lagnāshtakam' may signify the number eight, the refrain - 'Rukminyā-Satatam Vivāhasamaye Kurvantu Te Mangalam' occurs in nine verses - a situation, similar to that in Sankara's "Dakshinamurthi Ashtakam".⁶ The different

⁶ B.Natarajan – SriKrishnaLilaTarangini – Vol.II - Page 217

ceremonial rites performed in the marriage are described by Narayana Tirtha, such as Saptapāda, Homa, Lāja-homa, Pravesa-homa, Gāndharva puja, Sthalipaka, Sesha Homam, Nāgabali etc.

Krishna, did everything according to the instruction of the preceptor. The wedding now takes place. The Deva-s from Devaloka praises Lord Krishna and sings. This Gitam is also a very popular one, which starts as 'Ālokaye Rukmini Kalyana Gopalam' in Kamboji Raga, Ādi Tala. Nārāyana Tirtha concludes this Final Taranga, saying that this Krishna Lila Tarangini bestows on those who sing it or listen to it with devotion, whatever they wish for and liberation to those who seek it. Finally, two Mangala Gitam-s are given. One is 'Madanagopāla' and the other one is 'Jayamangalam Nitya Subha Mangalam'.

After this Mangalam, Sri. B. Natarājan, in his book, Sri Krishna Lila Tarangini, adds three Prakshipta Gitam-s. According to him, these Gitam-s are seen at the end of some of the Andhra editions of Sri Krishna Lila Tarangini.

LITERARY FORMS FIGURING IN **SRI KRISHNALILA TARANGINI**

Sri Krishnalila Tarangini consists of various literary forms like Sloka-s, Gadyams and Dvipadams. In this chapter, a brief analysis of the different Sanskrit metres, in which different Sloka-s are set and a general study of the poetical excellences of these literary forms are being carried out. A general structure of Sri Krishnalila Tarangini is also studied in detail.

In Sri Krishnalila Tarangini, each Taranga has a specific name, which gives a clue, about the story content of that particular Taranga. Before each Taranga, Nārāyana Tirtha prefixes '***Athābhiniyate***', which means to be enacted. This clearly shows that Nārāyana Tirtha composed Sri Krishnalila Tarangini, to be presented as a Dance -Drama. Nārāyana Tirtha concludes each Taranga with a Sloka, all of them saying the particular number and name of each Taranga.

Preliminary Verses - Invocation:

Before embarking on the excercises, Nārāyana Tirtha has made traditional invocations to Lord Vighneswara who is believed to be the remover of any hurdles. This is followed by an invocation to 'Garuda'-the celestial vehicle of Lord Mahavishnu. In the next Sloka, Nārāyana Tirtha pays

homage to great devotees and holy men, such as Prahlāda, Nārada, Parāsara, Pundarika, Vyāsa, Ambarisha, Suka, Saunaka, Bhishma, Dalbhya, Rukmāngada, Arjuna, Vasishta and Vibhishana.

Dedication:

Introducing himself in the work, by considering Lord Vishnu as his Guru, Nārāyana Tirtha dedicates Sri Krishnalila Tarangini to his Ishtadeva, Lord Venkateswara of Varāhur, where he composed this work.

Phalasruti:

Phalasruti means the reward one gets for hearing. '*Phala*' means '*reward*' and '*Sruti*' means '*listening*'. In Sri Krishnalila Tarangini, the phalasruti is given in the Sloka in the end of Twelfth Taranga, which is as follows:

Fòì~ìzùì Fòìí~ì□ì~ìâìì
~ìù~ìùKìÜsìÉ zì ~ìâKìzùì *
~ìßs¥ì□tìÉ Oìì™ìtìÉ ~ìHòšì
Fßòsì;ôÕ;ôìtìæúÍWósiÕ **

Meaning:

“The devotees who sing Sri Krishnalila Tarangini or listen to its rendering with due reverence are sure to achieve their hearts’ desires and it assures

liberation from the shackles of Samsāra to those great ones striving after final emāncipation.”

The story of Sri Krishnalila Tarangini mainly proceeds through slokā-s, most of which are set in ‘Anushtuph’ metre. Before each Taranga, Nārāyana Tirtha briefly gives the story in a nutshell, through Slokā-s. For example, the story content of the Second Taranga is given through five Slokā-s. They are:

Sloka-1: Ì zùOìlâ÷ì©ì Oìlâ÷™ì©ì
™ì"ìlâzùìœúìâí·psìÕ²ìÜtìlæ *
œúì~ìFβòslìæ
tì™ìlâ²²ì~™ììPì;ôìÉ œúì~ìFβò-
sì™ìlâ: **

Meaning:

This is an episode of the narration of young Krishna’s sport. Nandagopa and Gopi-s fondle the two children- Rāma and Krishna.

Sloka-2: OìOìÈZì™ìÈÈÍ—ìOì~ììÉ
tì™ìlâìÈ~ìFβòítì²tìtì: *
÷ìÜtì ì"ìFòhõìzùÕ ìÈ
~ìzÈùìÉ tìzùììtìœú~ìÆ **

Meaning:

Garga Muni arrives. The naming ceremony of the children as Rāma and Krishna follows. The demoness Putana and the demon Sakatāsura are killed thereafter.

**Sloka-3: □ìϕì□ìÕtìíZùZìæ™ ÌË ZÌ
™ Ì"ìâZùì™ ÌË Í□ìϕìâZù□ì~ìÆ *
™ Ì"ìâZù™ Ì FβòtìÉ Fβò-
sì²™ Ì^{3/4}βì ÌÉ ÷:ìësì™ Ì ~ìÙ·Ùβ:

Meaning:

Young Krishna steals butter, curds from the houses of Gopi-s. This is brought to the notice of Yasoda. In the fullness of her affection, Yasoda makes entreatises repeatedly to Krishna.

**Sloka-4: =;ÜôLì;âô zùì~ì-ì□Æìâ
™ Ì~ì;ôì`ìÜÊ□ì—ìgì□ì~ìÆ ***

TM İKİİ—TM İİÉ Zİ FβòtİÉ
²tİîâwİÉ İϕİ«İ û÷İ÷İëzù"İÊ İ~İÆ

Meaning:

Krishna is tied up by Yasoda with a rope to the wooden mortar. The two Yakshā-s gets their 'Sāpamoksha' from the form of two big trees, by Krishna. Yasoda beholds the 'Viswarūpa' Darsanam of Krishna.

Sloka-5: **TM İ"İîâzùTM İİ FβòtİÉ**
²tİîâwİÉ -İì;ô—İìϕİ÷İëzù"İÊ□İ~İÆ

<tTM İâϕİÉ -İì;ô;ôÕ;ôİTM İì:
Fòyİì²İRÆóOİë·p <ÊÍæúÍtİ **

Meaning:

Yasoda sings Krishna's praise. Krishna re-assumes the form of young child. With this the description of young Krishna's sport concludes.

In between Slokā-s and Gitams, there are Gadyams, which are like the linking passages. The Gadyams are like a connecting bridge between Sloka and the Gita. For example, the Gadyam in the First Taranga describes how the wedding of Vasudeva and Devaki takes place and after that, Kamsa hears a formless voice, saying, the eighth child born to Devaki will kill him. The Gadya is as follows:

Gadya-17:

**+yì zâù¥ìFòÕ¥ì²ìÙzâù¥ì™ ìâ:
í¥ì¥ì·piât²ì¥ììììtìœÉú
¥ì²ìÙzâù¥ìOìß·p÷:ìë¥ìâ"ì²ì~ì™ ìâ
tì™ ìâ²²ììœúy™ ÌÉ FÙò¥ìÊítì
FÉò²ìâ zâù¥ìE™ ì²t¥ì® ã~ìâ Oì—
ìÊ:
FÉò²ì~ìßt™ ìÙìœút™ ì"ìœúÕœú¥ì
ìE™ ÌÉ ñìÙt¥ìì FÉò²ìâ
¥ì²ìÙzâù¥ìÉ ÷:ìët™ ì·p ****

SANSKRIT METRES

·|ô zùlâ ÷:ìzùlæ tiÙ

¥ìâzù²™ ì'- Pāda-s of 'Vedapurusha' are known as 'Chandas' or metres. All the Vedā-s are strictly confined to different metres. Knowledge of Sanskrit metres are very essential for the correct pronunciation of the Veda Mantrā-s. According to 'Kāthyāyana Maharshi' whoever learns or teaches the Veda Mantrā-s, without knowing their metres, won't have any effect. 'Chandasūtra' of Āchārya Pingala is considered as the authoritative Grantha about the Chandas.

There are two types of metres in Sanskrit. They are -‘**Mātra Vritha**’ and ‘**Varna Vritha**’. Metres, such as Ārya and Giti comes under the category of Mātra Vritha and metres like Anushtuph, Indravajra, Vasantatilaka, etc. comes under Varna Vritha. In Varna Vritha, the number of Varnā-s in a Pāda will be of a fixed number. Laghu and Guru are the two varieties of Varnā-s. All the hrasva varnā-s are taken as Laghu and all the dirgha varnā-s, varnā-s with anuswarā-s, varnā-s which comes before a samyuktākshara, all are taken as Guru. Laghu is shown by the symbol ‘l’ and Guru as ‘8’. Varna Vrithams are also known as ‘Gāna Vrithams’. There are eight types of Ganā-s based on the Laghu-Guru varieties.

The names of 8 Gana-s and their angas are given below:

Name of Gana	Anga-s	Definition
‘Ma’ gana	8 8 8	Sarva Guru
‘Ya’ gana	l 8 8	Ādhyalaghu
‘Ra’ gana	8 l 8	Madhyalaghu
‘Ta’ gana	8 8 l	Antyalaghu
‘Bha’ gana	8 l l	Ādyaguru
‘Ja’ gana	l 8 l	Madhyaguru
‘Na’ gana	l l l	Sarvalaghu
‘Sa’ gana	l l 8	Antyaguru

Different Sanskrit Metres used in Sri Krishnalila

Tarangini:

In the entire work of Sri Krishnalila Tarangini, Nārāyana Tirtha has used the ‘Anushtuph’ metre for the majority of Slokā-s.

Anushtuph - Lakshana:

There are innumerable varieties of metres couched in Anushtuph Chandas which consists of 4 pādā-s of 8 syllables each, but the main and the most popular among them is known as ‘Sloka metre’.

Lakshana:

**÷ifì~ìÉ ;ôQIÙ ²ì¥ìÊwì ²ì ì~ìÉ
 Í^ùZìtìÙyìÊ™ ìlà : *
 ì-Éö OìÙ□û Í¥ì`ìì□ìÕ™ ìzâùtìZì
 ô;ôlàFò²™ ì ;ôKìsìÉ ****

In the Sloka metre, 5th syllable in all of the 4 pādā-s is short and 6th and 7th syllables in each of the 2nd and 4th feet are long and short respectively.

In Sri Krishnalila Tarangini, the second Sloka of the first Taranga is set in ‘Anushtuph’ metre, which is a Sloka metre.

Sloka-2:-

**ÍOìíæúæúì`ì²ìÙtì²ìÜ□ìÙ:
 Fòíæúæúì`ì¥ìæúì□ìì: *
 ÷ìíæú÷ìÉíyìOìsìÆ¥ìÉí²ì
 ²ìÙæú²ìâ¥™ ìlà Í¥ìæúì`ìtìâ ****

I I 8 I I 8 8 8 I I 8 I I 8 I 8

ÍOì Íœú œúì `ì ²ìÜ tìì ²ìÜ □ìÜ: Fò Íœ
úœúì `ì ¥ì œúì □ì □ì: *

□ì Íœú □ìÉ Íyì Oì sì Œ¥ìÉ Í²ì ²ìÜ œú
²ìâ ¥™ ìâ Í¥ì œúì `ì tìâ **

The fourth Sloka of the first Taranga is again set in Anushtuph metre.

Sloka- 4:-

**¥ìæti□ìâ™ ÌÉ Í¥ìœúì`ì□tìÉ Í¥ì-
sìÜ¥ìì·p□ì~ìÜuì~ì~ìÆ ***
**¥ìæFÜòslöì~ì™ ì~ì~ìî™ ÌFòì™ Ì
É Oìì™ ìì~ì Fòì~ìzù~ìÆ ****

Like this, all the other Slokâ-s in First Taranga, which are set in Anushtuph metre are:-

Taraga Number	Total Number of Sloka-s
First Taranga	23
Second Taranga	22
Third Taranga	19
Fourth Taranga	20

Fifth Taranga	15
Sixth Taranga	11
Seventh Taranga	11
Eighth Taranga	14
Ninth Taranga	17
Tenth Taranga	14
Eleventh Taranga	16
Twelfth taranga	31

The next metre used by Nārāyana Tirtha is ‘Geeti’. The first Sloka in the First Taranga is set in ‘Geeti’ metre.

Ārya and Geeti have common Lakshana. It is as follows:

Lakshana of Ārya:

**;*ôK~lætít²ì ì Oìsìì Oìlâ÷lâtìì*
—ì¥ìítì □lâ·p í¥ìì~lâ `ì: *
ì~öìâ%™ìÉ □ì-;*ôQìÜ ¥ìì*
÷lëyì~lâ%Qìæ í ì™ìtì~ì™ìÉ™ìì:

Ì-âö
Í^ùtìÕ™ Ì;ôìÿ÷ÌœúFâò ;âô
~ìÙLì;ôì[ì ²ì™ Ìítì÷ÌzùÍ Ì™ Ì~ì: *
Zìœú~là%Qìæ ÷Ìfì~ÌFâò
tì²~ìlízù·p –ì¥Ìítì Ì-ölä ;ô: **

Lakshana for Geeti:

+ì™ ÌÈ÷Ìëyì~ìzù;ôlàHÉò™ Ìízù
Fòzù~ìí÷ì ;ôKìsìÉ –ì¥làzÙù–
ÌÈ™ Ìlà: *

zù;ô™ Ìlà: Fβòtì™ Ìítì~ìlà–ÌÈ
tìÈ OìÕìtì OìÕtì¥ìì□–ìÙ`ìWâó"ì:

'Ja' gana should not occur in the 1st,3rd,5th, or 7th ganā-s. 6th gana should be either 'Ja' gana or 4 laghu-s. This is the Lakshana of Ārya metre. If the same lakshana of the first half or pūrvārdha occurs in the latter half also, then it become 'Geeti'. Geeti consists of total 21 aksharā-s or syllables. Ārya or Geeti is a Mātrāvriṭha i.e, 4 mātrā-s together is taken as one gana. In Geeti, the number of ganā-s will be same both in pūrvārdha and utharārdha, whereas in Ārya, it will be one gana less in the utharārdha.

Sloka-1:

Í·p ~ì ÍOì Íæú-tì ì™ ìì÷ìt™ ÌÉ
·âp ~ì Zì;ô-Zì÷ì-²ì ~ì ÙÍzùtìÉ tìâ`ì:

ÍFò ~ì Í÷ì **~ì·puì ~ì ~ì ÌtÉ**
² ~ì tì Ê¥™ ÌÉ **Í¥ì Qì í tì Ì ~ì æú-**
·pæúsì ì™ ì **

According to the Lakshana, the above sloka will be:

Pūrvārdha:

4	4	4	4	4
	4			
	8	8 8	8 8	8
Í·p ~ì ÍOì Íæú	tì □ì™ ìì	□ì t™ ÌÉ		
·âp ~ì	Zì ;ô Zì	□ì ²ì ~ì Ù Ízù		
4	2			
8 8	8			

tìÉ tìâ `ì:

Utharārdha:

4 4 4 4 4
 I I I I 8 I I 8 8 8 8 8 8
 ÍF ~ì Í□ì ~ì ·p uì ~ì ~ì ðÉ ²~ì tìÊ
 ¥™ ÌÉ Í¥ì

4 4 2
 I I I I I I 8 I
 Qìi Ítì Í~ì œú ·p œú sìl ™ Ì

Another example for Geeti metre is the 6th Sloka of the First Taranga.

Sloka 6:

□ìÕ;ôìZì;ô¥ìœúí□ì;ô™ ÌÉ
Í□ìÍLì;ô`ìOì□ìëìyì~ìâFò~ìFò;ô™ Ìâ

□ìÕœúíÆì ¥ìhõti□ùí□ìFòhÉõ
Í□ì`ì²ìâ¥ìFò-
ìß□zùí·ptìí¥ìÆìtììœú~ìÆ **

The other Sloka-s in Krishna Lila Tarangini which are set in Geeti metre are:

Sl.No	Taranga No.	Sloka No.	Commencing words
.			

1	III rd	15	;ôÕ;ôî~ìì□ìÙìzâù·Éþ ;ôK~ìÕ~ìÉ t¥ììÉ □ìë²ììzù™ îâ zâù¥ì~ìÆ*
2	V th	14	\ ôwìÕFβòtìíOííœúœúì `ìâ œúíKìtìOììâ□ìì;ôOììâ Æì□ì²ì~ì`ìâ*
3	X th	19	`ìOìtìÕ□ìíœúœúí□ì — ìOì¥ìì□ìÆ™ ìzÙù□ìítì

The Slokâ-s set in 'Ārya' metre are:

Sloka-9 in second Taranga:

+□™ îâ□™ îÉ ¥ìé`ì□ì™ îä
□ì□zù²™ ì□tì: í~ì~ìÙÉ ~ù°õì *
<ítì `ìOìÙœúíí¥ì—ìÜÊtìÉ
;ôKìsìtì²tìí}ù ¥ìæsi¥ìÉ tìâ`ì: **

The other Slokâ-s in Krishna Lila Tarangini, which are set in Ārya metre are:

Sl.No	Taranga No.	Sloka No.	Commencing words
1	I st	26	¥ìé`ì—ìÙí¥ì

			<p>□ì□zùFÙò~ììœâú ¥ìê`ì-ìì;ôFò- ìß□zùFÙò~ìÙzù</p>
2	II nd	33	<p>□ììœú zù~ìÙí□ì¥ìœú~ìì □ìì†~ì;ôì`ìÙÊ□ì¥ìßKì— ìì¥ì~ìì□ì□ìëìæ*</p>
3	V th	19	<p>□ì□zùFÙò~ììœúFò~ì□ì QìÉ □ììæí~ì □ììœúì□ì□zùQì□ì~ìÍLì;ô</p>
4	VI th	5	<p>—ìâ —ìâ ¥ìê`ì□ìÙœú□ìì™ìÊ: ~ììœú zù²ì~ì™ìÉ □ììœÉú í~ì¥ìÉ</p>
5	VIII th	13	<p>~ìzù□ì~ìtìFòìâíhõ¥ìâìÉ ~ììœì¥ì~ììœìì™ìì ~ìì~ìFâò</p>
6	VIII th	14	<p>~ììœì¥ìZìœúsì²ìœúìâ `ìâ ¥ì□ì—ìÙí¥ì</p>

			Í²ÌFòtìì²ìÙ
7	IX th	14	¬ÌÕ·píœúZìœúsì²ìœ úìâ`ìâ Àpzu TM ì²ìœúìâ`ìâ í□ìœì TM ì
8	IX th	19	~ì TM ì~ìì□ìÙìzâù·pÕ ~ììœì¥ì□ìì~ììí—ì¥ìì†
9	XII th	24	+Fò;ôSó: Fò~ì;ôì□ì²ììæ~ TM ì""ìì æíœú—ìÊ¥ììÉ²tìÙ
10	XII th	26	Í^ù`ì~ìÙLì²ììœúí²ì`ìOìí ;ôtiÉ²ìì ·píœú¥ìZì□ìì~ììtìÉ

The next metre figuring in Krishnalila Tarangini is 'Vasanta- Tilaka'. 5th Sloka of the First Taranga is set in this metre.

Lakshana:

=Hòì ¥ì²ì □tìítì;ôFòì tì—ì`ì

`ìOìlàæ Oì: **

This metre has total 14 syllables or letters. The Ganā-s figuring in this metre are Ta-gana, Bha-gana, Ja-gana, Ja-gana and two Guru-s.

Eg: Sloka 5 of First Taranga:

**÷lë½pìzù ìlæú zù÷læúì"læú÷lÙs
n÷æúÕFò-¥™ ì²ìì~læúÕ-
ì"ìÙFò"ìlæ□ìFò—ìÕ~ìzùì;ô—
™ ìì□ìÆ ***
**□ûE~ììÉWó zùì`ìÙÊ□ì¥ìí²ì`öí¥ì—
ìÕìsìzùÕ□ìÆ ****
**÷lÙs™ ììí ì~ì ìÆ ÷læú~ì—
ììOì¥ìtìì□ìÆ ²~ìlæúìí~ì ****

The above Sloka when divided into their Gana-s will be:

<u>Ta-gana</u>	<u>Bha-gana</u>	<u>Ja-gana</u>	<u>Ja-gana</u>
<u>Guru-s</u>			
8 8	8	8	8
8 8			
lë ½pì zù	ìlæú zù	ìlæúì "	
æú ìÙ sn÷	æúÕ Fò		

Another Sloka in the First Taranga which is set in 'Vasanta -Tilaka' metre is Sloka- 26.

Sloka-26:

***KÌÕæúìÑ-ÆÌ~ÌÆ™ì—
 ìÙ`ìOìâ□‡ù~ì·pì²ì□ìì™ì
 zâù¥ìì™ì □ìí—
 ìFò~ì;ôìâìzùtì÷ì... `ìì™ì *
 ™ììâOìÕ□‡ù—
 ìì¥™ììOìOì□ìì~ì;ôìí□ìt™ìì-ììâÆì-
 —ìÛ~ìí—ìÆìì™ì ÷ìÙ ùìì™ì
 ì~ì: ÷ìæú²~ìæ: *****

Like this, the other Sloka-s of Sri Krishnalila Tarangini, in Vasanta Tilaka metre are:

Sl.No.	Taranga No.	Sloka No.	Commencing words
1	VII th	15	— ìÙ}ùšìíìzùtìu¥ì□ìíæ úìZìí¹ptìOììâ□ì¥ìâìÉ
2	IX th	16	—ìÕ□ì□zùOììâ□ìtì□ì ™ììíLì;ôì¥ì«ì~ìÛtìä
3	XII th	18	Kìâ~ìÉ ²ìzæù¥ì

			FÙò□û zâù¥Í"ÌLì~Ìslâ t¥ÌÉ
--	--	--	---------------------------------

The next metre in Krishna Lila Tarangini is 'Sragdhara'.
The 10th Sloka of the First Taranga is set in Sragdhara metre.

Lakshana:

~ìî~ìâ™ ìÈ□ìÉ wì™ ìâsì
Íwì~ìÙí□ì™ ìítì™ ìùtìì ³ìOœìœúì
FòÕìtìlâ™ ì~ìÆ **

This metre has a total of 21 akshara-s or letters, and the Gana-s figuring in are Ma-gana, Ra-gana, Bha-gana, Na-gana, Ya-gana, Ya-gana and Ya-gana.

Sloka 10:

+ìzùlæ Fβòsìì¥ìtììœú²tìzùìÙ
ìœú·pœâú-ìÈ;ô;ôÕ;ôìí¥ì;ôì²ìâ
¥ìt²ìììÉ ìì;ôìÉ tì[ììœútì~ìyì
Oì¥ììÉ ìì;ôìÉ ìèlæqø—ìì¥ì : *
OìâìÕ¥ìµìì·pìœú²tìzùìÙ
ÍOììœú¥ìœúìâ}ùìœúìÉ
œúì²ì;ôÕ;ôì

**FÉò²ìzùÕìÈ
 Íìæú²ì²tìzùìÙ `ì;ôíìÆìæ
 ^ùìæúFòì™ìÈ ÷ìë¥ìâ"ì : ****

The Sloka when divided into their respective Ganā-s will be:

<u>Ma-gana</u>	<u>Ra-gana</u>	<u>Bha-gana</u>	<u>Na-gana</u>	<u>Ya-</u>
<u>gana</u>				
8 8 8	8	8 8		
8 8				

+ì zùìæ Fßò sìì ¥ì tìì æú²tì zù
 ÌÙ Ì æú ·p æâú -ìÈ

<u>Ya-gana</u>	<u>Ya-gana</u>
8 8	8 8
ìô ìôÕ ìôì	Í¥ì ìôì²ìâ

Another Sloka in Krishnalila Tarangini which is set in the same 'Sragdhara' metre is the 16th Sloka in VIIth Taranga.

Sloka-16:

**²ìììzÉù ììzù²ìÜìÙÉ
 ²ìFò;ô`ìíì~ìtìÈ
 ²ììæú~ììæúìzÙù÷ì²™ìÉ
 zùì²™ìâ ìôì²™ìÈ æú~ììqøšì:
 Fòæúìtì;ôFòì;ôtlæ²tìì;ô¥ììtæ²²ìÙ
 OìÕtlæ: ***

FÙò¥ÌÊ□t™ ìâ í□ìï¥ì"ÌSóì:
FÙò¥ì;ô™ Ì²ìÙ<ù"ìâ
Ízù¥™ ÌtìhõSó¥ìt™ Ì:
-ìß□zùìœús™ ìâ -ì`ì□tìâ
²ìÙœú¥ìœú¥ìí□ìtì²tìÉ
`ìoìÙ²²™ Ì□zù□ì²yìì: **

Like this, the other Sloka-s in Krishnalila Tarangini, which are set in this metre are:

Sl.No	Taranga No.	Sloka No.	Commencing words
1	VII th	19	+Wó□ìët™ ÌWóOìæS Ì²•Ùòhõ²ì~ìí¥ìì~ì- ¥™ ÌgìFò-
2	VIII th	4	+ì□ì□zÉù □ì□zù™ Ì□tìÉ Àpzu™ ÌOìtì~ìí¥ì†ì¬ì

			™ ÌÉ
3	VIII th	5	²ì¥ìÊ □ìèt™ ìfì~ìâFÉò □ìëFβòítì~ìíLì;ô— ìì¥ìÉ ²¥ì™ ìÉ
4	VIII th	24	~ìÙOœì: í ´ìOœìì□tìœúWól ~ìÙœú□ìœúFòíœú□ì â:

Next metre used by Nārāyana Tirtha in Krishnalila Tarangini is 'Mālini'. The 24th Sloka in the First Taranga is set in this metre.

Lakshana:

□ì□ì~ì™ ì™ ìÙtìâ™ ìÉ ~ìí;ô□ìõ —
ììâíOì;ôìâFæò: **

This metre has total 15 aksharā-s or letters. Padacheda or Yati occurs after the 8th syllable. The Ganā-s figuring in this metre are Na-gana, Na-gana, Ma-gana, Ya-gana and Ya-gana.

Sloka-24:

“Ìæúsì~ìÙ÷ìOìtìì%·Ép t¥ìÈ
“Ìæús™ ÌÉ `ì□ìì□ìÈ
Í□ìÍLì;ô—ì™ ÌÍ¥ì™ ÌâOìÉ
™ ÌâÍOìÍZì□t™ ÌÉ ~ì·pì□tì~ìÆ *
²ìÙæúÍæú÷ìÙOìsì—ìæÉú
zÙù²²ì·Ép zÙù—ìÊæÉú ~ìâ
÷ìÍæú·pæú ÷ìæú~ìt~ì ÌÆ —
ìÍHòí²ì}æùFò~ìÜtlä **

Divided into their respective Gana-s, this Sloka will be:

<u>Na-gana</u>	<u>Na-gana</u>	<u>Ma-gana</u>	<u>Ya-gana</u>	<u>YA-gana</u>
		8 8 8	8 8	8
8				

“ì æú sì ~ìÙ □ì Oì tìì %·Ép t¥ìÈ
“ì æú s™ ÌÉ `ì □ìì □ìÈ

Another example for this metre is the 25th Sloka in the First Taranga. It is:

<ítì Í¥ìÍ¥ìÆì¥ìZììâí—ì:
÷ìëlyìÊ™ Ì t™ ÌÈÆ Æìæús™ Ì-
~ìÍLì;ô—ìÙ¥ì□ìí~ìwìÉ
“ìwìÙ·p□tììæú~ìÕ”ìÉ *

**ÍŸÍŒÏ~ÌÙLÌ²ÌÙœúŸÌ™ ÌË²tÌÙ®
 ÛõŸÌÙÏŸÌsÌÙ~ÌÏÉ
 ÍŸÍLÌ;ôÍŸÌOÌ~ÌŸÌâ†É
 ²ŸÌÏÏË²ÌÉÍ²ÌÍ}ù·â†tÌÙ~ÌÆ ****

Like this, the other Slokā-s in Krishnalila Tarangini, which are set in 'Mālini' metre are:

Sl.No	Taranga No.	Sloka No.	Commencing words
1	I st	34	·píœúœúyì ÍŸÌ`Ì`ÌHòšÌ ~ÌÛÌtÌ~ÌÏ²yÌ™ Ì zâùŸÌ:
2	I st	39	<ítì ÍŸÌOÌzùítì tÌÑ²~ÌŸÌÆ ™ ÌzùŸÌâŸâù ²ì— Ì™ Ìä
3	III rd	10	ŸÌœú~ÌFòŸÌûsÌ™ Ì ~ÌË ŸÌ;ô™ Ì tŸÌË ŸÌëŸÌŸÌë~ÌÆ
4	III rd	19	ŸÌ™ ÌÍ~Ì·píŸÌZÌœúÌ~Ì â »ÌŸÌë~ÌFòÌUó~ÌsÌ:
5	VII th	11	`ÌOÌzUùzù™ Ì;ô™ Ìzâ ù²²ÌŒÌFÉò ²ÌŒÌFæò™ ÌËtÌÆ
6	VII th	17	ŒÌÙŸÌ~Ìöš~ÌÙLÌ~ÌÙL

			™ Ìæ²tìì;ô— Ìâzæùœúhõ□t™ Ìâ
7	VII th	18	~ÌÙ·Ùpœúí□Ì ²ìÙœú□ì™ Ìä œúì²ì;ôÕ;ôìí¥ì;ôì²ìÉ
8	VIII th	20	+yì ÍZìœú□íœú— ÌÙHòì ¨ìæíœúsìLìsn÷□û□ ì
9	IX th	5	+yì í□í¥ì²ìítì tìÑ²~ì□íÆ OìâFÙò;âô ¥ì²ìÙzâù¥ìâ
10	XI th	8	Í¥ìOìí;ôtì— ì™ ì¨ìâFòì í¥ì†™ ì ;ô-Æìtìu¥ìì:

The next metre used by Nārāyana Tirtha is 'Sārdulavikriditam'. The 35th Sloka in the First Taranga is set in this metre.

Lakshana:

²ìÜ™ ìÊ«ìæ~ìÊ²ì`ìòìtì:

²ìòìÜæú¥ì:

“ìzÜÊù;ôí¥ìFêòÕín÷tì~ìÆ **

This metre consists of total 19 akshara-s or letters. Yati, or Padacheda occurs in the 12th syllable. The Ganā-s figuring in this metre are-Ma-gana, Sa-gana, Ja-gana, Sa-gana, Ta-gana, Ta-gana and one Guru.

Sloka-35:

**FòY™ ìsìÉ í¥ìtì□ìlâtiÜ
Fòlæ²tiÜ—ì~ìlsì Fòslâö
zùÆìì□ìÑ""ì"ìÜ:
FòY™ ìsìÕ~ìí÷ì ~lâ FòæúlâtiÜ
"ìÜ—ìzùìÉ ¥ìsìÖ ÷ìë¥ìÕsìÉ
íÆì™ ìÉ *
zâù¥ìE™ ìì
¥ì²ìÜzâù¥ì™ ìzù¥ì÷ìtìlâ""ìVóÕ
æúyìWóÕ òìzùÕ
÷ì...Õ
ì zùFò"ììWÊóZì÷ì~ìFÜòhõÕ
÷ìÕtìì~ìæú: FÜòsn÷;ôÕ ****

The above Sloka when divided into their Ganā-s will be:

Ma-gana Sa-gana Ja-gana Sa-gana Ta-
gana
 8 8 8 | | 8 | 8 | | | 8 8
 8 |
 Fò Y™ ìì sìÉ Í¥ì tì □ììâ tìÙ Fòìæ
 ²tìÙ —ì ~ì Ísì Fò slâö zù

Ta-gana Guru
 8 8 | 8
 Œèì □ì Ñ™™ì "ìÙ:

Another example for Sārdulavikriditam is the 38th Sloka in the First Taranga.

Sloka-38:

²ì¥ììÊŒèìæú æú~ìì÷ìtìâ%yì —
 ì¥ìtì tìì[ì□tì□ìŒ™™ìÉ Í¥ì—ìâ
 ™™ìtFòtìÊ¥™™ì~ì"ìâì"ìâìÍ¥ì—
 ìÙ□ìì -ìêºs™™ììæúKììÍ¥ìŒèìæ *
 D¥ìÉ û÷ì~ì~ì ìÙìÉ
 ~ìÙìí□ì¥ìæúŒ™™ìâ™™ìÉ ²ì~ììZ\
 ôìzù™™ìì
 ²¥ììí~ì□ìÆ ~ìì□ìÙì-ìì;ô—
 ìì¥ì~ìŒèìÙ□ìì ²ì□zù"ìÊ™™ìì²~ìì□ìÆ
 ÷ìèltì **

Like this, the other Sloka-s in Krishnalila Tarangini, which are set in ‘Sārdulavikriditam’ metre are:

Sl.No.	Taranga No.	Sloka No.	Commencing words
1	I st	45	zUùOìä zUùOìÊtì·pìíœúísì Íwì`ìOìtììÉ ²ìOììÊÍzùí²ì}ùìyìÊFâò
2	IV th	26	¬ìÕOììâ□ìì;ôFò~ìâFò~ì â¥ì □ìœú~ìÉ zæù¥ìÉ ²ìzùì ~ìì□ì™ìâ
3	V th	17	¬ìÕOììâ□ìì;ôFò□ììí□ì œìâFò□ùsì™ìì ²¥ììí~ì□ìÆ ~ì™ìì□ìùí-ötìÉ
4	XII th	23	·âp ²ìÜ□ììµì ²ì~ìÜ çô²ìí^ùœúí·psìÕ²ìÉ·pì œúzùìâììzù·
5	XII th	39	²ìt™ììbìì□ì²ìÜLì²¥ì□ù□ì ~ì~ì;Éô ²ì¥ììäui~ìÉ í□ìt™ìì<ùùFÆò
6	XII th	40	OìÉWóì†ì: ²ìíœútlìâOìë·p©ì`ìÜ

			—Ízùí Oì□œì¥ìÉí¥ì†ìœìœúì:
7	XII th	41	TM Ìâ Oìâ□ìÕ□ì TM ì□ìlât□ì;æ ôœú□ìÙ□ì~ìæœúìœúì Íœìtìlâ OìâFÙò;âô
8	XII th	42	-ìê°ì Í¥ì- sìÙ□û~ìì□ítì" -ìÙítìZì TM Ìâ ¥ììsìÕ œú~ìâ~ì TM ìÙtìì
9	XII th	43	¥ìÉ"ìÕ□ììzùí¥ì□ìlâzù□ì Ñ□zùtì²ìÙ□ì□zù†lâ %□ì¥ì†lâ ~ì·pì□ìÆ
10	XII th	44	Í¥ì†Ùt□ìÙgìì□ì—ì~ - ìœú ² TM ì Í¥ì;ô²ì æù¥ìâ TM ìFò ² TM ì □ìë— lâ:
11	XII th	45	~ìÕ□ììSóíìœìFò²ìÙ□zù œú ²² ìÙœú¥ìœìÜ<ùJòì tìFòì~ -ìâœìœúìâ
12	XII th	46	TM Ìâ ²ìt TM ÌÉ □ìë¥ìzùÑ□tì ²ì¥ìÉ— ìÙ¥ì□ìâ TM ìì

			œĩ~ĩÊ"ĩÕ;ôĩ: íµĩ™ í:
13	XII th	47	OìOììÊ†æ~ìÙÊí□íí— ì²²ìzùí~ìtì~ì·pì"ĩÕ¥ììÊz ù"ì~ììÊíftììâ

The Sloka-s from 39 to 47 in the above table are known as ‘Lagnāshtakas’. Besides these, there is a ‘Mangala Sloka’ and four ‘Dhyāna Slokā-s’ which are set in ‘Sārdulavikreditam’ metre. In his book, Sri Krishnalila Tarangini, B.Natarājan mentions that the author of these Dhyāna Slokā-s is un-known. According to him, these Slokā-s have been handed down by tradition over generations.

Mangala Sloka:

²¥ìì~ì□ìÆ ²ì¥ìÊ`ìOìì□ìë¥ìì²ì
œúíZìtììÉ n÷là;ôìÉ
²ìÙœâú□‡ùíZùí—ì:
¥ì`ìë²tì~—
ìì¥ìíZìwìœúvìLìíZìtì²¥ìsìÊ²yì;âô
~ìshõ÷là *
+ì□û»ì~ìœú¥ì™ìÊOìÕtì~ìÙí□íí
—ìœ™ìä™ìt~ì~ìÜtìä·pœâú
;ôì¥ìs™ìì~ìβtì¥ìììœúœìâ
ì¥ì·pœú ²ìtFòÕĐtì
²ìÙí¥ì²tììœú™ì **

The four 'Dhyana Slokā-s' are:

Sloka-1:

**TM ÌzùÑRÆóQÌì÷ÌSâó û·þ;ôOîî
~ÌÆ
Í Ìì:ÌÕ TM Ì ÌÕæÉú
Í¥Ì~Ì;ôÌ□tìæúWó: *
`ìì□ìí~ì tìu¥ÌÉ
Í Ì`Ì~Ìt~Ì û÷Ì~ÌÆ
tìÉ □ììæí~ì
□ììæúì TM ÌsìtìÒyìÊ~Ìì TM ÌÊ~ÌÆ ****

Sloka-2:

**TM Ì Ìèì~Ìî: ÷ìlö ÌÉ ~ì ÌìOìí:ì
TM ÌtìâæúìâSólæú;ôKììÍÆÌFò~ÌÆ
TM Ì ~ÌÜtìäæúì÷Ì ÷ÌÜ`Ì ÌÉ
·þìæú·þæú-ÌêºÌÍzù÷ÌÜ`Ìì
²~Ìβtì~ÌÆ *
TM ÌtFòì TM ÌË Íwìí¥ÌÆÌÉ
²ì~Ì²tì`ÌOìtìË
`ÌìμìyìÊììsììÊ TM ÌFò~ÌÆ**

**-iõ □ ilæúì™ isitìõyìÊ²ì {Uù □ û¥
iæÉú tiÉ □ ilæí~ì ~iUíHòí~ì™ iæ

Sloka-3:

**¥lâzùì □ tìlyìÊí¥ìZìlæúOì~™ iíÆ
ìlsìí¥ìÆ¥ì²ti-lâzùì"ì™ ì~ìÆ
ìì ìtì wì÷ìzùlyìÊ²ìÉ"ì™ ìQì
□ iÆ¥ìì □ tììFÊòtìUÿ™ iÉ OìUslæ: *
□ ìì □ ilzâù"ììzùOì □ tì²ì □ tìtì™ ì
"ì: ÷ìèì ìì¥ìFòì"ìÉ OìU ù~ìÆ
-iõ □ ilæúì™ isitìõyìÊ²ì {Uù □ û¥
iæÉú tiÉ □ ilæí~ì ~iUíHòí~ì™ iæ

Sloka-4:

**-
ìlâÆììOììÆì²ìUí □ ì~ìÊ;ôìítì~ìÆìU
æâú™ ì □ ~ìì □ ì²ìì-Æìlæ ·píæú:
FêòÕn÷t™ ìUÑ`cìtìzUùOÆìí²ì
□ ÆìÜæúí □ ì"ìÉ
"ìì □ t™ ììzùzÜùítì`ì □ læ: ***

—

**ìíHòbìí□ìí¥ìæúíHò²ìÉbì~ìtìÙ;Éô
Fò TMììwìTMìÉ ÷ìèì÷ì TMì:
-ìÕ□ììæúìTMìsìtìÕyìÊ²ì{Ùù□û¥
ìæÉú tìÉ □ììæí~ì ~ìÙíHòí-ìTMìæ

After ‘Sārdulavikridita’, the next metre figure in Sri-Krishnalila Tarngini is ‘Pushpitāgra’. The 41st sloka in the First Taranga is set in this metre.

Lakshana:

**+ TMìÙí`ì □ìTMìÙOìæâú•òtìlà
TMìFòìæúìâ TMìÙí`ì zì □ì`ììæ
`ìæútlì©ì ÷ìÙÑ÷ìtììOìèì ****

This is an ‘Ardha sama vritha’. Here, the first and third line will consists of 12 syllables in the following order of Ganā-s such as Na-gana, Na-gana, Ra-gana and Ya-gana. The second and fourth lines will have total 13 syllables in the

order of Gana-s such as Na-gana, Ja-gana, Ja-gana, Ra-gana and one Guru (12+1=13).

Sloka-41:

**<ítì Fò íyì tì ¥ì tì Õ ñ ¥ì œâú
tì yì œ ¥ì
÷ Ìë sÌ™ Ì ¥ì ñ Ì zù Fò œ ú Ì â t z Ù ù ÷ Ì ë
¥ì Õ œ ú: *
² Ì Ù Ì ñ Ì Í Æ Ì ¥ Ì ² Ì Í t Ì ² ñ Ì
O Ì â F Ù ò ; ô Ì L™ Ì É
· p Ì œ ú œ ú Í L Ì ; ô Ì t Ì œ ú Í Z Ì t ÷ Ì ë
– Ì â % Í ÷ Ì ñ Ì™ Ì Õ ****

When the above Sloka, divided into their respective Gana-s, it will be:

First Line

Na-gana Na-gana Ra-gana Ya-gana (12
Akshara-s)

| | | | | | 8 | 8 | 8 8
< í t Ì F ò í y Ì t Ì ¥ Ì t Ì Õ ñ ¥ Ì œ â ú
t Ì y Ì œ ¥ Ì

Second Line

Na-gana Ja-gana Ja-gana Ra-gana Guru (13
Akshara-s)

| | | | 8 | | 8 | 8 | 8 8
 ìë sì ™ ì ¥ì ¨ì z ùFò œúìâ † zÙù
 □ìë ¥ìÕ œú:

Third Line

Na-gana Na-gana Ra-gana Ya-gana
 | | | | | | 8 | 8 | 8 8
 ²ìÙ Lì ~ì Íœì ¥ì ²ì Ítì ²~ì Oìâ
 FÙò ;ôì L ™ ÌÉ

Fourth Line

Na-gana Ja-gana Ja-gana Ra-gana Guru
 | | | | 8 | | 8 | 8 | 8 8
 · pìœ úœ úÍLì ;ôì □tì œú ÍZì t□ìë
 —ìâ %Í□ì ~ì ™ ìÕ

There are only two more Sloka-s in the entire Krishnalila Tarangini, which are set in 'Pushpitāgra' metre. They are:

Sl No.	Taranga No.	Sloka No.	Commencing words
1	11 nd	36	zâù¥ìÉ ìê°□ìÙœúì□tì²²yìÉ □ìÙsn÷œúÕFòì□tìœ

			úÑ²yìtì~ìÆ
2	IX th	28	=□ì¥ì□ì¥ì□ì`ìâìÙ ·Ép²ì~ìì;ôì:

The next metre figure in Sri Krishnalila Tarangini is 'Upendra Vajra'. The sixth Sloka in the Second Taranga is set in this metre.

Lakshana:

=ìâ†ù¥ì`ìëì `ìtì`ìì²tìtìâ Oìæ

This metre consists of total 11 askhara-s or letters. This is a 'Sama Vritha'. In all the four lines, the Ganā-s figuring will be

Ja-gana, Ta-gana, Ja-gana and Two Guru-s.

Sloka-6

**÷ìæÉú ÷ìæú²~ììzùì÷ì ÷ììTóFò~ìÊ-
Fêò~ìâsì ¥ìâ†É**

Fòæúslææú¥ìâ†~ìÆ *

**Í ì`ìâZ\ô™ìì ÷ìëì ì~ì ìÙ™ì¥ìâìÉ
²ìÙtìÉ™ì"ììâzùì ²ìÙLì~ìì÷ì ~ù°õì**

The above Sloka when divided into their Ganā-s will be:

<u>Ja-gana</u>	<u>Ta-gana</u>	<u>Ja-gana</u>	<u>Two Guru-s</u>
8	8 8	8	8 8
□ì œÉú □ì	œú ²~ì zù	í□ì □ì	Tó
Fò	~ìÊ-		

<u>Ja-gana</u>	<u>Ta-gana</u>	<u>Ja-gana</u>	<u>Two Guru-s</u>
8	8 8	8	8 8
Fêò ~là sî	¥là †É Fò	œú slæ œú	
¥là †~ìÆ *			

There are only three more Sloka-s in the entire Sri Krishnalila- Tarangini, which are set in this metre. They are:

Sl.No	Taranga No.	Sloka No.	Commencing words
1	II nd	31	FòzùìíZìzùìæ}ùt™ Ì~ ì□ì□tì¥ìÕ™ ìä ·pœúìæ -
2	IX th	12	Fòí;ô□zùFò□™ Ì;ô·p œúÕ·p Æì□™ Ì
3	X th	17	+□ì□tìFòÿ™ ÌsìOìÙsì ìí—ìœúì~ìæ

The 21st Sloka in the Second Taranga is set in the metre, 'Mandākrānta'

Lakshana:

**~ì□zùìFéòì□tìì `ì;ôíQì-
 Ìn÷Oìæ~lè □ìtìlìæ tìlzÆù OìÜ□û
 ZìâtìÆ ****

This metre consists of total 17 akshara-s in each line. The Ganā-s figuring in this metre are Ma-gana, Bha-gana, Na-gana, Ta-gana, Ta-gana and Two Guru-s (15+2=17). There should be a Yati or pause after the 4th, 6th and 7th letter.

Sloka-21:

**Í¥ì□™ ì²™ ìæFÉò —ìÜÍ¥ì —
 ìÜ¥ì ì—ìßt÷ìzù~làFÉò Zì ·p²tìÉ
 ~ìlwì Zìì ìÜ÷lëíslì·ptì~ìyl
 ²¥ìzÜù ·æp™ ìWó¥ìÖ□ì~ìÆ *
 ·p²tìâ Oìß, p□ìÆ
 ²ìFò;ô`ìOìtììÉÉ ²ìlæú—
 ìlâHòì·p~ìt~ìâ-
 t™ ìtìKììsìlâ Í¥ì·pæúltì
 `ìOì□~ìlâ·p□ìlâ □ì□zù²ìÜ□ìÜ: ****

According to the Gana-s, the above Sloka will be:

Ma-gana Bha-gana Na-gana Ta-gana Ta-gana
Guru-s
8 8 8 8 | | | | | 8 8 | 8 8
| 8 8
Í¥Ì □™ Ì 2™ Ìæ FÉò —ìÙ Í¥Ì —ìÙ
¥Ì □Ì —ìß tìì zù ~ìâ FÉò ZÌ ·p
2tìÉ

The next metre, Narayana Tirtha used in Sri Krishnalila Tarangini is 'Rathoddhata'. The fourth Sloka in the Third Taranga is set in this metre.

Lakshana:

***œúìèœúìí¥ì·p œúœììâ}ùtìì
ìôOììæ *****

This metre has total 11 akshara-s or letters. The Gana-s in this metre are Ra-gana, Na-gana, Ra-gana, one Laghu and one Guru.

Sloka-4:

ìzù²ìÜìÜœúýì Oììâì²ìÜìÜí—ì:

İÑzùtlâzUùŸizùl""İlæ""İlæ: *
L™İì÷İ™İ İëÍLì;ôzùÕ İ-
İ□ŒİÙtì~İÆ
Ÿìt²ì÷ì;ô İÍŸİŒİlæ ²ì
zùÕÍKìtì: **

The above Sloka when divided into their Gana-s will be:

<u>Ra-gana</u>	<u>Na-gana</u>	<u>Ra-gana</u>	<u>Laghu</u>	<u>Guru</u>
8 8		8 8		8
□ì □zù ²ìÜ	□ìÜ œú yì	Oìâ □ì ²ìÜ		
□ìÜ	Í—ì:			

Sloka-12 in the Third Taranga is set in 'Sikharini' which is the next metre used in Sri Krishnalila Tarangini.

Lakshana:

œú²læ□ûŸæùÑ""ô□lèl™İ~ì□ì²ì
—ì;ôl Oì: Í""LìÍœúslìÕ **

This metre has total 17 aksharā-s. The Yati should occur after the 6th letter and the Gana-s figuring in this metre are Ya-gana, Ma-gana, Na-gana, Sa-gana, Bha-gana, one Laghu and one Guru.

Sloka-12:

FòzùìÍZì{ùlàÍ¥ì□zâù
Fòí;ôti~ìÙœú;ôÕ□ìzù;ôí;ôtlâ
²ìzù²là Oìlà¥ìt²ìì□¥ì□ì—ìÙí¥ì
²ìÙLÌÉ Zììœú™ìítì ¥ìæ *
Í¥ìÍÆì²tì²ììæ—ììO™ìÉ
ìììœú¥ìíÆìFò~ìì;ôlàE™ì
FÙòtìÙFòì-
□~ìÙ·Ùp¥ìÊt²ìììÆ -
ìì;ôì ì·pœú zù`ì~ìì™ìì:ìœú¥ì"ì:

The above Sloka divided into their Gana-s will be:

Ya-gana Ma-gana Na-gana Sa-gana
 | 8 8 8 8 8 | | | | | 8

Fò zùì ÍZì {ùlà Í¥ì □zâù Fò í;ô ti
 ~ìÙ œú ;ôÕ

Bha-gana Laghu Guru
 8 | | | 8

□ìì zù ;ô Í;ô tlâ

The other Sloka-s in Sri Krishnalila Tarangini, which are set in this metre are:

Sl.No	Taranga	Sloka	Commencing Words
-------	---------	-------	------------------

.	No.	No.	
1	VIII th	7	FòzùìíZì{ùlàí¥ì□zâù Oìtì¥ìtì □ìœúì□ì□zù²ìzù□ìÉ
2	IX th	7	~íí™ í^âùllâ zùlà- ì:Lì;Ùô `ìOìtì tìâìÉ Lì;ô`ìÙìÉ
3	IX th	8	~ì·pìœúì`ì ¬ìÕ~ì□ìÆ`ìOìtì~ìí·p ~ìì tìâ í¥ì`ì™ ìtìâ

Here, it is interesting to note that, the commencing words of both 12th Sloka of Third Taranga and 7th Sloka of VIIIth Taranga are the same,

FòzùìíZì{ùlàí¥ì□zâù (Kadāchidgovinde).

Next, Nārāyana Tirtha uses the metre, 'Indravajra'. The 7th Sloka in the Fourth Taranga is set in this metre.

Lakshana:

2™ ììzù□†ù¥ì`ìèì ™ ììzù tìlæ

`ìOìlæ Oì: **

This metre has 11 akshara-s. The first letter should be Guru. The Gana-s in this metre are - Ta-gana, Ta-gana, Ja-gana, and one Guru. This pattern of Gana-s occurs in all four lines.

Sloka-7:

**÷ì™ ìt²ìÙ ì zùìzùìÙ
 Oìâí÷ìFòì²ìÙ ñìÕFßò-
 sì~ìâ¥ììÍLì;ôì~ìwì—ìÜtì~ìÆ *
 tìÙ® òì¥ì œúì~ì²²ìFò;ôìt~ìzù"ìx
 ²ì¥ììÊt~ìFÉò Fßòsì~ììì™ ì~ù® òšì

According to the Ganā-s, the above Sloka will be:

<u>Ta-gana</u>	<u>Ta-gana</u>	<u>Ja-gana</u>	<u>Two Guru-s</u>
8 8	8 8	8	8 8
ìì™ ìt²ìÙ	ììzùì Íz	ùìÙ Oìâ íì	
Fòì ²ìÙ			

<u>Ta-gana</u>	<u>Ta-gana</u>	<u>Ja-gana</u>	<u>Two Guru-s</u>
8 8	8 8	8	8 8
ñìÕ Fßò sì	~ìâ ¥ìì ÍLì	ìô í~ì wì	
—ìÜ tì~ìÆ			

The other Sloka-s in Sri Krishnalila Tarangini, which are set in the same metre are:

Sl.No	Taranga No.	Sloka No.	Commencing Words
1	XII th	28	wìæ;ôìâE™ ì²ìÉìtFò

			ĩô™ ìì¥ìtìÕsììÊ
2	Dhyāna sloka	3	¥ìâzùì□tììyìÊ Í¥ìZììœúOì~™ì
3	- Do -	4	- ììâœììOììœì²ìÙí□ì~ìÊ ĩôìíìtì~ìœìÙœâú

The next metre used in Sri Krishnalila Tarangini is 'Bhujangaprayāga'. The 12th Sloka in the Fourth Taranga is set in this metre.

Lakshana:

—ìÙ`ìWó÷ìë™ìtìÊ —

ì¥ìâtæ©ìtìÙï—ì: **

This metre has total 12 aksharā-s. When four Ya-ganā-s occurs in all the four Pādā-s, it will be Bhujangaprayāga. The rhythmical structure of this metre resembles the movement of snake. Hence it has got the name, Bhujangaprayāga. Ādi Sankarāchārya has composed a number of 'Bhujanga Stothrams' on various Deities and all of them are set in this metre.

Sloka-12:

**²ì~ìÉ Oìâ÷ì-ìì;æô~ìÊ·p uì;ô-
ìß□zÉù
Fêò~ìâsì ÷ìëí¥ì®õìæ
Lìæúì□ìÆ ²ìÉ·pæú□tìæ *
í¥ìíZìwì©ì Oì©ììæú™ì□tìæ
Zìæú□tìæ
•ò;æô²tìâì™ì~ì²ìtìÙOìä÷ì-
ìì;ôì□ìÆ ****

The above Sloka, when divided into their Ganā-s will be:

<u>Ya-gana</u>	<u>Ya-gana</u>	<u>Ya-gana</u>	<u>Ya-gana</u>
8 8	8 8	8 8	8 8
²ì ~ìÉ Oìâ	□ì -ìì ;æô	~ìÊ ·p uì	
ìô -ìß □zÉù			

<u>Ya-gana</u>	<u>Ya-gana</u>	<u>Ya-gana</u>	<u>Ya-gana</u>
8 8	8 8	8 8	8 8
Fêò ~ìâ sì	□ìë í¥ì ®õìæ	Lì	
æúì□ìÆ ²ìÉ	·p æú □tìæ		

This metre has total 17 akshara-s and the Gana-s are Ja-gana, Sa-gana, Ja-gana, Sa-gana, Ya-gana, one Laghu and one Guru.

Sloka-23:

**+ Qìì²ìÙæú-
 ÌFòì²ìÙæú÷ìë~ìÙLÌFÉò²ìzÜùtìì²ìÙ
 æúì:
 ·ptìì²tìÙ ·pìæúsìì
 OìÙsì¥™ ÌÍHòFòæú÷ìë²ìÜtìì:
 Lì;ôì: **
 ¥ì□ìâ Í¥ìZìæútìì Qì□ìâ
 ¥ìFÜò;ô~ìgìæúÕ÷ìÙÍgìFòì-
 ³ì¥ì□~ìÇÈÙcìæúÕZìæú□~ìÇÈ
 Ù÷ìFòì~ììÍ¥ì†ìOìÙæúìæ ****

According to the Ganā-s, the above Sloka will be:

Ja-gana Sa-gana Ja-gana Sa-gana Ya-gana

Laghu Guru

| 8 | | | 8 | 8 | | | 8 | 8 8
 | 8

+ Qìì ²ìÙ æú -ì Fòì ²ìÙ æú □ìë
 ~ìÙ LÌ FÉò ²ì zÜù tìì ²ìÙ æúì:

There is only one more Sloka, in Sri Krishnalila Tarangini which is set in this metre and that is the 6th Sloka in the Sixth Taranga. It is:

**<Ítì ÷lë;ô÷lítì ¥lê`là "lœúízù
 Oìlâí÷lFòl~l̄sn÷;âô
 ²l̄Uœl̄ÍFòœúsl̄~l̄sn÷;âô
 ÷l̄lœúÀptl̄l̄ œl̄Fòl̄œâú l̄ l̄l̄"l̄ *
 ÷l̄lœúl̄E÷l̄ë¥l̄sl̄~l̄l̄ l̄²l̄l̄²²l̄ Ll̄;Uô
 Fβòsl̄²l̄l̄œú:l̄ ²•Uòhõ~l̄Æ
 ~l̄l̄Uœúl̄l̄œú~l̄l̄Uœú;ôÕœú¥l̄²²l̄~
 l̄l̄Uízùtl̄l̄²²l̄~l̄l̄Fòl̄Êítì ****

‘Panchachāmaram’ is the next metre used in Sri Krishnalila- Tarangini, by Nārāyana Tirtha. The 4th Sloka in the Fifth Taranga is set in this metre.

Lakshana:

**`l̄²l̄l̄æ `l̄l̄œúl̄æ ¥l̄ízùl̄ítì
 ÷l̄l̄fìZl̄l̄~l̄l̄œú~l̄l̄Æ ****

This metre consists of total 16 akshara-s, and the Ganā-s figuring in this metre are, Ja-gana, Ra-gana, Ja-gana, Ra-gana, Ja-gana and one Guru.

Sloka-4:

**Í□ìtìÑ~ -ì□ìÕ OìsìÉ Àp zâù
 ÍzùOì~ -ìœÉú Í¥ì;ôlàE™ì tìtìÆ
 ¥ìœúì~ -ìœÉú -ì·p: Ñ²yìtìÉ
 Fòœúì~ -ìÙ`là ²ì~ìÙ^ù·p□ìÆ *
 -ì·Üp□ìlètìâ tìhõ¶Ùù~là
 ~ì·plâ□ìlètìâ ·plœú: Ñ²yìtìâ
 ¥ìzù□ìÆ Í¥ìÍZìwì□ì~ìÊ tìÉ
 ·p²ì□ìlëOì™ì tìlà~ù"ì~ìÆ ****

According to the Gana-s, the above Sloka will be:

Ja-gana Ra-gana Ja-gana Ra-gana Ja-gana
Guru
 | 8 | 8 | 8 | 8 | 8 | 8 | 8
 | 8
 Í□ì tì Ñ~ -ì □ìÕ Oì sìÉ Àp zâù Ízù
 Oì ~ -ì œÉú Í¥ì ;ôlà E™ì tìtìÆ

Other Slokâ-s in Sri Krishnalila Tarangini, which are set in this metre are:

Sl.N o.	Taranga No.	Sloka No.	Commencing Words
------------	----------------	--------------	------------------

1	IX th	17	~ÌÙ·Ùþ~ÌÙÊ·Ùþ □ ÌÊ~Ì □ ìë~Ì □ ÌÆ ~ÌÙFÙò □ zù □ Ìzù □ Ì... ™ Ìâ: *
2	IX th	18	<Ìtì ²¶Ì™ ÌÉ □ Ìë—ÌÉ □ Ìë—ÌÙÉ Àþzù Ì ·þœâú:²~Ìœú □ ÌÆ OÌÙsÌ □ ÌÆ*

The next metre in Sri Krishnalila Tarangini is 'Drutavilambitam'. The 17th Sloka in the Sixth Taranga is set in this metre.

Lakshana:

**‡Ùùtìí¶ì;ôÑ~ -ìtì~ì·þ □ Ì—ìæ —
ìœúìæ ****

This metre has total 12 aksharā-s and the Ganā-s are Na-gana, Bha-gana, Bha-gana and Ra-gana.

Sloka-17:

**í □ ÌOÌ~Ì-
ìß □ zù²ìœúìâ □ û·þ²ìWótìÉ
í □ ÌÍLì;ô;ôìâFò ~ÌœÌÙ²¶Ì²ìÙLìt~ÌFò
~ÌÆ**

~ìĀĒĪŪíæú:ĪŪÉ ÷lëítì;ô—™ Ī ZĪ
 ¥Ī
 çô¥ĪŌ~ìĀĒĪŪFòæúĪ²²ĪŪFòæúgĪŌĪ
 Ūíæút™ Ī;ô~ĪÆ

According to the Ganā-s:

<u>Na-gana</u>	<u>Bha-gana</u>	<u>Bha-gana</u>	<u>Ra-gana</u>
	8	8	8 8
ĪĪ ŌĪ ~Ī	-Īß □zù ²Ī	æúĪâ □û ·þ	
²Ī Wó tĪÉ			

Other Sloka-s in Sri Krishnalila Tarangini, which are set in the same metre are:

Sl.No	Tarang a No.	Sloka No.	Commencing Words
1	XI th	10	~ìĀĒĪŪíæúĪŪÉ ~ìĀĒĪŪæúĪĪŪæúĪĪ ™ ĪFÉò
2	XI th	20	+†ĪĪĪ — ĪHòĪĪĪŪFò~ĪĪ™ ĪĪ~Ī ŪzùĪ

The 13th Sloka in the seventh Taranga is set in the metre, 'Harini'.

Lakshana:

**œú²ìTM ìùOì·pTM ìæ□²ìlæ ~ìëìæ
²;ôlæ OìlâTM ìzùl ·pìœúsìlâ tìzùl**

This metre has total 17 akshara-s. Yati should occur after 6th, 4th and 7th letter. The Gana-s in this metre are Na-gana, Sa-gana, Ma-gana, Ra-gana, Sa-gana, one Laghu and one Guru.

Sloka-13:

**ÀpzuTM Ìí□ìí·ptiÉ Fòì□tiÉ
 FòìZìtFòì;ô□zù²ìùtìtìhâõ
 Í:ìëTM ìtì~ì~ìyììíLì;ôWó:ìètTM ÌW
 ótTM Ì}ùl Ì□ìœúsUó"ìtìβì□ìtì: *
 Í Ì`ì:ìœúí—ìzùtìtìÕtiÉ
 ŒìæTM ìÈZ\ÚôtlâÑ""ìœú²ìÈÉ -
 Ì;ôìtìÆ
 ~ìù·ùpœúí:ì —ìβ"ìÉ
 OììTM ìtTM ìâ□ìÉ ÍZìœÉú -ì·ùp
 ~ìlâzùtlâ ****

According to the Ganā-s, the above Sloka will be:

Na-gana Sa-gana Ma-gana Ra-gana Sa-gana

Laghu Guru

| | | | | 8 8 8 8 8 | 8 | | 8
| 8

Àp zù TM Ì Í□ì Í· ptìÉ Fòì □tìÉ Fòì
ÍZì tFò Í;ô □zù ²ÌÙ tì tì hãõ

In the entire work of Krishnalila Tarangini, this is the only Sloka, which is set in 'Harini' metre.

The 17th Sloka in the Eleventh Taranga is set in the metre, 'Vamsastham'.

Lakhana:

`itlæ

tiÙ

¥ìÉ"ì²yì~ìÙzùÕíæútiÉ `ìæúlæ **

This metre has total 12 aksharā-s and the Ganā-s are Ja-gana, Ta-gana, Ja-gana and Ra-gana. This is a Samavrittha.

Sloka-17:

***<itì ²tiÙ¥ì□tiÉ
~ìÙziÙFÙò□zù~ìzùæúitiÆ***

Fβò÷ì²ìÙœì¥ìβí®õ<ù"ìì¥ì;ôlà
E™ì²ì: *
Í·ptiÉ²ì~ììzù"™ì Zì²ìt¥ìœÉú
÷ìÙ ì:
Í¥ì¥ìâ"ì
"ììæíœú~ìÊœìÙœúì~ìíœú□zù~ì:

According to the Ganā-s, the above Sloka will be:

<u>Ja-gana</u>	<u>Ta-gana</u>	<u>Ja-gana</u>	<u>Ra-gana</u>
8	8 8	8	8 8
< Ítì²tìÙ	¥ì □tìÉ ~ìÙ	ZìÙ FÙò	
□zù	~ìì zù œúìtìÆ		

There is one more Sloka in the whole work, which is set in this metre. It is the 21st Sloka in the Eleventh Taranga.

Sloka-21:

+tìí÷ì –
ìHòì ì ìÙFò~÷ì™ì ~ìÙzùì
Àptì□ì¥ìtìÉ
□ìOìœúÕ~ìíœìí-ötì: *
÷ìlèt™ìì²tì"ìwìÙ–ìÊOì¥ìì ìÆ
Í¥ìœúì`ìtlâ

***K~ì™ ìì zì ;ôK~™ ìì ²ì·p
²ì¥ìÊ²ì~÷ìzùì *****

Besides the Slokā-s, the other literary forms seen in Sri-Krishnalila Tarangini are Gadyams and Dvipadā-s.

GADYAM:

These are prose passages, used to describe a particular incident. It acts as a connecting bridge between Slokā-s and Gitams. Total 34 Gadyams are used in Sri Krishnalila Tarangini.

The first Gadyam in the First Taranga is as follows:

Gadya-1:

***+yì zâù¥ìFòÕ¥ì²ìÙzâù¥ì™ ìâ:
ì¥ì¥ì·pìât²ì¥ììììtìœÉú
¥ì²ìÙzâù¥ìOìß·p÷ìë¥ìâ"ì²ì~ì™ ìâ
tì™ ìâ²²ììœúy™ ÌÉ FÙò¥ìÊítì
FÉò²ìâ zâù¥ìE™ ìì²t¥ì® ò~ìâ Oì—
ìÊ:
FÉò²ì~ìßt™ ìÙíœút™ ì"ìœúÕœú¥ì
ìE™ ÌÉ ñìÙt¥ìì FÉò²ìâ
¥ì²ìÙzâù¥ìÉ ÷ìët™ ìì·p *****

Meaning:

After the wedding ceremony of Vasudeva and Devaki, Kamsa drove the couple himself in a chariot,

to Vasudeva's residence. Just then, a formless voice (Asariri) was heard, saying that the eighth child born to Devaki would kill Kamsa. When Kamsa heard this, he spoke to Vasudeva as follows.

The next Gadyam in the First Taranga is a short one. It is as follows:

Gadyam-19:

**+yì ¥ì²ìÙzâù¥ì¥ìÈ™ ÌÉ
 -ìÙt¥ìì FÉò²ì²tììæ FòìæúìOìß·Éþ
 ÷ìë¥ìâ"ì™ ÌtìÆ ****

Meaning:

Having heard Vasudeva's words, Kamsa got Devaki and Vasudeva imprisoned.

The number of Gadyams in each Taranga is as follows:

Sl.N o.	Taranga No.	No.of Gadyams
1	I	7
2	II	10
3	III	2
4	IV	2
5	V	1
6	VI	2
7	VII	1
8	VIII	2
9	IX	1
10	X	1
11	XI	----
12	XII	5

DVIPADAM

The next literary form figuring in Sri Krishnalila Tarangini is the 'Āndhra Dvipada'. The Lakshana of Dvipada is that, there will be a Prāsa on the second syllable of each line. A perfect example for Dvipada is seen in the second Taranga. This Dvipada is the words of Yasoda, addressing young Krishna. It is as follows:

²ìFò;ô;ôlàFòìÆìœú ²Í[ìzùìFòìœú
□ìëFòíhõtlìOì~ì`ìì;ô □ì...Í¥ì;ôlà;ô
+OìsìtìOìÙsìOìèì~ì +ìt~ìÍ—
ìœúì~ì
~ìßOì~ìzùìÍSótì•òì;ô
Í~ìwìì□ìÙFÜò;ô
LìOìœúì`ì¥ìì•pí□ì-OìÊtì—ì¥ì~ìlà•p
□ìOìœúì`ì¥ììœúÆìÕœú
□ìì□ììÍ¥ì•pìœú
Í¥ìFòZì¥ìììœú`ì□ìâwì
Í¥ì²•Ùòœú{ùìwì
“ìFòí;ôtlì²ìÙœú`ìì;ô
“ìì□t™ìâFò~ìÜ;ô
—ìOì¥ì□—ì™ììì□ì•pœú —
ìHò~ììzùìœú
ììOì~ìÍ“ìœú²ììœúì~ì íìt™ìììFòì~ì

²ìFò;ô²ì□ìëÙtìOìÙsì ²ììÆìÙ²ì□wììsì
 ~ìFòœúÆ¥ì`ììFòìœú
 ~ìgìÙ;ô·pìœú
 Fòl;ô²tìFòìæ²tìÙ—ì"ìâ—ì
 Fòì;ô~ìâQìì—ì
 -ì;ô—ì‡ùFβòtìLìâ;ô -ì;ôOìâ□ìì;ô
 ~ìzù□ìOìâ□ìì;ô²ì□ìÆ-~ìì□ìzù"ìÕ;ô
 ~ìÙzù~ìâí·p zâùí·p ²ìÙtì ~ìÙí□ì-
 Ìβ□zù¥ì□†
 ²ììœú²ììKì ~ìÙFÙò□zù ²ìì[ìzùì□ì□zù
 ÆìÕœú□ììœúì™ìsì-

tìÕyìÊFβòtìOìÕtì

Literary beauties generally figuring in Sri Krshnalila Tarangini

1. Ādyākshara Prasa:

Here, the Prāsa can be found in the first letter of each line or Pāda. A beautiful example for this is the 21st Gitam in the First Taranga. In this Gitam, the Ādyākshara Prasa is seen in the second and third Charanā-s. It is as follows:

Charana-1:

†□ìíœú~ìtìì□ì□zù-ìâÆì²¥ì□û□ì
 †ìtìFò□ûsììí¥ìÆìβtìì,,Ùùtì□û□ì

Fò□ìhõæúìKì²ì·pæú LìÑsn÷tì□ì□ì
Fò□ìFòì~ -ìæúÆìæú
Fò□ìhõzUùæúì□ì

Charana-2:

~ìFòæúFÙòsn÷;ôFâò™ ìÜæúí¥ì—ìÜì
~ì□ìí²ì`ì"ìtìFòlàíhõ~ìgìU;ô¥ìâì
í¥ìFòZìFò~ì;ô²ìí□ìë—ìí¥ì□ìU;ôìKì
í¥ì~ì;ôÀpzu™ ìOìâ□ìì;ôFòæúKì

2. Dviteeyākshara Prāsa:

Here, there will be a prāsa between the Second syllable of each line or Pāda. An example for this is the 16th Gitam in the First Taranga. The Pallavi and Anupallavi have the Dviteeyākshara Prāsa.

Pallavi:

"ÌœúsiÉ —ì¥ì Fò□ûsiÉ ~í™ì
 FÙò□ûzùÕ□ìzù™ìì;ôlà
 Fò□ûsìœú²ì ¥ì□ûsì;ô™ì
 Fòíœúœúì`ìFβò□ìì;ôlà

Anupallavi:

+**CEÌÙ**□ìì Lì;Ùô Í¥ìíCEì□ìì~í™ì
 ²ìÙíCEì™ìì²ìÙœú—ìíœútì~ìÆ
 ~ì**CEÌÙ**²ìÜzù□ì ~ìCEìÙ²ìÜzù□ì ·þœú
 ~ìì~ìFò zÙùíœútì~ìÆ

3. Alliteration:

Here, the repetition of the same letter, close together is seen. The above mentioned Gitam is also a good example for this.

Pallavi:

"Ìœú**siÉ** —ì¥ì Fò□û**siÉ** ~í™ì
 FÙò□ûzùÕ□ìzù™ìì;ôlà
 Fò□û**sì**œú²ì ¥ì□û**sì**;ô™ì
 Fòíœúœúì`ìFβò□ìì;ôlà

Charana-2:

Qìβ**ísì**~ìsn÷;ô ~ì**ísì**FÙòsn÷;ô
 •ò**ísì**~ìsn÷;ô™ìì□ì

+ Ísì ~ Ìlízù² ÌÜOÌÜsì — ÌÜÌsì
 ~ Ísì ~ Ìshõ □ Ì² Ìzù □ Ì

4. Antyākshara Prāsa:

Here, the Prāsa is in the ending syllables of each line or Pāda. A beautiful example for this is the 21st Gitam in the First Taranga. In all the three Charana-s, Antyākshara Prāsa is found.

Charana-1:

+ □ Ìíœúí ~ Ìtì □ Ì □ zù - ÌâœÌ²¥Ì û ÷ Ì
 + Ìtì Fò □ ûsì Ìí¥ÌœÌ ßtì ,, Òtì û ÷ Ì
 Fò □ Ìhõœúì KÌ² Ì · pœú LÌÑsn ÷ tì □ Ì ÷ Ì
 Fò □ Ì Fò Ì ~ - ÌœúœÌœú
 Fò □ ÌhõzÙœú Ì ÷ Ì

Charana-2:

~ Ì FòœúFÙòsn ÷ ; ôFâò™ ÌÜœúí¥Ì — ÌÜÌ
 ~ Ì □ Ìí² Ì ` Ì Ìtì Fò Ìâ Ìhõ ~ ÌgìÜ ; ô¥Ì Ìâ Ì
 Í¥Ì Fò ZÌ Fò ~ Ì ; ô² Ìí □ Ìë — Ìí¥Ì □ ÌÜ ; ô Ì KÌ
 Í¥Ì ~ Ì ; ôÀp zù™ ÌO Ìâ □ Ì Ì ; ô Fò œú KÌ

Charana-3:

Fòí;ôti~iÕFòlàæ²tiÙ—
 ÌFò~ì□ìÕ™ì **Fòslö**
 Fò□ûsìlæú²ì—læúí~íí;ôti¥læ **FÙòslö**
 □ìlæú□ì;ô™ì —ìÙí¥ì —
 ÌO™ìí¥itì **æúsi**
 OìÙ□û—
 ÌHòí~ì¥ì□ìlæúì™ìsìtìÕyìÊ~ì **æúsi**

Besides these poetical excellences, there are Ulpreksha Alankārā-s, i.e, comparing one thing to another and Allusions, in which a particular word is used to bring out a whole story of the past.

Example for Ulpreksha Alankāra:

As mentioned earlier, here a particular thing is compared to another. In the 16th Gitam in the First Taranga, **Saranam Bhava** in Saurāshtra Raga, Ādi Tala, we can see Ulpreksha Alankāra in the phrase, ‘Karunālaya Varunālaya’. Here, the characteristic Karuna Bhāva of Bhagavān is conceived as the Ocean, i.e, Varuna.

"ÌœúslÉ —Ì¥Ì Fò□ûslÉ ~Í™Ì
 FÙò□ûzùÕ□Ìzù™Ì Ì;ôlà
Fò□ûslœú²Ì ¥Ì□ûsl;ô™Ì
 FòÍœúœúÌ`ÌFßò□Ì;ôlà

Another example is seen in the 14th Gitam, in the First Taranga. It starts with 'Rāmakrishna Govindeti' in Bhairavi Raga, Ādi Tala. In the Pallavi itself, we can see Ulprelsha Alankāra. Here, the Holy names, Rāma, Krishna and Govinda are conceived as the Holy river, 'Prayāg'.

œúÌ~ÌFßòslOìâÍ¥Ì□zâùítì
 □ì~Ì²Ì~□lë™Ì ÌâOìâ

Allusion:

Here, a particular word is used to highlight a particular story from the past. Here, in this work allusions are used to describe the greatness of Lord Vishnu, which can be seen in the example given below. The 16th Gitam of the First Taranga is a fine example for this. In the Pallavi, the word 'Karirāja Kripalo' is used. This is to mention the story, 'Gajendramoksham'.

"ÌœúsiÉ —ì¥ì Fò□ûsìÉ ~ìí™ì
 FÙò□ûzùÕ□ìzù™ìì;ôlà
 Fò□ûsìœú²ì ¥ì□ûsì;ô™ì
Fòíœúœúì`ìFßò÷ìì;ôlà

Another fine example for Allusion is the 10th Gitam in the Third Tarnga. Here, in the third charana 'Varnitavirya Vāmana Gopālakrishna' is used. This is used to mention the story of Mahābali, the Asura King, who ruled Kerala. Krishna, at the request of the Deva-s, took the incarnation of 'Vāmana' and humbled Mahābali by measuring up all the three worlds as his due.

Charana-3:

□ìÙsìä□zÙù~ìsn÷;ôì□ì□ì
 □ìÙœúìtì□ì
 □ìÙsìÊ²ìÙ□ìsìÊ¥ìì·p□ì ¥ìœúì□ì□ì
 tìÕsìÊ²ìÉ²ìœú ~ìlà·p□ì
 ÆèÕœúì™ìì□ì
 FòsìÊFÙòsn÷;ô"ìlà—ì□ì Fògì²ì□ì-
¥ììsìtì¥ìÕ™ììÊ ¥ìì~ì□ì
 Oìlà□ìì;ôFßòsì

MUDRĀ-S USED BY NĀRĀYANA TIRTHA

Different types of Mudrā-s are found in compositions belonging to South Indian Music. Among the different varieties of Mudrā-s, the 'Vāggeyakāramudra' declares the stamp of the composer of a particular composition. Nārāyana Tirtha is a 'Swanāma Mudrakāraka'. In most of the Gitams of Sri Krishnalila Tarangini, Nārāyana Tirtha has used his mudra as 'Nārāyana Tirtha'. But, we can find some other mudrā-s like Siva, Sarasavara, Haribhaktasiva, Bhavya, Nara, Muni, Yogivara, Dhira, Yati, Sachidānanda Dhira, etc prefixed to the term, Nārāyana Tirtha. He pays his homage to his Guru, Sivarāmānanda Tirtha, by using the Mudra as 'Siva Nārāyana Tirtha'. These are some commonly used mudra-s. Besides these, there are some rare mudra-s like Ghatita Nārāyana Tirtha, Vishnubhakta Siva Nārāyana Tirtha, Sidha Nārāyana Tirtha, Sri Haribhakta Nārāyana Tirtha, Bhakta Nārāyana Tirtha and Gurubhakta Nārāyana Tirtha.

Besides this, he has also used different varieties of prefixes such as Vara Nārāyana Tirtha, Siva Nārāyana Tirtha, Dhira Nārāyana Tirtha, etc. Nārāyana Tirtha couched the emotional outpourings and the prayers of the characters in Krishna's story and identified himself with the characters themselves, while prefixing his mudra to each song.

In the 16th Gitam of the First Taranga, the third charana has a rare mudra.

Charana-3:

+Íœú—ÌÕFòœú ·þÍ;ô²Ìâzùœú
□ÍÍœú□ÌÛsìÊ²ÌÙLÌ-ÆÌâ
□ÌœúFò□tìFò □Ìœú□Ì;ôFò
□ÍÍœú□ÌÍ;ôTÌ`Ì;ôÆÌâ
·þÍœú²Ìâ¥ÌFò Í"Ì¥Ì□ÌœúÌ™ÌsÌtÌÕ
YÌÊ□ÌœúÌt~Ì□ÌÆ
~ÌÆÌÙ²ÌÛzù□Ì ~ÌÆÌÙ²ÌÛzù□Ì ·þœú
~ÌÌ~ÌFò zÙùÍœúTÌÉ **

This Gitam is the request of Bhumi Devi, to Lord Nārāyana in order to free her from the Asura-s. Here, the mudra used is 'Harisevaka Siva Nārāyana Tirtha'. This clearly shows that Nārāyana Tirtha was an ardent devotee of Lord Krishna, whose guru is Sivarāmānanda Tirtha.

In some Gitams, we do not find any mudra-s. For example, the 10th Gitam in the Third Taranga, commencing with 'Deva Deva Pādaseva' which is set in Mohana Raga and Ādi Tala does not have any mudra. Mudrā-s are generally found in the last charana of the Gitams. Very rarely, it is seen in the charana before the last charana. For example, in the Gitam 'Bālagopala Māmudhara' in Mohana Raga, Ādi Tala the mudra is found in the 9th charana. This is one of the longest among all the Gitams of Sri Krishnalila Tarangini, having 11 charanā-s. Another peculiarity of this Gitam is

that, in all the charanā-s, Nārāyana Tirtha has composed Jati syllables with the sahitya. For this reason, this Gitam is frequently used in Kuchipidi dance performances. This Gitam comes in the Third Taranga and it is sung by the Yajnapatni-s in praise of Lord Bālakrishna.

VARIETIES OF MUDRA-S USED BY NĀRĀYANA TIRTHA

Different types of Mudrā-s used by Nārāyana Tirtha and their context are given below:

1. Dhira Nārāyana Tirtha:

In the first Gitam in the First Taranaga, commencing with 'Jaya Jaya Swāmin', the Mudra used is 'Dhira Nārāyana Tirtha'. This Gitam is in praise of Lord Vighneswara, who removes all obstacles. Here, Nārāyana Tirtha mentions himself as bold and preserving. Lord Vighneswara shows unlimited compassion to the learned Nārāyana Tirtha.

2. Muni Nārāyana Tirtha:

In the second Gitam of the First Taranga, commencing with 'Sri Nārāyana Vahana', the Mudra used is 'Muni Nārāyana Tirtha'. This Gitam is in praise of 'Garuda' the celestial vehicle of Lord Mahavishnu. The mudra is seen in the last charana of the Gitam. Here, Nārāyana Tirtha mentions himself as 'Saint'.

3. Nārāyanānanda Tirtha:

The third Gitam in the First Taranga bears this mudra. This is one of the rare mudra-s used by Nārāyana Tirtha. This Gitam is in praise of Lord Jagannātha of Puri. Here, Nārāyana Tirtha praises Lord Vishnu as the blissful form that cherishes, meditates upon and derives joy from.

4. Sarasa Nārāyana Tirtha:

This mudra is found in the fourth Gitam of the First Taranga, which is in praise of Lord Venkatesa of Varāhur. Here, Nārāyana Tirtha considers Lord Mahāvishnu as his Guru. The Mudra comes as '***Sarasa Nārāyana Tirtha SadGuru Varenya'***.

5. Tāpaharana Nārāyana Tirtha:

In the fifth Gitam, which is the description of the 10 incarnations of Lord Vishnu, Nārāyana Tirtha uses his mudra as Tāpaharana Nārāyana Tirtha. Here, Lord Nārāyana is believed to be the remover of Tāpatrayā-s, such as:

- 1.Pain due to bodily and mental causes
- 2.Pain caused by fate
- 3.Pain caused by animals

6. Gurubhakta Siva Nārāyana Tirtha:

One of the rare mudrā-s used by Nārāyana Tirtha. This mudra is seen in the 21st Gitam of the First Taranga. It is in praise of Lord Vishnu, who is the Abode of all felicity and prosperity. By using this Mudra, Nārāyana Tirtha mentions himself as the disciple of 'Sivarāmānanda Tirtha' and who is totally devoted to his Guru.

7. Mangalākāra Nārāyana Tirtha:

This Mudra is seen in the 10th Gitam in the Second Taranga. The Gitam is sung by Yasoda, while fondling young Krishna. Nārāyana Tirtha praises Lord Vishnu, who confer His grace on his servants and who bestow good fortune always. Nārāyana Tirtha considers Lord Nārāyana as 'Mangalākāra'.

8. Bhuvi Nārāyana Tirtha:

This Mudra is found in the 12th Gitam in the Second Taranga. The young cowherds of Gokulam complaints Yasoda, about her son Krishna, who steals butter from their homes. This Gitam, containing the story of 'Navanitachora' or 'thief of butter' is composed on earth, by the ascetic Nārāyana Tirtha.

9. Yati Nārāyana Tirtha:

This Mudra has no specific meaning, instead Nārāyana Tirtha mentions himself as Yati Nārāyana Tirtha, whose song has pleased Krishna. This Gitam is sung by 'Brahma Deva' praising Lord Krishna and it has been narrated by the ascetic Nārāyana Tirtaha. This is the 9th Gitam in the Third Taranga.

10. Palita Nārāyana Tirtha:

This Mudra is seen in the 4th Gitam in the Fourth Taranga. Nārāyana Tirtha praises Lord Krishna, who fascinates the Universe and who is the delight of Devaki and Vasudeva. Lord Krishna who is the most holy and protector of Nārāyana Tirtha.

11. Vishnu Bhakta Siva Nārāyana Tirtha:

Here, Nārāyana Tirtha mentions himself as a devotee of Vishnu,(Vishnu Bhakta) and who is the disciple of Sivarāmānanda Tirtha (Siva). This Mudra is seen in the 6th Gitam in the Fourth Taranga, which is sung by Balarāma, who asks Krishna to free himself from the coils of serpent Kāliya.

12. Yogivara Nārāyana Tirtha:

This Mudra is found in the 8th Gitam in the Fourth Taranga. It is the prayer of the wives of serpent Kāliya for the gift of their husband's life. Nārāyana Tirtha mentions himself as Supreme Yogi.

13. Sri Hari Bhakta Nārāyana Tirtha:

This Mudra is another variety of Vishnu Bhakta Siva Nārāyana Tirtha. This Mudra is seen in the 11th Gitam in the Fourth Taranga. Here also, Nārāyana Tirtha stresses that he is an ardent devotee of Lord Hari.

14. Muni Nārāyana Tirtha:

This is another variety of the Mudra, Yogivara Nārāyana Tirtha. The 2nd Gitam in the Seventh Taranga has this Mudra.

15. Sivasankara Nārāyana Tirtha:

This is another variety of Siva Nārāyana Tirtha. Nārāyana Tirtha mentions the name of his Guru, Sivarāmānanda Tirtha through these two Mudra-s. This Mudra is seen in the 3rd Gitam in the Ninth Taranga.

16. Sidha Nārāyana Tirtha:

This Mudra is seen in the 3rd Gitam of Eleventh Taranga. Nārāyana Tirtha mentions himself as Sidha, who praises Lord Vishnu.

MUSICAL ANALYSYS OF SRI KRISHNALILA TARANGINI

The Literary and artistic content and also the Musical setting of the Gitams in Sri Krishnalila Tarangini have attracted many generations. As this work was composed to be presented as Dānce-Drāma, Nārāyana Tirtha has used mostly Rakti Rāgā-s. Swāmi Sivasankara Sāstri recalls that the practice of staging the play had gone out of vogue, over the last seventy years.

Nori Narasimha Sāstri has observed: ***“Only the songs are now sung and that too very widely and with great fervor. Some exponents sing them to the accompaniment of dance with greater prominence to Laya. The fact that it is mainly indented to be enacted is almost forgotten to such an extent that the songs in the work are popularly called ‘Tarangams’, forgetting that the word Taranga was used by the poet for the twelve parts, into which he had divided his entire work and not for each composition in the Tarangam”.***¹

The Musical pieces or Gitams composed by Nārāyana Tirtha are so simple and beautiful that, they easily ranks with the ‘Ashtapadi-s’ of Jayadeva. These Gitams are so exquisite in respect of Bhāva-Rāga-Tāla aspects.

¹ B.Natarajan – Sri Krishnalila Tarangini – Vol-1

Scholars have difference of opinion about the authenticity of the Musical setting of the Gitams of Sri Krishnalila Tarangini. Prof.P.Sāmbamūrthy mentions that Nārāyana Tirtha has used total 36 Rāgā-s. He also mentions that a new Rāga, called 'Mangalakāpi' which according to him is believed to be introduced by Nārāyana Tirtha. However, no trace of this Rāga is seen in the Grantha Manuscript. B.Natarājan in his book mentions that this Gitam is now sung in Nādanāmakriya Rāga. In the Grantha Manuscript also, the Rāga of this Gitam is given as Nādanāmakriya.

According to Sri T.S.Pārthasārathy, Nārāyana Tirtha has used total 41 Rāgā-s. They are - Saurāshtram, Nātta, Kāmbhoji, Sankarābharanam, Kalyāni, Āhiri, Navaroz, Kurinji, Kāpi, Sāveri, Ghanta, Bhupāla, Sahāna, Gauri, Mukhāri, Nādanāmakriya, Madhyamāvati, Ānandabhairavi, Regupti, Punnāgavarāli, Dwijāvanti, Kedāragowla, Yadukulakāmbhoji, Mangalakāpi, Nilāmbari, Desākshi, Sāranga, Ārabhi, Huseni, Sri, Bhairavi, Pantuvarāli, Pūrvikalyāni, Mohana, Todi, Karnātakasāranga, Dhanyāsi, Bilahari, Varāli, Surutti and Khamās. Two rare Rāga-s such as Mangalakāpi and Regupti

are seen in the above list. B.Natarājan opines that the Rāga, Regupti may probably be the Rāga, Mohana. He also makes reference about Dr.Seeta, who in her book 'Tānjore as a seat of Music' mentions that the name Mohana as such is absent in the ancient and medieval works on Music. She also points out that, it may be possible that the Gitam, 'Jaya Jaya Gokulabāla' was originally composed in Kuringi Rāga, but was later changed to Rāgamālika by Tiruvotriyur Tyāga Iyyer, taking the Rāga-s Bhairavi, Atāna, Kāmbhoji, Kalyāni and Surutti, all the sections with crisp Chittaswarā-s.

Musical Forms found in Sri Krishnalila Tarangini

Two Musical forms are found in Sri Krishnalila Tarangini and they are 'Daruvu Gitams' and 'Gitams'. The structure of these Musical forms is now given.

Structure of Daruvu Gitams:

This Musical form has no separate Angā-s like Pallavi, Anupallavi and Charana. Normally, most of the Daruvu Gitams have only 4 lines or pādā-s which is set in a particular Rāga and Tāla. Some of the Daruvu Gitams have only 3 lines or pādā-s. The content of Daruvu Gitams is similar to that of 'Varnana Daru-s'. Usually, it gives a detailed description of a particular character, who enters the scene. For example in the First Taranga, the first character to enter the stage is King Ugrasena. The Daruvu Gitam

describes the entry of this character is set in Saurāshtra Rāga and Ādi Tāla. This Daruvu Gitam has only 4 lines or pādā-s.

Daruvu Gitam no.6 - I Taranga:

**+Oìëâ²ìœúîâ ~ì·pìt~ì□ììÉ
 +OìëOìs™ ìîâ%í÷ì ÆìÕ~ìtìì~ìÆ *
 =Oìë"ìì²ì□ìFòìOìësiÕ-
 □ûOìë²ìâ□ìîâ í¥ìœúì`ìtîâ ****

The next character, who enters the stage is Kamsa, and is described in a Daruvu Gitam set to Saurāshtra Rāga, Ādi Tāla. It also has only 4 lines or Pādā-s.

Daruvu Gitam no.7 - I Taranga:

**"ìlölâ ·plölzùÆì~ìÊFβòtìÆ
 ~ì·pì~ìÜqøìâ ~ì·pì-ì;ôÕ *
 FòlölâœúÀpzù™ ìîâ í□ìt™ ìÉ
 FÉò²ìì²ìÜœú²²ì~ìì™ ììtì**

The Daruvu Gitam, which describes Devaki has only 3 lines or Pādā-s and this is set to Nādanāmakriya Rāga and Ādi Tāla.

Daruvu Gitam no.8 - I Taranga:

**+ì™ ììtì zâù¥ìFòÕ
 Ízù¥™ ì²ìÜ□zùœúÕ í¥ìsìÜ~ì™ ìâ¥ì
 ²ììKììÍzù™ ì~ì²ìœú□ììœúÕ
 ìœúìíÆì÷ì-¥ìœúOìâí·p ìÕ
 -ìÕ□ììœúì™ ìsìÕ™ ìÍzù¥™ ì~ìÜtì`ì
 □ì□ìÕ
 <□zÜù¥ìzù□ììœúí¥ì□zù;ôìâZì□
 ì òÜ—ìFÜò□zùœúzù□ìì
 FÜòíhõ;ôFÜò□tì;ôQì□ìì**

Except 6th, 7th and 8th Taranga-s, all the other Taranga-s have Daruvu Gitam-s. It is to be mentioned that the same Daruvu Gitam has been used in two different Taranga-s to describe the entry of the same character. For example, the entry of Nandagopa both in the second and third Taranga-s is described through the same Daruvu Gitam.

**Oìâ÷ìœœú ìÜOìtìâ í ìt™ ìÉ
 Oìâ-ìß□zùìí□ì í¥ìZììœú™ ì□ìÆ**

Oìlâ÷ìì;ôFò²¥ìì~ìÕ ì zù- **Oìlâ÷ìlâ ~ì·pì ÌÆ Í¥ìœúì`ìtlâ**

The other Daruvu Gitams, their opening Sahitya, Rāga and Tāla and the character they describe are given below:

Sl.No	Opening Sahitya	Raga	Tala	Character
1	+ì™ ììtì zâù¥ìFòÕ	Nādanāmakriya	Ādi	Devaki
2	+²ìÜœúì œús™ ÌFò FÙòlölœú lâ	Sri	Ādi	Vasudeva
3	+ì™ ììtì ZìtìÜœúì² ™ ìlâ	Nādanāmakriya	Ādi	Brahma
4	- ìß□zùìœú Fòìzùí¥ì□ ìÙtìlâ	Sri	Ādi	Devendra
5	ìôì¥ìs™ Ì~ì ÜìtìœìÊœ	Madhyamāvati	Ādi	Bhumi Devi

	úsiÕ			
6	+ "Îâ- Ì;ôîâFòFò ÌœúsiÉ	Sankarābharan am	Chāpu	Vishnu
7	□ Ììœúì™ Ìs ì □ Ììœúì™ Ìs ì	Saurāshtram	Rupak a	Nārada
8	" ÌVóÕ ZìFêòÕ OìzùÕ ÷ì...Õ	Madhyamāvati	Ādi	Nārāyana
9	Oìâ ÷ Ìœœ ú □ ÌÙOìtìì É Í □ Ìt™ ÌÉ	Bhairavi	Ādi	Nandagop a
10	¥ì çô¥ì™ ÌÙ¥ ÌítìFòzù~ - ìÉ	Madhyamāvati	Ādi	Gopi-s
11	Í □ ÌOÌÊtì~ Ìì	Madhyamāvati	Ādi	Gargamu ni

	â·pítlĩ~lœ úîâ			
12	□ì□zùOîâí· p□iõ	Dwijāvanti	Ādi	Yasoda
13	·p;ôõ - ì;ôõzì ~ìù²ì;ôõ	Nādanāmakriya	Ādi	Balarāma
14	+œúíslì÷ì wì÷ì;ôì"ì	Saurāshtram	Ādi	Yajnika-s
15	™ ìbì÷ìwìõ -ìß□zù	Yadukulakāmbh oji	Ādi	Yajnapatn i
16	²ì·p³ì~lœ ú²îâí¥tì	Nadanāmakriya	Ādi	Devendra
17	DFòì□tì— ìíHò²ìÉ™ ì ùHò	Nādanāmakriya	Ādi	Akrura
18	Fùò-` ì ²ì~ì™ ìítì	Nādanāmakriya	Ādi	Kubja
19	=}ßùtì²ì¥ ìÊ —ìù¥ìÉ	Nādanāmakriya	Ādi	Udhava
20	í□ì÷	Nādanāmakriya	Ādi	Sāndipini

	ì ò ì è ÷ ì â z ù Ì ÷ ì b ì ò ì ì â			
21	œ Ì Õ ~ Ì Ì ò Ì . þ - ì Õ ~ ì ò Ì ™ ì é	Nādanāmakriya	Ādi	Bhishma
22	ò û Ñ E ~ ì ò û Ñ E ~ ì s ™ ì ÷ Ì œ ú ` ì ì â	Nādanāmakriya	Ādi	Rukmi
23	+ ì ™ ì ì ò ì ò û Ñ E ~ ì s ò Õ	Nādanāmakriya	Ādi	Rukmini
24	Ò ì â Ì ÷ Ì ò z ù œ ú Ì ~ Ì	Nādanāmakriya	Ādi	Brāhmana

Gitam

The next musical form found in Sri Krishnalila Tarangini is Gitam. We find two types of Gitams in this work - one which is modelled after Kriti-s and the other modelled after Kirtana-s. The Gitams which are modelled after the Kritis have the three sections - Pallavi, Anupallavi and Charana and that Gitam-s which are modelled after Kirtana-s have only Pallavi and multiple Charana-s. For example, in the first

Taranga, the Gitam, praising Lord Vighneswara is in the pattern of Kritis, having the sections Pallavi, Anupallavi and Charana. This Gitam is set in Saurāshtra raga and Ādi Tāla.² In this Gitam, there are four Charana-s and the mudra, Dhira Nārāyana Tirtha is seen in the last Charana.

Mode of Singing

This Gitam is rendered in the same pattern of a Kritis. i.e., first Pallavi is sung, then Anupallavi and finally Charana-s. After Anupallavi, the Pallavi is repeated. Among the four Charana-s, the first and last Charana-s are mostly sung.

The 4th Gitam in the fourth Taranga starting with the words, 'Pahi Pāhi Jagamohana' , which is set in Nādanāmakriya Rāga and Ādi Tāla is an example of a Gitam-s which is in the pattern of Kirtana-s, i.e., they have the sections, Pallavi and multiple Charana-s. Here also, the last Charana bears the Mudra of Nārāyana Tirtha, as 'Pālita Nārāyana Tirtha'.

The mode of singing is the same as the Kirtana-s, i.e., first Pallavi is sung followed by each Charana-s. After each Charana, the Pallavi is repeated. In Sampradāya Bhajana or congregational singing, the main singer first sings the Pallavi, which is repeated by the audience. Then he sings the

² Given in Mohana raga – Adi tala by Smt.Seetha Rajan in the Notations published by Tirupunturuthy Sri Narayana Tirtha Swamigal Trust.

Charana, which is repeated by the audience and after this, the Pallavi is sung together by the main singer and the audience.

Some Gitams admit of different sections, which are not titled as Pallavi, Anupallavi and Charana. Here, each section contains four lines. The 5th Gitam in the first Taranga is an example for this. It is the description of the 'Ten Incarnations' of Lord Vishnu. This is set in Saurāshtra Rāga and Triputa Tāla. ³ This Gitam has four Charana-s. B.Natarājan mentions only 4 sections.

Mode of Singing

As this Gitam do not have the sections like Pallavi, Anupallavi and Charana-s, it is sung in the same style, as that of the Sādhārana Gitams of present day. After each of the two lines, a kind of Nāmāvali like 'Krishna Krishna Hare Krishna' is sung, and then the next two lines followed by the same phrase 'Krishna Krishna Hare Krishna' and so on.

Nārāyana Tirtha has composed some Gitam-s in which Jati Syllables are interspersed with the Sahitya. The 14th Gitam in the Third Taranga is a good example for this. It is set in Mohana Rāga and Ādi Tāla. Here, there are 11 Charana-s and each Charana having some complicated Jati Patterns. This Gitam is sung by the Yajna Patni-s, the wives of sacrificial priests. Krishna along with cowherd boys

³ Given in Malavi Raga, Misrachappu Tala by Smt.Seetha Rajan in the Notations published by Tirupunturuthy Sri Narayana Tirtha Swamigal Trust.

approached the Yajnapatni-s for food while they were playing

in the forest. Soon after they heard the name of Krishna, they gave up all their earthly commitments and attachments, rushed the food to Krishna, Balarāma and the cowherd boys. By seeing Lord Hari before them, in the form of Krishna, they were overwhelmed with joy and they praise Lord Krishna, singing and dancing. It may be for this reason that Nārāyana Tirtha has added Jati Syllables, which suits the dance performance. The first Charana of this Gitam, with Jati Syllables is given below:

Charana-1 of 14th Gitam:

***ìzùìzùì —ìHòZìzùì ²ìÙæú--
ìßzùæúíZìtì-ì·Ùp¥ìzùì
~ìzùÑ²~ìtì²ìÙzùæúìì Fòlàíhõ-
~ìzùì²ìÙzùæú `ìOì~ìlà·pì
<Ñzùæúì~ìÑzùæú —ìHò-
²ìÙzùæúÀpzù™ ìæúí¥ì□zù
—ìßWó—ìíHò~ìFòæú□zù
ìÑ zùtìOìlàí÷ìFòì-ìß zù***

***tìì □tìì ·p tìÆìæ Æì uì uìÈ tì
Gò tìlà íÆì í~ì sìíWó sì tìlà***

**ÍŒÈ Í~Ì œâú tí Gò tìlâ ÍŒÈ Í~Ì
ÍŒÈ ÍFò hõ tìlâ ÍŒÈ Ñ~ÑÌ œâú tí
Gò tìlâ Ízù ÍOìsìlÍWó sì uìlâ
WóÍŒÈ-OÌÙÊ nÙ÷ z ùÍŒÈ OÌÙ
nÙ÷-ŒÈ
uìlâWó tìlâ ÍŒÈ ÍOì sìlÍWó Íul
□û uìlâWó ÍŒÈ zù Í}ù ÍFò tí
ÍFò hõ z ùÍŒÈ ÍOì sì tìlã**

In the Seventh Taranga, Nārāyana Tirtha has composed 7 Gitams in the Sapta Tāla-s. Dhruva, Matya, Rupaka, Jhampa, Triputa, Vilamba (Ata) and Eka. In the book, B.Natarājan mentions that instead of Vilamba Tāla, Ata Tāla is given in some texts. These 7 Gitams are set in the Raga-s Nāṭṭa, Madhyamāvati, Todi, Pantuvarāli, Sri, Ānandabhairavi and Saurāshtra respectively. A variation in the Rāga-s prescribed in the Grantha Script is that instead of Todi and Pantuvarāli, Mukhāri and Varāli are given. In all these 7

Gitams, there are Jati Syllables interspersed with Sahitya. These Gitams have no deviation of sections into Pallavi, Anupallavi and Charana.

Rāga-s & their Emotional aspects depicted in the Dance-Drāma

The main aim of any Kāvya is the depiction of its emotional content. Sri Krishnalila Tarangini, being a Dance-Drāma, the selection of the Raga-s and their treatment in the musical form are with a specific purpose of emoting the ideas contained in the Sahitya and as the context suggests. In Sri Krishnalila Tarangini, great importance is given to Bhakti, especially 'Madhura Bhakti'.

Bhakti or devotion can be of various types like Madhura Bhakti, Sringāra Bhakti, Ujwala Bhakti, Desa Bhakti, etc. of which the Supreme one is Ujwala Bhakti. The devotion of 'Jivātma' towards 'Paramātma' is the Madhura Bhakti. Here, the Jivātma is the human and Paramātma is the Lord. The Bhakti of the Gopi-s towards Krishna is Madhura Bhakti, where as the Bhakti of Rādha towards Krishna is Sringāra Bhakti. It is erotic in nature. This is beautifully depicted in the 'Gita Govinda' of Jayadeva.

The Rāga-s used in Sri Krishnalila Tarangini for different Rasa-s

Although there is difference of opinion among scholars regarding the Rāga-s used in Sri Krishnalila Tarangini, the selection of Rāga-s are in perfect accord as to convey the emotional content of the Sahitya. The name of the Raga-s used in Sri Krishnalila Tarangini and the number of Gitams composed in each of them is given below:

Sl.No	Name of the Raga	Number of Gitams composed
1	Nādanāmakriya	15
2	Kāmbhoji	13
3	Saurāshtram	13
4	Sāveri	9
5	Bhairavi	8
6	Kalyāni	7
7	Mohanam	7
8	Kedāragowla	6
9	Mukhāri	6
10	Punnāgavarāli	6
11	Madhyamāvati	6
12	Ānanda Bhairavi	4
13	Āhiri	4
14	Sankarābharanam	2
15	Pantuvarāli	3
16	Dhanyāsi	3
17	Sāranga	2
18	Kāpi	2
19	Todi	2
20	Varāli	2
21	Dwijāvanti	1
22	Kurinji	1
23	Yadukula Kāmbhoji	1
24	Huseni	1

25	Ghanta	1
26	Nilāmbari	1
27	Nātta	1
28	Bilahari	1
29	Surutti	1
30	Malahari	1
31	Bhupālam	1

On account of the number of Raga-s used by Narayana Tirtha for the Gitams in Sri Krishnalila Tarangini, it becomes clear that, Rāga-s like Nādanāmakriya, Kāmbhoji, Sāveri, Bhairavi, Saurāshtram, Kalyāni, Mohanam, Kedāragowla, Mukhāri, Punnāgavarāli and Madhyamāvati were his favorites. Rāga-s used for different Gitams and the Rasa-s they portray in Sri Krishnalila Tarangini is now being analyzed.

1. Nādanāmakriya

In the entire work of Sri Krishnalila Tarangini, it is in this Rāga that largest number of Gitams are composed. Total 15 Gitams have been composed in Nādanāmakriya Rāga. The first Gitam set in this Rāga is the 8th Daruvu Gitam in the First Taranga, in which Devaki's entrance to the scene is described. This Gitam is set to Ādi Tāla. In the First Taranga itself, there are two more Daruvu Gitams composed in this Rāga, which describes Brahma and the auspicious birth of Bhagavān.

The next Gitam composed in Nādanāmakriya Rāga figures in the Second Taranga, It starts with the words, 'Mangalā ni Tanotu' set to Jhampa Tāla. This Gitam is the prayer of Gopa-s and Gopi-s of Gokulam. They are the prayers to Lord Nārāyana for the well being of young Krishna. Karuna Rasa and Bhakti Rasa are well expressed in this Gitam.

The next Gitam which is composed in this Rāga is the 4th Gitam in the Fifth Taranga, 'Pāhi Pāhi Jaganmohana Krishna' which is set to Chāpu Tāla. Here, Nārāyana Tirtha requests Lord Krishna who fascinates the Universe, to protect him. Here also, both Karuna Rasa and Bhakti Rasa are portrayed. In the same Taranga, there is another Gita, starting with 'Āyati Nagadara Kadambam' in Ādi Tāla. In this Gitam, Nārāyana Tirtha praises Lord Nārāyana, who by His powers of delude created the whole world.

In the Sixth Taranga, the Gitam 'Saranam Bhava Krishna' is composed in Nādanāmakriya Rāga and Ādi Tāla, is a prayer of Gopi-s towards Krishna. They consider Krishna, who fulfills all the desires of womankind and to be infinitely

compassionate. Bhakti Rasa combined with Sringāra Rasa is expressed here.

The 9th Gitam in the Eighth Taranga which is in Jhampa Tāla is also set to this Rāga. It is mainly the dialogue or samvāda between Rādha and Krishna. This Gitam depicts Sringāra Rasa for which again Nādanāmakriya Rāga is used. Next is a Daruvu Gitam set to this Raga which describes the entry of Akrura and in Ādi Tāla, which is also in the Ninth Taranga. In the Tenth Taranga also, there is yet another Daruvu Gitam composed in Nādanāmakriya Rāga. Here, it is a description of 'Kubja' the servant maid of King Kamsa, who has a hunched body. This is set to Ādi Tāla. The description of the arrival of Udhava, figuring in the Eleventh Taranga is also composed in this Rāga and Ādi Tāla. In the same Taranga, there is another Daruvu Gitam set to the same Rāga, Nādanāmakriya. It describes the arrival of Sāndipini Maharshi, which is set to Ādi Tāla.

In the next Taranga i.e., the Twelfth Taranga, the arrival of Bhishma, Rukmi and Rukmini is described in three Daruvu Gitams, all composed in Nādanāmakriya Rāga and Ādi Tāla. In the Twelfth Taranga, 'Gopālameva Devatām' is also composed in Nādanāmakriya Rāga and Ādi Tāla. This Gitam is the words of Rukmini. She considers Krishna as her only God who has the great qualities of 'Sarva Kama' which

means achiever of all desires. In this Gitam, Nandanamakriya Raga is used to portray Sringara Rasa coupled with Bhakti Rasa.

The 10th Gitam in the Twelfth Taranga is the words of Brāhmana, whom Rukmini has sent as a messenger to Lord Krishna. He consoles Rukmini, saying that Krishna will come from the city of Dwaraka to Kundinapura to marry her. Here Adbhuta Rasa combined with Bhakti Rasa is portrayed.

2. Kāmbhoji

Next in gradation is the Rāga Kāmbhoji which occupies the second position. There are altogether 13 Gitams composed in this Rāga. The Dvipadam in the First Taranga 'Kamsa Rājasuta' is set in this Rāga and Jhampa Tāla. These are the words of Vasudeva addressing Kamsa. He requests Kamsa, not to kill Devaki and he also agrees to stay with Kamsa and to handover the children Devaki will beget. Here, Kāmbhoji Rāga is used to express the pleading tone of Vasudeva.

The next Gitam composed in the same Rāga is in the Second Taranga. It is the 3rd Gitam, 'Sripatimiha Nandagopagrihe' which is set to Ādi Tāla. This Gitam is the words of Gopi-s, who celebrates the happy news about the birth of Krishna in Nandagopa's house. After conveying this happy news to each other, they invite everybody to the home of Nandagopa, to see the beautiful child. Here, Kambhoji Rāga is used to Joy and excitement.

The 9th Gitam in the Second Taranga is also composed in the same Rāga and in Ādi Tāla. These are the words of the Gopi-s who fondles young Krishna, born in the house of Nandagopa. It starts with 'Ehi Mudam Dehi Sri Krishna'. In this Gitam, the Gopi-s considering young Krishna as Lord Hari, requests to come near to them and protect them. Here, Bhakti Bhāva of Jivātma to Paramātma is beautifully depicted.

The 13th Gitam in the Second Taranga 'Ayāhi Mādhava Mādhava' is again set in Kambhoji Raga and Chapu Tāla. This Gitam is the words of Yasoda, while fondling young

Krishna. Here she asks Krishna, to return home and also asks him to stop playing with the cowherd boys. Vālsalya Rasa is portrayed here in a beautiful manner. Next is a Daruvu Gitam figures in the same Taranga 'Vriksha Bhāva' which is composed in Kambhoji Rāga and Ādi Tāla. The arrival of two Yaksha-s, Nalakubera and Manigriva who have been freed from the curse is described here. Bhakti Bhāva is mainly portrayed here.

In the Fourth Taranga, the 9th Gitam starting with the words 'Rāma sakhe Krishna sakhe' in Triputa Tāla is set in Kāmbhoji Rāga. This Gitam is sung by the Gopa boys of Gokulam, after seeing Krishna defeating Kāliya Serpent and thereby saving their lives. The Gopa boys praise Krishna here. Bhakti Bhāva is portrayed here.

Next Gitam, set to Kāmbhoji Rāga comes in Fifth Taranga. It is the 4th Gitam, 'Indrayāgasamārambha'. This Gitam is the words of Krishna to Nandagopa, to stop praying to Indra Deva, and to worship the Govardhana hill. This is a samvāda between Krishna and Nandagopa.

The 10th Gitam in the Sixth Taranga is 'Vanabhuvi Govindamiha' is set in Kāmbhoji Rāga and Triputa Tāla. This

Gitam is sung by the Gopi-s while they were in the great company of young Krishna, singing and dancing with him. They consider Krishna as the one Lord. Here, Sringāra Rasa is depicted and is also the concluding one in the Sixth Taranga.

12th Gitam in the Seventh Taranga, 'KalayataVanabhuvī' is also set in Kāmbhoji Rāga and in Eka Tāla. This Gitam is one among the 7 Gitams and is set in the Sulādi Sapta Tāla-s. It is sung by the Gopi-s while enjoying the company of young Krishna. According to them, Krishna is the cloud laden with the sentiment of compassion. Here, Sringāra Rasa is mainly portrayed. Towards the end, Nārāyana Tirtha has incorporated beautiful Jati syllables also.

The next piece set in Kāmbhoji Rāga is the 3rd Gitam in the 8th Taranga, 'Mrigayata Rādha Mādhavam', which is set to Tripura Tāla. This Gitam is the words of Gopi-s, desperately searching for Krishna, who suddenly disappeared. The Gopi-s desperately asks Rādha, whether she has seen Krishna anywhere. The passionate love or Viraha of the Gopi-s is depicted in this Gitam.

The 8th Gitam in the same Taranga is set to Rāga Kāmbhoji and in Tripura Tāla. It is sung by one of the Gopi-s, who is in search of Krishna. For her, Krishna is the source of

long-lived happiness. Pure Srīngāra is brought out in this Gitam as the Gopi-s considers Krishna as their husband. This Gitam starts with the words 'Sahachari samarasamiha'.

In the 9th Taranga, the 5th Gitam 'Nandagopāla Krishna' is set in Kambhoji Rāga, Ādi Tāla. This is sung by Akrura, when he had the Darsan of Krishna in Brindavana. He has been sent by Kamsa, to bring Krishna and Balarāma to Mathura. Akrura praises Krishna as who is adorned with the Garland, 'Vaijayanti', who made the Deva-s happy and who gives boons to his humble devotees. Pure Bhakti Bhāva is depicted here.

The next Gitam in Krishnalila Tarangini in Kāmbhoji Rāga is the 5th Gitam of Eleventh Taranga - 'Iti Vadati Hi Gopi'. This Gitam is sung by Udhava after having heard the anguish of the Gopi-s. After returning from Gokulam, Udhava meets Krishna and conveys the messages of the Gopi-s. Love of separation or viraha is portrayed in this Gitam.

The concluding Gitam in the Twelfth Taranga, 'Ālokaye Rukmini Kalyāna Gopālam' is set in this Rāga and Ādi Tāla. This is one of the popular Gitams of Sri Krishnalila Tarangini. After having the divine Darsan of Lord Krishna in his 'Kalyāna Kolam', the Deva-s praises Him from Devaloka. This Gitam is sung by the Deva-s. They praise Lord Krishna, who married

Rukmini, as one who deeply cherishes the steadfast Yogi-s and who is the source of bliss. Bhakti Rasa is portrayed here.

3.Sāveri

In the entire work of Sri Krishnalila Tarangini, there are 9 Gitams set to Saveri Rāga. The First Gitam set in this Raga is the 23rd Gitam in the First Taranga. It commences with 'Avadhāraya māmismwaram' in Adi Tala. Lord Krishna gave his Viswaswarupa Darsan to Vasudeva and Devaki, while they were in the prison of Kamsa. Seeing this Vasudeva requested Lord Krishna, to give his Darsan in the form of a human child. In reply to Vasudeva's request, Krishna advises Vasudeva to consider Him as the Supreme One. Krishna addresses Vasudeva as father and says that it is because of Vasudeva's rigorous austerities that he practiced in his previous births and in answer to his prayer that Krishna has descended into the earth as his son. Bhakti Bhāva is mainly portrayed here. This Gitam is now sung in Purvikalyāni Rāga also.

The next Gitam which is set in Sāveri Rāga and Ādi Tāla is the 10th Gitam in the Fourth Taranga, 'Rāma Rāma Vichāramo'. This is the words of Krishna to Balarāma. Krishna says Balarāma that, he has decided to go to the Bhandarika forest, to play with the cowherd boys of Gokulam. The beautiful description of Bhandarika forest is

depicted here. Adbhuta Rasa is brought out in this Gitam by Nārāyana Tirtha.

The 8th Gitam in the Fifth Taranga is also set in Sāveri Rāga and Triputa Tāla. It begins with the words, 'Nandanandana Govinda'. By lifting the Govardhana Hill with his little finger, Krishna protects Gokula from heavy rain which was produced by the Māya of Indra Deva. Seeing this, the Deva-s sang the praises of Lord Krishna. Kāmadhenu, the celestial cow of Indra Deva, ceremoniously showers on Krishna, her own milk. After this, she praises Lord Krishna. This Gitam is sung by Kāmadhenu. She praises Krishna who is the protector of cows, who destroys the Asura-s and whose sport delights the world. Bhakti is the main Rasa portrayed in this Gitam.

In the Sixth Taranga, the 7th Gitam is also composed in this Rāga and Triputa Tāla, which starts with the words, 'Karunavalokaya mam'. This Gitam is sung by one of the Gopi-s. She requests Krishna to look on her with compassion. She also requests Krishna to fulfill all her desires. Here, Sāveri Rāga is being used to portray Sringāra Rasa.

The 8th Gitam in the Ninth Taranga, 'Swaminam Vanamālinam' is set in Sāveri Rāga and Triputa Tāla. As per the order of Kamsa, Akrura arrives in Gokulam, to invite

Krishna and Balarāma, to Mathura. Akrura stays with Krishna and Balarāma that day and the next day, they start their journey to Mathura. Seeing Krishna seated in Akrura's chariot, the Gopi-s says these words to Akrura. They requests Akrura, not to take Krishna away from them and that they can't live any moment without him. The Gopi-s also requests Akrura, to take care of both Krishna and Balarama. Here, in this Gitam, Rāga Sāveri is used to portray Karuna Rasa and Soka Rasa.

The next Gitam, which is set in Saveri Rāga and Ata Tāla is the 6th Gitam in the Tenth Taranga, 'Avalokaya Sri Govindam'. This is the praise of Deva-s by seeing Krishna entering into the court of Kamsa, after killing the two Asura-s Mushtika and Chanura. The Deva-s praises Krishna, who destroys the enemies of Deva-s encumbering the earth, who destroyed the wrestler Chānura and Kuvalayapidam, the rogue elephant and who is like the lion to the elephant that is Kamsa. Here, Saveri Raga is used to portray Bhakti Bhāva and Adbhuta Rasa.

The 2nd Gitam in the Eleventh Taranga is composed in this Rāga and Tripata Tāla. The Gopi-s considers Udhava as a bee and says these words. In the height of sorrow of separation, the Gopi-s addresses Udhava as 'fickle-minded creature' and asks him where Govinda is. They also say that

they do not want to see Krishna, who is happy with the company of beautiful women of Mathura. Here Saveri Raga is used to portray the disgust of Gopi-s.

Next Gitam which is composed in Sāveri Rāga is the 5th Gitam in the Twelfth Taranga. It commences with 'Re Re Mānasa' which is set to Ādi Tāla. This Gitam is sung by Rukmini, considering Krishna as her husband. She asks her mind to cherish Gopala, who is nearer than the nearest, who is noble and the soul of everything. Here, Saveri Raga is used to portray Bhakti Rasa along with Sringara Rasa. The 7th Gitam in the same Taranga, starts with 'Kāmke Tava' is again composed in Sāveri Rāga, set to Tripata Tāla. This is sung by Rukmini. Bhishma, Rukmini's father decides to give her daughter in marriage to Sisupāla. Hearing this news, Rukmini became worried and sends a letter to Krishna in the hands of a Brāhmana. This Gitam describes the request Rukmini has made to Krishna. She requests Krishna for his grace. She wants only Krishna as her husband. In this Gitam, Sāveri Raga is used to portray Karuna Rasa.

4. Bhairavi

After Sāveri, the next Rāga in which most number of Gitam are composed is Bhairavi. The different Gitams set in this Raga and the Rasa-s they portray is now described:

In the whole work, there are total 9 Gitams composed in this Rāga. The first Gitam set in this Rāga is the 14th Gitam in the First Taranga, 'Rāmakrishna Govindeti' which is set to Ādi Tāla. This is the praise of Sanaka Muni and the other Rishi-s. The Rishi-s along with Bhumi Devi and other Deva-s approaches Lord Vishnu, to save them from the Asura-s. The Rishi-s prays that uttering the three names - Rāma, Krishna and Govinda constitutes the most holy and wished for confluence of Prayāg. It is like taking the Holy dip in Prayāga River, which removes all sins. The Rishi-s considers the names Rama as Ganga, Krishna as Yamuna and Govinda as Saraswati Rivers. In this Gitam Bhairavi Rāga has been used to portray Bhakti Rasa.

Next is a Daruvu Gitam of the Second Taranga, which is composed in the same Rāga. It starts with the words 'Nirgata Mohatimiro' which is set to Chāpu Tāla. It describes the arrival of Garga Muni for the naming ceremony of the two children of Nandagopa and Yasoda. Here, Bhairavi Rāga is used to portray Adbhuta Rasa. The 17th Gitam in the same Taranga is set in this Rāga and Jhampa Tāla. This Gitam commences with 'Govinda Ghataya', which is the praise of Yasoda. After having the Divine Darsan of the three worlds in the mouth of young Krishna, Yasoda prays Lord Krishna to help her to attain Supreme bliss. Here, Bhairavi Rāga is used to portray both Adbhuta Rasa and Bhakti Bhāva.

The next Gitam composed in Bhairavi Rāga figures in the Third Taranga. It is the 6th Gitam, 'Pasyata Pasyata Bhagavantam', which is set to Tripata Tāla. This Gitam is sung by the Deva-s in praise of Lord Krishna, who has taken the form of a human child and plays along with the cowherd boys of Gokulam. They praise Lord Krishna as one who steals cooked rice mixed with tasty curds and butter from the houses of Gopi-s of Vraja Bhumi. Here also Bhairavi Rāga is used to portray both Bhakti Rasa and Adbhuta Rasa.

The 5th Gitam in the Seventh Taranga is again composed in Bhairavi Rāga and Chāpu Tāla. This Gitam commences with the words 'Govindamiha', which is sung by the Gopi-s while enjoying the company of young Krishna, by singing and dancing with him. The Gopi-s consider Krishna as a source of happiness and whose fluent Music on the Flute drives away the anguish of good souls. His eyes are like honey bees which cling to the lotus faces of women. In this Gitam, Bhairavi Rāga is used to portray Sringāra Rasa.

The next Gitam set in the same Rāga is the 4th Gitam in the Eighth Taranga, 'Mādhavam Darsaya'. This is set to Ādi Tāla and sung by the Gopi-s who are desperately in search of Krishna, who suddenly disappeared from their company. The Gopi-s ask each and every creeper in the Brindāvana forest,

for their beloved Krishna. They also ask Mandara Tree, to show them where their Krishna is. They again ask the parrots Koels and Sārika-s to tell them where their Krishna is. Here, Bhairavi Rāga has been used by Nārāyana Tirtha to portray disgust and Soka Rasa, or sorrow. The 12th Gitam in the same Taranga is again composed in the same Rāga and Triputa Tāla. This Gitam is sung by the Gopi-s, praising Krishna who appeared before them again. They praises Lord Krishna, who is the depicted as giver of all happiness of Gopi-s in Brindāvana and who bestows Supreme bliss.

The next Gitam composed in Bhairavi Rāga figures in Tenth Taranga, which is the 5th one. This Gitam commences with the words 'Mādhava Me Ratim' which is set to Triputa Tāla. This is sung by 'Kubja', the maid servant of King Kamsa who has a body bent at three places - neck, breast and waist. Krishna, by his mere touch, made her into a divinely beautiful woman, who then wishes to have union with Krishna. In this Gitam, she requests Krishna to give her the pleasure of love. Here, Bhairavi Rāga is used to portray Sringāra Rasa of erotic nature.

5. Saurāshtram

According to the number of Gitams composed, this Rāga occupies the next position to Bhairavi Rāga. Since Saurāshtram is an auspicious Rāga, the first Gitam of Sri

Krishnalila Tarangini itself composed in this Raga. It starts with 'Jaya Jaya Swāmin' which is set to Ata Tāla. This is an invocation to Lord Vighnesara, who is the remover of all obstacles. In this Gitam, Nārāyana Tirtha praises Lord Ganesa, who is 'Mushika Vāhana' and 'Lambodara'. Here, Saurāshtra Rāga is used to portray pure Bhakti Rasa. The 3rd Gitam in the same Taranga is again set in this Raga and Triputa Tala. This Gitam also commences with 'Jaya Jaya Swāmin' which is in praise of Lord Jagannātha of Puri. Nārāyana Tirtha praises Lord Jagannātha, as the one who is in the company of Balabhadra and Subhadra, who dwell on the shores of Eastern sea and whose glory has been sung by Narada and other sages. In this Gitam also Bhakti Rasa is portrayed. There are two Daruvu Gitams which describes the arrival of King Ugrasena and Kamsa, which is composed in the same Rāga and Ādi Tāla.

The 16th Gitam in the First Taranga, 'Saranam Bhava' is set in Saurashtra Rāga and Ādi Tāla. This is sung by Bhumi Devi, requesting Lord Vishnu to save her from the burden of Asura-s. She prays Lord Vishnu, as one who strikes terror in the hearts of enemies, one who killed Narakāsura and the one who is the ocean of bliss and joy. In this Gitam, Saurashtra Rāga is used to portray the pleading tone of Bhumi Devi depicting Karuna Rasa.

The 18th Gitam in the First Taranga is in this Rāga and Rupaka Tāla. This is a Daruvu Gitam, which describes the arrival of Nārada, commencing with 'Nārāyana Nārāyana'. Nārāyana Tirtha describes sage Nārada, arriving in all his splendor and who constantly sings the praise of Nārāyana. Here, Saurāshtra Rāga has been used by Nārāyana Tirtha to portray Adbhuta Rasa.

The 2nd Daruvu Gitam in the Second Taranga 'Vallava Yuvati' is composed in Saurāshtra Rāga and Ādi Tāla. Here, Nārāyana Tirtha describes the arrival of beautiful young girls of Vraja Bhumi. They are carrying curds, milk and large quantities of fruits with them. Adbhuta Rasa is portrayed here. Nārāyana Tirtha has used Saurāshtra Rāga for most of the Daruvu Gitams in Sri Krishnalila Tarangini.

In the Fourth Taranga, the arrival of Nandagopa and Balabhadra is described in two Daruvu Gitams, which are composed in Saurāshtra Rāga and Ādi Tāla. The first Daruvu Gitam starts with 'Gopairanugato' and the second one starts with 'Hali Bali cha Murali'. Here also Adbhuta Rasa is portrayed.

In the Fourth Taranga, the arrival of wives of Kāliya Serpent is described in a Daruvu Gitam, composed in Saurāshtra Raga and Ādi Tāla. Here, Nārāyana Tirtha

describes the requests of the wives of Kāliya towards Krishna, who has by his powers to delude, who delights in a variety of sport and who has the object of affection for the Gopi-s. This is the prayers of the wives of Kāliya to Lord Krishna.

The 5th Gitam in the Eighth Taranga is composed in this Rāga and Chāpu Tāla. It commences with 'Nanda nandana Gopāla Jaya', which is sung by the Gopi-s in the midst of Rāsakrida. The Gopi-s are now enjoying fully the company of Krishna, whom they consider as beautiful as Manmatha. Here, Saurāshtra Raga has been used by Nārāyana Tirtha, to portray Sringāra Rasa.

The 11th Gitam in the Ninth Taranga, 'Rāma Mathura Nagari' is composed in Saurāshtra Rāga and Chāpu Tāla. This is the words of Krishna to Balarāma, while looking at the beautiful city of Mathura. The beautiful description of Mathura city is described by Nārāyana Tirtha. The city streets have golden gateways, topped with collections of diamond crowns. The Mathura city is endowed with every variety of riches, superior to Brahma's creation. In this

Gitam, Nārāyana Tirtha uses Saurāshtra Rāga to portray wonder or Adbhuta Rasa.

The next Gitam, which is composed in Saurāshtra Rāga is the 4th Gitam in the Tenth Taranga, 'Ehi Ehi Vijaya Gopāla', set to Ādi Tāla. This is sung by Kubja, the maid servant of King Kamsa. When Krishna saw her, he asked her name. In reply to this, Kubja says these words. She welcomes Gopāla, to the Mathura city. After realizing that it is none other than Lord Krishna who has come near her, she requests Him to protect her. She prays Gopāla, who destroys both sin and hosts of Asura-s who are free form existence and who is an ocean of total bliss. In this Gitam, Saurāshtra Rāga depicts Bhakti Rasa, along with Adbhuta Rasa.

6. Kalyāni

After Saurāshtra Rāga, it is in Kalyāni Raga that most number of Gitams has been composed. The Gitams and the Rasa-s they portray is now described.

In the First Taranga, the 20th Gitam, 'Jaya Jaya Srinivāsa' is composed in Kalyāni Rāga and Triputa Tāla. Here, Nārāyana Tirtha praises Lord Srinivāsa, in whom Lakshmi resides. He also praises Lord Krishna, who are endowed with eyes, which resemble the petals of the lotus, who is the delight of this Universe, who protects the world and who look after the devotees who turn to Him for

protection. Here, Kalyāni Rāga is used by Nārāyana Tirtha, to portray Bhakti Bhāva.

The next Gitam, which is composed in Kalyāni Rāga, is the 15th Gitam in the Second Taranga, 'Dāmodara Tāvaka', which is set to Tripura Tāla. This is sung by the two Yaksha-s, Nalakubera and Manigriva who were released from the curse of being two 'Arjuna Trees'. The two boys praise Krishna in this Gitam. They address Krishna as Dāmodara, whom they consider as the Supreme Being. They praise Krishna, who root out the fear of hell, who inspire qualities like the search for truth and who destroyed the leaders of the demons. Here also, Rāga Kalyāni has been used by Nārāyana Tirtha to portray Bhakti Rasa.

The 12th Gitam in the Fourth Taranga, 'Sri Gopālakamekameva' is composed in Kalyāni Rāga and Jhampa Tāla. This is sung by the Deva-s, praising Lord Krishna, who killed the Asura-s like Aghāsura and Bakāsura. They praise Gopāla, whose name is sung by Nārada and other Rishis, whose characteristic is the protection of the entire Universe and who is formless. Here also, Bhakti Rasa is expressed through Kalyāni Rāga.

The 2nd Gitam in the Sixth Taranga is composed in this Rāga and Tripura Tāla. It starts with 'Sankhe Sankaram'

which is sung by the Gopi-s before the Rāsakrida episode. They considers ‘Sarad’ season as most suitable which can drive away thoughts of extra-marital sexual indulgence. The beautiful description of Sarad season is given in this Gitam. Here, Kalyāni Rāga has been used by Nārāyana Tirtha to portray Adbhuta Rasa. The 9th Gitam in the same Taranga, ‘Vada Kim Karavāni’ is again composed in this Rāga and Ādi Tala. This is sung by one of the Gopi-s to her companion. The Gopi-s became so attached to Krishna that they even forgotten their families, their husbands and children. They can’t spend any moment without Krishna. In this Gitam Kalyāni Rāga is used to portray Sringāra Rasa.

The 8th Gitam in the Eleventh Taranga is composed in Kalyāni Rāga and Jhampa Tāla. This Gitam is the praise of Nārāyana Tirtha on Lord Hari. He addresses Lord as Narasimha, who removes the tight bond of repeated births in human form, whose radiance matches a crore of Suns, who is an adept in granting the prayers of great sages with pure hearts and who is highly compassionate. Here, Nārāyana Tirtha uses Rāga Kalyāni to portray his deep devotion.

7. Mohanam

This Raga occupies the next position after Kalyāni Rāga, on account of the number of Gitam composed. The

different Gitams of Sri Krishnalila Tarangini, composed in Mohana Rāga and the Rasa-s they portray are now analyzed:

The 8th Gitam in the Second Taranga, 'Mādhava Mādhava Krishna' is composed in this Rāga and Chāpu Tāla. This Gitam is sung by the women of Gokulam, after seeing young Krishna and Balarama moving hither and thither, crawling on their knees and lotus like hands. The Gopi-s praises Mādhava, who is the abode of all prosperity. They realize the fact that it is Lord Krishna himself who has taken birth as the human child, in Nandagopa's house. Rāga Mohanam is used here to portray Bhakti Rasa and Vālsalya Rasa.

The next Gitam in Sri Krishnalila Tarangini which is composed in Mohana Rāga is the 10th Gitam in the Third Taranga, 'Deva Deva Prasida', set to Ādi Tāla. This is sung by Brahmadeva. Krishna defeated Brahma Deva by having manifested in each and every living being of Gokula, which he spirited away by his Māya. Brahma Deva prays Krishna, to confer His grace on him; whose face is like the orb of full moon, who have Garuda as his vehicle and who is beyond the pale of samsara. Here, Mohana Rāga is used for portraying Bhakti Rasa.

The 13th Gitam in the Third Taranga, 'Bālagopala Krishna' is composed in Mohana Rāga and Triputa Tāla. This

is sung by the Yajnapatni-s while playing in the forest, Krishna along with the cowherd boys approached the Rishi-s for some food. They denied their request. After this, they approached the wives of the Rishi-s for food. Soon after they heard the name of Krishna, they gave all their food to the cowherd boys. The Yajnapatni-s praises Lord Krishna in this Gitam. They praise young Krishna, to protect them. They consider Krishna as Yajnaswarupi, who is the Supreme authority for the sacred statements in the Vedānta and who grant eternal liberation from worldly shackles. Here also, Bhakti Rasa is portrayed.

The next Gitam in the same Taranga, 'Bālagopala' is again composed in Mohana Rāga and Chāpu Tāla. This is sung by the Yajnapatni-s in praise of Krishna. The characteristic feature of this Gitam is that it has Jati syllables interspersed with the Sahitya of every charana-s. This Gitam is one of the longest Gitams in the entire work, having 11 charana-s. The Yajnapatni-s praises Lord Krishna, who has been pleased to take on the form of a cowherd boy in Gokulam. According to them, Krishna is the delight of Nandagopa, he performs his customary dance of victory and he is fond of the Tāndava dance form. It is to be mentioned that this Gitam is used very frequently in Bharata Nātya dance performances. Bhakti Rasa is mainly portrayed here.

The next Gitam which is composed in Mohana Rāga and Triputa Tāla is the 6th Gitam in the Sixth Taranga, 'Puraya Mama Kāmam'. This is one of the popular Gitams of Sri Krishnalila Tarangini, which is now being rendered in Bilahari Rāga and Ādi Tāla. This is sung by the Gopi-s in the midst of 'Rāsakrida'. One of the Gopi-s, because of the merit acquired by her over thousands of previous births asks Krishna to fulfill her desires. She considers Krishna as the Supreme God. Here, Mohana Rāga is used to portray Sringāra along with Bhakti Rasa.

The 10th Gitam in the Seventh Taranga, 'Gopālaka Mā Kalaye' is again composed in Mohana Rāga and Triputa Tāla. This Gitam belongs to the group of seven Gitams composed in 7 Sulādi Sapta Tāla-s. This is sung by one of the Gopi-s during their enjoyment with Krishna. According to her, Krishna is ever lustrous in the orb of the fierce-rayed Sun. Here, Mohana Rāga has been used by Nārāyana Tirtha to depict Sringāra Rasa of erotic nature. Another peculiarity of the Gitams belonging to this group is that each of them has Jati syllables interspersed with their Sahitya.

The 3rd Gitam in the Eleventh Taranga, 'Gopālam Vidhi' is the next one composed in Mohana Rāga and Chapu Tāla. This is sung by Udhava, in reply to the questions of Gopi-s in Gokulam. He advices Gopi-s to comprehend Gopāla, who is

the source of Supreme bliss. He is free of unions and separations. Udhava also advices them to reflect on Him again and again. Pure Bhakti Rasa is portrayed here in this Gitam.

The 8th Gitam in the Twelfth Taranga, 'Kshemam Kuru' is composed in Mohana Rāga and Tripata Tāla. This is sung by Rukmini, praying Gopāla to do good to her always. Her mind has become a beautiful bee at Krishna's lotus feet. Here, Rāga Mohana has been used to portray both Karuna and Bhakti Rasa-s.

8. Kedāragowla

After Mohana Rāga, most number of Gitams are set in this Rāga. The Gitams and their Rasa-s are now given.

The 21st Gitam in the First Taranga, 'Mangalālaya' is composed in Kedāragowla Rāga and Chapu Tāla. This is sung by Nārāyana Tirtha himself, praising Lord Krishna. He requests the Lord to protect him. He praises Lord Krishna, who appeared on earth as Devaki's son, whose lotus feet are always worthy of being adored by the sages and who is generous in conferring prosperity on his devotees. Here, in this Gitam Rāga Kedāragowla is used to portray both Bhakti and Karuna Rasa-s.

Next is the 4th Gitam in the Second Taranga, 'Kalaya Kalyānāni' which is composed in Kedāragowla Rāga and Ādi Tāla. This is sung by the cowherdess, praying Lord Nārāyana for the well being of young Krishna. They requests Lord Nārāyana to give all happiness and prosperity to young Krishna. Kedāragowla Rāga has been used here to portray Bhakti Rasa and Vālsalya Rasa.

Next Gitam which is composed in Kedāragowla Rāga and Chāpu Tāla is the 12th Gitam in the Second Taranga, 'Kalaya Yasode Tava Bālam'. This is sung by the women of Vraja Bhumi, complaining Yasoda about Krishna's behavior, saying that her son is stealing plenty of fresh butter and curd from their houses. Here, Kedāragowla Raga has been used by Nārāyana Tirtha to depict a kind of anger or Krodha of the Gopi-s.

The first Gitam in the Fifth Taranga, 'Āyāhi Vrajayuvati' is again composed in this Rāga and Ādi Tāla. This Gitam is the words of Krishna addressing the Gopi-s, who were taking bath in the Yamuna River. Krishna takes all their clothes and asks them to come out of the water quickly. This Gitam is a samvāda between Krishna and Gopi-s and hence no specific Rasa can be ascribed to it.

The first Gitam in the Sixth Taranga, 'Parama Purusham' is composed in Kedāragowla Rāga and Ādi Tala. This is sung by the Gopi-s. They decide to follow Krishna, who has the fascinating smile, beautiful nose and lips. Here, Kedāragowla Rāga is used to portray Sringāra Rasa.

The 6th Gitam in the Eighth Taranga, 'Nandamukunde' is again composed in Kedāragowla Rāga ad Ādi Tāla. This Gitam is sung by one of the Gopi-s, searching for Krishna, who suddenly disappeared from their company. In this Gitam, Kedāragowla Raga is used to portray a kind of viraha or sorrow.

9. Mukhāri

Mukhāri Raga comes after Kedāragowla Rāga on account of the number of Gitams set. The Gitams and their Rasa- is now described.

The 22nd Gitam in the First Taranga, 'Raksha Rakshāsura Siksha', is composed in Mukhāri Rāga and Chāpu Tāla. This is sung by Vasudeva, praising Lord Nārāyana. He addresses Lord as 'Raksha Rakshāsura Siksha' meaning the destroyer of all Asura-s and requests Lord to protect him. In Kamsa's prison, Lord Vishnu gave his divine Darsan to Vasudeva and Devaki, in his 'Viswarupa'. Frightened by seeing the huge form, Vasudeva requests Lord to assume

human shape and give them Darsan as a child. Vasudeva's devotion towards Lord Vishnu is well brought out through Mukhāri Rāga. In this Gitam Bhakti Bhāva is mainly portrayed.

The next Gitam composed in Mukhāri Rāga figures in the Second Taranga, which is the 11th one. It starts with the words 'Krishnam Kalaya Sakhi', which is set to Ādi Tāla. This is sung by the Gopi-s of Vraja Bhumi, describing the handsome Bālakrishna, born to Nandagopa and Yasoda. They fondle young Krishna, who is free from earthly attachments, who is fearless and who is the Supreme Lord of the three worlds. Mukhāri Rāga is used here to portray Vālsalya Rasa.

The 8th Gitam in the Fifth Taranga, 'Devakuru Siksham', is again composed in Mukhāri Rāga and Ādi Tāla. This is the prayer of the wives of Kāliya, the serpent King. They pray Krishna, to give back their husband's life as a 'Bhiksha'. In this Gitam, Mukhāri Rāga has been used to portray Karuna Rasa, which is the Sthāyi Bhāva of this Rāga.

Next Gitam, composed in Mukhāri Rāga is the 6th one in the Fifth Taranga. This Gitam is one of the popular one in Sri Krishnalila Tarangini, starting with the words 'Govardhana Giridhara', set to Triputa Tāla. Seeing the unbelievable act of

young Krishna, lifting the Govardhana Hill with his little finger, thus by protecting the Gokulam from the flood, the cowherds praises Lord Krishna. Here, Mukhāri Rāga is used to portray Bhakti Rasa.

The 11th Gitam in the Twelfth Taranga, 'Komaladhare' is again composed in this Rāga and Chāpu Tāla. This is a samvāda between Rukmini and the confidante. The confidante shows each and every king, who arrived for the Swayamvara with Rukmini. Rukmini, however replies that she wants only Krishna as her husband and also asks the confidante to show her Krishna. In this Gitam, Adbhuta Rasa is portrayed in the words of confidante and the depressed state of Rukmini's mind is reflected in her replies.

10. Punnāgavarāli

After Mukhāri, the next Rāga in which most Gitams are composed is Punnāgavarāli. The Gitams composed in this Raga and the Rasa-s they portray is now given:

The 10th Gitam in the Second Taranga, 'Ehi Mudam Dehi' is composed in this Rāga and Chāpu Tāla. This is sung by Yasoda, while fondling young Krishna. She asks Krishna, to come near to her. Considering Krishna as the Lord Himself, Yasoda praises Him, who casts a spell on the entire

Universe. In this Gitam, Punnāgavarāli is used to portray both Vālsalya and Bhakti Rasa-s.

The 2nd Gitam in the Fifth Taranga, 'Sri Krishna Tavaka', is again composed in this Rāga and Ādi Tāla. This is sung by the Gopi-s, requesting Krishna to give back their clothes which he has stolen. The Gopi-s pleads Krishna, saying that he is the Lord of the Universe and who is the protector of all. In this Gitam, Punnāgavarāli Rāga is used to portray the pleading request of the Gopi-s towards Krishna. Karuna Rasa is mainly portrayed here.

The 3rd Gitam in the Sixth Taranga, 'Brindāvanamathunā' is the next one composed in this Rāga, and Triputa Tāla. This is sung by one of the Gopi-s, while they were enjoying the company of Krishna singing and dancing. She tells her companion that Brindāvana forest is now feeling as 'Brihadāranya' for her. The Gopi-s was in such a state that they can't imagine a single moment without Krishna. In this Gitam, Punnāgavarāli Raga is used to bring out Sringāra Rasa to a great extent which is erotic in nature.

8th Gitam in the same Taranga, 'Bhuyo Bhuyo', is again composed in Punnāgavarāli Rāga and Ādi Tāla. This is again sung by another Gopi, during their happy union with Krishna. Here she requests Krishna, to fulfill all her desires. Here also Punnāgavarāli Rāga has been used to depict Sringāra Rasa.

The next Gitam composed in this Rāga is the 3rd one in the Seventh Taranga, 'Kalaye Devam'. This is set to Triputa Tāla. It is sung by one of the Gopi-s, contemplating Lord, who is beyond good and evil, who is without end and who is beyond human thoughts. Here Bhakti Rasa is portrayed. 'Dhanya Dhanyoham', the 3rd Gitam in the Ninth Taranga is set in this Rāga and Chāpu Tāla. This Gitam is the words of Akrura, who has been sent by Kamsa to bring Krishna and Balarama to Mathura City. When Akrura reached on the banks of Yamuna River, he saw the footprints of Lord Hari. Seeing this, he says that he is the most blessed person on the entire earth. In this Gitam, Punnāgavarāli Rāga is used to depict the deep devotion of Akrura, which means Bhakti Rasa of a higher level.

11. Madhyamāvati

After Punnāgavarāli, Madhyamāvati is the next Rāga in gradation of the number of Gitams composed. The first Gitam composed in this Rāga comes in the Fourth Taranga, 'Kalayata vanabhuvi', which is set to Ādi Tala. This is a praise of the people of Gokulam. They praises Lord Krishna, who is the delight of the Universe, whose body resembles the crest of the Rajata (silver) mountain and who protects all the boys of Gokulam. Here, Madhyamāvati Rāga has been used by Nārāyana Tirtha to portray Bhakti Rasa.

Next Gitam composed in this Raga is the 7th one in the Seventh Taranga, 'Jagadisam Pasyata'. Another peculiarity of this Gitam is that it belongs to the group of seven Gitams composed in the 'Sulādi Sapta Tāla-s'. This Gitam is set to Matya Tāla. It is sung by the divine damsels (Gopi-s) during their happy union with Krishna. Here, Madhyamāvati Raga is used to portray Sringāra Rasa.

The 2nd Gitam in the Ninth Taranga, 'Drakshyāmi Gokulanilayam' is composed in Madhyamāvati Rāga and Ādi Tāla. This is sung by Akrura, who came to Gokulam to invite Krishna and Balarāma to Mathura City, as per the order of Kamsa. Akrura considers this as the happiest moment in his life and says to himself that he will surely see Mādhava and seek his blessings. In this Gitam, Madhyamāvati Rāga is used to portray Bhakti Rasa.

Next Gitam composed in the same Rāga comes in the Twelfth Taranga. It is the 16th Gitam, 'Brahmagranthim', which is set to Ādi Tāla. This Gitam describes the different rites performed in the marriage of Rukmini with Krishna. The rites, such as tying the Brahmagranthi, different Homa-s, Gandharva puja-s, etc are described in detail.

The Mangala Gitam, starting with the words 'Madanagopāla Mangalam' is again composed in this Rāga and Ādi Tāla. This is the concluding Gitam in Sri Krishnalila Tarangini and because it is the Mangala Gitam, Madhyamāvati Rāga which is an auspicious Rāga suits well to this Gitam.

12. Ānandabhairavi

According to the number of Gitams composed, Ānandabhairavi Raga occupies the next position to Madhyamāvati. The Gitams in Sri Krishnalila Tarangini, which are set in this Rāga and the Rasa-s they portray is now given.

The 17th Gitam in the First Taranga, 'Nārāyana Namō Mādhavāya' is composed in this Rāga and Triputa Tāla. This is sung by Bhumi Devi, praising Lord Nārāyana who reclines on 'Ādisesha' in the ocean of milk. Bhumi Devi offers her salutations to Lord and praises him. Here, Ānandabhairavi Rāga is used to portray Bhakti Rasa.

Next Gitam composed in the same Rāga comes in the Seventh Taranga, 'Kalayata Suravanita', which is set to Ata

Tāla. This Gitam belongs to the seven Gitams composed in Sulādi Sapta Tāla-s. This is sung by the beautiful Gopi-s while enjoying the company of Krishna, singing and dancing. In this Gitam, Ānandabhairavi Rāga has been used to portray Sringāra Rasa.

The 1st Gitam in the Tenth Taranga, 'Nanda Nandanam', is again composed in this Rāga and Ādi Tāla. This is sung by the young maidens of Mathura City, after seeing the handsome Krishna and Balarāma seated in Akrura's chariot. They describe the beauties of Krishna and Balarāma. In this Gitam, Ānandabhairavi Raga is used to depict Adbhuta Rasa combined with Sringāra Rasa.

The 9th Gitam in the Eleventh Taranga is again composed in this Rāga and Triputa Tala. It starts with the words 'Vayam Dhanya', which is the prayer of the citizens of Dwāraka, when Krishna entered into their city. They consider themselves as blessed with the divine Darsan of Lord Krishna. Ānandabhairavi is used here to portray Bhakti Bhāva.

13. Āhiri

Āhiri is the next Raga in which most Gitams are composed. The Gitams and their Rasa-s are now given:

The 24th Gitam in the First Taranga, 'Jaya Jaya Durge' is composed in this Rāga, set to Chāpu Tāla. This is in praise of Durga Devi, and is sung by the Deva-s after seeing her real form as Durga, in the prison of Kamsa. Here, Āhiri Rāga is used to portray Bhakti Bhāva.

The next Gitam which is composed in this Rāga comes in the Eighth Taranga, 'Bhāvaye Sakhi'. This is set to Triputa Tāla and it describes the 'Rāsakrida' episode. The Gopi-s are now considering Krishna as their companion. Here, Āhiri Rāga is used to depict Sringāra Rasa.

The 10th Gitam in the same Taranga, 'Kathaya Kathaya Mādhavam' is composed in Āhiri Rāga and Triputa Tāla. This is sung by the Gopi-s, desperately searching for Krishna who suddenly disappeared from their company. They ask Rādha, who is the most beloved to Krishna, whether she has seen Krishna anywhere. They requests Rādha again and again to give some information of Krishna. Ahiri Raga is very aptly used by Nārāyana Tirtha to portray the mental dilemma of the Gopi-s.

The next Gitam composed in this Raga comes in the Twelfth Taranga, 'Vikshe Ham', set to Ādi Tāla. This is sung by Rukmini, thinking of Krishna. She asks herself that when she is going to see Krishna, who has the treasures of all good

qualities. Āhiri Rāga is used here to portray the indecision of Rukmini. Bhakti and Sringāra Rasa-s are also depicted here.

13. Sankarābharanam

There are only two Gitams composed in Sankarābharana Rāga. The context and the Rasa-s of the Gitams are now given:

The 16th Gitam in the Second Taranga, 'Harimide Sri Harimide' is composed in this Raga and Triputa Tāla. This is sung by Yasoda, after seeing the three worlds in the mouth of young Krishna. Yasoda praises Lord Krishna in this Gitam. Sankarābharana Rāga is used here to portray Bhakti Bhāva.

The 4th Gitam in the Sixth Taranga, 'Vallavāngana Kalayata is the next one composed in this Rāga and Triputa Tāla. This is the words of Krishna, advising the young Gopi-s, not to disregard their duties. Krishna also advises them that their greatest duty is to serve their husbands. As this is an advice to the Gopi-s, no specific Rasa can be ascribed to this Gitam.

14. Pantuvarāli

The first Gitam composed in this Rāga is the 5th one in the Third Taranga, 'Kalayata Gopikā Karunaya', which is set to Rupaka Tāla. This is sung by the Deva-s praising Lord

Hari. They realize the fact that young Krishna who was herding the calves is none other than Lord Hari himself. They praise Lord, who has a radiant form and who removes the veil of delusion that concealed the Supreme Truth. Pantuvarāli Raga is used here to portray the deep devotion of the Deva-s.

The next Gitam composed in this Raga is the 3rd one in the Tenth Taranga, 'Kāmamohini Kathaya'. This is set to Chāpu Tāla. Krishna says these words to Kubja - the maid servant of Kamsa, who was 'TriVakra', her body was bent at three places. Krishna asks her name and says that her speech is like the calling of swans. Karuna Rasa is well portrayed here.

The 14th Gitam in the Twelfth Taranga, 'Sobhanām Me Sobhanām' is again composed in this Rāga and Chāpu Tāla. This is the 'Mangala Charana' and is sung by Nārāyana Tirtha, having seen Lord Krishna in his 'Kalyānakolam' with Rukmini. In great ecstasy, Nārāyana Tirtha prays Lord to bless him and to protect him. Here Pantuvarali Raga is used to portray Paramānanda Bhakti or Bhakti Rasa evolved from great delight.

15. Dhanyāsi

There are three Gitams composed in this Raga. The context of the Gitams and their Rasa-a is now given:

The 3rd Gitam in the Fifth Taranga is composed in this Rāga and Ādi Tāla. This is an example for 'Uthara-Pratyuthara Daru', which starts with the words 'Āvaranam Mama'. Here, Krishna asks the Gopi-s to come out of the river. The Gopi-s, however realizing the fact that their clothes have been stolen, asks Krishna how they could come out. To each question of Gopi-s, Krishna gives intelligent answers. The mental dilemma of the Gopi-s is well brought out in this Gitam.

The 11th Gitam in the Eighth Taranga, 'Harimeka Rasākriti' is again composed in this Rāga and Triputa Tāla. This is sung by one of the Gopi-s, who had the communion with Krishna, praises the greatness of Lord Hari. She advises her companion to comprehend Hari, who is the embodiment of Bliss, who is free from birth and death and who cannot be described in words. Bhakti Bhāva along with Sringāra Rasa is portrayed in this Gitam.

The next Gitam composed in this Rāga figure in the Eleventh Taranga, which is the 4th one. It starts with the words 'Kimu Rājate'. This is sung by the Gopi-s, asking Udhava about their beloved Krishna. The Gopi-s considers Udhava as a bee and asks him does their Krishna shine in

the Royal court of Mathura. The concern of the Gopi-s about Krishna is depicted here.

16. Sāranga

There are only two Gitams composed in this Rāga. The 6th Gitam, 'Bandhanān Mochaya' in the Fourth Taranga is composed in this Rāga and Triputa Tāla. This is sung by Balarāma, asking Krishna to free himself from the coils of Kāliya serpent. Balarāma reminds Krishna about his matchless strength. Here, Sāranga Rāga is used to portray Vira Rasa.

The next Gitam composed in this Rāga is the 7th one in the Eleventh Taranga, 'Kamsāsura harana', which is set to Chāpu Tāla. This is sung by the students of the Gurukula of Sāndipini Maharshi, praising Krishna and Balarāma who completed their learning. They praise Krishna, who is the destroyer of the demon Kamsa, whose lotus feet are worshipped by Brahma and other Deva-s and who delight in different varieties of sport. Here, Bhakti Rasa is portrayed.

17. Kāpi

In this Raga also, there are two Gitams composed. The 11th Gitam in the Fourth Taranga, 'Tāvakam Parabhāva' is composed in this Rāga and Ādi Tāla. These are the words of Krishna to Balarāma. When they were playing with the

cowherd boys in the forest, an Asura, called 'Pralambha' came in the form of cowherd boy and started running away, carrying Balarāma on his shoulders. Seeing this, Krishna reminds Balarāma of his immense powers and asks him to kill the Asura. Here, Kāpi Rāga is used to portray Vira Rasa.

The next Gitam set in the same Rāga is the 13th one in the Twelfth Taranga, 'Avalokaya Bhaishmi Vadanam' which is set to Chāpu Tāla. This is the praise of Nārāyana Tirtha on Lord Krishna and also describes beautiful Rukmini, who is like the moon come down to the earth. Here, Nārāyana Tirtha requests Lord Hari, to cover Rukmini with new beautiful clothes and tie the holy, auspicious thread around her neck. Pure Bhakti Rasa is portrayed in this Gitam.

18. Todi

Here also there are only two Gitams composed in this Raga. The 7th Gitam in the Fifth Taranga, 'Māmakāparādhasatam' is composed in this Rāga and Triputa Tāla. This is sung by the people of Gokulam, praising Lord Krishna, who saved their lives by lifting up the Govardhana Hill with his little fingers. This was done by Krishna to protect Gokulam from the heavy rain produced by

the Maya of Indra Deva. The residents of Gokulam praise Lord Krishna, who is the ocean of infinite mercy, who is the destroyer of Asuras and who is like the Sun to the darkness those are sins. Todi Rāga is used here to portray Bhakti Rasa.

The next Gitam composed in this Rāga is the 10th one in the Ninth Taranga, 'Jane Bhuvana Srishti', which is set to Triputa Tāla. This is sung by Akrura. While on his way to Mathura, Akrura had a holy dip in the Yamuna, where he saw Krishna in the water. Seeing Lord in front of him, Akrura praises him, who is the source of extraordinary good fortune to the denizens of Vraja, whose body has the radiance of a hundred crore Manmathas and who grants emancipation to his devotees. Here also, Todi Rāga is used to depict Bhakti Rasa.

19. Varāli

Only two Gitams are composed in this Rāga. The first Gitam composed in this Rāga is the 9th one in the Seventh Taranga, 'Suraloka Vanita' which is set to Jhampa Tāla. This is sung by the Gopis while enjoying the company of Krishna. They say each other to behold Krishna, who is the basis of all

the worlds. Varāli Raga is used here to portray Sringāra Rasa and Bhakti Bhava.

The 2nd Gitam in the Eighth Taranga, 'Sri Nilayam Sakhi' is again composed in this Rāga and Ādi Tāla. This is sung by one of the Gopi-s who asks Krishna, to fulfill her desires. She says to her companion that Krishna is exceedingly dear and who is sought after in the Veda-s. Here also, Varāli Rāga is used to depict Sringāra and Bhakti Rasa.

20. Bilahari

Only one Gitam is set in this Raga. It is the 4th one in the Ninth Taranga, 'Bhāvaye Hridayāravinde'. This is set to Ādi Tāla and sung by Akrura, by considering himself as the most blessed person on the earth. On his way to Mathura, he had the Darsan of Lord Hari, on the banks of Yamuna River. The profound devotion of Akrura is well portrayed in this Gitam.

21. Dwijāvanti

Only one Gitam is composed in this Rāga. It is the 7th Daruvu Gitam in the Second Taranga, 'Nandagehini' which is set to Ādi Tāla. It describes the arrival of Yasoda along with

the crawling children, Krishna and Balarāma. Here, Yasoda is described as one who has a gentle and charming face, who is very sweet-spoken and who enchants the Deva-s by her loving presence. This Daruvu Gitam is followed by a Dvipada, where Yasoda addresses her son, Krishna as one who carry the burden of the entire Universe and one who is the Supreme Being. Vālsalya Rasa of Yasoda towards Krishna is beautifully depicted here.

22. Huseni

Here also, only one Gitam is composed in this Rāga. The 4th Gitam in the Third Taranga, 'Ālokaye Sri Bālakrishnam' is composed in this Rāga and Ādi Tāla. This is sung by the Gopi-s of Vraja Bhumi, announcing the arrival of Lord Krishna. They describes young Krishna, who steals butter from the houses of Gopi-s, one who is worshipped by Narada and one who is adorned with Kaustubha around his neck. Here, Huseni Raga is used to portray Karuna and Vālsalya Rasa-s.

23. Kurinji

The 9th Gitam in the Third Taranga, 'Jaya Jaya Gokulabāla' is composed in this Rāga and Ādi Tāla. This is

sung by Brahma Deva, praising Lord Hari, after he has been defeated by the Lord. Brahma Deva once spirited away all the cowherd boys and calves from Gokulam. Realizing this, Krishna assumed the form of all the missing cowherd boys and calves, thus by defeats Brahma Deva. Since this Gitam is the praise of Brahma Deva, Bhakti Rasa is mainly portrayed.

24. Yadukulakāmbhoji

The 12th Daruvu Gitam in the Third Taranga, 'Yajnapatni Brinda' which describes the arrival of Yajnapatni-s is composed in this Rāga and Ādi Tāla. Here, Nārāyana Tirtha describes the Yajnapatni-s, who are highly knowledgeable and their hearts are pure. They also wear new garments and beautiful necklaces. Since this is a Daruvu Gitam, Adbhuta Rasa may be ascribed to this Gitam.

25. Ghanta

The 2nd Gitam in the Seventh Taranga, 'Paramiha pasyata' is composed in this Rāga and Tripata Tāla. This is sung by the Gopi-s during the Rasakrida episode. Krishna advices them, the Advaita Tatwa. After having cleansed their bodies and minds of the feeling of 'Self' by complete surrender, they praise Lord Krishna. They praise Krishna who gave rise to the PanchaBhutā-s and who is the

embodiment of indivisible bliss. Here, Ghanta Raga is used to portray Bhakti Rasa.

26. Nilāmbari

The 4th Gitam in the Seventh Taranga, 'Mādhava māmava Deva Krishna' is composed in this Rāga and Jhampa Tāla. This is one of the popular Gitams of Sri Krishnalila Tarangini', which is now being sung in Ādi Tāla. This is sung by the Gopi-s, praising Krishna. They praises Krishna, who is the sustainer of the virtuous and the good, who have assumed the human form and one who has all auspicious attributes. In this Gitam, Nilāmbari Rāga has been used by Nārāyana Tirtha, to portray Bhakti Rasa.

27. Nātta

The 6th Gitam in the Seventh Taranga is composed in Nātta Rāga and Dhruva Tāla. This Gitam belongs to the 7 Gitams composed in the Suladi Sapta Tala-s. It is sung by the Gopi-s, while singing and dancing with Krishna. The starting phrase of this Gitam bears the Tāla Mudra also - 'Dhruva Mandala'. This Gitam portrays Sringāra Rasa.

28. Malahari

The 6th Gitam in the Ninth Taranga, 'He Rāma He Krishna' is composed in this Rāga and Jhampa Tāla. This is sung by Akrura. He arrives in Gokulam to bring Krishna and

Balarāma to Mathura. He stays that day with them and on the next day he awoke the two of them. He asks Krishna and Balarāma to wake up and protect their devotees. Here, Nārāyana Tirtha uses the suitable Rāga for the situation, which portrays Bhakti Bhāva.

29. Surutti

The 9th Gitam in the Ninth Taranga, beginning with the words, 'Vijaya Gopāla' is composed in this Rāga and Chāpu Tāla. This Gitam is sung by the women of Vraja Bhumi, wishing Krishna and Balarāma victory, who are getting ready to go to Mathura. They wish Krishna all the victory, who is the delight of Nandagopa and Yasoda. Bhakti Rasa is mainly portrayed here.

30. Bhupālam

The 7th Gitam in the Tenth Taranga, beginning with the words, 'Pāhimām Pāhimām' is composed in this Rāga and Triputa Tāla. This Gitam is sung by the Gods and Deva-s, praising Krishna, who killed King Kamsa. Seeing the victorious Krishna, Deva-s praises him, who is the destroyer of enemies, who protects Deva-s and who is praised by Nārada. Bhakti Rasa is mainly portrayed here.

Variations in Raga-s & Tala-s found in other printed editions of Sri Krishnalila Tarangini

The Musical analysis of Sri Krishnalila Tarangini has been done on the basis of available 'Grantha Manuscript', which is more than 150 years old. Some of the Rāga-s and Tāla-s mentioned in the Grantha manuscript, have some variations in the other printed editions of Sri Krishnalila Tarangini. The other versions being-

Sri Krishnalila Tarangini by Nārāyana Tirtha with 'Venkatesa Priya'- Tamil commentary, compiled by V.S.V Guru Swāmi Sāstrigal of Varahur, edited by Kalyānasundara Sāstrigal of Varāhur and Srikantan was published by Sri Nārāyana Tirtha Educational and charitable Trust, Chennai in 1986, The complete work of Sri Krishnalila Tarangini, in two volumes with Sahitya in Devanāgarī and English texts with transliteration has been published by 'Mudgala Trust' Chennai in 1988, compiled by Sri.B.Natarājan. Another printed edition contains notations given by Sangita Kalanidhi Dr.Semmāngudi Srinivāsa Iyer for 49 Gitams of Sri Krishnalila Tarangini, which was published by Sri Nārāyana Tirtha Swāmigal Aarādhana Committee, Tiruppunturuthy in 1977. In 1996, Tiruppunturuthy Sri Nārāyana Tirtha Swāmigal Trust, Chennai has published a book, containing

notations of selected 55 Gitams of Sri Krishnalila Tarangini. The notations were given by Vidushi Smt.Seetha Rājan, who is a disciple of Semmāngudi Srinivāsa Iyer. The variations seen in these works have been studied in detail and are given.

Variations in Raga-s and Tala-s seen in the notations
given by
Sangita Kalānidhi Dr.Semmāngudi Srinivāsa Iyer.

Only selected 49 Gitams have been given in this book, with notations. The first Gitam is taken from the Seventh Taranga, beginning with 'Govindamiha Gopikānandakandam'. In the Grantha script, it is given in Bhairavi Rāga and Chāpu Tāla, where as in this book, it is given in Bāgesree Rāga and Jhampa Tāla. This is one of the popular Gitams of Sri Krishnalila Tarangini. The Gitam starts with the words 'Dhruva Mandala' in the same Taranga is next given. It is in Nātta Rāga and Dhruva Tāla in the script. The peculiarity of this Gitam is that it belongs to the seven Gitams, composed in the Sapta Tāla-s. In the book, it is given in Chenchurutti Rāga and Rupaka Tala.

Next Gitam, admits of variation is 'Mrigayata Radha Madhavam' in the Eighth Taranga. It is given in Kambhoji Raga and Triputa Tala in the script, and in Behāg Rāga and

Ādi Tāla in the book. 'Deva Devam Kveti' in the same Taranga is been given in the script in Madhyamāvati Rāga and Chāpu Tāla, where as here it is given in Sindubhairavi Raga and Chāpu Tāla. The Gitam 'Nandagopāla Krishna' in the Ninth Taranga is mentioned in Kāmbhoji Rāga and Ādi Tāla in the script and in Khamās Rāga and Rupaka Tāla in the book.

'Rāma Mathura' in the Ninth Taranga is given in the script as in Saurāshtra Rāga and Chāpu Tāla, where as in the book, it is given in Kharaharapriya Rāga and Ādi Tāla. Next Gitam, which admits of change in Rāga and Tāla is 'Mādhava Me Ratim' in the Tenth Taranga. It is given in Bhairavi Rāga and Triputa Tāla in the script and Kāpi Rāga and Rupaka Tāla in the book.

The Gitam, 'Akruro Nayati' in the Ninth Taranga is mentioned in Kalyāni Rāga and Triputa Tāla in the script and Behāg Rāga and Ādi Tāla in the book. Likewise, the Gitam 'Avalokayata Sri Govindam' in the same Taranga has been mentioned in Sāveri Rāga and Triputa Tāla and Kurinji Rāga and Chāpu Tāla in the book.

The Gitam 'Ayāhi Vrajayuvati' figure in the Fifth Taranga is given in Kedaragowla Rāga and Ādi Tāla in the script and Hamsānandi Rāga and Ādi Tāla in the book. Next

variation seen is in the Gitam, 'Govardhana Giridhara' in the same Taranga. It is given in Mukhāri Rāga and Triputa Tāla in the script and Hindola Rāga and Ādi Tāla in the book. This is one of the most popular Gitams of Sri Krishnalila Tarangini.

'Sanke Sankaram' in the Sixth Taranga is also admits of change in Rāga and Tāla. In the script, it is given in Kalyāni Rāga and Triputa Tāla, where as in the book, it is given in Sāranga Rāga and Chāpu Tāla. The Gitam 'Brindāvanamathunā' in the same Taranga is given in Punnāgavarāli Rāga and Triputa Tāla in the script and in Mukhāri Rāga and Ādi Tāla in the book. The Gitam 'Jaya Jaya Gokulabāla' in the Third Taranga is given in Kurinji Rāga and Ādi Tāla in the script and is given as Rāgamālika in the book, taking the Rāga-s - Bhairavi, Atāna, Kāmbhoji, Kalyāni and Surutti, with eight āvarta-s of crisp Chittaswara-s. This Gitam is set to Rupaka Tāla. 'Saranam Bhava Krishna' in the Sixth Taranga admits of change only in Rāga, not in Tāla. It is given in Nādanāmakriya Rāga and Adi Tāla in the script and in Kāpi Rāga and Ādi Tāla in the book.

'Puraya Mama Kāmam' in the same Taranga admits of change both in Rāga and Tāla. It is given in Saurāshtra Rāga and Triputa Tāla in the script and in Bilahari Rāga and Ādi Tāla in the book. This is also one of the popular Gitams of Sri Krishnalila Tarangini.

‘Vanabhuvī Govinda’ in the Sixth Taranga is given in Kāmbhojī Rāga and Triputa Tāla in the script and in Ghanta Rāga and Chāpu Tāla in the book. Next Gita admits of change in Rāga and Tāla is ‘Kalayata Suravanita’ in the Seventh Taranga. This is given in Kambhojī Rāga and Eka Tāla in the script and Ānanda Bhairavi Rāga and Ādi Tāla in the book. This Gitam belongs to the Group of seven Gitams, composed in Sapta Tāla-s. The Gitam, beginning with the words ‘Sri Krishna tāvaka Mahima’ in the Fifth Taranga admits of change both in Rāga and Tāla. In the script, it is given in Punnagavarāli Rāga and Ādi Tāla, where as in the book, it is given in Chenchurutti Rāga and Rupaka Tāla. ‘Mādhavam Darsaya’ in the Eighth Taranga is mentioned in Bhairavi Rāga and Chāpu Tāla in the script and Kambhojī Rāga and Ādi Tāla in the book. The Gitam ‘Nanda Nandana Gopāla’ in the same Taranga also admits of change in both Rāga and Tāla. It is given in Saurāshtra Rāga and Chāpu Tāla in the script and Bilahari Rāga and Ādi Tāla in the book.

Next Gitam, which admits of change in Rāga and Tāla is ‘Kathaya Kathaya Mādhavam’ in the Eighth Taranga. It is given in Āhiri Rāga and Triputa Tāla in the script and Kalyāni Rāga and Chāpu Tāla in the book. ‘Harimekamathunā’ in the same Taranga is mentioned in Dhanyāsi Rāga, Triputa Tāla in the script and Amritavarshini Rāga and Ādi Tāla in the book. Again in the same Taranga, the Gitam starting with the

words 'Nātha Nāthamā Kalaya' is given in Bhairavi Rāga and Triputa Tāla in script and Surutti Rāga and Rupaka Tāla in the book.

'Paramiha Pasyata' in the Seventh Taranga is mentioned in Ghanta Rāga, Triputa Tāla in the script and Hindustāni Asāveri Rāga and Ādi Tāla in the book. These are the Gitams, which admits of variations in Rāga and Tāla from the Grantha Script. Besides these, the remaining Gitams given in the book are set in the same Rāga-s and Tāla-s as in the script. They are now given:

Sl.N	Commencing Words	Rāga	Tāla
0			
1	Kalabhagati	Nādānamakriya	Chāpu
2	Drakshyāmi	Madhyamāvati	Ādi
3	Bhāvaye Hridaya	Bilahari	Ādi
4	Swāminam Vanamāli	Sāveri	Chāpu(Triputa)
5	Jāne Bhuvana	Todi	Chāpu(Triputa)
6	Nanda Nandanam Nija	Ānandabhairavi	Ādi
7	Kāmamohini	Pantuvarāli	Ādi (Chāpu)
8	Ehi Ehini	Saurāshtram	Chāpu (Adi)
9	Avaranam Mama	Dhanyāsi	Ādi
10	Indrayāga	Kāmbhoji	Ādi (Chapu)

	Samārambha		
11	Māmakaparādha Satam	Todi	Rupaka(Triputa)
12	Paramapurusha	Kedāragowla	Ādi
13	Vallavāngana	Sankarābharanam	Chāpu (Triputa)
14	Bhuyo Bhuyo	Punnagavarāli	Ādi
15	Pāhi Pāhi Jaganmohana	Nādanāmakriya	Ādi (Chapu)
16	Jayamangalama Nitya	Madhyamāvati	Jhampa(Chāpu)
17	Mādhava Māmava	Nilāmbari	Ādi (Jhampa)
18	Bhāvaye Sakhi	Āhiri	Ādi (Triputa)
19	Sobhanam Me	Pantuvarāli	Rupaka(Chāpu)

In the above table, the Tala-s given in brackets are those mentioned in the Grantha script.

Variations in Raga-s & Tala-s found in Sri Krishnalila Tarangini of B.Natarājan

The name of the Gitams, their Raga-s and Tala-s which admits of change from the Grantha script is now given:

Sl. No	Commencing Words	Raga-s		Tala-s	
		Script	Book	Script	Book
1	Nārayanāya Namo	Ānanda- Bhairavi	Sankarā- bharanam	Triputa	Triputa
2	Nārāyana	Saurashtram	Pantuvarāli	Ādi	Rupaka
3	Sankhi Chakri	Nādanāma- kriya	Madhya- māvati	Ādi	Ādi

4	Avadhāraya	Sāveri	Purikalyāni	Ādi	Ādi
5	Jaya Jaya Durge	Āhiri	Kambhoji	Chapu	Āta
6	Vallava Yuvati	Saurāshtra	Madhya- mavati	Ādi	Ādi
7	Nirgatamoha	Bhairavi	Madhya- māvati	Chāpu	Ādi
8	Mādhava Māmava	Mohanam	Navaroz	Chāpu	Chapu
9	Ehi Mudam	Kambhoji	Yadukula- Kambhoji	Ādi	Ādi
10	Ehi Mudam Mama	Punnaga- Varāli	Ānanda- Bhairavi	Chāpu	Ādi
11	Govinda Ghataya	Bhairavi	Kāmbhoji	Jhampa	Jhampa
12	Deva Deva	Mohanam	Regupti	Ādi	Ādi
13	Bālagopala	Mohanam	Regupti	Chapu	Ādi
14	Bandhanān	Sāranga	Karnātaka- Sāranga	Ādi	Āta
15	Sri Gopālaka	Kalyāni	Kāmbhoji	Jhampa	Ādi
16	Māmakāparād ha	Todi	Sankarā- bharanam	Tripata	Ādi
17	Sanke Sankaram	Kalyāni	Saranga	Tripata	Tripata
18	Brindavana	Punnāga- Varāli	Mukhari	Tripata	Tripata
19	Saranam Bhava	Nādanāma- kriya	Mangalakāpi	Ādi	Āta
20	Puraya Mama	Mohanam	Bilahari	Tripata	Ādi
21	Vanabhuvi	Kāmbhoji	Kedāragowla	Tripata	Āta
22	Advayam	Nādanāma- kriya	Mukhāri	Jhampa	Ādi
23	Paramiha	Ghanta	Bhairavi	Tripata	Āta
24	Kalaye Devam	Punnāga- Varāli	Kāmbhoji	Tripata	Ādi
25	Mādhava Māmava	Nilāmbari	Kedāragowla	Jhampa	Āta
26	Govindamiha	Bhairavi	Madhyamāv ati	Chāpu	Ādi

27	Nityānanda	Mukhāri	Todi	Rupaka m	Rupaka m
28	Suralokavanit a	Varāli	Pantuvarāli	Jhampa	Jhampa
29	Gopālaka	Mohanam	Sri	Tripura	Tripura
30	Kalayata	Kāmbhoji	Saurāshtra	Eka	Eka
31	Srinilayam	Varāli	Mukhāri	Ādi	Ādi
32	Mrigayata Rādha	Kāmbhoji	Sankarā- bharanam	Tripura	Ata
33	Mādhavam	Bhairavi	Kāmbhoji	Chāpu	Ādi
34	Nandanandan a	Saurāshtram	Mohanam	Ādi	Ādi
35	Sahachari	Kāmbhoji	Huseni	Tripura	Ādi
36	Kalabhagati	Nādanāma- kriya	Madhyamāv ati	Jhampa	Jhampa
37	Kathaya Kathaya	Āhiri	Kalyāni	Tripura	Ata
38	Harim Ekarasa	Dhanyāsi	Regupti	Tripura	Ata
39	Nātha Nāthamā	Bhairavi	Kāmbhoji	Tripura	Adi
40	Dhanya Dhanyoham	Punnāga- Varāli	Pantuvarāli	Chāpu	Ata
41	He Rāma He Krishna	Malahari	Desākshi	Jhampa	Jhampa
42	Nanda Nandanam	Ānanda- Bhairavi	Yadukula- kāmbhoji	Ādi	Ādi
43	Mādhava Me	Bhairavi	Kāpi	Tripura	Ata
44	Avalokaya	Sāveri	Sankarā- bharanam	Tripura	Ata
45	Pāhi Pāhimam	Bhupālam	Surutti	Tripura	Ata
46	Madhupa Madhupa	Sāveri	Kalyani	Chāpu	Ata

47	Gopalam Vidhi	Mohanam	Regupti	Chāpu	Ata
48	Kamsasura	Sāranga	Kedāragowla	Chāpu	Ādi
49	Vedadri Simha	Kalyāni	Kāmbhoji	Jhampa	Jhampa
50	Vayam Dhanya	Ānanda-bhairavi	Sāveri	Triputa	Ata
51	Viksheham	Āhiri	Ānanda-bhairavi	Ādi	Jhampa
52	Re Re Mānasa	Sāveri	Regupti	Ādi	Ata
53	Gopālemeva	Nādanāma-kriya	Khamās	Ādi	Ādi
54	Kāmkshe Tava	Sāveri	Madhyamāvati	Triputa	Ata
55	Kshemam Kuru	Mohanam	Sāveri	Triputa	Ādi
56	Vanamāli	Nādanāma-kriya	Yadukula-kāmbhoji	Rupakam	Ādi
57	Avalokaya	Kāpi	Kalyāni	Chāpu	Ata
58	Brahmagranthim	Madhyamāvati	Kedāragowla	Ādi	Ādi

In this book, Sri Krishnalila Tarangini of B.Natarājan, the above mentioned Gitams only admits of change in Rāga-s and Tāla-s from the Grantha script. Here also, the Tala-s of some Gitams have not been changed, for example, the Tala-s of the Gitams Sankhi Chakri, Mādhava Māmava, etc. are the same as mentioned in the Grantha script. On a close examination of the table, it becomes clear that Triputa Tāla has been used for most of the Gitams. In some Gitams,

Tripata Tāla is used to mention Adi Tāla and for some other Gitams, it is used to mention Ata Tāla also. Sometimes, Chāpu Tāla has been used to mention Ata Tāla and Adi Tāla-s.

Variations in Raga-s and Tala-s seen in the notations
given by
Smt.Seetha Rajan

This book contains notations of selected 55 Gitams of Sri Krishnalila Tarangini. The variations in the Raga-s and Tala-s of the Gitams other than the Grantha script given in this book is studied in detail and is given below:

Sl. No	Commencing Words	Raga-s		Tala-s	
		Script	Book	Script	Book
1	Govardhana Giri	Mukhāri	Hindolam	Tripata	Ādi
2	JayaJaya Swami	Saurāshtra	Mohanam	Ata	Ādi
3	Avadhāraya	Sāveri	Purvikalyāni	Ādi	Misra-chapu
4	Ehi Mudam	Kāmbhoji	Khamās	Ādi	Ādi
5	Dāmodara Tāvaka	Kalyāni	Kiravāni	Tripata	Ādi(Tisra Nada)
6	Pasyata	Bhairavi	Kharaharapri	Tripata	Ādi

	Pasyata		ya	a	
7	Ayahi Vrajayuvati	Kedāragowla	Hamsānandi	Ādi	Ādi
8	JayaJaya Gokulabāla	Kurinji	Rāgamālika	Ādi	Rupaka m
9	Sanke Sankaram	Kalyāni	Sāranga	Triput a	Misra Chāpu
10	Brindāvana	Punnāgavarāl i	Mukhāri	Triput a	Ādi
11	Saranam Bhava	Nādanāmakri ya	Kāpi	Ādi	Ādi
12	Puraya Mama	Mohanam	Bilahari	Triput a	Ādi
13	Vanabhuvi	Kāmbhoji	Ghanta	Triput a	Misra Chapu
14	Govindamiha	Bhairavi	Bagesri	Chapu	Khanta Chāpu
15	Dhruvamand ala	Nātta	Chenchurutti	Dhruv a	Rupaka m
16	Kalayata Suravanita	Kāmbhoji	Ānanda- Bhairavi	Eka	Ādi
17	Mrigayata Rādha	Kāmbhoji	Behāg	Triput a	Ādi
18	Sahachari	Kāmbhoji	Vasanta	Triput a	Ādi
19	Kathaya Kathaya	Āhiri	Kalyāni	Triput a	Misra Chāpu
20	Pāhi Pāhimam	Bhupālam	Bowli	Triput a	Ādi
21	Nātha Nāthamā	Bhairavi	Surutti	Triput a	Rupaka m

Among the 55 Gitams given in this book, the above mentioned Gitams only admits of change in Raga-s and tala-s from the Grantha script. Apart from that, the Tala-s of the

Gitams – Ehi Mudam, Āyāhi Vrajayuvati and Saranam Bhava Krishna are the same as mentioned in the Grantha script.

CONCLUSION

Sri Krishnalila Tarangini of Nārāyana Tirtha is one of the longest Dance-Drama-s written in Sanskrit Language. The whole work consists of 348 Slokā-s and 155 Gitams. A sincere attempt has been made in this work to bring out the Literary and Musical analysis of all the Sloka-s, Gadyams, Daruvu Gitams and Gitams of Sri Krishnalila Tarangini.

In the literary analysis, a general study of all the Literary forms figuring in Sri Krishnalila Tarangini such as Slokā-s, Gadyams and Dvipadams and the different Sanskrit metres in which the Sloka-s are written are explained. While coming to the Musical analysis, it has to be mentioned that only a general study of the different Musical forms like Daruvu Gitams and Gitams has been carried out here. Since Sri Krishnalila Tarangini consists of total 155 Gitams, a detailed Musical analysis of each Gitam will be a huge assignment. This study has been done mainly on the basis of the Grantha Manuscript of Sri Krishnalila Tarangini obtained from Sri. Rājagopāla Sāstrigal of Tillaisthānam, Tanjāvur, which is believed to be more than 150 years old. The different Rāga-s and Tāla-s mentioned for each Gitam in this script has been thoroughly discussed.

The simplicity of the Language, the selection of Rāga-s and Tāla-s of each Gitams and the beautiful Solkattu-s seen in the Gitams composed in Sulādi Sapta Tāla-s figuring in the Seventh Taranga, all proves that Nārāyana Tirtha was an expert in Sanskrit, Music and Dance. With the intention of making the Gitams of Sri Krishnalila Tarangini more popular, there has been a tendency by great musicians to choose different Rāga-s and Tāla-s than those mentioned in the Grantha script. A detailed description of these changes has been given in the Musical analysis chapter.

In modern concerts, the Gitams of Sri Krishnalila Tarangini which are collectively called **'Tarangams'** are sung towards the end of the programme. It has to be mentioned that there are Gitams in Sri Krishnalila Tarangini, like 'Avadhāraya Māmiswaram' in Purvikalyāni Rāga, Misra Chāpu Tāla which has scope for detailed Neraval and Kalpanaswara. Since Sri Krishnalila Tarangini is a dance drama, there is scope for a comparative study between similar dance drama-s like 'Krishnanāttam' which has a thematic content, taken from Srimad Bhāgavatam. The Rāgā-s and Tālā-s used in both works can be analysed. On account of the Literary and Musical point of view, Sri

Krishnalila Tarangini can be included in the curriculum of Post-Graduate course in Music.

I would like to conclude this work, titled '**Sri Krishnalila Tarangini - An Analytical Study**' with the '**Phalasruti**':

Fòì~ìzùì Fòìí~ì□ìì~ìâìì
~ìù~ìùKìÜsììÉ zì ~ìâKìzùì *
~ìßs¥ì□tììÉ Oìì™ìtììÉ —
ìHòšì Fßòsì;ôÕ;ôìtìæúíWósiÕ

“The devotees who sing Sri Krishnalila Tarangini or listen to its rendering with due reverence are sure to achieve their hearts’ desires and it assures liberation from the shackles of Samsāra to those great ones striving after final emāncipation.”

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