



JAYADEVSWAMI

Jayadeva (pronounced [dʒeɪˈdeːʋe]; born c. 1170 CE), also spelt **Jaideva**, was a [Sanskrit poet](#) during the 12th century. He is most known for his epic poem [Gita Govinda](#)^[2] which concentrates on [Krishna](#)'s love with the [gopi](#), [Radha](#), in a rite of spring.^[3] This poem, which presents the view that Radha is greater than Krishna, is considered an important text in the [Bhakti movement](#) of [Hinduism](#)

Little is known of his life, except that he was a loner poet and a Hindu mendicant celebrated for his poetic genius in eastern India. Jayadeva is the earliest dated author of hymns that are included the [Guru Granth Sahib](#), the primary scripture of [Sikhism](#) – a religion founded in the [Indian subcontinent](#) centuries after his death.^{[2][1]}

Biography

Main article: [Jayadeva birth controversy](#)

He was born in a [Kanyakubja Brahmin](#) family ^{[5][6]} but the date and place of Jayadeva's birth is uncertain. The *Gitagovinda* suggests that he was born in the "Kindubilva" village. Scholars have variously identified this place with a present-day village in their own region, including [Kenduli Sasan](#) near Puri in Odisha, [Jaydev Kenduli](#) in [Birbhum district](#) in West Bengal, and the village of Kenduli near [Jhanjharpur](#) in Mithila (Bihar).^[7] Several sixteenth-century texts declare Jayadeva was from 'Utkala', another name of Odisha.^[8] The maximum number of Gita Govinda manuscripts are available in Odisha, in a variety of shapes and sizes, where the tradition of the Gita Govinda is an integral part of regional culture.^[9] Jayadeva, a wanderer, probably visited [Puri](#) at some point and there, according to tradition, he married a dancer named Padmavati though that is not supported by early commentators and modern scholars.^{[10][page needed]} The poet's parents were named Bhojadeva and Ramadevi. From temple inscriptions it is now known that Jayadeva received his education in [Sanskrit](#) poetry from a place called Kurmapataka, identified near [Konark](#) in Odisha.^{[11][12]}

Khandua or *Kenduli Khandua*, on which lines of the Gita Govinda are woven into the fabricThe poet Jayadeva bows to Vishnu. Gouache on paper, c. 1730.

Inscriptions at [Lingaraja temple](#), and the more recently discovered Madhukeswara temple and Simhachala temple that were read and interpreted by *Padmashri* Dr. [Satyanarayana Rajguru](#) have shed some light on Jayadeva's early life. These inscriptions narrate how Jayadeva had been a member of the teaching faculty of the school at Kurmapataka. He might have studied at Kurmapataka as well. It must have been right after his childhood education in Kenduli village that he left for Kurmapataka and gained experience in composing poetry, music and dancing.^{[11][12][13]}

Literary contributions

Main article: [Works of Jayadeva](#)

Jayadeva Pitha, Kenduli (Kendubilwa) Sasana, OdishaBasohli painting (c. 1730) depicting a scene from Jayadeva's *Gita Govinda*.

Scholar Thomas Donaldson mentions that the Gitagovinda was known at Puri not long after its composition, for the earliest commentary on it was written in Odisha around 1190. The village of Kenduli Sasana is a location "teeming with Vaishnava ruins and temples, perhaps more than any other site in India", notes Donaldson. He also notes an upswing in Krishna images in Odishan sculpture from the late twelfth century on, "long before such images became popular in Bengal or elsewhere in India."^{[14][8][15]} In the Jagannatha temple of Puri, the Gita Govinda is ritually sung every night during the *Badasinghara* ritual from the time of Jayadeva himself.^[16] The *maharis* or *devadasis* were instructed to faithfully render and perform the Gitagovinda according to the ragas of [Odissi](#)

[music](#), as known from inscriptions. During the *Badasinghara Besa*, the nighttime attire, the deities wear a special kind of fabric known as the *Kenduli Khandua* or *Gita Gobinda Khandua*, in which lines of the Gita Govinda are woven into the fabric using the ikat technique. The weavers of Kenduli Sasana used to provide these fabrics and this is also a ritual in vogue from the time of the poet himself.^[15]

Odisha has a tradition of writing the Gita Govinda in different forms, like in the form of a manuscript designed to look like a fish, or one that is made as a garland made of small round pieces of palm leaf, used as a portable text for memory. Manuscripts of the Gita Govinda have been written and illustrated in Odisha in large numbers, some of them counting among the finest pieces of Indian art.^[9] Dr. Bhagyalipi Malla, curator of the manuscripts section of the Odisha State Museum, writes :^[15]

An exceptionally large number of Gitagovinda manuscripts are preserved in the Odisha State Museum, numbering two hundred and ten. These include twenty one illustrated, one hundred and eighty non-illustrated and nine manuscripts of various shapes like garland, fish and dagger. Apart from the aforesaid palm leaf manuscripts, there are several versions of the Gitagovinda written in ivory, bamboo leaf and even handmade paper. There are eighteen different commentaries preserved in the museum.^[15]

Even today, traditional craftsmen and scribes come together in Odisha to finely stitch together leaves of the palm at one end for the manuscript to open up and fall like a chart made up of folios, on which the text of the Gita Govinda is written, complete with illustrations.^[9]

A few poems of Jayadeva written in archaic [Odia](#) have been published by the Directorate of Culture, Odisha. They describe the romance of Radha-Krishna and contain ideas very similar to those used in the Gita Govinda.^[17] Jayadeva is widely considered one of the earliest musicians of [Odissi music](#). Every night during the *Badasinghara* or the last ritual of the [Jagannatha temple](#) of Puri, the [Gitagovinda](#) of Jayadeva is sung, set to traditional Odissi ragas & talas, such as [Mangala Gujjari](#). This tradition has continued unbroken since the time of Jayadeva, who himself used to sing in the temple. After the time of the poet, the singing of the Gitagovinda according to the authentic Odissi ragas & talas was instated as a mandatory sevā at the temple, to be performed by the Maharis or [Devadasis](#), systematically recorded in inscriptions, the [Mādalā Pāñji](#) and other official documents that describe the functioning of the temple. To this date, the Jagannatha temple remains the fountainhead of [Odissi music](#) and the most ancient & authentic compositions (including a few archaic Odia *Chhandas* and *jananas* by Jayadeva himself) survive in the temple tradition, although the Devadasis are no more found owing to their systematic eradication by the British government.^{[18][19]}

Oṛiśī Sangīta

[Odissi music](#)

Jayadev



Mahāprabhu [Jagannātha](#)

Composers

- Jayadeva
- [Dinakrusna](#)
- [Bhanja](#)
- [Banamali](#)
- [Abhimanyu](#)
- [Kabisuriya](#)
- [Gopalakrusna](#)

Shāstras

- [Sangita Sara](#)
- [Gita Prakasa](#)
- [Sangita Narayana](#)
- [Sangita Muktabali](#)

Compositions

- [Gita Govinda](#)
- [Odissi Prabandha](#)
- [Chhanda](#)
- [Champu](#)

Jayadev

- [Chautisa](#)
- [Janana](#)
- [Bhajana](#)
- [Malasri](#)
- [Pallabi](#)
- [Chariyapada](#)

Instruments

- [Mardala](#)
- [Benu](#)
- [Bina](#)
- [Khol](#)
- [v](#)
- [t](#)
- [e](#)

Two hymns of Jayadeva, have been incorporated in the [Guru Granth Sahib](#), the holy book of the [Sikh](#) religion.^{[2][1]}

The hymns are written in a mixture of [Sanskrit](#) and eastern [Apabhramsha](#).^[20] There are records narrating how Jayadeva's work had a profound influence on [Guru Nanak](#) during his visit to Puri