In this note, we attempt to describe the daśa avatāras (ten incarnations) of Lord Viṣṇu, and discuss a few illustrative compositions in karṇāṭīc music that glorify the daśāvatāra theme.

The ten incarnations

हया हया हि धर्मस्य गठनिर्भवति भारत ॥
अभ्युत्थानमधर्मस्य तथात्मानम् सृजाम्यहम् ॥
परित्राणाय साधृनां विनाशाय च हुष्कृताम् ॥
धर्मसंस्थापनार्थाय संभवामि युगे युगे ॥

yadā yadā hi dharmasya glānirbhavati bhārata |
abhyaṭṭānamadharmsya tathātmānam sṛjāmyaham ॥
paritrāṇāya sādhūnāṁ vināśāya ca duṣkṛtām |
dharmasaṁsthāpanārthāya saṁbhavāmi yuge yuge ॥

Bhagavadgīta, 4, 7–8

says Lord kṛṣṇa, to arjuna, in the battelfield. (Whenever righteousness is
on the decline, and unrighteousness is on the ascent, Oh arjuna!, then I embody myself on earth. For the protection of the good, for the destruction of the evil, and for the fulfilment of the kingdom of righteousness, I am born on this earth, age after age.)

Accordingly, our purāṇas describe numerous and extremely varied forms of the avatāras that Lord viṣṇu took, at various stages, for various reasons. There are short lists as well as long ones; the emphasis often seems to be on the notion that viṣṇu’s avatāras, like the perennial lake has canals by the thousands, are innumerable, as indicted in the following verse from the bhāgavata purāṇam (1.3.26).

अवतारासंख्येया हरे: सत्वनिपद्विद्या: ।
यथाविदासिन: कुल्या: सरसा: स्यु: सहमश: ॥

avatārāhyasamkhyaṃ hareḥ satvanidherdvijāḥ |
yathā’vidāsinaḥ kulyāḥ sarasāḥ syuḥ sahasraśaḥ ॥

Gradually, the principal avatāras of Lord viṣṇu has been set to ten. This list of ten appears in an inscription on the lintel above the figure of śaṅkaranārāyaṇa in the varāha perumāḷ temple at Mahabalipuram of the latter half of the seventh century (during the Pallava era):

मत्स्य: कृमो वराहश नरसिंहोथ वामन: ।
रामो रामश क्रष्णश बुद्ध: कल्की च ते दश॥
matsyaḥ kūrmo varāhasca narasimho’tha vāmanaḥ |
rāmo rāmaśca kṛṣṇaśca buddhaḥ kalkī ca te daśa ॥
In the above inscription, unfortunately, the first six letters were mutilated, and could not be read properly.

In the early hours of dawn, we hear the following śloka (No. 24), in the ever popular chant, śri veṅkatēśa suprabhātam, echoing in the seven hills of Tirumala (Tirupati):

\[
\text{mīnāṅśu tē kamāṭhakola nṛṣimha varṇīn}
\text{svāmin paraśvatha tapodhana rāmacandra}
\text{śeṣāṁśarāma yadunandana kalki rūpa}
\text{śrīveṅkaṭācalapate tava suprabhātam} \|
\]

Also, in Jayadeva’s love poem, gītagovindaṁ, the invocation to Lord kṛṣṇa, praises the ten avatāras in the following manner:

\[
\text{vēdānuḍḍharate jagannivahate bhūgōḷamudbibhrate}
\text{daiṭyāṁ dārayate baliṁ chalayate kṣatrakṣayaṁ kurvate}
\text{paulastyāṁ jayate halaṁ kalayate kāruṇya- mātanvaate}
\text{mṛlecůnů̄rcchchayate dasāṅkṛtikṛte kṛṣṇāya tubhyāṁ nāmaḥ} \|
\]
All these *avatāras* manifest Lord viśṇu, or a portion of himself, in a human, animal, or a human-animal form, to redress the balance of good and evil in the world by supporting the forces of good. As can be seen from the above quotes, all but one *avatāra* has been generally agreed upon by all available sources, but the ninth one, according to some sources is *balarāma*, the elder brother of Lord kṛṣṇa, while some other sources accept it as *buddha*.

The word *avatāra* is derived from the root *tr* (to descend), and is applied to Gods assuming the form of human, or any other shape, and continue to live in that form, till the purpose for which that form was assumed was carried out. The first *avatāra*, the *matsyāvatāra* (fish) was taken by Lord viśṇu, to defeat the asuras who had stolen the vēdas, and to return them to the righteous people; and he saved *manu*, and via him, the seeds of all other beings from being submerged by a flood. In his *kūrmāvatāra* (tortoise), the Lord took the form of a tortoise, and supported on his back, the sinking mount *mandara*, to allow the gods and demons to proceed with the churning of the ocean in their search for the divine nector *amṛta*. Viśṇu manifested himself as a boar in the next *varāhāvatāra*, and lifted with his tusk, the earth which was sinking down in the ocean as a result of the oppression by the demon hiraṇyākṣa. The next one is *narasimhāvatāra*, a half-man-half lion shape, to save his devotee prahlāda, from the atrocities of the demon king hiraṇyakaśipu, the twin brother of hiraṇyākṣa. The particular shape had to be assumed by the Lord, since hiraṇyakaśipu had earlier acquired a boon that he should
not be killed by any human being or animals, in land or water or air, at
day or night, at inside or outside his abode. He was killed by Lord viṣṇu,
assuming the shape of *narasimha* (half human, half lion), placing him on
the lap, at dusk, at the location of the door (which is neither inside, nor
outside). The time period of these four *avatāras* are in *kṛta yuga*.

The next one is the *vāmana avatāra*, that took place in *trītā yuga*, and
is in the form of a dwarf (*vāmana*). One hundred *aśvamedha* sacrifices
have made King (mahā)bali to become as powerful as indra himself, or
even surpass his might. Born as a dwarf son of kaśyapa and aditi, viṣṇu
went to one of bali’s sacrifices, and begged for a piece of land just as
wide as three of his footsteps. The King readily agreed. But then viṣṇu
assumed a huge form (*viśvarūpa*), measuring the three worlds with three
feet of land, and deprived King bali of all his supremacy over Gods. At
once, bali begged to spare him, and requested he would like to visit his
land and the subjects once every year for ten days, The festival of *Onam*
that is celebrated in the month of August in Kerala, is to welcome mahā
bali (māvēli, as they affectionately address him) to his old kingdom, and
signifies this incident.

The sixth *avatāra* of viṣṇu is *paraśurāma* (or *bhārgavarāma*), the youngest
son of jamadagni, and wife rēṇuka. He relieves the earth of oppression,
by killing the entire *kṣatriya* race twenty-one times. One of the episodes
in the *puraṇas* mentions parasurāma’s killing of his own mother at the
request of his father, when his elder brothers refuses to do so, and later
her revival from death as a result of a boon from his father.
The next avatāra can be located approximately at the juncture of trēta and dvāpara yugas. Lord viṣṇu was born as a human being, rāma, the eldest of the four sons of King dasaratha of ayodhya, the purpose of this incarnation being to kill the rākṣasa by name rāvana. The duration of this avatāra is supposed to be one of the longest. The entire poem rāmāyaṇam, written by Sage vālmiki, comprises of 24,000 stanzas spread over seven kāṇḍams, and is devoted to this epic story.

The story of krṣṇa, who is connected to the dvāpara yuga received much attention in the epic of mahābhārata, and the bhāgavata purāṇam. The mission was to kill the demon Kīma, and the eighth avatāra served this purpose.

As we mentioned earlier, the ninth avatāra, according to some sources, is balarāma, the brother of krṣṇa, and is remembered as the killer of pralambo, and a host of other demons; but many other sources attribute the avatāra to be buddha. The bhāgavata purāṇam explicitly mentions Lord buddha as an avatāra on several occasions (c.f. 2.7.37, 1.3.24, 6.8.19, 10.40.17-22). For instance,

(then, in the beginning of kali yuga, the Lord will appear as buddha, the son of aṇjana, for the purpose of deluding those who are envious of
the faithful theist.) The same *purāṇam* also teaches the famous prayer, *nārāyaṇa kavacām* (protective shield of Lord nārāyaṇa), in which all the ten *avatāras* are invoked. The Mahabalipuram inscription mentioned earlier attests to this fact. The *śani purāṇa* (49, 1-9) describes what characterizes the images of the ten *avatāras* should possess, and states that the image of the ninth *avatāra*, buddha, should be represented as having a calm face, long ear lobes, fair complexion, wearing an upper garment, seated in *padmāsana* (lotus pose), and his hands should have the *varada*, and *abhaya* poses (conferring favour, and protection). On the other hand, the dance treatise *abhinaya darpaṇam* of nandikeśvara does not include buddha in the *daśāvatāra hasta mudra* sections.

Finally, in his last future *avatāra*, supposed to take place in the end of *kali yuga*, Lord viṣṇu will be born as the fierce *kalki*, riding on a white horse. The mission is to destroy all the *mlecca*, to liberte the world from *kali* (the embodiment of strife), to re-establish the perfect dharma, and to inaugurate a new *kṛta yuga*, to start all over again.

**Compositions on the ten avatāras**

The composers of karṇāṭīc system of music snatched every opportunity they can avail, to sing in praise of the various gods and goddesses of the Hindu panthenon. Obviously, they have turned their attention to the ten incarnations of Lord viṣṇu, and there are numerous *kṛtis*, and *kīrtanaṁś*, glorifying the ten *avatāras*. Invariable, these compositions involve at least
ten stanzas, or couplets, one for each incarnation, so naturally, the tendency among composers was to employ one rāgam for each stanza, thus carving out brilliant, and soul-stirring rāgamālika (garland of numerous rāgas) compositions.

The foremost among these, undoubtedly, is the first gītam in poet Jayadeva’s gītagovinda mahākāvyam, which starts with “praḷaya payodhi jale”. There are ten stanzas, one describing each avatāra, each ending with the phrases “jaya jagadīśa hare”, and a concluding stanza, recording the author’s signature. The ninth segment in this composition refers to Buddha. Since Jayadeva did not fix any particular rāga structure, musicians sing this gītam to the tunes of their choice. (M. S. Subbalakshmi has melodiously sung this composition as a rāgamālika, in one of her bālāji pañcaratnam recordings.)

Next, we turn to the last century, during the period when the musical trinity (tāgārāja, muttusvāmi dīkṣitar, and śyāma śāstri), flourished, and nourished the karṇāṭiṭc music scene, with their beautiful compositions, As far as I know, muttusvāmi dīkṣitar was the only one among the three, who composed a song depicting all ten incarnations of viṣṇu, His creation is a rāgamālika on the daśāvatāra theme, but in praise of Lord veṅkaṭeśvara of Tirupati. This is a rare piece, and unfortunately not popularized widely, like many of his kṛtis. I have never heard this rāgamālika sung by any musician in a concert platform. The mudra (signature) “guruguha” appears in the second couplet of this song, and strangely there is no “rāga mudra” (nomenclature of the rāga built into the text). This is rather un-
usual for dikṣitar's compositions. Set in rūpaka tālam, the featured rāgas are the five ghana rāgas, nāṭṭa, gauḷa, śrī, ārabhi, varāḷi, followed by five maṅgaḷa rāgas (auspicious) kēdāram, vasanta, suraṭi, saurāṣṭram, and madhyamāvati. The rāga chosen for the concluding segment is very appropriate, as a maṅgaḷa rāga. The ninth incarnation in this song is described as balarama. In this song, dikṣitar attributes the tenth incarnation to Lord veṅkaṭeśvara himself who is the presiding deity of this present kali yuga, rather than to the customaty avatāra, kalki. As can be seen in the last lines of this composition, dikṣitar offers his prayers to Lord veṅkaṭeśvara of Tirupati, who is the saviour of all beings in this kali yuga.

Another beautiful composition on ten incarnations is the “daśāvatāra rāgamālīka” composed by Mahārāja svātī tirunāl. This is a very popular rāgamālīka that can be heard in concerts, and there are pre-recorded cassette tapes that include this piece. The song starts with the phrase “kamalajāsaḥ hṛta” and narrated the incidents in each avatāra, and employs the ragas mōhanam, bilahari, dhanyāsī, sāraṅga, madhyamāvati, aṭhāṇa, nāṭṭakuraṇji, darbār, ānandabhairavi and saurāṣṭram. This rāgamālīka is set to ādi tālam. Balarāma is mentioned as the ninth incarnation, and his killing the demon pralamba is also indicated. Aptly, as is usual with all svātī tirunāḷ compositions, the concluding phrase is “paṅkajanābha” (a synonym for Lord padmanābha, the presiding deity at the huge temple located in Thiruvanathapuram), which svātī tirunāḷ adopted as his mudra (signature).

The following composition of Saint annamācāraya, in telugu, describes
the two hands (cēyi) of Lord viṣṇu, and in each line, appropriately draws a parallel anology to one of the ten avatāras. The lyrics given below are approximate, and Balamuralikrishna has sung parts of it in rāgam miśra harikāmbhōji.

indarki abhayambuliccu cēyi
kandu vagu manci bangāru cēyi
velalenī vēdamulu vedakītēcina cēyi (matsya)
ciluka gubbālikinda cetu cēyi (kūrma)
kalikiyagu bhūkaṇṭha kaugilincina cēyi (varāha)
valanaiana konagolla vāḍi cēyi (nṛṣimha))
tanivoka baliceta dānamaṭigina cēyi (vāmana)
vonaramuga bhūdānamosagu cēyi (paraśurāma)
monasi jalanidhiyamu monaku teccina cēyi (rāma)
enayaṅgelu dhariyincu cēyi (balarāma)
purasatula mānamulu poḷlacesina cēyi (krṣṇa)
turagamu barapeṭi doḍḍa cēyi (kalki)
tiruveṅka.tācalasudai mokṣampu
teruvu prāṇulakella telipedi cēyi

A rāgamalika, “pārkaḍal alai mēle”, in tamil, popularized by M. L. Vasantakumari, is again on the ten incarnations. It is actually a film song composed for the tamil movie, “Rājā Dēsingh”.

Peddapulivaru Rangadasu, a composer from Andhra Pradesh, composed a śabdam (a kucipudi dance composition) on the same lines as
jayadeva’s first aśṭapadi in the gītagovinda. The opening śloka for the kucipudi dance employs jayadeva’s companion verse, given earlier, but the ten couplets, though similar in structure, are quite different.

It is amazing to note that the daśavatāra theme has even entered the maṅgaḷaṁ (concluding auspicious piece in concerts) too. There is a famous maṅgaḷaṁ composed by the saṅgīta pitāmaha, the saint purandharadāsa that runs as follows, offering benedictions to limbs of lord viṣṇu from head to feet, by associating one limb with one avatāram. The song is usually sung in the auspicious rāgam madhyamāvati.

makuṭa kē maṅgaḷaṁ, maccāvatāra kē
mukha ke maṅgaḷaṁ muddu kūrmunikē
sukhaṇṭha ke maṅgaḷaṁ sūkara rūpakē
nakha ke maṅgaḷaṁ narasiṅgani kē
vakṣakke maṅgaḷaṁ vaṭu vāmananikē
pakṣakke maṅgaḷaṁ bhārgava kē
kakṣakke maṅgaḷaṁ kākusta rāma ke
kukṣikke maṅgaḷaṁ krṣṇa rāyani kē
uruvagalike maṅgaḷaṁ uttama bauddha ke
caraṇa ke maṅgaḷaṁ celuva kalki kē
paripari maṅgaḷaṁ paramānanda ke
purandhara viṭṭala ke jayamaṅgaḷaṁ

Besides these rāgamālika compositions, the theme of the ten incarnations are echoed in numerous other compositions. The caraṇam of the
krīṭi, “śrī satyanāraṇyaṃ upāsmāhe” by muttusvāmi dīkṣitar, in rāgam śubhapantuvarāḷi has the lines “matsya kūrma varāhādi daśāvatāra prabhāvāmi”. The pallavi line of a popular krīṭi in rāgam nalinakānti started off with the phrase “daśāvatārā dāmodara”.

Finally, there are numerous stōtrams on some, or all ten of the avatāras. Many of these can be found in the bhāgavata purāṇam. There is a vāmana stōtram residing in the padma purāṇam, and among the several narasimha stōtrams, the one by Adi śaṅkara is famous. A single work containing all ten avatāras that comes to my mind is a daśāvatāra stuti composed by vādirāja, consisting of 34 stanzas in a rare and lengthy metre in sanskrit language, that is very musical.

daśāvatāra rāgamālikās

1. दशावतार रागमालिका

tāṭṭhāḥ: रुपकम्

श्री मुतुस्वामि दीक्षित विरचिता

नाट

माथ्यो मां पालु मत्स्यावतारो।

वेदस्तेयुद्धश्रो वेददिर्द्रक्षणः॥ १ ॥

गौरी

मोक्षिन्द्र नमाम्यह गुरुमुहन्त कूमावतारम्।
देवराजादि पूजितं दिव्यामृतप्रदम्॥ २॥
श्री
श्रीधरेण रक्षितोऽहं भूमिपालसूकरेण।
हििदेवोपकारेण हयासुरहति निपुणेन॥ ३॥
आरभि
नरसिंहाय नमस्ते प्रह्वादश्राधिताय।
हिरण्यप्राणहराय हरिह्यादि बन्धिताय॥ ४॥
अराठि
वामनात् अन्यं जानेंहं नववरुपिणः।
शुकबलराजादि श्रुतिमाण प्रभोधिनि॥ ५॥
केदारम्
परशुरामस्य दासोऽहं सीतापति शरणागतस्य।
क्षत्रियकुलभीकरस्य जमदगिन ऋषिपुत्रस्य॥ ६॥
वसन्त
रामचन्द्रस्वामिनि भक्ति करोमि।
दशरथसुकुमारात्मनि दशवदने भज्जनात्मनि॥ ७॥
सुरति
बलराम मां कलय भोगीशादिसोदर।
मुरझीगानानंद मुकुन्दादि सदालोऽ॥ ८॥
सौराष्ट्रम्
श्रीकृष्णं भजोरे चित्र श्रीरुक्मिणीपतिम्।
शिशुपालकंसादिहरू पाण्डवादिरक्षितवरम्॥ ९॥
मध्यमावति
कलियुगवर वेदहर जलमुखवतुरुश्रम्।
अलमेल्लुम्बेशं अच्युतादि भजेकोमनिशाम॥ १०॥

२. दशावतार रागमालिका

tालमः आदि
स्वाति सिहनाश महाराज विरचिता

मोहनम्
कमलजास्यद्वतनिन्यराजिनिहरियव
दमन मीनश्रीर मामवोधार ॥ १॥

विलहरि
धृतमन्दरम्बुधर विव्यकृमरूप
पीतसुधामोदिविवुधभजात ॥ २॥

धन्याणि
शोर्हिरवणब्राह्मणसूक्ष्र
कार वसुधाभार जगदाधार ॥ ३॥
सारः
प्रह्लादावनोपातप्रतिभयनृहरे
प्रह्लादितस्रजन दैत्यनिधन ॥ ४ ॥
मध्यमावति
कलितवामनरूप खण्डितोऽद्वृतमहा
बलिगंवजाल सुगुणपाल ॥ ५ ॥
अठाणा
क्षिपिधारकुटारक रचितवाहा हरा
धीतामितशान्तिरणिपुर्ब्यं भार्गवराम ॥ ६ ॥
नाइकुर्चिति
मनुकलितलक वणपरदशक्षण
घनवात रघुवीर संगरभीर ॥ ७ ॥
दबार्
सीरसमाकृति सारहास्तिनपुर
घोरप्रलम्बहर बलदेव शूर ॥ ८ ॥
आनन्दभैरवि
नन्दनीयतमबुन्द्वाचनरचित
कुन्दसायलिल बालगोपाल ॥ ९ ॥
सौराष्ट्रम्
कलियुगान्त्त भावि कल्किरुप सजल
जलदामनिन्धोभ महाभासम् ॥ १० ॥

३. गीतगोविन्दम् अष्टपदि गीतम्
श्री जयदेव कवि विरचिता

प्रलयपयोधिजले धृतवानसि वेदम् ॥
विहितवहितं चरित्रमखेदम् ॥
केशव धृतमीनशरीर जय जगदीश हरे ॥ १ ॥

क्षितिरतितिविपुलतं तव तिष्ठति पृथे ॥
धरणिधरणकिण चतुगारिष्ट ॥
केशव धृतकच्छपरूप जय जगदीश हरे ॥ २ ॥

वसति दशनशिखरे धरणी तव लगना ॥
शशिनि कठठ्ठकलेव निमगना ॥
केशव धृतसुकररूप जय जगदीश हरे ॥ ३ ॥

तव करकमलवरे नखमजतश्रुकुम् ॥
दलितहिरण्यकशिपुतुभुकुम् ॥
केशव धृतनरहरिरूप जय जगदीश हरे ॥ ४ ॥
छलयसि विन्रमणे वलिम्णुत्वामनः
पदन्वनीरज्ञिनितजनपावनः
केशव धृत्वामनरूप जय जगदीश हरे ॥ ५ ॥
क्षत्रीयरुपिणये जगदपत्पावपम्
स्रपयसिप्रयसिश्रमिभवतापम्
केशव धृतभुगपतिरूप जय जगदीश हरे ॥ ६ ॥
वितरसि दिश्य रणे दिक्पतिकसमीयम्
दशमख्मेलितलिं रमणीयम्
केशव धृतरामशरीर जय जगदीश हरे ॥ ७ ॥
वहसि वन्धुषि विशदे वसनं जलदाभम्
हलहत्वीतितिमिलितयुमुनाभम्
केशव धृतहलधररूप जय जगदीश हरे ॥ ८ ॥
निन्दसि यानविधरहह शृण्तजातम्
सदयहुदयदर्शितपशुधातम्
केशव धृतबुद्धाशरीर जय जगदीश हरे ॥ ९ ॥
मङ्गलच्छविनवन्धनेन कलयसि कर्वालम्
धृमकेतुमिव किमपि करालम् ॥
केशव धृतकल्लिक्षरीर जय जगदीश हरे ॥ १० ॥

श्रीजयदेवकवेरिदमुदितमुदारम् ॥

शृणु सुखं शुभं भवसारम् ॥

केशव धृतदशविधहरुप जय जगदीश हरे ॥ ११ ॥
பாதுகாலம் அழைக்கும்

காதல்

பாதுகாலம் அழைக்கும் பாதுகாலமில் ஒன்று
பாதுகாலம் த்வாலானம் துணைக் குறுக்கு - உக்கேண்
பாதுகாலம் குழுவுக் குறுக்கு பாதுகாலம்

காதல் - தொற்றுகை

காதல் பேர் பாதுகாலம் காதல்களுக்கு
காதல்களுக்கு புழையுடன் பாதுகாலம் பாதுகாலம்
பாதுகாலம் குழுவுக் குறுக்கு பாதுகாலம்
காதல் - தொடர்

பாதுகாலம் காதல்களுக்கு அழைக்கும் காதல்
பாதுகாலம் குழுவுக் குறுக்கு

காதல் - ஆண்டு

லல் புதுப்படுமான் சாத்து பாதுகாலம்
பாதுகாலம் குழுவுக் குறுக்கு அமை

காதல் - காண்டு
texts in English

1. **daśāvatāra rāgamālikā**
   
   **tāḷam:** rūpakam
   
   **śrī muttusvāmi dikṣita viracita**

nāṭa
mādhavo māṁ pātu matsyāvatāro
vedasteyaduṣṭaharo vedādirakṣaṇaḥ
gauṇa
govindaṁ namāmyaharm guruguhanuta kūrmavatāram
devarājādi pūjitaṁ divyāmṛtapradām
śrī
śrīdhareṇa rakṣitoāharm bhūmipālasūkareṇa
hitadevopakareṇa hayāsurahati nipuṇena
ārabhi
narasimhāya namaste prahlādaprārthitāya
hiraṇyapraṇaḥahāya harihayādi vanditāya
varāli
vāmanāt anyaṁ jānē'haṁ navavarūpiṇaḥ
śukrabalirājādi śrutijñāna prabhodhini
kedāram
paraśurāmasya dāsō'haṁ sītāpatim śaraṇāgatasya
kṣatriyakulabhīkarasya jamadagni ṛṣiputrasya
vasanta
rāmacandrasvāminī bhaktim karomi
daśarathasukumārātmanī daśavadana bhaṅjanātmanī
suraṭi
balarāma māṁ kalaya bhogīśādisodara
muralīgānānanda mukundādi sadālola
saurāṣṭrāṁ
śrīkrṣṇāṁ bhajare citta śrīrukmiṁipatīṁ
śīśupālakāṁśādiharaṁ pāṇḍavādirakṣitavaram
madhyamāvati
kaliyugavara veṅkaṭeśaṁ kalaśamukhahatasureśaṁ
alamelumāṅgeśaṁ acyutādi bhajē’hamaniśaṁ

2. daśāvatāra rāgamālikā
tāḷam: ādi
svāti tirunāl mahārājā viracīṭā
mōhanam
kamalajāsyahṛtaniɡamarāśihayagrīva
damanā mīnaśarīra māmavodāra
bilahari
dhṛtamandarabhūdhara divyakūrmavāpa
pītasudhāmoditavibudhajāta
dhanyāśi
ghorahiraṅgyākṣa dāraṇasūkarā
kāra vasudhādhāra jagadādhāra
sāraṅga
prahlādāvanopāttapratibhayanṛhare
prahlāditasajjana daityanidhana
madhyamāvati
kalitavāmanarūpa khaṇḍitoddhatamahā
baliṅgarvajāla suguṇapāla
aṭhāṇā
kṣitidhārakuṭhāraka raṅjitabāho harā
dhītāmitāśāstraripubhīma bhārgavarāma
nāṭṭakkuraṇci
manukulatilaka vañcanaparadaśakaṇṭha
ghanavāta raghuvīra saṅgaradhīra
darbār
sīrasamākṛṣṭa sārahāstinarṣa
ghōrapralambahara baladeva śūra
ānandabhairavi
nandanīyatamabṛndāvanaracita
kundasāyakalīla bālagopāla
saurāṣṭram
kaliyugānta bhāvi kalkirupa sajala
jaladābhanijaśobha paṅkajanābha

3. gītāgovindam aṣṭapadi gītāṁ
śrī jayadeva kavi viracītā

pralayapayodhijale dhṛtavānasī vedāṁ
vihitavahitra caritramakhedaṁ
keśava dhṛtamīnaśarīra jaya jagadīśa hare

kṣitiratvitipulatāre tava tiṣṭhati prṣṭhe
dharaṇidharaṇakiṇa cakragarīṣṭhe
keśava dhṛtakacchaparūpa jaya jagadīśa hare

vasati daśanāśikhare dharaṇī tava lagnā
śaśini kaḷanīkakakaleva nimagnā
keśava dhṛtasūkararūpa jaya jagadīśa hare

tava karakamalavare nakhamadbhutaśṛṅgaṁ
dalitahiraṇyakaśiputanubhṛṅgaṁ
keśava dhṛtanarahrarirūpa jaya jagadīśa hare

chalayasi vikramaṇe balimadbhutavāmana
padanakhanīrajanita janapāvana
keśava dhṛtavāmanarūpa jaya jagadīśa hare

kṣatriyarudhiramaye jagadapagatapāpaṁ
snapayasi payasi śamitabhavatāpaṁ
keśava dhṛtabhṛgpatriirūpa jaya jagadīśa hare

vitarasi dikṣu raṇe dikpatikamanīyaṁ
daśamukhamaulibalim ramaṇīyaṁ
dhṛtarāmaśarīra jaya jagadīśa hare

vahasi vapuṣi viśade vasanam jaladābham
halahatibhītimilitayamunābham
dhṛtahaladhararūpa jaya jagadīśa hare

nīndasi yajñavidherahaha śrutijātām
sadayahṛdayadarśitapaśughātaṁ
keśava dhṛtabuddhaśarīra jaya jagadīśa hare

mlecchanivahanidhane kalayasi karavālaṁ
dhūmaketumiva kimapi karālaṁ
keśava dhṛtakalkiśarīra jaya jagadīśa hare

śrījayadevakaveridamuditamudāraṁ
śṛṇu sukhadaṁ subhadaṁ bhavasāraṁ
keśava dhṛtadaśavidharūpa jaya jagadīśa hare