

7.0 Bhakti

The Bhakti is that attracts the grace of God, the one that turns all the desires towards God. "By applying the collyrium to the eyelashes, the collyrium of 'bhava'. We can have the realization of God through all the senses".¹

The devotion in which one doesn't desire for any returns and devote oneself with a vacant mind is "Prakrit Bhakti". The persistent presence of man in God is devotion. A devotee becomes an ansha, a part of God. When the soul meets with divine souls there is the never ending flow of nectar and joy. It is devotion.²

Followings are nine steps as enumerated by Shastras:

1. Katha sravana (listening to the episodes of Bhagavata)
2. Kirtan (praising the magnificence of divine being in songs)
3. Smarana (remembering God)
4. Vandana i.e., bowing before God
5. Pada Sevana or worshipping the feet
6. Archana or offering prayers or worship
7. Desya sentiment of a servant
8. Sakhya or comradeship
9. Atma nivedana or surrendering one self

The four Varna have specific functions to perform under religion sanctions. "Ashrama" have a broader acceptance into following religious duties and are divided into four divisions called:

1. Brahmacharya ashram
2. Grahasta ashram

3. Vanaprastha ashram

4. Sanyas ashram

Music is a gift for all human beings in the form of fine arts. It is said that, God himself is personified as 'Nadabrahma'. Indian Music is among the oldest forms of Music in the world. We may remind ourselves of quotation.

Shri Vallabhacharya was not only a Saint but a great philosopher. Both philosophy and religion are the steps to Reality i.e. God. Actually he was the founder of Pushti Marg. He left his home and went for his first Prithvi Parikrama at a tender age of only 13 years. He lived for 52 years but completed many tasks which were not possible by mere mortals.³

Shri Vallabhacharyaji has established his "Pusti Marga" and through his special kind of Bhakti called "Yasodatsanga Lalita Sri Krishnas Prema Lakshana Bhakti" and gave a great spurt to its propaganda throughout Bharat. During the same period Sri Krishna Chaitanya also has advanced "Nama SanKirtan Bhakti" through Bangal and North India.

Shri Vallabhacharyaji has composed many works explaining the intricacies of Bhakti and its systems. In his commentary on Sri Bhagavata viz., Sri Subodhini, he had explained the concept of Bhakti in a beautiful way. In this work he has pointed out what is "Prema Lakshana Bhakti" and how it has to be practiced. Even in his "Shodashgrantha" he has in many places, mentioned about this special kind of Bhakti which he named as "Prema Lakshana".

We said that Pushti Bhakti is also called Prema Lakshana Bhakti. It is also called "Para" i.e., something superb and "Mukhya" or chief Bhakti. In this kind of devotion we anticipate aspects like Bhakti of "Ananya" i.e., having no parallel character, pure, without any guilt and Niskama attachment for Purna Purushottama, parabrahma Bhagavan Sri Krishna. Pushti Bhakti

can never be practiced with expectation in return. Hence it is called "Bhaituki", i.e., without a reason, or "Nishkama" or desireless.

The aim in conducting Pushti Bhakti is not to get freedom from worldly sorrows, to obtain worldly pleasures, not to attain heaven after death and to obtain Moksha - it is done out of nature affection for Bhagavan Sri Krishna. Hence a Pushti Bhakta does His Bhakti. For this reason it is called "Prema Lakshana Bhakti".

The same Pushti Bhakti is revived by Shree Mahaprabhuji for the benefit of Pushti Jivas. The reason offered is: according to the contention of Shree Mahaprabhuji a jiva has an origin of Pushti. i.e., he has emanated from the body of Bhagavan, he is a special jiva of divine being, and he has been created for the seva of Sri Thakurji. There is no other reason for Pushti Jivas to live except Bhagavad seva. Hence Shree Mahaprabhuji has exposed Pushti Bhakti for Pushti Jivas,

7.1 Hariraya's Contribution

There were many opinion about birth date.

Hariraya was a devotee of Lord Krishna from the very beginning of his age, as his forefathers were also the devotees of the same. his spiritual teacher was Gokulanatha and therefore, he got his education of the cult from him. In spite of this, it is also told that he had got his education of all scriptures from Kalyanaraya, his father. Hariraya had got the extra-ordinary brilliant mind so he might have got his education in a very short time. The depth of his knowledge among various subjects having seen in a great deal of his literature in Sanskrit and Prakrta languages, so it can definitely be said that he might have achieved the knowledge of the scriptures as well as of the cult, of the highest order from the very beginning of his childhood.

Hariraya provided great philosophy/Teachings. He was performed great duty as an Acarya having a Spiritual personality. Hariraya was a great Aficionado and a great poet scholar. Hariray has Preacher character.

Harirya is considered as the sattvika form of Vallabhacrya. Therefore he is named, like VallabhAcharya, as Mahaparabhu. No other Acharya after Vallabhacarya is named as Mahaprabhu, except Hariraya in the pusti cult. This shows the great significance of his life and mission. He expounded and propounded the above literature of his predecessors in a very simple style easily understandable by even beginners. He explained the various principles of pusthimarg, which he experienced in his life at various occasions.

Many of his works, written from the point of view of Hari. Hariraya wrote many small tracts, the sisapatra and commentaries. Hariraya has written 166 works in Sanskrit. He has written more than thousand works in all the Sanskrit and Prakrta language.

Bhakti sangeet

Realisation of this Naad Brahm can be done by musical instruments and nritya i.e. dance. Thus, music, kirtans and dance constitute to form the Sangeet i.e. Naad Brahm. After Shree Jaydevji, several other Krishna Bhaktas contributed a lot to this tradition by writing Krishna leela poems in their own languages.

These were led by eight main poet singer devotees of the time - Surdas, Kumbhandas, Parmanad-das, Nanadadas, Krishnadas, Chitswami, Chaturbhujdas, Govindswami.

There are two prevalent in community service

A) Continual Service, - mangla, makeup, Gwal, Rajbhog, hoisting, enjoyment, Sandhyarti and sleep these eight philosophy are made.

B) Annual service - Krishna Janmashtami, shared, Gopashtmi, Bsntpancmi Hori Dolotsv, Nrisih jubilee, festival, festivities etc. are celebrated.

The service also considered two types: (1) Mansi (2) Kriyatmika.

Dhrupad, Vishnupad, Brhmpad and Rudrapad these four verses are explained by Balakrishna Chaturvedi.

Dhrupad style is a style with serious nature quiet and religious. In this style the purity of melody is more important because of Sung in temples in ancient times the Dhrupad style probably contained Bgvdwndna theme songs and hymns. So many Dhrupad became related to Vishnu, Shiva, Shiva, Ganesh, Saraswati etc.

Dmar style is equipped with the same partsof Dhrupad. But the main difference is simply that Dhrupad singing in Chartal Sultal etc. are rendered while Dmar singing in Dmar

7.3 Relevance of bhakti sangeet curing in mental and physical health

Bhakti sangeet has frequently been used as a therapeutic agent from the ancient times. Bhakti sangeet is a kind of yoga system through the medium of sonorous sound, which acts upon the human organism and awakens and develops their proper functions to extent of self-realization.⁴ This is the ultimate goal of Hindu Philosophy and religion. Melody is the key-note of Indian Bhakti sangeet. The 'Raga' is the basis of melody. Various 'Ragas', have been found to be very effective in curing many diseases.⁵

Some philosophers like Plato and Aristotle have declined the healing power of bhakti sangeet. A lot of information pertaining to the use of bhakti sangeet by primitive medicine men, and semi magical cures through bhakti sangeet is available. But these are of greater literary and historical value than scientific. Bhakti sangeet is generally regarded as a relaxing and stimulating power in western hospitals. It has also been accepted as a therapeutic agent to treat mental patients with music has been found useful for brain - damaged patients. Bhakti sangeet is being

used in form of group singing, playing of instruments and music appreciation.⁶ Numerous studies have been conducted to determine the effect of bhakti sangeet on mental patients. The result of these is usually reported in terms of observations made by the investigators.⁷

Bhakti sangeet therapy is considered to be the most expressive therapy. Bhakti sangeet therapy is an interpersonal process in which bhakti sangeet is used for the treatment of different physical emotional, mental, social and spiritual problems. Bhakti sangeet therapy not only heals the disabled or ill persons but also improves the quality of normal and healthy persons.⁸⁻¹⁰

As reported in Hindustan times 30.01.2006 the Vedas talk of comic sound energy as the source of all creation and healing powers of sound. The chanting of “AUM” has a curative power. The comic flow of seven notes *Sa, Re, Ga, Ma, Pa, Dha, and Ni* which correspondence of the vedic notes namely *Chatustra, Mandra, Atiswarya, kruehtha, Prathma, duitiya and tritiya* can reactivate specific streams of natural powers. This is because of the harmonious resonance of the seven notes with the seven plexuses of a human body.¹¹

“Arnold Alestan” said in his write up **‘the musicians approach to Bhakti sangeet therapy’** the validity of general observation made by experiments in the field to the effect that lively music, such as brisk, marches, dance etc. Stimulates heart action and accelerated pulse and breathing, resulting in an increase of energy.^{12,13}

“Advard Podolusky” said It seems, therefore, that this kind of Bhakti sangeet has a stimulating effect on the circulation by increasing the blood pressure and pulse rate while lessening the action current of the heart.¹⁴⁻¹⁶

“Shakespeare” said – The man who hath no Bhakti sangeet in himself or is not moved by the conchord of sweet music is fit for treason, stratagems and spoil, let no such man be trusted. The human body is used to be like an instrument expressing numerous frequencies in a constantly changing spectrum of life. The sensation are received through the eyes. Ears and other organ

known as the gate way of sensation. At the basic level, the sound waves affect specific parts of middle and inner ear. From the ear, the auditory information travels to the brain music whether vocal or instrumental has the power to stimulate the human body, mind and spirit simultaneously. This is possible because different composition of specific frequencies which activate different part of brain. This leads to change in mind and behaviors. A musical composition consist of many components such as melody, rhythm, tones & for. All these combined together can evoke certain emotions. Bring a change in heart beat and breathing hence deal with grief, anger or any breathing hence deal with grief, anger or any negativity of mind.¹⁷

One comes to the conclusion that by the medieval period, the ragas were so well established after exhausted research that each raga had its own individual identity. Eventually, there was a categorization some of the classification is as follows. *Bahar basant* , *miya mallha*, *desh* project the emotions of joy and happiness. A person suffering from depression the morning ragas such as *Bhairav*, *Jogiya* can evoke *shant* rasa, spiritual mood or bhakti *bhava*. Such ragas can treat patients with anxiety and hypertension.

In the present day bhakti sangeet therapy commonly used as therapy and in due course has shown certain results. As said by the renowned musician, Pt. Shashank Katti, raag Hindal cures spondylitis. He also claims that he has got remarkably successful Asthma and migraine insomnia & depression, other research in the same field show.¹⁸

Raga Mala

Ahir Bhairav	-	Indigestion, Rheumatic Arthritis, Hyper tension
Asavri	-	To build confidence
Bageshri	-	Insomnia
Basant Bahar	-	Gall stones (Cholecystitis) Rheumatic Arthritis

Bhairavi	-	Sinusitis, encourages detachment
Bhim Palasi	-	Anxiety, Hypertension
Chandrakauns	-	Depression
Darbari	-	Sedative
Darbari Kaada	-	Headache, Asthma, Indigestion Anorexia, Hyperacidity, Gall stones
Deepak	-	(Cholecystitis)
Gujari Todi	-	Cough, Rheumatic Arthritis
Gunakali	-	Constipation, Headache, Piles or Hemorrhoids Rheumatic Arthritis, Spondilitis Backache,
Hindol	-	Hyper tension
Jaunpuri	-	Intestine Gas, Diarrhea, Constipation
Jajjai-wanti	-	Rheumatic Arthritis, Diarrhea, Headache
Kafi	-	Sleep disorders
Kausi Kanada	-	Hypertension, common cold, cough, Asthma
Khamaj	-	Sleep Disorder
Madhuvanti	-	Piles or Hemorrhoids
Malkauns	-	Intestinal gas
Malhar	-	Asthma
Marwa	-	Indigestation, Hyperacidity
Nat Bhairav	-	Indigestation, Rheumatic Arthritis, Colitis
Puriya	-	Colitis, Anemia, Hypertension
Puriya Dhanashri	-	Anemia

The Raga research centre in Madras (Chennai) India is currently making a comprehensive

study of Indian raga and evaluating their therapeutic potential with the help of musicians, doctors and psychiatrists. It is believed doctors and psychiatrists. It is believed that classical Indian ragas can benefit a whole host of conditions ranging from insomnia, high and low blood pressure to schizophrenia and epilepsy. It is believed that there are other ragas that can help fight ageing and pain too.¹⁹

Bhakti sangeet therapy can play an effective role in helping us lead better, fruitful lives. Listening to specific kinds of bhakti sangeet at specific times of the day has been shown to be helpful in maintaining good health. Indian bhakti sangeet, with its many ragas, is known to be particularly therapeutic value. The curative power of bhakti sangeet emanates from the resonance of certain ragas on hormonal and glandular functions which produce secretions that keep the body balanced and infection free.

Advantage of Bhakti sangeet therapy

Pleasant tunes transfer good vibrations in the atmosphere. Bhakti sangeet acts on our mind before being transferred into thought and feeling. Bhakti sangeet acts on our mind before being music influences the lower and higher cerebral centers of the brain. Use of bhakti sangeet as a therapy is an important tool in the treatment of the both physiological and psychosomatic disorders. Bhakti sangeet therapy stimulates good vibrations in the nerves of the listeners. Bhakti sangeet therapy stimulates good vibrations in the nerves of the listeners. Bhakti sangeet therapy helps to clear the junked thought in mind, which leads to have positive frame of mind. Bhakti sangeet therapy enhances the concentration level of children. Effect of bhakti sangeet on the behavior of individuals is enormous. Bhakti sangeet improves the capacity of planning. Musical training helps to express refined exhibition of emotions and clarity in cognition too.²⁰

Bhakti sangeet therapy stimulates beta cell activities and enhances the quality of protein release of brain chemicals. It enhances the quality of neurotransmitters and conditions the heart.

Bhakti sangeet therapy reduces hypertension. Bhakti sangeet influences the perception of art and promotes physiological and behavioral relaxation in neonates.

Bhakti sangeet provides a kind of pleasure which produces a kind of pleasure which human nature cannot pleasure which human nature cannot do without. Bhakti sangeet relieves insomnia. And enhances cognitive process.²¹

Bhakti sangeet training and exposure increases the amount of brain that responds to musical sounds music during exercise produces physiological benefits. Bhakti sangeet helps to attain comfort from a discomforting condition.²⁶

Bibliography

1. Shri Krishna Prasang” Gopinath Kaviraj
2. Page 92, Shree Bhakti Chintamani.
3. <http://vallabhakul.blogspot.in/2010/08/history-of-shree-mahaprabhuji.html>
4. Dr. Satish Verma, Sangeet chikitsa
5. Dr. Manorama Sharma, Music Therapy
6. Pt. Onkar Nath Thakur, Pranav Bharti
7. Dr. Chaman Lal Gautam, Naad Yog
8. B.B. Gardner, Music Therapy
9. Dr. Lavanya Kirti Singh, Sangeet Sanjeevni
10. Dr. J. Pal, Music Therapy
11. Pt. Ravi Shankar, My music My life
12. Pt. Vijay Shankar Mishra, Tabla Puran
13. Dr. Surekha Sinha, Sangeet Chintan
14. Dr. Lalmani Mishr, Bhartiya Sangeet Vadaya
15. Dr J. M. Jassavala, Heel your mind Heel your body
16. Gaston, Music in Therapy
17. Shaliyane Maxsheon, Music & Medicine
18. Dr.Podolsky, Music for your Helth
19. Dr. Paranjappe, Sangeet Bodh
20. Dainik Jagran 4.11.2006
21. Sangeet Magazine September 2005.