

### **5.1 Hariraya as a *Bhakti Sangeet* poet**

As Hariraya was a real Acharya and a loving devotee of pusti cult, he explained the principles and the emotional elements of the cult in his composition. He did not want to get high esteem as a literary man in his society. He was really a person, without any desire for honor according to the words of the Bhagavad-Gita. But even then, he gave a so many literature in Sanskrit, Vraja, Gujarati and other languages. Literature was only the vehicle of human thought, according to him so his scholarship and devotional sentiments were shown in his compositions. Thus, he was first a devotee and a preacher and then a poet and writer. He was one of the best poets. As per the qualities of poet he explained each and every principle of the push cult in his works in a simple style<sup>1</sup>. Rarely does he provide incomplete explanations. His stotras, Astakas are the best examples of stotra literature in Sanskrit. The style of these stotras is simple, sweet and easily understandable. He has utilized various metres like Anustubh, Upajati, Puspitagra, Vasantatilaka, Sikharini, Upagiti, Arya, Udgiti, Bhujangi, Caranakula, Drtavilarhbita, Pramanika, Camara, Prthvi, Giti and Indravajra. He has utilized upama and Rupaka Alankaras in some places. His stotras like *Trataryugalasmaranam* and '*Nagarinagarastotram*' explain the beauty of Radha and Krsina. The explanation is rhythmic and full of alliterations. His Astapadis are created in various classical melodies such as Ramakari, Vibhasa, Kalyana, Gaudi, Gandhara, Bilavala, Nata, Bhairava, Adana, Todd, Dhanyagri, Malhara, Kedara, Mayan, Maru, Saranga, Lalita. They mainly deal with the different emotional explanations of Krisna, Radha and Gopis in a sweet and simple style. This style expressed that of Jayadeva leads us to believe that Hariraya was the layadeva of the pusti cult.' The subject -matter of his philosophical literature are the different principles of the pusti cult such as Brahmasarilbandha, seva, satsanga, maryadabhakti and pti tibhakti, sarvatmabhava, Avataravada and lilavada. The subject -matter of his devotional poems are the descriptions of VallabhAcharya, Vitthalanatha, Gokulanatha, Kalyanaraya, Krgia, Radha,

Yamund and cows<sup>2</sup>. His complete knowledge about the puqi-cult and other scriptures and the sincerity of his heart of a devotee are clearly seen in the whole of his literature. He composed some commentaries and explanatory notes in prose on Sanskrit literature. His prose -work viz. *Brahmavada* is a good mixer of his uddhadvaita knowledge and pustibhakti in which he could explain the concept of Brahma, Jiva and Jagat in a sweet and touching manner. *Sahasribhavana* or *Sevabhavana* is a result of his Prameya-view-point. It is a big work written in a sweet and simple style, which shows his vast erudition and taste of *Rasagastra* or *Bhaktigastra*. His *iksapatras* are also written in simple style for the purpose of preaching. He has also provided us the vast literature in *Vraja* and *Gujarati* language. It is in verses in different classical melodies. He has also provided some poems in *Rajasthani* and *Panjabi*. He has filled the *Vraja* language with his prose literature. He was much inspired by the prameya aspect of the pusti-cult, which was mostly explained by *Gokulanatha* in his prose literature like '*Dosaubavan Vaisnavaki Varta* and '*Caurasi Vaisnavaki Varta.*' He composes the commentaries on the above works of his teacher in *Vraja* language. After producing literature in *Vraja* language by *Gokulanatha*. *Hariraya* collected, edited and developed it. Hence *Hariraya* can be called the father of the prose literature in *Vraja* language. His capture over different languages shows that he might have read, thought and written during his whole life. Thus, he was a great poet and writer of the medieval age, who served continuously *Sanskrit* and *Prakrta* literatures for a century. He describes the different epithets viz. *Haridasa*, *Rasika*, *Rasikadasa*, *Haridhana*, *Rasikapritama* etc. in his poems. He was a humble -hearted and loving devotee of Lord Krishna. He used the above epithets in his poems because he was a worshipper of His beauty. He also recorded in some places, the historical condition of 17th and 18th centuries of *Vikrama samvat*. He inspired his disciples and followers to protect the *pustimarga*. He did not impress only the world of pusti cult with his *Bhakti* literature, but also the whole field of *Hindu* literature in the medieval age. In his literature, he harmonized the

paths of Pramana and Prameya i.e. the paths of discipline and love. He composed the tenets of the philosophical concepts of pusti cult in his numerous writings and worked for the welfare of the society. He sang the attributes and the names of Lord Krishna in his poems and attracted the people to the path of Krishna bhakti. Thus, he was a real poet and writer. It is well described by one of his disciples that he was alone the ocean of the nectar of literature and in its creation he was Brahma, the Lord of speech. He has been truly described as the sole ocean of nectar in the form of literature and a Brahaspati and Brahma in his compositions<sup>3</sup>.

### **5.1.1 Literary works of Shree Hariraya ji<sup>4,5</sup>**

- Pratah Smaran
- Shree Gurudevastakam
- Shree NavnitPriyashtakam
- JanmaVaiphalyamNirupanam
- KamakhyaDoshVivran
- VallabhSharanashtakam
- Shree Nijacharyashtakam
- Shree Vallabh Panchakshar Stotram
- Shree VallabhBhavashtakam
- Dwitiya Shree VallabhBhavashtakam
- Shree VallabhCharanVigyapti
- Dainyashtakam
- Vigyapti
- ShreeMahaprabhuashtotarshatnamavali
- Hahadainyashtakam
- SwaSwamiPaniYugalaha
- ShreVitthaleshwarAshtottarnamavali

- BhujangPrayatashtakam
- SwaPrabhuSwaroopNirupanam
- GopijanVallabhastakam
- Dwitiya GopijanVallabhashtakam
- Smaranashtakam
- Dwitiya Shree Krushnashtakam
- SwaPrabhuVignapti
- Dwitiya SwaPrabhuVignapti<sup>6</sup>
- Dainyashtakam
- Shree Panchakshar Garbh
- ShreeMadhradhashtakam
- Shree MukhyaShaktiStotram
- Shree SwaminiPrarthana
- Shree Yamuna Vignapti
- Chatuhshloki
- PushtiMargLakshanaani
- Shree Bhagwat Pushtak Nitya Pujan Vidhi
- Shree Krushna Charan Vignapti
- Gavan SwaroopVarnam
- SwaMargMulSwaroopNirupak
- Shree KrushnaSabdarthani
- Garvapahashtakam
- MargSwaroopNirupanam
- SwaMargiyaKartavyaNirupak
- ShreeMatPrabhoSarvatar

- Shree PurushottamSwaroopavirbhavNirnaya
- SwaMargSevaPhalroop
- PushtiMargiyaSwaroop
- Swamargiyaswaroopsthapanprakaar
- ShreematPrabhoschintanam
- MulroopSansayNirakaranam
- SwaMargiyaMuktiDvaividhyaKaranam
- BhaktiVaividhyaNirupanam
- SwaMargiyaSadhan
- SwaMargiyaRahasyaNirupanam
- SwaMargiyaSharanSamarpanSevaAdiNirupanam
- SwaMargiyaSanyasVailakshanyaNirupanam
- Shreemat Prabho Prardurbhav Prakar Nirupanam
- BrahmasambandhVakyaKathinanshaVivechanam
- SarvatmabhavVivechanam
- ShreematSwaMargiyaBhaktidvaividhyaVivek
- SwaMargMaryadani
- ShreematprabhuPrakatyaHetunirupanam
- MadhurashtakaTatparyam
- SwaMargSharanamDwaiyani
- ShreeMatPrabhoryonirpakam
- AshtaksharSharanMantraPurvaPakshaNiras
- Shree NrusinhVaamanJayantiUtsavVratVaishistyaNirupanam
- BHaktiMargePushtiMargatvaNischay
- BhaktanaamDusangVigyanPrakarNirupanam<sup>7</sup>

- Shikshapatra <sup>8</sup>
- RasatmakBHavSwaroop
- JapSamayeSwaroop
- BhagwatcharanchinhVarnanam
- Shree Vaisvanaashtakam
- Shree Shodhashstotram
- Ashtapadis
- ShreemadaacharyacharananamSakalavatarSamyaNirupanam<sup>9,10</sup>

His work shows his enormity in the field. This work also presents their personality as a very good poet and writer.