

**“MUSICAL CONTRIBUTION OF THE HISTORICAL
RAAS-LEELA OF MULHER PROVINCE OF
MAHARASHTRA – A STUDY”**

A THESIS

**PROPOSED TO BE SUBMITTED FOR THE DEGREE OF DOCTOR OF PHILOSOPHY
(PH.D.)**

IN MUSIC-VOCAL

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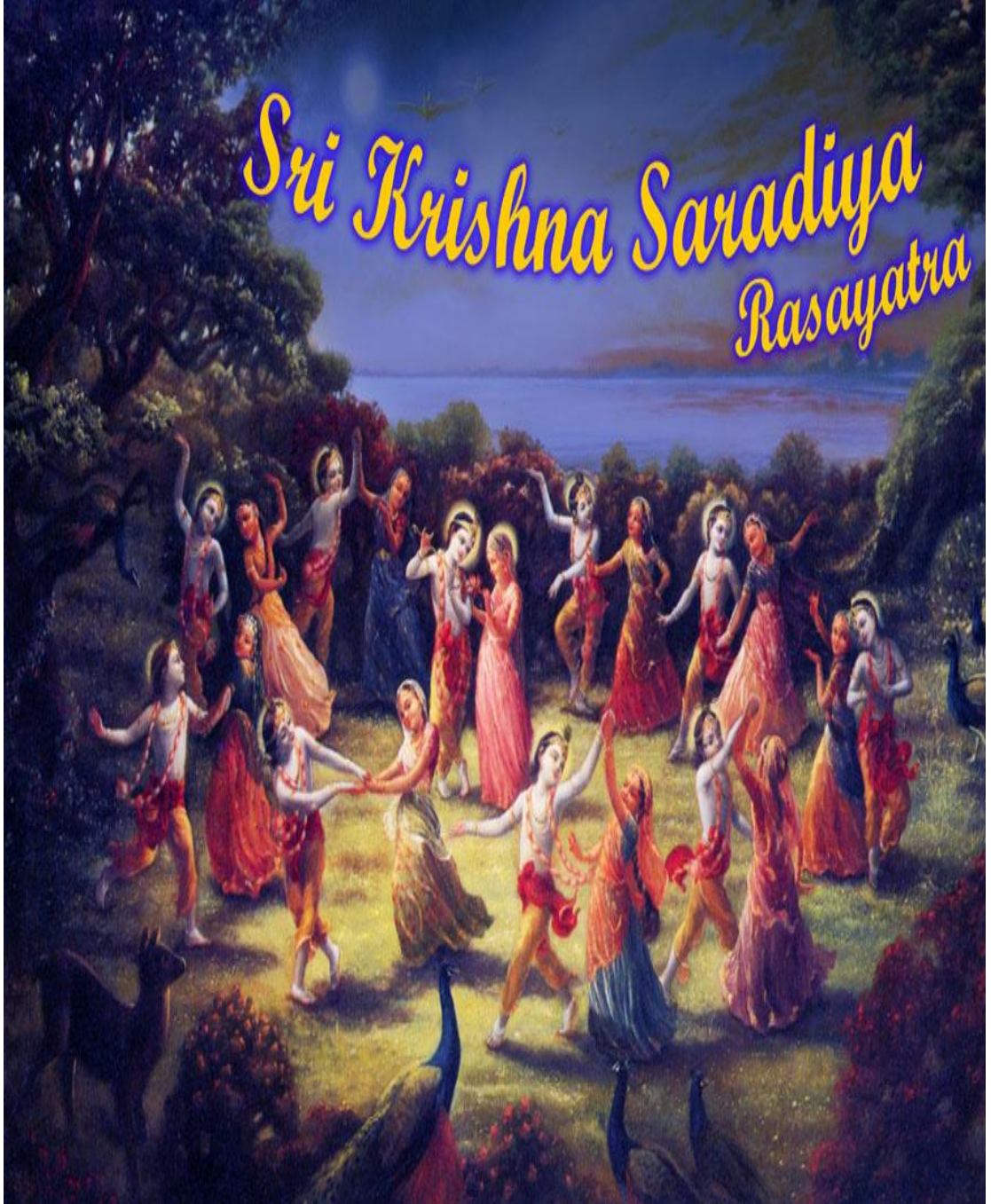
REG. NO.332



**DEPARTMENT OF INDIAN CLASSICAL MUSIC (VOCAL)
FACULTY OF PERFORMING ARTS
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA**

2013

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CANDIDATE DECLARATION

*I hereby declare that the work incorporated in the present thesis is originally and has not been submitted to university/institution for the award or diploma or degree. I further declare that the result presented in the thesis, considerations may therein contributed in general to the advancement of particular to the knowledge in Indian classical music in particular to the “**MUSICAL CONTRIBUTION OF THE HISTORICAL RAAS-LEELA OF MULHER PROVINCE OF MAHARASHTRA-A STUDY**”.*

Signature of the candidate

Mrs. Ashtaputre Meghana Ajay

Place: Baroda

Date:

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PREFACE (INTRODUCTION)

Our country India has many states and provinces. It is also richly diverse in cultures and languages. Among these, the state of Maharashtra is located on the west coast. It has been one of the most significant states since historic times.

In the year 1960, in accordance to the Indian Constitution, 'Maharashtra' received its statehood and Mumbai became its capital. Here, Marathi, Gujarati and Konkani languages are spoken.

If you look at the state with a cultural view-point, festivals like Ganesh Utsav, Gopalkala, Dipawali, Dussera, Holi, Gudi Padwa, Narali Purnima, Makar-Sankranti, etc. are celebrated with pomp and splendor.

The land of Maharashtra has been blessed by the holy feet of great saints like Saint Dnyaneshwar, Saint Naamdev, Saint Tukaraam, Saint Eknaath, Saint Janabai, etc. These great saints have taught the people of Maharashtra, the importance of religion and attracted them towards 'Karma'.

The followers of God and Goddesses like Lord Shiva, Lord Shri Krishna, Duttatreya, etc. established independent sects. They are 'Dutta Sampradaya', 'Varkari Sampradaya' and 'Bhagwat Sampradaya'. They have their own rules and rituals. Here, they work towards promoting Hindu religion.

Among these; 'Ramanuj Sampradaya' was established in Mulher province. The followers of this sect worship Lord Shri Krishna. It has its historic importance. The followers of this sect traditionally celebrate 'Raas-Leela' of lord Shri Krishna every 'Sharad Poonam'. This tradition is 350 years old. The 'Raas-Leela' of Mulher is equally famous and as important as the 'Raas-Leela' of Vrundavan.

Lots of followers of the interior parts of Gujarat, Karnataka and Maharashtra participate in the yearly 'Raas-Leela' celebration. They come to worship Lord Shri Krishna, among them some thank the Lord for their fulfilled wishes, and others pray to God to fulfill their wishes. They have a feeling of love, affection and equality about all the religions in their hearts. They all are lost in themselves; their souls are connected to the Lord. They are engrossed in singing 'Bhajans', that they forget hunger, thirst, etc. (mortal wishes)

Here, one 'Raas Chakra' has a diameter of 28ft, which is mount on the 'Raas Stambha'. This 'Chakra' is decorated with banana leaves and marigold.

In this 'Raas-Leela' one local child enacts Shri Krishna and others enact as their 'Gopis'. All night the followers sing 'Bhajans' under the 'Chakra'. The 'Padaas' of 'Raas-Leela' are sung by them. A total of 105 'Padaas' are sung. They are composed in various 'Ragaas' - Traditional as well as the 'Ragaas' which are scarcely known. We can easily make out that those 'Ragaas' are different from the present ones.

It is a matter of in-depth research to know of these 'Padaas' and 'Ragaas'. The main aim of this research is to make the present and the future generation aware about the subject.

NEED FOR RESEARCH ON THIS TOPIC :

The 'Raas-Leela Utsav' is celebrated in the Mulher province of Maharashtra since the last 350 years. The researcher has tried to study the various 'Padaas' sung at the 'Raas-Leela' curiously, by attending herself. The attempt was successful and the researcher is contented by her achievement. When the researcher heard these melodious songs of 'Raas-Leela' herself, she was encouraged to do an in-depth study on them. The researcher took a firm decision and made up her mind to begin the research. Some of the well-known 'Ragaas' of these 'Padaas' are presented uniquely. They are 'Kedar', 'Todi', 'Sarang', 'Kalyaan', 'Bhairavi', 'Ramkali', 'Paraj', 'Adana', 'Jayajayawanti', etc. But some of the 'Ragaas' which are scarcely known are 'Sameeri', 'Maalgaua', 'Kaanada', 'Sorath', 'Maru', 'Nat'. 'Kaanaro', 'MaruParaj', etc. the researcher is encouraged to find the difference and similarities of these well-known and scarcely known 'Ragaas'.

She felt the need to do this work, as the students of next generation and music enthusiast will get to know in depth about the traditional 'Ragaas', medieval music and about its form back in those ages.

The other important reason to do the research is- there isn't much information available about the 'Raas-Leela'. The researcher tried to go in depth about this subject.

Lots of hard work is being put up to record and to write the songs and its lyrics of these 'Padaas', which are sung at the 'Raas-Leela'. The researcher has also tried to give the detailed knowledge of these 'Padaas', their meanings, the 'Ragaas' in which they are composed, etc. to the knowledgeable music lovers.

OBJECTIVES :

The Mulher province of Nasik district of Maharashtra has its own historical importance. This province was under the region of King Chatrapati, Shivaji, in the 17th century. This historic 'Utsav' of 'Raas-Leela' was traditionally started by Sant Udhdhavji Maharaj. King chatrapati Shivaji, who himself was a religious person, who strongly believed in religion, culture, tradition, etc. he promoted the 'Raas-Leela' in Mulher and made his subjects (Prajā) to follow it religiously. First aim of writing this thesis is to highlight the history of Mulher province, its 'Raas-Leela Utsav' and the traditional spirituals that people followed then.

To collect the detailed information about the 'Raas-Leela' and its traditional celebration, the researcher had remained present and spent a quality time at Mulher's 'Raas-Leela'. She met the abbot, other elderly people and villagers.

The highlight of this thesis is religious traditions of 'Raas-Leela', the musical contribution to the songs sung over the years.

Here, the researcher also tried to highlight all the traditional 'Padaas' sung over the last 350 years. The songs in their present forms and their comparative studies are done. The songs are personally recorded, studied, understood and the information about them is collected from the present singers at the 'Raas-Leela'. The aim is to bring awareness, not only to the people of Maharashtra, but also the country.

This thesis has moved forward keeping in mind the aim to bring the medieval music and scarcely know 'Ragaas' in front of the western world also.

HYPOTHESIS :

The 'Raas-Leela' of Mulher is 350 years old. What was its ancient form? What is its present form? The comparative study of these two things is done here. The researcher has met and interviewed the elderly people of Mulher and tried to collect and present accurate information about 'Raas-Leela'.

Traditionally the 'Bhajans' of the 'Raas-Leelas' were sung only by men but now a days young women are also taking a part in Raas Leela and sing Bhajans. All the information given here is collected by the researcher by remaining present at the 'Raas-Leela'.

Which instruments are played traditionally since 17th century along with the 'Padaas'? The detailed study of its make, style of playing and the people who have played the instruments is also mentioned.

The people of Mulher have confirmed the there is no change in the way 'Raas-Leela' is celebrated in the present days too. The 350 year-old tradition is religiously followed. Almost all the people in and around the province confirmed the same. To prove this, the researcher has recorded the interviews of some of the locals of Mulher.

DATA COLLECTION METHODOLOGY :

- The researcher has tried to collect all the required information about Mulher province of Maharashtra. Personal visits, discussion about the topic with locals and exchange of ideas were done. All these collected facts about 'Raas-Leela' are put up in this. The researcher has also studied the province along with its outskirts.
- The researcher has met the scholars who have in-depth knowledge about the history of Mulher province and its literature. All the details presented here about contribution of music to the 'Raas-Leela' is the outcome of many discussions and exchange of ideas.
- The information about 'Raas-Leela' is collected in the form of photographs, recorded audio-tapes of 'Padaas' of the 'Bhajans', different news-paper clippings, Manuscripts, articles, published books on this topic, reference books and encyclopedias.
- The required information for this research is related to 'Raas-Leela' is also collected by attending workshops, lectures, group- discussions, etc.
- Some additional information about the same is also gathered using the latest technique 'Internet'.
- The library is the biggest source for literary, musical and historic reference books. The researcher has visited libraries and studied many hand-written scripts. Some carvings, stone sculptures of humans with text written on it, etc. were studied by going to museums. All this information is included in this thesis.

REVIEW OF LITERATURE :

The collected data, statistics and facts about the presented subject are reviewed. Whatever is accurate for the topic is written and rest is omitted.

The other research books are also referred to collect the required data.

RESEARCH METHODOLOGY AND PLANNING :

The presented historic facts in this thesis are done by the analytical method. The scientific approach is also followed in the data collection. New-found facts are presented in an adventurous manner.

In this thesis the researcher has tried to present the information in a very simple way, so that even a layman can understand it.

The research is done on the basis of the Historical Descriptive Qualitative Method.

The collected information is presented in a chapter wise index.

CHAPTER - I

The History Of Maharashtra State And Mulher Province

In this chapter, I have put a highlight on Maharashtra, which is one of the 29 states of India. The detailed study of the history of 16th century is done here. It covers geographical, political and cultural situations in detail. The researcher has also kept in mind the musical form which has an impact of the ‘Gharanaas’ of Indian classical music in Maharashtra. She also collected detailed information about Indian classical music in Maharashtra, in its present form.

Mulher province is a small village of Nasik district of Maharashtra. Every year on ‘Sharad Poonam’, the grand festival of ‘Raas-Leela’ is celebrated traditionally. It also has an historic importance. This is the main subject of research work. It also covers the history of Mulher, its inception, development, etc.

CHAPTER - II

Mulher's Traditional 'Raas-Leela', Its Inception, History And Its Present Form

This chapter describes the celebration of traditional 'Raas-Leela' of Mulher, its inception, and how is it celebrated in its present form.

It also has the comparative study and description about the 'Raas-Leela' of Vrundavan and the 'Raas-Leela' of Mulher.

For this many texts were referred, the collected information is presented here in an order.

CHAPTER - III

The Study Of 'Raas-Leela' Of Mulher, The 'Padaas' Sung, Their Meanings And Their Lyrics And Notations/Composition

In this chapter, the audio tapes of the 'Padaas' sung at 'Raas-Leela' are recorded. With the help of these audio tapes, every 'Padaa' is heard personally. Every notation, composition and the lyric is studied carefully. It is then presented according to Pandit Vishnu Narayan Bhatkhande's notation system. All the 'Padaas' are written in 'Braj Bhasha'. The detailed meaning of each 'Padaa' is also given.

CHAPTER - IV

The Comparative Study Of Existing Raag Style And Aesthetical Value Of Raas Bhav Of The Ragas Of Bhajan Padas

The detailed study and description about the medieval form of the 'Ragaas' used in the 'Padaas', its description, its present form along with comparative study and the musical instruments, percussion instruments, etc played along with the 'Padaas' are also described :-

The detailed study of each 'Padaa' sung at the 'Raas-Leela' is done by listening to the audio tapes. Each composition, its notation, tune and its 'Rasabhaav' is studied. While doing this study, the researcher collected every minute detail about the 'Ragaas' of the 17th century. While doing so, she observed the changes in the

names of few 'Ragaas'. E.g.- The 'Ragaa' mentioned in the 'Padaa' is 'Kalyan'; but after listening to its notation, its tune, arrangement of 'Swara', it is known to be 'Raag Shudh Kalyaan'. In few 'Ragaas', many changes are observed, out of which some are very popular. These traditional 'Ragaas' are studied and compared in their present form and the description about them is given in this chapter. Some 'Ragaas' are such that they are scarcely known. These are not familiar in the Indian classical music, but they are very popular in Karnatic classical music (South-Indian classical music). Some 'Ragaas' are also heard in 'Pustimargiya Haveli Sangeet'. The entire above mentioned are studied and described in detail in this chapter.

The description about instruments played along with these 'Padaas', percussions used are also covered in this chapter.

Which instruments are played traditionally since 17th century along with the 'Padaas'? The detailed study of its make, style of playing and the people who have played the instruments is also mentioned in this chapter.

The study of these instruments, the changes that took place in their way of playing, etc. is also mentioned here.

CHAPTER - V

The Study About The 'Padaas', Their 350 Year Old Tradition Of 'Bhajan' Singing, The Information About The Singers And The Followers Of This Tradition

This chapter covers all the traditional 'Padaas' of 'Raas-Leela' sung by the 'Bhajan-Mandali'. A minute study of personal information about each 'Bhajan' singer and their lifestyle is presented here along with the photographs.

The groups of people singing 'Bhajans' have definitely changed over the years, but none of the 'Bhajans' have changed. E.g. in the medieval period, each 'Bhajan Mandali' consisted of 5-7 people. They sang 'Bhajans' at the 'Raas-Leela'. In the modern times, over the years, the members of this 'Mandali' have increased. For this, the credit goes to Pandit Raghuraj Maharaj for including many women singers to this 'Mandali'.

In this chapter a comparative study of traditional and modern 'Bhajan Mandali' is done.

CONCLUSION:

The facts that came into light during the research of Mulher's historic 'Raas-Leela' and its musical contribution were studied analytically. It is concluded according to my perception.

ACKNOWLEDGEMENTS

Behind every endeavor undertaken by us, it is possible to accomplish with the help of not one but hundreds of people. We can achieve success only because of their support and well-wishes.

It is impossible to achieve any result without direct or indirectly help from countless persons. Before moving ahead it is my utmost responsibility to thank each one of them.

At first, a mountain was also a tiny particle of soil. Similarly, few years ago, I was also a tiny particle of this world. Just a playful and lively child who used to singing jingles then. First, I would like to thank my first teacher (Guru) Lt. Dr. N. V. Diwan of Poona, who made me associated in the music world, introduced me to the art of music, which gave me supreme pleasure. I acquired my further training in Nasik from my other Guru Dr. Govindrao Paluskar. He had then guided me to do Ph.D. He had also suggested an interesting topic which was based on 'Raas-Leela of Mulher'. I am really thankful to my Guruji for encouraging me to select this practically oriented topic. He was confident about my ability. Once the topic was decided, I contacted our professor Shri. Ishwarchandra Pandit, the Dean of Faculty of Performing Arts, Baroda, for the registration. When I discussed my topic with him, he also encouraged me for the same. This gave me lot of strength to continue my work. I am extremely grateful to our Dean, as I could achieve this due to his support and guidance. It is very important to plan lot many things in advance before the work begins. For planning I got tremendous guidance from my guide Dr. Ashwinikumar. I sincerely thank him, as he always gave me lots of valuable suggestions and guidance throughout the completion of my research work. The Open Seminar was conducted according to the rules of the University. At that time the Dean of Faculty, my guide and all other guiding teachers of our faculty; namely Dr. Gaurang Bhavsar, Dr. Rakesh Mahisuri, Dr. Pathan and Dr. Ajay Ashtaputre had guided me. I also want to thank all of them for their support and guidance.

When I started the actual field work, I decided to visit Mulher. I kept my proposal in front of Abbot Param Pujya Shri. Kishor Maharaj, he also immediately agreed to provide me support. Without any hesitation he gave me all required information about History of Mulher and 'Raas'. I want to thank Maharajshri and KumariRajeshwariji for their support and help. I also want to thank Shrimati Sucheta Raghuraj Pandit, Mrs. Kishor Pandit and (Mrs.) Pandit and Shri Babubhai Shah, as whenever I visited Mulher for my fieldwork they made arrangements for my stay and meals and made my visit extremely comfortable.

At Mulher, all the members of 'Bhajan Mandali' spend their valuable time for the recording of stanzas of 'Raas'. For better recording of all the stanzas they had arranged a special session of Bhajan singing. I am thankful to them too. My special thanks to Shri Prabhakar Agnihotri, as without his help the recording of the stanzas of Raas was not possible. (as he helped me to record all the stanzas of Raas.)

It was essential to refer many books for completion of this thesis. The librarians of Faculty of Performing Arts, Mrs. Pritiben and Ms. Kokilaben; and all the staff members of Hansa Mehta Library of M.S. University too helped me in providing all the required reference books as and when required. I also want to thank them all for their help.

Dignities like, Prof. Dr. R.C. Mehta, Lt. Shrimant Shri Ranjitsinh Gaekwad, Param Pujya Guru Shrimati Ranjana Dharwadkar, Shri Hemant Kothari and Mrs. LataPrabhune have always inspired me in my life. I wish to thank Shri Rajendra Pandit, Shri Murkute (Aurangabad) and Sakaal Press, Nasik Branch for their direct and indirect help.

I am also grateful to Prof. Dr. Ravi Sharma from Delhi.

I am thankful to Shri Dusane, as due to his help I understood the meaning of the stanzas of Raas which are written in Braj Script.

I very much thankful to Shri Radheshyam Sharma, Shri Swami Harikrishna Bharadwaj, & shri Swami Vedprakashji from Brindavan.

I want to thank Mrs. Ujwala Naik, Kumar Vatsal Naik, Mrs. Kashmira Jayswal, Mrs. Yashashri Barshikar and Shri. Shrikant Phatak their help in translating my thesis in the English language.

I am really grateful to my husband Prof. Dr. Ajay Ashtaputre who played an important role encouraging and supporting me for the research work and completion of my thesis. The encouragement and support is equally important for a woman when she decides to make a carrier in any field. My husband always stood behind to support me throughout my research work. He is a professor, a guiding teacher as well as my husband. He played all the three roles very well. I am really thankful to him for everything. I want to thank my loving, understanding and intelligent son Kumar Lalit Ashtaputre who never bothered me during my research work rather supported me throughout.

All the members from my in-laws' family i.e. my brothers-in-law Mr. Pradeep Ashtaputre and Mrs. Rekha Ashtaputre, sisters-in-law and other elders who stood behind me and gave me strength and support during my research work. They always enquired about my well-being. I also want to thank them for the same.

How can I forget thanking my parents and other family members? My mother Mrs. Meena Kulkarni always accompanied me for my field work whenever I visited Mulher. My father Shri. B. G. Kulkarni has always blessed me and will continue to do so all my life. For my research work I regularly shuttled between Nasik and Mulher. This was very challenging. I want to thank my brother Dr. Shashank Kulkarni and sister-in-law Dr. Seema Kulkarni, who arranged for a vehicle. 'Thank You' is a small word rather I am really grateful and obliged to both of them. I also want to thank my loving nephew Chi. Neeraj Kulkarni.

I really want to acknowledge everybody who had knowingly and unknowingly contributed a lot in completing my thesis. With this I end my acknowledgement.

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YEAR OLD TRADITION OF BHAJAN GROUP, THE 174-196
MEMBERS WHO SING THE VERSES AND THEIR
DISCIPLES**

- 5.1 Hari Bhakta Parayan Dr. Raghuraaj Santidaas Pandit
- 5.2 Shri Kishor Madhavdas Pandit
- 5.3 Shri Shrikant Madhavdas Pandit
- 5.4 Kumar Bhaktraaj Raghuraaj Pandit
- 5.5 Mrs. Madhurani Avinash Kulkarni

- 5.6 Mrs. Anjali Milind Pofale
- 5.7 Kumari Rajeshwari Raghuraaj Pandit
- 5.8 Kumari Rajlakshmi Raghuraaj Pandit
- 5.9 Kumari Rajgauri Raghuraj Pandit
- 5.10 Shri Prabhakar Dattatray Agnihotri
- 5.11 Shri Babubhai Shah
- 5.12 Shri Hemantkumar Girdhardas Shah
- 5.13 Shri Satish Ramchandra Shukla
- 5.14 Shri Lakshman Tryambak Bagul
- 5.15 Shri Kedar Shivshankar Pardeshi
- 5.16 Shri Tukaram Yevla
- 5.17 Shri Keshav Vaman Suryavanshi
- 5.18 Shri Dashrath Pandurang Deshmukh
- 5.19 Shri Manohar Madhavrao Bagul

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CHAPTER – I

HISTORY OF MAHARASHTRA STATE AND MULHER PROVINCE

1. HISTORY OF MAHARASHTRA STATE AND MULHER PROVINCE:-

India is made up of different provinces, regions, languages and cultures. One of these states is Maharashtra. We will gain some more information about it.

1.1 POLITICAL SITUATION OF MAHARASHTRA IN ANCIENT TIMES:-

In ancient times, Maharashtra was called Dandkaranya. Maharashtra first got noticed by the Chinese migrants in the 7th century. It is said that in the holy Ramayana, Shri Ram was sent to exile in the state of Maharashtra. In 246 A.D, the former was ruled by the Maurya dynasty and later by the Vakataka kings. Later, in 753 A.D , Rashtrakoots started ruling the province who were later defeated by the Chalukyas in 973 A.D. After being ruled till 1189, first by Allahuddin Khilji, then by Muhammad Bin Tughlaq, it was taken over by the Bahaamani Kingdoms. This was followed by Provincial Muslim rule in the 13th century which included kings like Nizamshahi, Adilshahi and Kutubshahi.

In the 17th century, Maharashtra saw the sudden rise of Marathi speaking Hindus who wanted to rule over the entire region. This Marathi regimen was led by Raja Shivaji Maharaja Bhosala and started spreading between 646 and 1680. Maharaja Shivaji conquered many Muslim provinces and forts and extended his empire which lasted till 1714. This led to the entry of the Peshvas.

After the conquer of Ahemadnagri (devgiri fort), British rule started in India which went on for 150 years.

1.2 THE HISTORY OF NAMING OF MAHARASHTRA:-

Why this state is called Maharashtra has varied explanations. There are differences of opinion to answer this question. According to Dr. Wilson, Maharatt, now known as Maharashtra, is the '*Pali*' form of the Sanskrit word. According to some Sanskrit Pandits, Maharashtra means Maha + Rashtra which in turn mean a huge state. However, there is no Historical or Geographical proof for that. Some scholars also believe that Maharashtra means a state of the Mahar community.

Dr. Oppurt has stated in his book, "The Original Inhabitants of Bharat Varsh", that Maharashtra must have originated from Mallarashtra, where Malla could mean Maar, Maar would be synonymous to Mahar, and thus the origin of the word Maharashtra, that is, the state of Mahars. Here again, some historians relate the word Malla to Mallari (Lord Khandoba). Mallari was the god who slayed the demon Manimalla. Therefore Mallari, also called Lord khandoba, is known to be the deity of the clan.

In the opinion of late Shri Rajvaaade, all the names like Mallathan, Mallagaon, Mallakhede, Mallavaan, Mallavalli et cetera were the names of the villages of this state inhabited by the people belonging to the Malla jaati.

"Dr. Bhandarkar hypothesizes that in the rock inscriptions of Kuda and Badesa, there is a mention of the Bhoj dynasty, who called themselves Mahabhoj, in a similar fashion, the Rashtrik, the Ratthas or the Rattis called themselves Maharatthas or Maharattis, therefore, People + Rattha = a State of people, meaning Maharattha, which in turn translates to Maharashtra in Sanskrit.

In the inscriptions of Ashoka, there is a mention of Rashtrika, thus Maharashtra could have derived its name from the land of Rashtrikas or the land of Ratthas.

Raja Ramshastri Bhagwat ji opines that the land of the Victorious is called Mharashtra.

The great scholar P.V. Kane is of the opinion that Maharashtra means a huge state.

In the ancient times there were huge forests on these lands where the Aryans made their settlements. Soon this state expanded and got the name Maharashtra”.¹

"महंत राष्ट्र म्हणोनी महाराष्ट्र, महाराष्ट्र निर्दोष आन सगुण, धर्म सिद्धि जाये हो महाराष्ट्र।"

Thus spoke great authors in their view about Maharashtra.

In the tenth chapter of the Brahmasanhita by Varahmihir there is a reference of Maharashtra in the 490 A.D. “Bhagye Rasvikaniyah Panyastrikanyaka, Maharashtra”

On a stone inscription found in Aholi dating back to 634 A.D. written by Jain Ravikilirji, it is mentioned that Maharashtra has three regions in which about 99,000 villages are established.

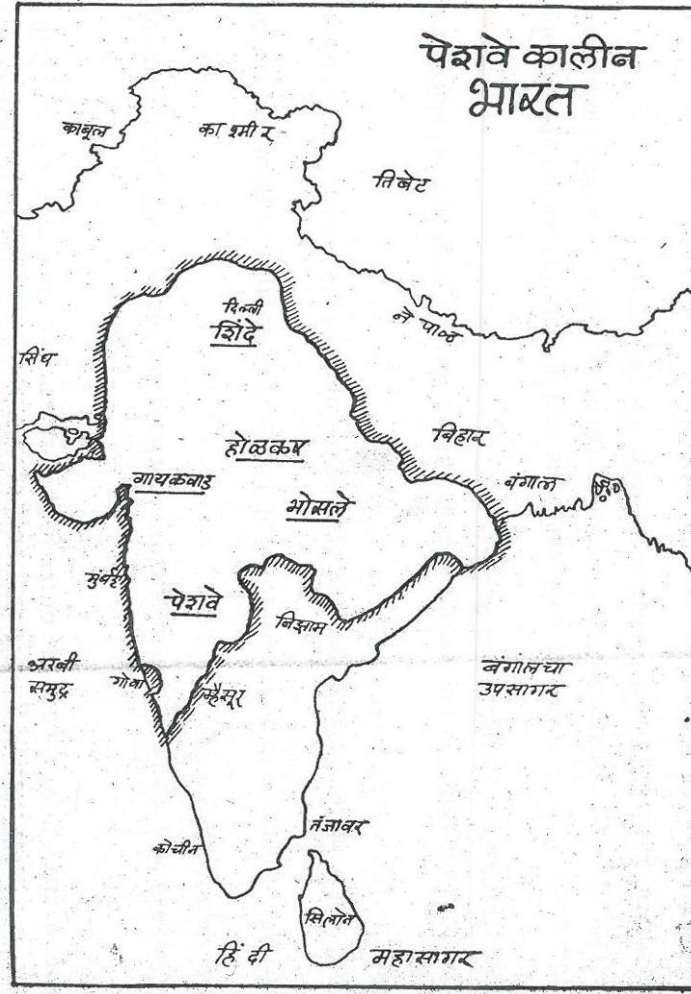
What is known as Maharashtra today was known as Dandkaranya in ancient times.

There is no reference of Maharashtra in the great epic Mahabharata, however it has been mentioned that, there was the existence of Lokvasti Nagar culture during that time period.

“Although, this region is not apparently referred to as Maharashtra in this epic, but, names like Vidharbha, Ashmaka, Mulaka, Kuntala, Goprashttra, Pandurashtra, Mallarashtra have been frequently used to describe this region.”²

During the Ramayana era, Lord Shri Ram was banished from his kingdom and he is said to have sought refuge in the jungles of Nasik, near the banks of the river Godavari in Maharashtra.

It is due to the auspicious presence of Lord Shri Ram, Seeta Maa and his brother Laxman that this region of Nasik has become holy and blessed.



1.3 THE ORIGIN OF MARATHI LANGUAGE IN MAHARASHTRA:-

“The Aryans arrived in India about 4000 years ago. They started to settle in the Southern regions of India between 800 to 400 B.C. During this time they started relating to the native language of that place. The Aryans used to speak Sanskrit language at that time and *Maharashtri* language evolved due to the integration of the native language with Sanskrit. This language came to be known as *Prakrit*.

Rajaram Ramkrishna Bhagwat is of the opinion that, though Maharashtra language has evolved from Sanskrit, it has not evolved from the popular or the terrestrial form, but from the basic root form of Sanskrit.

In ancient times Sanskrit was used only during religious functions like Yagna, prayer, and Mahayagna while Prakrit was spoken commonly.

This Maharashtra language came to be known as sweet, tender and beautiful all across the nation.

Therefore, after undergoing several changes over a period of time, this Maharashtra Prakrit became the present day Marathi. This was called the native language.”³

One more question arises related to the process of origin of the Marathi language. Scholars are debating if Marathi has been formed by Sanskrit or by Paali?

Some scholars believe that the Maharashtra language is the root of Marathi (like the aforementioned). The main reason for this disagreement is that the grammar of Marathi contains inputs and signs of languages like Sanskrit, Paali, Payshachi, Maharashtra, Apbhransh etcetera.

The presence of Marathi words in the inscriptions of the 7th century A.D are strong evidences, enough to claim that Marathi language originated in the 7th century A.D.

1.4 THE ASPECTS OF MARATHI LITERATURE:-

The foundations of literature in Marathi language were laid around the 12th century. In the period between 12th to 16th centuries, most of the literature was religious or philosophical. It mostly consisted of references to God, Devatas, Vedas, and the Bhakti marg.

The epic ‘Gyaneshwari’, written by Sant Gyaneshwar was penned in Marathi language. In addition to this, the ‘Shishupal Vadh’ written by the great poet Bhaskar in 1195, Vatsaharan and Ekadash Skand written by Damodar Pandit (1200 A.D), Rukmini Swayamvar written by Narendra Kavi in the year 1213. Sahyadrivarnan and Gyaanprabodh etcetera were also written in Marathi language around this time.

The latter half of “Yavanis” of Maharashtra, venerable poets like Sant Kavi Eknath, Dasopant, the great poet Mukteshwar contributed to the enrichment of literature in the 16th Century whereas the 17th century saw the rise of the poet Ramdas Swamiji who wrote Dasbodh Granth. A new aspect of literature unfolded in the 19th century.

The Marathi literature during the British rule was partially languid and lacked luster. However, during this time, Books related to school and children were developed. Also, books related to grammar and dictionaries were published during this time.

“Some famous English books were translated into Marathi during this time. In the year 1874, Vishnushastri Chipkunkar made his first essay collection. In the years to follow, the literature that developed was independent, rich, diverse, profuse, prosperous and full of exceptional qualities. Pieces of literature like essays, short essays, short stories, novels, poems, historical writings, humorous literature, drama and other scriptures saw a rapid rise which were true examples of Maharashtrian culture and mirrored the Marathi nature”.⁴

1.5 THE BACKGROUND OF MAHARASHTRA- THEN AND NOW:-

After great turmoil, from the core of the earth, emerges the hot, molten lava, which when cools turns into stone. Maharashtra state is made up of this tough, strong stone. It is also called the “Land of Stone”. Along with geographical diversity, Maharashtra also exemplifies in regional diversity. Amongst the 28 states of India, Maharashtra is one of the most advanced states in terms of industrial, social and economic perspective. Apart from this, it maintains high standards in the cultural domain also.

1.6 CREATION OF INDEPENDENT MAHARASHTRA STATE:-

After the sacrifice of 105 martyrs, the independent state of Maharashtra was established in 1960. For the creation of this state, Marathi speaking public had to engage in constant conflict for 30 years. To obtain Maharashtra with Mumbai, several campaigns were organized in which people from all walks of life like politicians, social workers and journalists were involved.

1. The congress accepted the principle of “States on the basis of language” in 1928
2. Due to encouraging response based on the principle of “States on the basis of language”, Congress appointed a committee comprising of Jawaharlal Nehru, Sardar Patel and Pattabhisita Ramaiya
3. In 1953, the state reorganization committee was reestablished for the 3rd time
4. In 1956, for the creation of Maharashtra, the Marathi speaking people established the Joint Maharashtra Committee. This committee comprised of eminent personalities like Prof. K. Atre, S.M Joshi, Aana Daange, Nana Patil, Prabodh Thackre, Senapati Bapat and N. G. Gore.
5. On 10th October 1955, the Fazal Ali Commission presented its report stating and recommending that “Mumbai should be given a bilingual status.” And the proposal that Mumbai, Vidarbha, Marathwada, Kaarwaar, Nipani, Western Maharashtra should be combined to make Maharashtra was vehemently opposed. Various campaigns were organized to oppose this injustice.

6. Parties like the Kisan Mazdoor Party, the Praja Samajwadi Party, the Communist Party, Scheduled Caste Federation, Jansangh, Hindu Mahasabha etc. joined hands in this revolution.
7. Soon after that, the common public, Marathi loving elite, artists, journalists etc. were also involved in the same.
8. There were 105 martyrs in this movement. Later, under the leadership of the Nehru government in 1960, bilingual Mumbai state was divided in to Maharashtra and Gujarat states.

Despite the presence of Muslims, and Buddhists, Jains, Christians, Sikhs and people from all other religions, the Hindu population of Maharashtra state, according to the census of 2001 is approximately 7 crores, 78 lakhs, 59 thousand and 385. Due to the majority of Hindus present in the state , Hindu festivals, cultural celebrations as well as traditions were mainly followed.

1.7 THE GEOGRAPHICAL STATISTICS OF MAHARASHTRA

The present population of Maharashtra state, according to the census of 2001 is around 9 crores, 69 lakhs. The rural population is 5 crore, 58 lakhs, out of which 70.4% are literate. The urban population is around 4 crores, 11 lakhs. The density of population is around 315 per square kilometer. Total population is measured around 76.95%. there are 6 subdivisions of Maharashtra state which are Vidarbha, Marathwada, Mumbai, West Maharashtra, Karwar and Nipani.

There are 35 districts, 357 talukas, 43,711 villages and 40 cities. The total area of Maharashtra state is 3 lakhs, 7 thousand, and 713 square kilometers. The forest area is measured to be around 61 thousand, 969 square kilometers. On the basis of area Maharashtra stands third largest in the country whereas on the basis of population it stands second largest in the country.

The neighbouring states of Maharashtra are: Gujarat in the west, Madhya Pradesh in the North, Chhatisgarh in the East and Andhra Pradesh and Karnataka in the South.

The capital of Maharashtra is Mumbai and the sub- capital is Nagpur.

- Lok Sabha electorates- 48
- Rajya Sabha members- 19
- Vidhaan Sabha members- 288
- Vidhaan Parishad members- 78

In the rural areas-

- Gram panchayat- 27,920
- Panchayat samiti- 351
- Zila Parishad- 33
- Nagar parishad- 222
- Nagar Panchayat- 3
- Mahapalika- 22

According to the administrative department, following are the important districts:

- **Konkan**- Mumbai city, Mumbai suburbs, Thane, Raigarh, Ratnagiri, Sindhudurg
- **Pune**- Pune, Satara, Saangli, Kolhapur, Solapur
- **Nasik**- Nasik, Nagar, Dhule, Nandurbaar, Jalgaon
- **Aurangabad**- Aurangabad, Jalna, Beed, Parbhani, Hingoli, Usmanabad, Latur, Nanded
- **Amravati**- Amravati, Buldhana, Akola, Washi, Yavatmal
- **Nagpur**- Nagpur, Wardha, Bhandara, Gondiya, Chandrapur, Gadchiroli

1.8 HISTORY OF MAHARASHTRA FROM THE CULTURAL POINT OF VIEW:-

In the year 1960, in accordance to the Indian Constitution, 'Maharashtra' received its statehood and Mumbai became its capital. Here, Marathi, Gujarati and Konkani languages are spoken.

If you look at the state with a cultural view-point, festivals like Ganesh Utsav, Gopalkala, Dipawali, Dussera, Holi, Gudi Padwa, Narali Purnima, Makar-Sankranti, etc. are celebrated with pomp and splendor.

The land of Maharashtra has been blessed by the holy feet of great saints like Saint Dnyaneshwar, Saint Naamdev, Saint Tukaraam, Saint Eknaath, Saint Janabai, etc. These great saints have taught the people of Maharashtra, the importance of religion and attracted them towards 'Karma'.

The followers of God and Goddesses like Lord Shiva, Lord Shri Krishna, Duttatreya, etc. established independent sects. They are 'Dutta Sampradaya', 'Varkari Sampradaya' and 'Bhagwat Sampradaya'. They have their own rules and rituals. Here, they work towards promoting Hindu religion.

1.8.1 HISTORY OF MAHARASHTRA FROM THE MUSICAL POINT OF VIEW AND ITS GROWTH

“Since the ancient times, Maharashtra state was not occupied only by Marathi speaking population, but, people from diverse backgrounds and languages came to settle down here, which has added to its musical history. Renowned musicians from different states of India have gathered together in Maharashtra, spread their culture and have given a message of national integration.”⁵

Maharashtra State had become a development centre for music and theatre centuries ago, and it still holds the same position. Over the years, the effect of the presence of great musicians from different parts of the country, led to significant development of music.

There are evidences in history that prove that in the state of Maharashtra, music, musical presentations and musical literature have originated in the 13th century. References to the ancient history of music in Maharashtra have been obtained from Raja Someshwar and Chalukya (1129 A.D) They have done classification of certain musical instruments, that is:

1. Some instruments which are appropriate for Accompaniments.
2. Some instruments which can be played independently.
3. Some instruments are used to play in accompaniment with dance.
4. Some instruments are appropriate during wars or festivals.

In the 13th century Yadavs ruled over Devgiri, which is now known as Daulatabad, situated near Aurangabad. Every Thursday, there used to be a musical gathering, where important musicians would perform and even the kings would enjoy music there. Many facilities, like houses to live, were provided for the stay of musicians, artists, instrumentalists and women musicians in that city.

“Two great musicians, Sharang Dev and Gopal Nayak, are known to have been to this Devgiri state. Sharang Dev (1175 A.D. to 1247 A.D) was a Kashmiri Pandit who had written the great musical scripture, Sangit Ratnakar. He took refuge in Devgiri state for some years. The great musician Gopal Nayak also took refuge in the kingdom and regime of the raja of Devgiri.

Both these musicians have given their invaluable contribution to the history of music, and the land of Maharashtra is delighted to bear such talent. Sangeet Ratnakar is a book in which a solid theory of Uttar Hindustaani and Karnatic Sangeet is seen. The author of this great book, Pandit Sharang Dev became a citizen of Devgiri owing to his grandfather. His father Sodhal was a minister in the court of the king of Devgiri. This is the reason why Sharang Dev ji was associated with the culture of Maharashtra since his childhood. In his book, there is much reference to the culture, music and tradition of Maharashtra and this is where the foundations of music were laid in the state of Maharashtra. At that time, another musician, Gopal Nayak, enjoyed a high status of the post of a senior musician. The presentation of a strong and impressive recital was the forte of Gopal Nayak ji.”⁶

“During that time, in the court of Allauddin Khilji, the ruler of Delhi, was a brilliant swordsman and a poet, Amir Khusro, who was also a gifted musician. He was very impressed by Gopal Nayak’s singing talent and wisdom, and implored him to go to Delhi with him. That is when Gopal Nayak’s relation with Maharashtra came to an end. There exists another interesting story about him which says that when Allauddin Khilji, the then ruler of Delhi, attacked and captured Devgiri Fort in Maharashtra state, then, both Amir Khusro and Gopal Nayak, were in the court. Both were scholars of equal status. However, Amir Khusro was very impressed with the singing

of Gopal Nayak, and wanted to learn from him. But this desire became a problem as his ego did not allow him to express the same to Gopal Nayak who was only his contemporary. King Allauddin came to his rescue and gave him an idea. He organized a fake singing competition amongst the two. The one who loses the competition will have to teach singing to his competitor. On the designated day, the competition began. Gopal Nayak began first with Devgiri Bilaval. At that time, Teevra Madhyam was not used in this raag. However, the presentation was very impressive and of high standards. After that Amir Khusro arrived on the stage and sat down on the stage for singing. He too began to sing Devgiri Bilaval raag and constantly brought about creativity and talent in his singing this time. However, he incorporated Teevra Madhyam in this raag with great panache and won the heart of Allauddin Khilji. As a result, Amir Khusro won the competition and Gopal Nayak was ordered to teach singing to Amir Khusro. This is how Amir Khusro's heartfelt desire was achieved"⁷

Thereafter Gopal Nayak and Amir Khusro brought about great development in the field of music and it is now that 'Khyaal gayaki' originated. What were Gopal Nayak's principles of Khyaal gayaki? There is no detailed description about this in any of the texts. In the time of Sharangdev and Gopal Nayak, North Indian music and Karnatic Sangeet was one and the same thing. However, 250 years later both techniques separated in around 16th century. There was a lean period for the development of music in these 200 years. In the 18th century, music got a new life in the reign of Ibrahim Adil Shah, the King of Bijapur .

This king was not just a king but he was a poet, a painter and a musician. He made innumerable Dhrupads. This news reached Baadshah Akbar of Delhi. He sent Baiju to Bijapur. Baiju was a musician of high status in the court of Akbar. After the death of Samrat Tansen, Baiju was given this position. Baiju was sent to learn the Dhrupads that were created by the king of Bijapur in 1604. However, no sooner had he reached the court that the news of the death of King Akbar was received by him. He immediately left Bijapur and reached Delhi.

Adil shah the king of Bijapur was not only the creator of Dhrupads but he also played the guitar well. He created a band of 4000 musicians who were divided into three sections.

1. Huzuri- those who sang with the king
2. Durbari- those singers who learned from the Huzuris
3. Shahari- Those who learned music from the Durbaris and were allowed to stay in the city of Naurasapur.

Naurasapur was such a city where musicians and artists resided. This city was especially developed by the King for such people.

In the 16th century, history of music in Maharashtra saw the rise of popularity of Dhrupad gayaki. Dhrupad came to be known as a distinct style of Indian Music. Ibrahim Adil, the king of Bijapur wrote a book by the name of “Kitaab- e- Naur” which contained many dhrupads set in approximately 19 Raags.

“It is necessary to share another piece of information at this point. In the 13th and 14th century, the arrival of many Saints and Poets in Maharashtra, like Sant Gyaaneshwar, Sant Naamdev (13th and 14th century), Sant Dasopant, Sant Eknaath (16th century), and Samarth Raamdaas (17th century) saw the use of the art of music for bhakti and the glorification of the Lord.

Thereafter Vaarkari Community was formed. Marathas were ruling at that time. Maharashtra flourished under the capable guidance of the great king Chatrapati Shivaji in the 17th century. During that time, all good rewards were given to musicians and artists in the courts of all Maratha kings and Peshwas.”⁸ “Naaro Appaji Bhav- famous Sitarist and Khushaal Khan, famous for his Dhrupad, were both in the court of Nana Sahib Peshwa. Pawa Bhimrao- famous flute player, Raanu Shimpi, Vithu Gurav, (1768), Trambak Aatmaram (1780), and Vithoba Parnekar, all these musicians were in the court of Sawai Madhavrao and Madhavrao. The last Raja of Maharashtra was Raja Balaji Bajirao II and in his court there were renowned musicians like Dewal Khan, Mendhu Sen, Bilas Baras Khan, Students of Taansen, and scholars like Chintamani (Dhrupad).”⁹

By the end of the 18th century, Indian music had a much developed form, wherein Maharashtra boasted of its music steeped in religion, bhakti and devotion, and had become an inseparable part of people's lives. People had started respecting music in those times.

From the end of 19th century to the 20th century, the credit of propagating music in Maharashtra goes to various artists like, Balkrishnabuva Ichalakaranjekar, Vishnu Digambar Paluskar, Vishnu Narayan Bhatkhande, Pandit Bhaskar Buve Bakhale, Abdul Karim Khan Sahib, the Professor of music Ramkrishnabuva Vajhe, and the king of music, Alladiya Khan Sahib. Abdul Karim Khan Sahib would often say that one will not find audience like Maharashtra anywhere else in the country.

Pandit Bhaskar Buve Bakhale brought about great development in the field of music and theatre. Ramkrishnabuva Vajhe also made many disciples in Maharashtra and maintained the nobility of Indian music. Ustaaad Alladiya Khan Sahib came from Jaipur Gharana in the North India to Maharashtra in 1893 and remained here till he breathed his last. He was in the court of Shahu Maharaj ji of Kolhapur. Maharashtra endowed the title of 'Sangeet Surya' upon him.

Thereafter many new musicians came to the forefront, like, Sushri Kesarbai Kelkar, Mogubai Kudurikar, Govindrao Shaligram, Shankarrao Sarnaik, Leelabai Shirgaonkar, Professor B. R. Devdhar, Pandit Achrekar, Balasahib Achrekar, Raghubir Painter, Govindrao Tenve, Keshavrao Bhole, V. H. Deshpande, Mangrudhankar (classical critic), famous singer Anjanibai Malpekar, Kesarbai Kerkar, Hirabai Barodekar, and Manik Verma .

Along with Classical music, Maharashtra also developed in Kirtan Sanstha. Those who sang Kirtans also practiced Classical music. Shri Namodev ji became famous for his Kirtan style. Gradually, Tamasha became people's favourite in the folk style in which many Laavanis became famous and popular, which were based on classical music too. Later, Koligeet, Bharud and Gondhal etc. became popular in the folk music category. 'Sangeet Shakuntal' written by the famous dramatist Anna Saahib Kirloskar in 1880 set the stage for theatre in Pune, Maharashtra. Following this, many more dramas like the Sangeet Swayamvar, Sangeet Draupadi and Sangeet Ekachpyaala became popular. Music and theatre became an inseparable part of the interested Marathi audience.

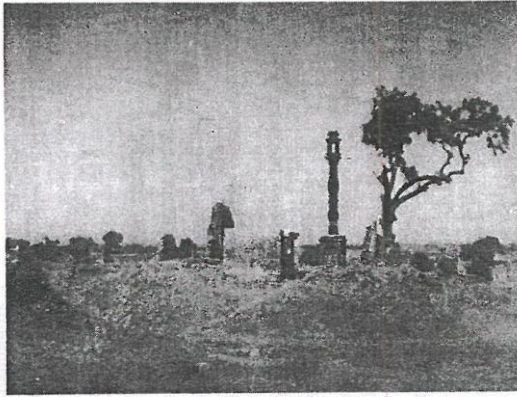
During the times of Peshwas, instrumental music also developed greatly. Naro Appaji Bhawe and Balaji Pant were famous Sitar players in the courts of Peshwa kings. Ramzaani and Devidas were famous Saarang players in Peshwa rulers courts. Harmonium player, Govindrao Tenbe was famous for his talent in the 20th century. All India Radio propelled these artists to fame. Musical concerts were occurring everywhere and there was a marked increase in the interested audience. They had become connoisseurs of high quality of music. Later on, Shahnai, Tabla, Pakhawaj, Tantri, Avanaddh etc. instruments were included which were not only played as side instruments, but were also played independently in concerts.

The art of theatre became as popular as the art of music in Maharashtra. If one looks at the ancient traditional theatre, then it has originated from Tamasha, Bharud, Dashavatar etc. In the beginning there was a trend of translated plays like the translation of Ramcharitmanas, Malati Madhav, Janaki Parinay etc. But soon after that, the first play written in Marathi and performed on stage was 'Thorle Madhavrao Peshwe' written by Vinayak Janardan Kirtane ji. Slowly historical plays, epic plays and musical dance dramas were among the favourite of the audience. Later on in the modern times, humorous plays, family plays started becoming popular.

In 1911, Western films reached Maharashtra. Inspired by this, Dada Sahib Phalke, the father of cinema in India created Raja Harishchandra in 1913. Thereafter many films were created and Hindustan Film Company was established. In Kolhapur, Baburao Painter established the Maharashtra Film Company in Kolhapur. As a reward, Lokmanya Tilak ji conferred the title of Cinema Kesari on him.

“The art of dancing is prevalent in India since the Vedic age. In the context of dance in some information is available from the Yadav era. At that time dance and music were patronized by the royalty. The evidence of this is seen in Berul, Caves of Ajanta where dancing statues are present”.¹⁰ It is written in the book, 'Maharashtra Sanskriti' that Maharashtra didn't have any dance form of its own. However, one cannot forget that the folkdance of Laavani that became popular across the nation originates from Maharashtra.

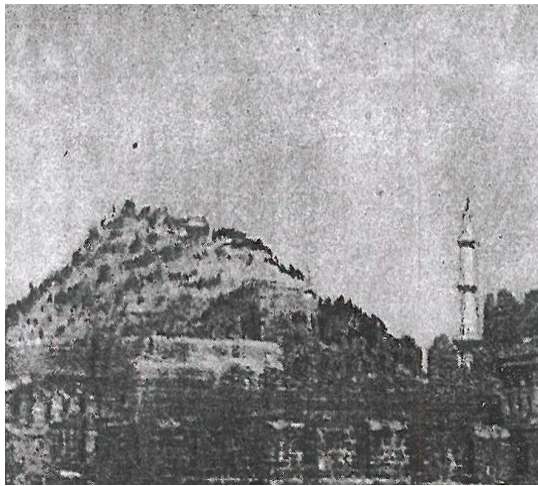
In 1857, Painting also got a new life in Maharashtra because of the Institute of J. J. School of Art. Although Raja Ravi Verma was not basically from Maharashtra, yet he became an integral part of the state. Along with painting, Maharashtrian sculpture also became world-famous. An exemplary example of sculpture was a statue of a woman going to a temple with a pooja thaali in Hand, called, 'Mandir Path Gaamini' which got international fame. Sculpture evolved in the beginning of the 20th century.



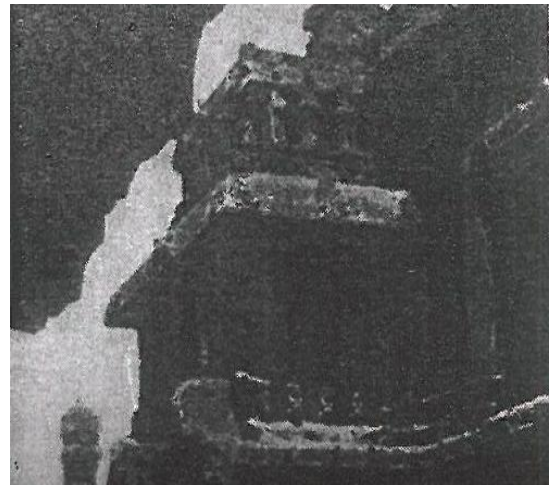
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कोरलेले यक्षमिथुन.



FORT DEVGIRI



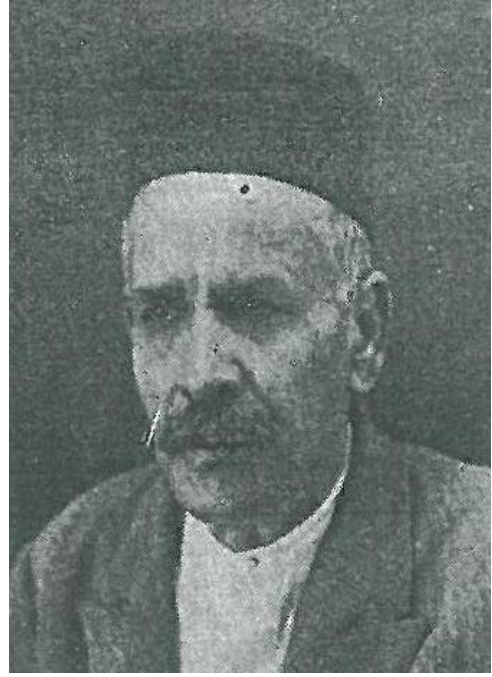
'VERUL' CAVES

1.8.1.1 THE CONTRIBUTION OF MEDIEVAL AND AMATEUR ARTISTS IN THE FIELD OF MUSIC:-

The contribution of North Indian Classical music in the cultural development of Maharashtra is immense and exemplary. It has been said that the birth and infancy stage of North Indian Classical music is seen in North India, adolescence in Bengal, but the prime years of youth have been seen in Maharashtra. Classical Music's best invention happened in Maharashtra. The preservation of this eternal youth of Classical Indian Music has happened in Maharashtra and the credit goes to the artists born and brought up in Maharashtra and their grounded roots in tradition. There are so many artists like Pt. Vishnu digambar Paluskar, Pt. V.N. Bhatkhande and all artists during 20th century who have a precious contribution in the field of music. Some of these artists would be introduced here briefly (In alphabetical order).



**BALKRISHNA BUWA
ICHALKARANJIKAR**



**RAMKRISHNABUWA
VAZE**



SHANKAR PANDIT



**RAJABHAIYA
PUCHHAWALE**

1. Acharya Sharangdev :-

Acharya Sharangdev holds the highest place amongst the esteemed scholars of the 13th century. His father Acharya Shodal was in the refuge of the court of the then Yadav King of Devgiri or Daulatabad. Later his son, Acharya Sharangdev too took shelter in his court. It is a matter of great honour for Maharashtra that, such a renowned scholar was present in this state. He has created the great epic, Sangeet Ratnakar. This book is an amalgamation of ideas of contemporary artists, and the past compositions of Acharya Sharangdev. It has been said to be composed around the year 1235. In this granth, there is reference of music prevalent in the times of Acharya Sharangdev. Total 7 chapters, namely, Swaradhyaya, Raagadhyaya, Prakirnadhyaya, Prabandhadhyaya, Taaladhyaya, Vaadadhyaya and Nitradyaya are present in the book.

2. Pt. BalKrishna Buva Ichalkaranjkar:-

Pandit Bal Krishna Buva Ichalkaranjkar came to Maharashtra from Gwalior. The impact of the gayaki of Ustad Hattu and Hassu Khan Saheb of Gwalior Gharana was seen in the Singing style of Pandit Bal Krishna Buva Ichalkaranjkar. His name is among the very first Khayal Singers of Maharashtra.

The foundation of Khayal Gayaki was put in place by Pandit Bal Krishna Buva ji, therefore he is known as the founder and promoter of Khayal Gayaki. After his arrival in Maharashtra, Hindustani Khayal Gayaki turned towards a new direction. After he stepped in Maharashtra, classical music, especially Khayal Gayaki, developed greatly, after which a tradition was formed. Soon after, many great artists followed the tradition of Khayal Gayaki, giving it new dimensions, colours, imaginations and new thoughts, thereby rendering Khayal Gayaki, immensely prosperous.

Pandit Bal Krishna Buva Ichlakaranjkar was born in 1849. He lost his mother in his childhood. His father was a great musician. He obtained his first lessons in music from Pandit Devji Buve who belonged to a village in Madhya Pradesh called Dhar. Pandit Devji Buva was a great musician and a promoter of Dhrupad and Khayal Gayaki. He learnt music from his guru for 4 years, but soon Pandit Devji Buva's wife started pestering him and wanted him to leave her house. He left his guruji's house and came to Gwalior, where he met Pandit Vasudev Buva Joshi, who was a disciple of Ustad Hassu Khan Sahib.

At the outset, Pandit Joshi Buva refused to teach him; however Bal Krishna ji went on a hunger strike for 18 days, refusing to eat anything until Guruji agreed to teach him. Until that time he survived on Bael Patra leaves. Ultimately Guruji consented to teach him and thereafter Pandit Buva got trained for 6-7 years. Buvaji begged for Madukari as food for his survival.

In those days, music held an important place in Gwalior. Very many artists would gather in Gwalior to serve music. Buvaji derived great benefit from this situation as he had the opportunity to meet stalwarts in the field of music, as well as listen to the singing of a variety of artists. Buvaji got guidance in music from Ustaad Muhammad Khan, son of Ustaad Haddu Khan Sahib. By now he had become proficient in Gwalior Khayal Gayaki. After having been trained from different gurus and having been filled to brim with knowledge of music, he decided to move to Bombay. During his tenure at Bombay he taught music to many disciples like Sanskrit Pandit, Sir Ram Krishna Bhandarkar, Nyayamurti K. T. Tailang (Mumbai High court), Vishwanath Narayan Mandalik, Shantaram Narayan etc. He also initiated the publishing of a monthly magazine, by the title 'Sangeet Darpan'. This was the first monthly magazine to be published which was dedicated to classical music.

Thereafter, within a few days, the atmosphere of Mumbai did not suit him so he had to leave Mumbai and go and settle in Miraj-Ichalkaranji. He was deep into research. He was also blessed with disciples like Pandit Vishnu Digambar Paluskar ji. Among his other famous disciples were, famous musician Anant Manohar Joshi and Pandit Mirashi Buva.

It is interesting to note that though Buva ji was a singer from the Gwalior gharana, he never taught the famous Gwalior Tappa or Thumri to his disciples, nor did he ever sing the same himself.

Till the evening of his life, he kept learning and propagating music. Buvaji is also known as the ‘ Sangeet Bhishmacharya’. His major contribution to music was to give a definite shape to Khayal Gayaki. It was like a big tree with multiple branches, each branch following systematic rules to be presented beautifully and systematically. This was the legacy that he passed on to his followers. Buvaji’s contribution to the musical history of Maharashtra has been immense. Buvaji’s name would be written in golden letters in the hearts and minds of his students, music lovers, seekers, and practitioners. He passed away in 1926, leaving a great void behind him.

3. Gopal Nayak:-

Devgiri in the South of Maharashtra was ruled by King Ramdev Yadav when it was invaded in 1294. His royal singer was Gopal Nayak. He was a Brahmin by caste. Indian music attained exceptional fame due to the contributions of Gopal Nayak ji whose major part of life was spent in Maharashtra. His contemporary, the great and famous poet Amir Khusro originated from Delhi.

Amir Khusro, who was also a gifted musician, was a brilliant swordsman and a poet in the court of Allauddin Khilji, the ruler of Delhi. He was very impressed by Gopal Nayak’s singing talent. There exists another interesting story about him which says that when Allauddin Khilji, the then ruler of Delhi, attacked and captured Devgiri

Fort in Maharashtra state, then, both Amir Khusro and Gopal Nayak, were in the court. Both were scholars of equal status. However, Amir Khusro was very impressed with the singing of Gopal Nayak, and wanted to learn from him. But this desire became a problem as his ego did not allow him to express the same to Gopal Nayak who was only his contemporary. King Allauddin came to his rescue and gave him an idea. He organized a fake singing competition amongst the two. The one who loses the competition will have to teach singing to his competitor. On the designated day, the competition began. Gopal Nayak began first with Devgiri Bilaval. At that time, only Shuddh madyam was used in the Shuddh form of Raag Devgiri Bilawal. However, the presentation was very impressive and of high standards. After that Amir Khusro arrived on the stage and sat down on the stage for singing. He too began to sing Devgiri Bilaval raag and constantly brought about creativity and talent in his singing this time. However, he incorporated Teevra Madhyam in this raag with great panache and won the heart of Allauddin Khilji. As a result, Amir Khusro won the competition and Gopal Nayak was ordered to teach singing to Amir Khusro. This is how Amir Khusro's heartfelt desire was achieved.

Whenever Gopal Nayak would go out in his bullock cart, he would hang bells which would emanate raags according to the time of the day. Soon after that he had to go to Delhi for some work. He reached Delhi approximately between 1294 and 1295. At that time, in the 13th century, Prabandh Gaayan was popular, in languages like Sanskrit, Tamil, Telugu, etc. Gopal Nayak was famous in Chand-Prabandh Gayan. After staying for so many years, the latter years of this Great Brahmin Scholar musician's life were spent in Delhi, and that is where he left for his heavenly abode.



FAIYAZ KHAN



ALLADIYA KHAN



**MOGUBAI
KURDIKAR**



**KESARBAI
KERKAR**



**VILAYAT HUSEIN
KHAN**



**ANJANIBAI
MALPEKAR**

4. Mahadev Buva Gokhale:-

Pandit Mahadev Gokhale originated Khyal gayaki in Maharashtra. At that time Khyal gayaki was known to be synonymous and popular with the name of Gokhale Gharana.

Gokhaleji was born in 1813 in Khol village of Ratnagiri district. Due to some discord in the family he was thrown out of his home at the age of 12. This is when he came to Miraj with his father. There, he started learning music from some senior musicians. Soon after that he decided to go to Hyderabad against his father's wishes. There after great strife, he started going to Ustaad Jaimul Abdeen Khan, better known as Bade Miyan and started learning music from him. With much dedication he learnt Dhrupad Dhamar from Bade Miyan Sahib. The learning of 'Yaman' itself lasted for two years. In about three years, after learning 200 compositions, Mahadev Buva returned to Satara and then to Miraj. Intermittently he kept going to his Guru, Bade Miyan Sahib and kept learning new things from him.

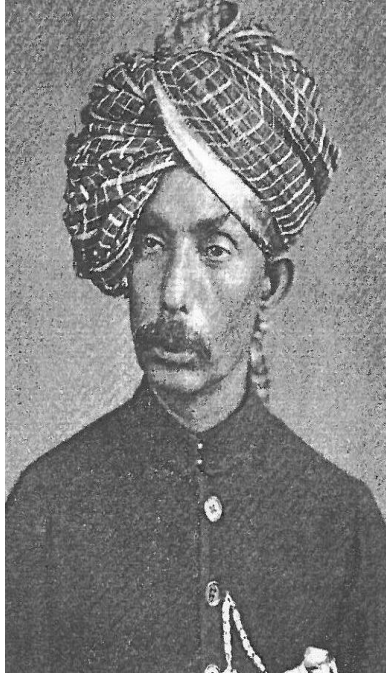
To make a living by business or profession, he moved to other cities like Mumbai and finally found the job of the royal singer in the court of the King of Jamkhandi. He stationed himself there and skillfully trained his four sons in the art of music. The gayaki of Gokhaleji could not go much ahead, therefore this Gharana remained limited as also he passed away in 1901

5. Purandar Das:-

Sant Purandar Das enjoyed the same esteem that was enjoyed by Sant Ram Das and Sant Tuka Ram in Maharashtra. Sant Purandar Das was born in the historical city of Purandargadh in Maharashtra in 1480. Purandargadh was famous during the time of Shivaji Maharaj in the 17th century. He was born in a prosperous family of jewelers. He was interested in music since his childhood, but he is also known as the originator of Musical dance drama style. He donated all his wealth to the poor, needy, and the underprivileged, and immersed himself in the worship and service of the lord and of course, in the service of music.

He created thousands of songs. He made Raag-niyams and lakshan geets. Purandardas ji has invented the first Sargam Geet. It is said that the father , originator of 72 Thaata is Pandit Venkatmakhi ji, but some scholars believe that Purandardasji was present long before Pandit Venkatmakhi ji and there has been evidence of double of 36 ragas present in Purandardasji's compositions. This proves that long before Pandit Venkatmakhi ji, Purandardasji had the knowledge of Thaata methodology.

Purandardasji's music was full of spiritual, devotional and social qualities. His compositions are formed in three layas that are: Vilambhit, Madhya and Dhruva. All his creations that is thousands of kirtans, songs, prabandhs etc. have been written in the native language that is Kannada. Having 800 compositions to his credit, this great musician is called the father of Carnatic sangeet. His demise in 1533 was a great loss to the nation.



ABDUL KARIM KHAN



SAWAI GANDHARVA



GOVINDRAO TEMBE



MASTER KRISHNARAO



BHASKARBUWA BAKHALE



BAL GANDHARVA



HIRABAI BARODEKAR



BHIMSEN JOSHI

6. Pt. Ramakrishna Dev- Devji Buva :-

Pandit Ramakrishna Dev was a great musician of the ancient times. He was renowned as the guru of Pandit Balkrishna Buva Ichlakarangeekar and was known as the Dada guru of Pandit V.D. Pulaskar. His ancestors were the residents of Pune. He had an interest and inclination for music since childhood. Maharashtra was ruled by the Peshvas at that time. His maternal uncle was appointed in the court of the Peshva, and he often accompanied his uncle to the court. Chintamni Mishra was a Dhrupadist who was the royal singer in the court at that time. Inspired by him, Ramkrishna Buva started to learn Dhrupad singing from him. He made a compilation of hundreds of Dhrupads after continuous stretch of learning music for 14 years from him.

Soon after that, he received training of Dhamaar singing from Ustad Hasukhaan Sahib in Gwalior in Jhansi. Among his disciples were Shri Maalerao, Raavji Buva Momte, Laalji BUva etc who were Dhrupadists and tappa singers who obtained great popularity in Maharashtra.

7. Sawai Gandharva:-

His full name was Rambhau Kundgodkar. He was born in 1886. He was interested in music from the childhood, but did not have a good voice. However, with practice, determination and hard work he obtained perfection in his voice. He had obtained training for Kirana Gharana under the able tutelage of Ustad Abdul Karim Khan Sahib. He practiced each day for 8 hours to achieve the voice and the Kirana singing style like his guru. He used to take part in many concerts and listen to many artists too.

The presence of such great artists like Sawai Gandharva on the land of Maharashtra is a matter of immense prestige for the state. He obtained great popularity in the field of theatre by playing female roles like Subadhra, Tara, Santsakhi etc and male roles like Krishna, Dayanand etc in musical dance dramas. He had the knack of winning the hearts of

his audience. In 1942, he had the misfortune of getting a paralytic attack. Doctors advised him not to sing. He had served music all his life but his health did not cooperate and it pains us to know that he had to leave music for the last ten years. Sawai Gandhrva was a very melodious singer. He had great command on his Khyaal which he sang in 'Ativilambit Laya', harmony and continuity of rhythm, command over the lyrics and the jhapat of taan were remarkably impressive.

Among his esteemed students were renowned names like Firozdastur, Dr. Vasant Rao Deshpande, Fagalkar Buva, Indirabai Khadilkar, Gangubai Hangal and Pandit Bhimsen Joshi. He left for his heavenly abode in Pune on 12th September 1962 at the age of 67 years. Even today in his loving memory Sawai Sangeet Mahotsav is organized in Pune where his disciples offer him Musical tribute. At the final leg of the event, his gramophone records are played and even today they bring tears to the audience.

8. Tulajirao Bhonsale:-

Shri Tulajirao Bhonsale was the descendant of Chatrapati Shivaji. His father's name was Maharaj Pratap Sinh. After the demise of his father he ruled the throne of Tanjore in the year 1765. At that time some parts of Karnataka including Tanjore were a part of Maratha Rajya, now called Maharashtra.

Tulajirao was not a mighty ruler but he was a connoisseur of art and a keen lover of knowledge and learning. During his time there was a holistic development of literature, music and art. He wrote the book called "Sangeet Saraamrutoddhar" which was based on South Indian style of music. By far it is the most simple and comprehensible book on the subject written in Sanskrit.



**MANIK
VARMA**



**KISHORI
AMONKAR**



**PANDIT VISHNU
DIGAMBAR PALUSKAR**



**PANDIT VISHNU
NARAYAN
BHATKHANDE**



**SHOBHA
GURTU**



**KUMAR
GANDHARVA**

9. Pandit Vinayak Rao Patwardhan:-

Born in a Maharashtrian family of Miraj on 22nd July, 1898, Vinayakrao got an environment of music right from his childhood. By the age of 7, he started learning music from his uncle, late Shri Keshavrao ji. Thereafter he was guided by Pandit Vishnu Digambar Paluskar. On completing his education in music, he followed his guruji's instructions and taught music in Gandharva Mahavidyalaya in Mumbai, as well as Lahore and Nagpur branches.

His unique and impressive style of singing, and melodious voice attracted the attention of renowned dramatist, Bal Gandharva ji, and Pandit Vinayak rao Patwardhan was taken into his Gandharva Natak Mandali. However his guru Pandit Digambar ji did not like his working in theatre, so he left the theatre group and decided to establish a branch of Gandharva Mahavidyalaya in Poona and settle down to a life of teaching music.

Some of the books written by him, like, Balsangeet, Raagvigyaan, etc. became very famous and popular. Another book, 'Maajhe Guru Charitra', written in Marathi Language has also become very famous. The government of India adorned him with the National Award-Padma Bhushan in 1972.

While he guided his students, Panditji would explain many other things to his students like they should have devotion and faith for their teacher. A student should learn music for 10 years before singing in a musical concert. One should indulge in criticism of other singers.

Some of the conspicuous ragas that were sung in Panditji's gharana were Darbari Kanada, Malhaar, Multani, Jaijaivanti, Malkauns, Gandhari Todi, Bhairav Bahar, Lalit, Marwa, Hamir, Kedar, Puriya etc. among others.

The most attractive factor about Panditji's singing was his Taranas. In his rendition of Taranas, a lot of skill and talent is displayed even when sung in Adilaya. His accompanying Tabla player would have to be equally good in his art to match his rhythm with the singing of the great singer.

This extremely proficient and grand musician of his times, Principal of Gandharva Mahavidyalay Pune, Dr. Pandit Vinayakrao Patwardhan left for his heavenly on 23rd August 1975, leaving a great void in the world of music.

1.8.1.2 THE ARRIVAL OF SOUTH INDIAN MUSIC IN MAHARASHTRA:-

The credit for the advent of Karnatic music or South India's music in Maharashtra goes to Raaja Shahaji.

In the middle of the 17th century, Raaja Shahaji, who was the father of Chatrapati Shivaji, was sent on a tour of Bangalore and Karnataka for the affairs of the state by King Aadil Shah.

At that time, Vyankoji, King Shahaji's son, from his second wife and step brother to king Chatrapati Shivaji was settled in Tamil Nadu. There he had defeated the Nayak rulers and established Tanjore. In 1673, Tanjore kings ruled and propagated Karnatic Sangeet.

“It is noteworthy here that the Maratha rulers who ruled over Tanjore, surpassed in the development of various fields like arts, music, dance, literature, astrology, medicine etc. even better than what Bhonsales and Peshwas had done in Maharashtra. Here the Tanjore rulers learnt the south Indian style of music that is Karnatic Sangeet, south Indian dance styles, and the literary poetry of the south, instead of bringing Hindustani Sangeet to the south. For example, Shahaji Maharaj II (1686 – 1710) (Grandson of King Shahaji and son of Vyankoji) was expert in literary prose and Poetry. Although his mother tongue was Marathi, yet he was an expert in Tamil, Telugu, Sanskrit and Hindi. He had written an Opera that is musical Ballet, called, ‘Pallaki Seva Prabandham’ in Telugu language. Amongst them, ‘Shankar Parvati Parinaya’, and ‘Vishnu Parvati Parinaya’ are two ballets which are composed in many Raagas like Ghanta, Pannagavarali, Naadanaamakiya, Saviri, Saurashtra, Bharavi, Sainghavi, Madhyamavati, Mohanam, Shankarobharanam, Kuranji, and Pantuvarali.

These Maratha kings of Tanjore, namely, King Shahaji Vyankoji, Shahaji Maharaj II, Raja Tulajendra etc, have contributed greatly towards making the south India shine as the musical centre of the country. They carried on the tradition of music in the south. More and more artists emerged in the field of music in Tanjore as compared to any other state of India at that

time.”¹¹ The most important factor is the ambience of music that was created by the kings in the state. Some of the descendents of these kings carried the tradition of South Indian music to Maharashtra and it started spreading its radiance. Ragas like the Hansadhwani, Kirvaani, Saameri or Saaveri, etc, merged with the Hindustani Sangeet.

On the basis of the mathematical system of 72 Thaats, originated by Pandit Vyankatam Raviji, Maharashtra’s famous musician Pandit Vishnu Narain Bhatkhonde ji devised his own system of 32 Thaats. About Hundred Tukdas of music, created by Sarfoji, the King of Tanjore, are still used by the famous dance Guru, Parvati Kumar, through the performances of her devout disciple, Sucheta Bhinde Chopkar.

Even in the 19th century, Maratha Musicians are seen in Tanjore, namely Tanjore Ramarao was a Marathi musician who was one of the Trimurti’s of south India and a disciple of Tyagaraja. Together, both Ramarao & Taljapat Venkatraman have written the biography of Shri Tyagaraja.

Another Marathi musician, Todi Sunder Rao, who became famous for his Raag Todi, had extraordinary mastery on Raag Todi.

One more Marathi musician, a violin player, Venkoba Rao is also known for his contribution to the field of music.



RAJA SHAHAJI



RAJA TULAJENDRA



RAJA SARFOJI



NARAYAN SWAMI APPA

1.8.2 THE COMMUNAL HISTORY OF MAHARASHTRA:-

The spiritual literature of Maharashtra originates from its communal history. Poetry & spirituality was seen in the elite and the literate people of those times, for example Chakradhar, Gyaneshwar, Nemedev, Eknath, Tukaram and Ramdaas. The essence of their writing written in their mother tongue Marathi , was devotion towards God, elements of life, philosophy and spiritual thought . These bhakti kavi's who were also known of saints of that era, were prominent between the 10th century A.D. and the 17th century A. D.

Thus five communities have been observed in Maharashtra, which are

1. Naath Community
2. Mahanubhaav Community
3. Dutt Community
4. Vaarkari Community &
5. Samarth Community.

In the course of our study, we will know about all these communities as they are associated with our research in some way or the other.

1. Naath Community:

All the above said communities originate from God, as explained by Bramhanand Swami in his granth which says Adinaath that is Lord Shiva, is the first & foremost Naath. Therefore, Shiva was the founder of Naath community.

“आदिनाथः सिवः सवेषा पथमो नाथः। This community has also been referred to as ‘Avdhoot marg’ and ‘Siddh marg’. The first man of this community was Matsyendra Naath (9th – 10th century). His native was in Matsyendran of Satara district. Even today we can see his Samaadhi there. In his lifetime he wrote a book by the name ‘Kaul Gyaan Nirnay’. After him, Jalandharnaath, Gorakhnaath, Gahininaath etc were the torchbearers of this tradition.

The sacred places of the Naath community situated in Maharashtra are Trambak Math in Nasik, Pandu Dhuni in Mumbai, Batissarirade in Satara, Paithan in Aurangabad, Gambhir math in Pune, Vriddheshwar in Nagar, Dundudgaon near Anandi, Kendur in Pune & Diveghaat in Saaswad.

The main thoughts behind Naath communities teachings are 'Shakti Saadhna'. The importance of Shakti is elaborated. Element of truth, devotion to the all powerful Shiva has been prophesized by this community. During the original years of the development of this community, the religious & social rights of the people were in the hands of the followers of the Vedic Dharma. There was a dearth of diligent sanaatan followers. All and sundry, male or female, adults or children did not have the right to study spirituality as they were tangled in the web of untouchability. In such a background the Naath community did a very important work in opening its doors to the lower castes and women, giving them status in the society.

2. Mahanubhav Community:

The origin of this community traces back to the 13th century A.D.

It is called 'Tej Putra' that is the sect of the enlightened. There are three Great names associated with this sect, namely, Chaangdev Raamad, Gundam Raamad and Chakradhar who carried forward the tradition further. The famous book 'Sangeet Darpana' was written by the great musician, Damodar Pandit, and he belonged to this sect. Devotion to God is the main philosophy behind the teachings of this sect. Many believe that the man who fought against rigidities in the society, showed the path of salvation to all men & women, opened the way towards sanyaas, opened the doors of the temples for low caste people, took pride on the Marathi language and Maharashtra, could not keep his existence in Maharashtra for long. Phaltan and Paithan are two such places where the existence of this community can be seen.

3. Vaarkari Community:

This community is Maharashtra's most important community. It is necessary to mention here that my thesis has a deep relationship with this community. For example the artists who sing bhajans in the Historic Raslila from the Mulher district and many other such artists belong to the Vaarkari community. We will now study the origin of Vaarkari community.

Its history is divided in 5 time frames.

- From Pundaavi to Gyaandev
- The era from Gyaandev to Naamdev
- Time frame from Bhanudaas to Eknaathji
- Period from Tukaraam & Niloba Rai ji
- 225 years after that.

Vaarkari community originates from the great devotee 'Pundalik'. Lord Krishna visited Pandharpur village after being impressed by Pundalik's extreme devotion. He gave darshaan to Pundalik standing on a brick, which is today known as Vithal Bhagwan and entire Maharashtra reveres the same.

It is difficult to establish the definite time period of this community, however some historical inscriptions and wall paintings lead to the understanding that this community lasted till the time of Saint Gyaaneshwar. (1195 to 1273).

It will be correct to say that this community was made extremely popular by Naamdev and Gyaandev. Gyaandev means immense wealth of knowledge and Naamdev means extreme limit of devotion. This pair of saints enlightened the community with devotion and knowledge.

Naamdev raiji propagated this community from Pandharpur to Punjab. And Gyaaneshwar Maharaji propagated knowledge through his treasury of books in the whole world. Some important books written by Gyaaneshwar are "Gyaaneshwari" written in Marathi, "Changdevpaashasti", "Amrutanubhav Naman", "Hari path and some Abhang" were written.

The foundation of Kirtan parampara in Vaarkari community was inculcated by Naamdevji. This community mainly works towards spread of knowledge and follows the principals of devotion to God. People from all castes, religions, languages & states gather together and devote themselves in the prayers of Lord Vitthal. This is the specialty of this community.

Apart from these two saints, the others who propogated and developed the Vaarkari community and spread the teachings of knowledge, devotion, love, unity and all other values, were Visoba Khechar, Chaangdev, Parisaabhanyakan, narhari, Sonar, Raka Banka, Goroba, Gorakumbaar, Safta makitri, Kanhopatra, Janabai, Eknaath, Senabhavi, Chokhmida, Rohidaas etc. Thereafter in the 17th century, Sant Tukaraam , Nilobarai, Bahenabai who was a disciple of Sant Tukaraam also contributed towards the development of the community. This community accomplished major tasks like publicity of Prakrut language; Spritually uplifted the lower caste and gave them a place in the society, increased the respect of women in society and inculcated the value of patriotism and national unity. The most sacred place of this community is Pandharpur in Maharashtra. Alandi, Dehu, Paithan, Pimpalner, Triyambakeshwar, Saswad, Edilabad, Aran, Ter, Mangal wedhe are some other sacred and devout pilgramages of this community.

4. Dutt Community:

There is the reference of the Dutt community in the vedic literature. This communities main founders from Shri Dutt Bhagwaan, from the historical times of mahabhaarata to Bhiagwaan Shri pad, Shri Vallabh and Shri Narsinh saraswati have helped flourishing the community till the present times.

The main founder of this community was Shri Paad Shri Vallabh (1320 – 1350). Thereafter great personalities like Narsinh saraswati, Gangadhar Saraswati, Janardan Swami, Eknath Daasopanth, Manik Prabhu, Tembe Swami, Akkalkot Swami, Gulvani Maharaj and Shri Nanaji maharaj from the modern times have helped to propagate this community. The main teachings of this community through their books spread the knowledge of philosophy, study of nature, the form of God, Good moral values etc.

5. Samarth Community:

After the defeat of devgiri in Maharashtra, the Yadav rajya was destroyed and Maharashtra lost its independence. At that time, during the 14th century, Muslims ruled the state. Thereafter in 1636 when the Nizaams were overthrown , Aadilshah & Mongolian rulers reigned over Maharashtra. At that time Shivaji Raaje Bhosale and Samarth Shri Raamdaas swami emerged as an incomparable pair.

“The originator of Samarth community is Samarth Shri Raam daas swami only. He has authored the most important book Daasbodh and Manobodh or Manaache Shlok, Karunashtake, Aatmaraam, Ramayan, Ovyā etc. Through the various books that he wrote, he spread the knowledge of spirituality, Philosophy, religious conduct and parambrahma swarup to the public. After the founder of the Samarth community, Shri raamdaas other important personalities of this community were Kalyaan Swaami, Dinkar Swaami, Venabai, Girdhar swami, Meru swami, Bhim swami, Atraam Maharaj etc.

The main teachings of Raam daas swami ji were that the brahman caste should devote themselves in the quest of knowledge, should have sacrificial nature and should follow all the vows of chaturvarne thereby working towards the benefit of the community.

Raamdaas swami had never fought a war on his own, but had supported Shivaji Maharaj from behind the lines , thereby following Shatriya dharm, Praja Dharm and Rajya Dharm. This helped invaluablely in increasing the strength of the “Maharashtra Dharm”.¹²

1.9 THE HISTORY OF MULHER PROVINCE (ANCIENT AND HISTORICAL POINT OF VIEW)

After the history of maharashtra here it is necessary to give information on the most sacred place in Nasik district Shri Kshetra Mulher, where the subject of our research, the Historical Raaslila, takes place every year on the day of Sharad Purnima.

Shri Kshetra Mulher is an ancient and historic city. In the olden days this province was called Baglaan and this Mulher was known as Ratnpur. This was the capital of the Baglaan province. In ancient times, there is a mention of the Baglaan province in the Rigveda. This is the period of around 7000 B.C. It is said that in the west part of Baglaan at Hanuman Gadh, Lord Parushraam had done is penance.

In the period of the Ramanya, during his exile, Lord Raamchandra with his wife and Laxman had also come here. At that time Augusti Rishi had given him permission to stay in the panchwati. This panchwati comes in the Nasik district.

In the times of Mahabharata in 5000 B.C. the Ashwamegh yagya of the King Mayurdhwaj and Taamradhvaj was also done here. In those times, Baglaan was ruled by King Mayurdutt and hence this province is also called Mayurpur.

“In the times of Mahabharata, through one incidence that took place here we can see the ancient existence of Baglaan. Along with the Ashwmedh of the Pandavas, this state also had its own (seventh) Ashwmedh. When Lord Krishna reached the shores of Narmada, on the other side Arjun saw the group of soldiers and asked Lord Krishna – “Who is there?”. Then the Lord said that from the other shore the kingdom of King Mayurdutt starts and we can expand ourselves only till this shore. But Arjun was the devotee of Lord Krishna and he had pride in his devotion and might. He did not listen to anyone and Lord Krishna too, to rid him of his pride, gave him permission to attack the kingdom of Mayurdutt. But King Mayurdutt was also very mighty and his son Taamrdhvaj too was equally mighty. The King Mayurdutt also was a great devotee of Lord Krishna. A fierce war ensued. In the end Taamrdhavj shot the nirvana arrow. Arjuns chariot was thrown back He was very surprised. He became ashamed of his doing. Lrod Shri Krishana had an idea. They both took the disguise of Brahmins and went to the King Mayurdutt and in the yagya mandap they told the King that their son had been caught by a Lion. To release the son the lion has asked for an equal weight of human flesh. In those times it was said that by donating to

Brahmins you could get a lot of blessings. Therefore, after listening to the problem of the Brahmins, the King showed his willingness to donate half his body flesh. Lord Krishna was happy seeing the King's courage and sacrifice. Even today Mayurgadh in the name of Mayurdhvaj, Ratnagadh in the name of Ratnapur and Taamrgadh in the name of Taamrdhvaj are Talukas, in Baglaan.”¹³

The province of Mulher is situated on the banks of the river Mosam which comes in the Baglaan taluka. The mention of Baglaan is seen in one or the other illustrations of the ancient times.

Geographically, Baglaan taluka is seen as the beginning of the necklace of the Sayadhari mountain range. Sayadhari range is seen from the Saalher – Mulher Mountain to the Nilgiri Mountain and its beginning is the Baglaan. It is Maharashtra's highest plateau.

Geographical position of Baglaan: On the East is Bahuanshi (Sapaat Pradesh), Till 40 kms is the topmost mountain range of the Sahyadhri stream in which there are 11 forts and the origin of two rivers. Baglaan inhabits the north side of Nasik district and on the border of the Gujarat state. In history, the sea route for trading from Europe to Govalkonda and Paithan going through Baglaan made this place important. The forts of Saalher and Mulher were useful in keeping the money, goods and grains safe. There are also other forts in the surroundings like Mayurgadh, Harigadh (Aurangadh), Hargadh Saalota, Chaulher, Visod, Taambodaa (Taamrgadh), Ratangadh, Dhaamna, Hanumangadh, Shendvadgadh etc.

Baglaan is surrounded by mountains with lots of rainfall and cool breeze. It seems that the Sayadhiri range has taken Baglaan in its lap. The rivers are overflowing with water for all the 12 months of the year. Therefore crops like sugarcane, pomegranate, mango etc are mainly grown here. People of various regions have come and settled here. Baglaan is enriched and thriving with various cultures and many kings have tried to capture this place. Numerous rulers have reigned here and have helped carve its place in history.

1.9.1 POLITICAL HISTORY OF BAAGLAAN:-

In the times of the Mahabharat, this province was under the control of the King Mayurdhvaj. 5000 B.C.

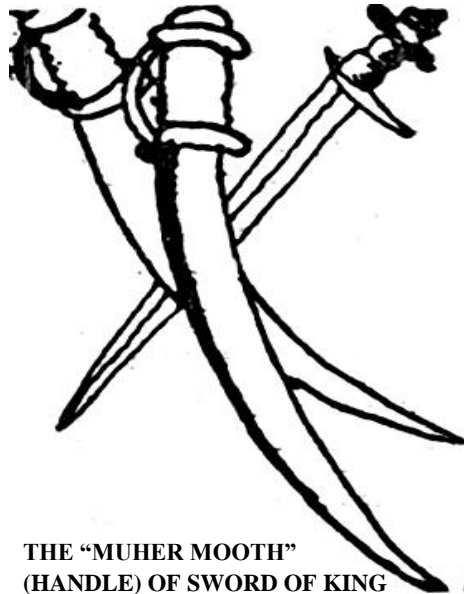
“In the olden days, 300 B.C. this province was occupied by local Bhille Nayaks. After that, from 283 – 232 B.C. it was ruled by Samraat Ashok. Then it was ruled by Krishnasaatvahan, in 78 B.C. by Shaalivahan, from 195 to 120 B.C. by Bhattarak Nahapaan Kshatrap in 140 B.C. Gautami Putra Shatakri, In 225 B.C. Satavahan Kingdom, Ishwarsen, Rudrasen, Abhira Kingdom, Samrat Samudragupta, Buddharaj, Kalachuri, Samrat Pulakeshi Chalukya Kingdom lasted up till 738 B. C. Around 745 B. C. Rashtrakuta Kingdom, Krishna Rashtrakuta, Govinda Rashtrakuta III ruled up till 808 B.C. Around 880 B.C. Dhrudprhaari Yaadav ruled Mulher Fort. Thereafter, Tailachalukya, Solanki Rajvat ruled the fort. After that the independent king of Baglaan, from Nandev Rathod (1320 B.C.) to many other Bagul Rathod kings ruled this province”¹⁴ It is considered the only hindu state before Chatrapati Shivaji. These Kings were very courageous and mighty. They had also defeated stalwarts like Humayun and Akbar. During the reign of these kings, Baglaan prospered a lot. The perennial crop and fruit was found in plenty during these times. The kings also had their own independent currency. Nandev Bagul Rathod in the year 1344 B.C. had started the use of these currencies which were known as Muhamadi and lasted till 1636 B.C. The Muhamadi currency was coined in the basement of the Mulher fort. This Muhamadi currency was very useful in Gujarat state also. We can still see the ruins of this era near the Mulher fort. In that period from 1340 – 1636 B.C. Five Muhamadi’s would be equal to two rupees. In those times one rupee would fetch one tola of gold.

Another point to make here is that during the rule of these kings, white elephants were also seen in Baglaan. In fact only in this area could one see such magnificent white elephants. In those times the Baglaan kings were given the title of “Bahraji”.

The Rathod kings used to work for their people. They used to take special care to keep them away from wars, to keep them happy and successful, to keep them away from harm, to secure the province and to work for the progress of the province. These kings built dams on the rivers and used the water for irrigating the fields. They harnessed the water so that the minimum water was spent to get the maximum yield of the crops. On seeing the construction and planning of these dams, even the present day engineers were awestruck. The sugar of Baglaan is world famous. Apart from this other crops like rice, oranges, pomegranate, grapes, pineapple, dates, apples, mangoes, bananas, etc are the crops grown here in abundance.

The kings of Baglaan used to do a lot of social and religious work apart from donating to the poor. Because of the religious activity, the brahmin community grew in Baglaan. Because of the rulers of Bagul Rathod, the name of Bagulana and later Baglaan was given to this province.

A lot of people from various castes and religions came and settled here in Baglaan.



**THE “MUHER MOOTH”
(HANDLE) OF SWORD OF KING
SHIVAJI**

In between around 1540 Muslim and Rajput kings there was daughter trading. This means that Rajput kings used to get their daughters married to Muslim kings. As the political environment at that time was peaceful, the luxuriant lifestyle of the kings was at its peak. And therefore the queens had a lot of importance. Each king used to have at least three to four wives.

The ‘Mooth’ of Mulher also has a great historic value. In those days, the main weapon used during wars was the sword. The sword has three main sections. The blade, the mooth and the case. The mooth (handle) of the sword is a very important part of the weapon and plays a very important function during a fight to avoid the attack of the enemy’s sword. The advantage of the Mulher mooth is that it has a round and long end at the bottom part. This helps so that while swinging the sword and rotating it, the swordsman does not get hurt. Some swordsmen used to tie this to the wrist and this would prevent the sword from dropping out of their hands. The part of holding the sword by the mooth was also curved which automatically dried the sweat of the swordsman’s hands. Not only this part of the mooth which protected the fingers of the swordsman was plane and porous to enable cool air to go inside and help in keeping the hands of the swordsman dry. The outer area of those parts was rough so that the sword of the enemy would be diverted and would become blunt after hitting this part. The Mulher mooth was therefore very famous for its advantages amongst the Maratha kings. It is said that Shivaji Maharaj had the Mulher muth on all of his swords.

1.9.2 THE CONTRIBUTION OF CHHATRAPATI SHIVAJI MAHARAJ:-

After the Bagul kings, Shivaji Maharaj waved the flag of independence for the next 30 years. During the Mughul rule, the sangamner district, the Malegaon district, the dangs, the gaadhnaa district and twenty six such districts were all in the Baglaan province. The capital of this province was Mulher.

A lot of effort was being put in by Shivaji Maharaj to bring independence in the Baglaan province. All plans were made in accordance to this. In the year 1669, Mulher was ruled by Shivaji Maharaj. After escaping from Agra, to compensate for the losses in trying to get independence and to get back the forts lost in the war, Shivaji Maharaj started to harass the Mughuls in the southern part of Baglaan. He won back a lot of forts and to get more wealth he made a plan of looting Surat. He surveyed all corners of Surat, on getting the right opportunity, attacked it and looted its wealth. The path to return to his capital Raigadh was through the Konkan side, but he took the Baglaan – Mulher route as it was more secure. An amount of almost one crore was looted from Surat. At that time the king of Mulher, Udhav Maharaj could not meet Shivaji Maharaj as he was out of the area for some official work.

In the year 1671 as soon as the monsoon was over in the month of October the Mughuls started preparing for war. Their first target was the Saalher fort. The Saalher fort was Maharashtra's most important fort. It was considered the biggest and the highest fort. Its altitude is 5263 ft above sea level. Saalher is the second highest point after the Kalsubai Mountain. On the north part of Saalher flows the Mosum River and on the south part flows the Aaram river.

Dillerkhan surrounded Saaler fort. The mughuls used a tactic to surround a fort, and then let the people living inside starve to death and then take over the fort in those times. But Shivaji Maharaj used a different plan to take over a fort. He did not likesurrounding the fort or longer periods of time which was a quality of the mughuls. He used to use ladders and ropes to scale the walls of the fort and get his army inside. And he used to win the forts by using this sudden attack tactic.

At that time, some forts of Baaglaan Province were in the hands of the mughals of Naasik, including Saalher. In February 1672, both armies were totally ready. Because this province was surrounded by mountains on all sides, therefore, horses could not be used to a great extent, but soldiers had to fight the war on foot. Shivaji's Commander, Prataap Gujar attacked Saalher from the Mulher Maarg. The battle continued for some time but soon there was a chaos, the cause of which was unknown, but the Maratha warriors were terrified, as a result, they started retreating and fleeing the battleground. The Mughal army jumped with joy, with immense feeling of success and excitement, thinking that the Maratha Army is terrified of the Mughal army. They started following the Maratha army, and must have followed them for about 20-25 miles, when suddenly they realized that they were being followed by another small battalion of Maratha Soldiers close at their heels. Now they were sandwiched on two sides by Maratha soldiers on both sides, as the troop that was escaping also turned back to fight and the one that crept up from behind was also ready for the attack. This is called the 'Bear Trick'. Shivaji was a highly strategic King. The Moghul army, was taken unawares as it was in a rejoicing mood, and was not ready for this sudden attack. The Moghul army lost within an hour, and Shivaji had victory over the Fort of Saalher.

In the history of Maharashtra, among the various conquests the conquest of Mulher is known to be the most important. This is the reason that Saalher-Mulher got the historical importance that it now holds. Shivaji had never fought such an organized and strategic battle before this. It is also called the Ganimi Battle.

Slowly Raja Shivaji won the entire Mulher Peth. Soon after Shivaji, King Sambhaji won over the Mulher Fort in 1690. However some time, the reign of Mughals increased. Till around 1724, Baaghlaan was in the hands of Mughals, but soon it got into the hands of the Nizam. After the demise of Raja Shivaji, there was unrest and its effect was seen on Baaghlaan too. The Eastern part of Baaghlaan was under the clutches of the Mughals, and the Fort of Mulher was also not spared. At that time Mulher Fort was under the Mughal Sardar Manohar Das Gaud. He did maintenance and repairs of the fort and initiated gardens for the vegetables for cooking.

By the end of 17th century, Baaghlaan was not known to be independent, but was known as a part of Khaandesh. Also, soon after that, in the reign of Chatrapati Shaahu Maharaj ji, gave many rights to Peshwas. This is the reason Peshwa regime began there.

Baadshah Aurangzeb had to go through family disputes in his ripe old age. The disrespectful behavior of his Sardars, unfair events with his daughters etc, drowned the king in mental stress and torture. Some Sadhu Fakirs warned him that all the unfair conduct meted out to the Hindus, and the enmity garnered against them is causing all pain and troubles for him. They advised him that he should donate alms in charity, which would obtain some amount of comfort to him. Baadshah immediately turned towards Hindu temples and donated lavishly. During that time, he gave in charity, 4 villages of Tungan, Dhongade, Sarse, and Dharmapuri to the Saint Uddhav of Mulher Province.

Many new developments were seen in the times of Chatrapati Shahu Maharaj. All the great efforts that Chatrapati Shivaji had taken to win the various forts in his time was going to waste as the importance of those forts was decreasing during the Peshwa rule. Shahu Maharaj himself went to Satara, The throne of Chatrapati Rajaram was established in Kolhapur, and the strings of administration were moved from Pune by the Peshwas. Naturally, the importance of the Forts of Baaghlaan was reduced. This was the reason why Bajji Rao wanted to keep complete trust on Uddhav Maharaj of Mulher Province. He made an arrangement of a remuneration of Rs. 200 for the official and personal expenses of Uddhav Maharaj ji.

Thereafter, Baaghlaan Forts went in the hands of Nana Sahib Peshwa through the Nizam. It is known that there was an important role of Raghunath Rao Peshwa, alias Raghoba Dada in the history of Baaghlaan. After the Battle of Dhodap Fort, Baaghlaan went into the hands of Kadvad, Chavandvad and Holkar Kings. In the year 1768, the Fort of Saalher came into the hands of the Gaekwad rulers of Baroda. The Mulher rulers and Peshwas had a good relationship. There are some documents of the Peshwa Kings that are proof to the friendship of these two.

The land of Baaghlaan became topsy-turvy in the regime of Holkar-Peshwas. Petty disputes, fights and tussles started to happen. There was internal fighting between them involving stealth, cheating and suspicion. Therefore it can be concluded that the history of Baaghlaan is full of prosperity, warfare, independent administration, unrest war, rise and fall etc.

In the beginning of the 18th century, during the PesHwa rulership, Baaghlaan's prosperity was compromised, due to internal differences. Local administration at the village level started crumbling, and Baaghlaan witnessed the law of the jungle and there was arson and looting. At that point in time, Baaghlaan was neither ruled by the Peshwas, or the Holkars, nor the East India Company. Kaalekhan Penthaare took great benefit from this opportunity, and he burnt and looted many villages. Mulher was looted and burnt to flames, its 5 storeyed Deshmukhwada was also burnt to flames. Ironically, instead of helping and protecting the people of Mulher, the Deshmuh ruler of that time fled to Baroda.

The last war of Maratha army was fought against the British from Mulher Fort, and in 1818, the British Flag adorned the Mulher Fort. In the 1823, John Briggs, was the first collector who was appointed in Baaghlaan. He was very fluent in Marathi and Faarsi.

The natives of Baaghlaan who were the Dang Tribe, the Bhil Tribe and the Naik Tribe were greatly affected, and were subjected to a great amount of violence and torture. They organized protests and satyagraha against this kind of treatment. To eradicate this the Britishers formulated a scheme, wherein they offered protection to the royal family, annual remuneration, promise of pension, and all this in exchange of wood from the forest for the East India Company.

After 1857, the reigns of India were handed over to the Queen of England by the East India Company, and lots of reforms and improvement started taking place. The rail network began to be established in India. The teek wood from Baaghlaan forest was used to make the railway sleepers. Villages were

established, every 15 miles there was the establishment of a new village among which a village called Saajhi which was a new establishment close to Mulher. Thereafter, according to the rules of the government, all government offices were established in the city of Satana. Earlier these government offices were in the fort of Mulher. During the transference of these offices, amongst the 111 year old statues of Laxmi Narayan, one statue of Laxmi was brought to Satana. A temple was constructed near the cenotaph of Udhav Maharaj and this statue was installed in the temple and even today it is found there. Photographs of this temple and statue are included in this presentation.

The ancient houses with sculptured architecture are still seen on the Mulher fort. After the transfer, in 1873 the Mulher fort which had a population of 2200 people was rendered abandoned. In 1901 a foreigner lady came to stay there and she was the last occupant. Now there is no inhabitant in the Mulher fort.

Soon after, the freedom movement began and there were many satyagrahas and protest. The feeling of patriotism was reflected in each and every child. To take part in the salt satyagraha movement, of Mahatma Gandhi ji, many patriots from Baaghlaan also moved towards Mumbai. The freedom fighters from Baaghlaan managed to confiscate 1400 tones of salt. In this process 14 freedom fighters were punished.

In the middle of 1936, a famine occurred in Baaghlaan. It lasted for 4 to 5 years. The Britishers made stringent laws. Animals were denied food and fodder. The lives of animals were in danger. Animals were also denied entry into forests for grazing and if some animal wandered into the forests, it was locked up in the cages. The famine became very severe, and the people of Baghlaan protested in satyagraha against this prohibition on animal grazing. The satyagraha movement was extremely organized with a well calculated plan. Shri Gatre Wazeel from Nasik, Sri G. H.Deshpande, Dr. Khadilkar, Dr. Janorkar and Sri Appa Gudve came to Baaghlaan for guidance and counseling. Dispute expert Laxman Shastri Joshi also went on to guide the satyagrahis.

The great freedom fighters like Dr. Rajendra Prasad, Sardar Vallabh bhai Patel, Maniben Mehta, Shankar Raodev, Acharya Vinobha Bhave etc contributed for the upliftment of Satana around 1934.

1.9.3 THE CULTURAL HISTORY OF MULHER PROVINCE:-

In the history of Baaghlaan and Mulher, the tribes of Bhils and Konkani population were known to be present. Mainly the languages spoken were 'Ahiri' and 'Konkani'. Their profession was the protection of the state. Because the Bhils were native tribals, they knew each corner of the jungle very well. The culture that was prevalent was the Tribal Culture. However in the later years, the culture changed according to the rulers of the state.

Konkani or Garli people occupied the Mulher Fort. Today's Konkani Community was known as Aabhir Community thousands of years ago. These Aabhir people are basically from Ilawarg part of Kashmir. These people migrated from Kashmir and travelled via Rajasthan, Gujarat and Madhya Pradesh. This Abhir clan was accused of looting the women of Sri Krishna in Dwarka when it submerged under water. The Deity of Abhir Clan is Radha, and they are ardent devotees of Shri Krishna. Konkani Brahmans are known to be from a very superior race. Therefore from Bhils to Konkani Brahmins all the occupants of Baaghlaan made its history proud and immortal.

Mulher Baaghlaan was not only boasts of political figures but also blessed with existence of poets, artists, saints and great men. For example the great poet Dindima graced the Mulher Fort for years together.

The entire Mahabharata is engraved on the exterior and interior walls of the Babeshwar temple in Baaghlan Taaluka. We can also see the story of Mayurchattri King of Mulher carved on the walls. But this temple now lies in ruins. In the premises of the fort, there is a temple in Devdade Village where the intricate carving of Raaslila of Mulher can be seen. This is an evidence of the traditional Raaslila that took place in Mulher 350 years ago. Pictures of the same have been compiled in this presentation. There are murals carved with Raaschakra, on the one side are Shri Krishna and Radha in the form of Ardhanarishwar, and on the other side are Gopis playing Raas in a circle. It is hence proved that prominent sculptors were present in this province at that time.

In the 13th century, this area was inhabited by the Naath community. The Jain community had inhabited near Maangitungi Lehni. These Jains were protected by the Baaghlaan rulers. As was stated earlier, the land of Baaghlan was known as the land of saints.

It is known in the history that, Mahanubhav Panthache Sansthapak, and Chakradhar Swami were the first ones to arrive from Gujarat. The great saint Gyaneshwar ji, wrote Abhang in Ahirani Language, and merged it with Gyaneshwari to remind us all about Baaghlaan. Even Sant Naamdev, when he went for his travels to the Northern regions, went via Baaghlaan. Samarth Ramdas Swami was at the Mulher Fort for about a year. Some of the Lines of the Daasbodh were written in Baaghlaan only. The great poet of Pimparner, Kavi Ratnakas is also famous for his work. Even the famous Poet Jan Jaswant was from Mulher. The great saint Purnanad Swami was also from Tilwan province. The Guru-Shishya pair of Kashi Ram Maharaj and Uddhav Ram Maharaj began the tradition of Krishna Raas Leela, and made a great name for them, not only in Baaghlaan but also in the entire Nation. Shri Kamal Nayan who is their disciple, created many Abhangs in Ahirani Language in 1750. Also Famous Shri Shankar Maharaj of Pune fame basically originated from Baaghlaan. Other than these names, there are a few more famous saints like Chowrangi Naath, Badhbhang Naath, Kaanif Naath, etc. who have rendered immense social and spiritual service in Baaghlaan. The cenotaphs of these saints, along with the wall paintings, murals etc. are evidences that inspire us to explore more about the culture of Baaghlaan.

It is a sincere effort with the help of this research paper, that all the information that is gathered about the culture of Baaghlaan should have a wider outreach and help fellow students and researchers.

There is another important fact about Mulher that should be revealed at this juncture. The largest book written in Marathi, 'Katha Kalptaru' is from this region. It is written in Poetic Verse and has 39,000 verses, which is three times the size of 'Gyaneshwari Granth'. A significant fact is that most of the content of 'Katha Kalptaru' is about Mulher Fort. In the last chapter of this book, there is detailed description of the Mulher Fort. Information is gathered from the 'Vishwa Kosh' too about the Raaslila of Mulher. It is here written that the Vaishno Sampraday has segregated the Raaslila of Mulher in three types, that is:

1. Taal Raas
2. Dandiya Raas
3. Mandal Raas

In Mulher, the Raas that is celebrated and performed is the Mandal Raas, which expresses religious sentiments, and is signified by the group singing of Bhajans.



MULHER RAS LEELA MANDIR



MULHER FORT

1.9.4 THE DESCRIPTION OF MULHER FORT IN THE BOOK ‘KALPATARU’:-

The famous and magnanimous fort of Mulher, called Mayur Garh, is very huge in size, the doors with huge handles, and impenetrable embankments. There is a big canon made of an alloy of five metals. Various animals move around the campus in gay abandon due to the natural environs. Many medicinal plants and herbs are seen in within the fort walls. There are many mechanical devices to lift huge boulders. Within the embankments are the residential units for the soldiers who are seen patrolling round the clock.

In the centre of the fort is the beautiful palace which is called Vatika nagar. Ther is a huge stock of water and food grains within the fort. The fort walls are intricately and strongly built within which there places where cannons can be hidden and positioned.

The city has four gates. To make it difficult for any enemy to enter the city, each gate has four subdoors that are made of steel. The sentries are so agile and alert that nobody can enter the fort walls easily. There are sculptures of Hanuman, Ganapati & Chandi on all the four gates.

Around 18 different types of castes and communities inhabit this fort. Out of these the east and west side are occupied by the brahamins. People from all religions follow their own traditions and culture and live harmoniously. Learning and teaching of art, education, knowledge and religious books is widely seen here.

In the bazaar of Mulher various commodities from across the country like food items, drinks, diamonds, precious stones like rubies, and clothes are seen.

There are many temples in the premises of the fort. Temples of Rukmini, Krishna Balram, Ram Sita, Laxman Suryanarayan, Someshwar, Harihar, and more such deities are seen. There are two huge elephants carved out of stone on the main entrance gate of the palace. The fort walls have intricate turrets. There is also a huge arsenal in the fort. In front of the palace there is constant performance of melodious instrumental and vocal music. To keep the time there is a tower clock. There is a big “shikaar khaana” from where elephants and lions are taken out for a walk.

In the basement of the palace, intricate carvings adorn the walls.

Towards the south direction a huge elephant carving made of rock, on which there is placed the king's throne. The store for clothes and other material is close by. Towards the east direction is the palace for the womenfolk or the queens. The king stays in the northern part of the palace behind which is the queen's palace and the rajmata palace. The king's name is Behraam Shah.

The above given description dates around 1923. Since then some of the parts of the fort are completely destroyed and some of them are in a dilapidated state. No one resides in this palace now, but we must agree that each and every stone and sculpture of this ancient and historic fort is a witness of the glory of its time.

While thinking of the culture of Baaglaan, we should keep in mind that along with the Vaarkari community, the Raamanuj community also originated in that region. How did the Raamanuj community, that is associated with the raaslila of Mulher, happen to arrive here? The information gathered after interviewing the older generation of the region shall be presented in the second chapter of this research.

CARVING OF SHRIKRISHNA RAASLEELA ON THE WALL OF VILLAGE

DEVAGANE (Dist. : NASIK)



1.9.5 THE PRESENT GEOGRAPHICAL POSITION OF MULHER:-

- **Geographical Position:** The Mulher & Saalher occupy the area of 20 sq. kilometers in the north Maharashtra region near Nasik. Towards the North of Mulher is the Dhule (Dhulia) district and on the west is the Dang district. The village of Mulher is situated on the banks of Mousam River.
- **Latitude** – 20.43 N
- **Longitude** – 73.56 East to 74.04 East
- **Geological Specifications:** This region is known to be the highest region in the Deccan Plateau.
- **Height:**

Mulher village- 2700 feet above sea level.

Mulher Fort – 4320 feet above sea level.

Saalher Village – 3300 feet above sea level.

Saalher Fort – 5260 feet above sea level.
- **Average Rainfall:** The Average Rainfall of Mulher is 900 mm
The Average Rainfall of Saalher is 2500 mm

FOOT NOTES:-

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5. “Maharashtra”, Vishvanath Pandurang Dandekar, page22.
6. “Maharashtra’s contribution of music”,Vamanrao Deshpande,Published by Maharashtra information center, Govt.of Maharashtra1972.
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CHAPTER-II

INCEPTION OF RAAS-LEELA OF MULHER, ITS HISTORY AND ITS PRESENT FORM

2. INCEPTION OF RAAS-LEELA OF MULHER, ITS HISTORY AND ITS PRESENT FORM:-

The researcher has gathered detailed information about Mulher province along with other parts of Maharashtra; its social, political and cultural history.

Before going into details about Mulher's 'Raas-Leela', it is essential to put forward the rich culture of Mulher. Though the researcher has already given the information about Mulher's history in the first chapter, you will find the repetition about the culture of Mulher province and its 'Raas-Leela'.

In the first chapter, the researcher has already mentioned that Maharashtra is a state of Marathi language. This land has become holy because it is a land of saints like sant dnyaneshwar, Naamdev, Tukaram, Eknath, Janabai, etc. they were either born here or settled here. The aim of these saints was to preach the society about spirituality and worship. These saints contributed maximum to bring happiness, unity and prosperity among the people of this land. 'Music' is the best and the only medium to worship God. People engaged themselves in 'Bhajan' and 'Kirtan' to reach closer to God. Few of the worshippers followed Vithalnathji or Duttatray and few worshipped Shri Krishna. This was the beginning of many different sects. The Varkari sect became the most popular in Maharashtra.

When spoken of Mulher in specific, the Ramanuj sect was being preached more.

2.1 THE RAMANUJ SECT OF MULHER-

"The main 'pravartak' Acharya Ramanujacharya (1127 AD- 1247 AD) was also the main 'pravartak' of 'Vishishtha Advait'. 'Vishishtha Advait' is the only 'Brahma Satya'. Everything else is myth and illusion. During those times, there were difference of opinions between the worshippers of Lord Rama and Lord Shiva as well as the followers of Vaishnav and Shaiva. There were intellectual clashes between these followers.

The tradition of Ramanuj sect developed in 13th century. Devacharya, Raghavanand and Shri Ramanand (1300 AD- 1400 AD) took over respectively after Ramanujacharya. Shri Ramanand was the Guru of Anantanand, Kabir, Rohidas Chambhar etc. Sultan Gyasuddin Khilji was taught a lesson by Shri Ramanand. He forced him to abolish the complicated and strict laws which were enforced upon the Hindus. He proved to the common people and made them understand that Lord Shiva and Lord Rama are the same and not different. After him, the 'Acharyapad' of Ramanuj sect was taken over by his disciple Anantanand. Then it was taken over by Krushnanand, Amaranand and Govindacharya respectively.

As mentioned earlier, there was enmity between Shaiva and Vaishnav Brahmins. There were restrictions on Vaishnav Brahmins to worship Lord Shiva. Govindacharya was a worshipper of Lord Rama and was also known as a Vaishnav Brahmin. His routine was to take 'Gangasnan', have milk and worship Vishweshwar. When some Brahmins witnessed it, they got angry. Some obstacles were created during his prayers. He was told, he shouldn't pray to Lord Shiva because he being a Vaishnav. He replied saying he believed that Shaivas and Vaishnavs were the same. To prove this to the people, Govindacharya used all his strength. Here, in place of Vishweshwar, he gave 'Darshan' of Prabhu Shri Ram Panchayatan. Witnessing this event, all the Brahmins in the opposition were surprised. They realized the importance of Govindacharya.

Then, Prabhu Shri Ram gave 'Darshan' to this great 'Mahanta'. Prabhu Shri Ram told him to give Kashiraj of Mayurgarh. Since then, Mayurgarh has been known as Mulher. Here, Kashiraj Maharaj got to know the '16 Akshari Rama Mantra' in the evening. He also got to know its rules of the rituals to be performed, its Dashavaran, etc. Since then, Kashiraj Maharaj became the main Acharya of Maharaj Ramanuj sect."

2.1.1 SHRI RAMANUJ SECT AND ITS DETAILED HIERARCHY:

1. Prabhu Shri Ramachandra	2. Sitamai	3. Vishvaksen
4. Shathkop	5. Natmuni	6. Pundarikaksh
7. Ramamishra	8. Yamunacharya	9. Mahapurnacharya
10. Ramanujacharya	11. Kuresh	12. Madhavacharya
13. Bopadevacharya	14. Devadheep	15. Purushottam
16. Gangadhar	17. Rameshwar	18. Dwarnand
19. Devanand	20. Shrimanand	21. Haryanand
22. Ragavanand	23. Ramanand	24. Anantanand
25. Krushnanand	26. Agaranand	27. Amaranand
28. Govardhanacharya	29. Kashiraj	30. Uddhav

2.2 INCEPTION OF RAAS-LEELA OF MULHER, ITS HISTORY:

It is said that, the Raas-Leela of Mulher has been performed since the last 700 years. According to the locals, there is an ancient folklore describing the event of Raas-Leela

Before 3000BC, the king of Mulher, Mayuradhwaj began the Raas-Leela Utsav. Since the times of Mahabharata, Mayuradhwaja's state was spread across the western part of Narmada. During those times, Mulher was known as Ratnapur. During the Ashwamegh Yagna of the Pandavas, Dighvijay's limits were set upto the banks of river Narmada. When, Arjun brought Shri Krishna to Ashwamegh, at the same time King Mayuradhwaja also began his Ashwamegh Yagna. The horse of Mayuradhwaja's Yagna was taken care by his 16 year old son. After seeing this, Arjun wished to have his control over the state established by Mayuradhwaja. It was not appropriate to go to the western part of Narmada to get Dighvijay of Ashwamegh Yagna. Crossing the western part of Narmada was against the rules. But they attacked King Mayuradhwaj due to Arjun's stubbornness. King Mayuradhwaj was very brave. He was also a keen worshipper of Lord Shri Krishna. Here, Arjun had to face the brave Tamradhwaj. Arjun was defeated in this battle. Lord Shri Krishna had to face Arjun's stubbornness and to remain kind towards King Myuradhwaj. To come out of this critical situation, Shri Krishna made a plan. Lord Krishna and Arjun took the form

of Brahmins. They met Mayuradhwaj. Lord Shri Krishna told the king; “My son has been trapped in the jaws of a lion. To free my son the lion is asking for King Myuradhwaj’s half body.” To this, the King remembered and prayed to Lord Krishna. Soon he realized that lord Krishna himself had come to ask for a favor. Still King Mayuradhwaj agreed to give half of his body to them. To King Mayuradhwaj’s sacrifice, Lord asked the king for his wish, the king told Lord Krishna, “I will get ‘Moksh’ as you have given me your ‘Darshan’ But, if you wish to fullfil my wish then please let me witness your ‘Raas-Kreedha’ in this life.” Just then, Lord Krishna showed his Raas-leela to King Mayuradhwaja through his ‘Divyachakshu’. The king was contented. He promised Lord Shri Krishna to have a grand celebration on every ‘Ashwin Poonam’ i.e ‘Sharad Poornima’. Since that day, Lord Krishna’s Raas-leela is celebrated in Mulher province.

According to another folklore, this ‘Raas-Utsav’ is celebrated since Mahabharata times. But due the changing times the form of Raas-Leela was disturbed till 1640AD. Shri Kashiraj who was from Mulher reorganized this ‘Raas-Utsav’, till date it is celebrated as it is.

Mulher’s Raas-Leela is closely associated with the great Saint Pujiyashri Uddhav Maharaj! He was a disciple of Shri Kashiraj Maharaj. Uddhav Maharaj was a staunch worshipper of his Guru and he worshipped Shri Krishna too.

In the 17th century, in a systematic way the history of Raas-Leela was reorganized by the great Saint Shri Uddhav Maharaj. The history of Raas-Leela contains the biography of Uddhav Maharaj, his way of working, etc. is included. It is needed to mention about Uddhav Maharaj’s biography while highlighting the history of Raas-Leela. The last chapter of this thesis includes the information about the members of the Bhajan Mandali. It also covers the information about Kashiraj Maharaj and about and every member of the present Bhajan group. Instead of giving the information about Pujiyashri Uddhav Maharaj’s biography separately, it is included in this chapter itself. It is a request to the students as well as the readers, to note the above.

2.2.1 BIOGRAPHY OF SHRI UDDHAV MAHARAJ :

Shri Uddhav Maharaj's father was Shri Lakshman. He worked at the Mulher fort until Kashiraj Maharaj was there. After the change of rule, he left that job. After few years of his marriage, he was childless. So, he and his wife decided to spend rest of their lives visiting pilgrimages. Both of them reached Badrinath. They got the 'Drushtant'. It said, "My worshipper will be your child, who will do great service to God. So, on Bhadrapad Shuddh 9, 1646AD, this couple gave birth to a baby. He was named Shivba. After some years, this couple went to Kashi with their son Shivba.

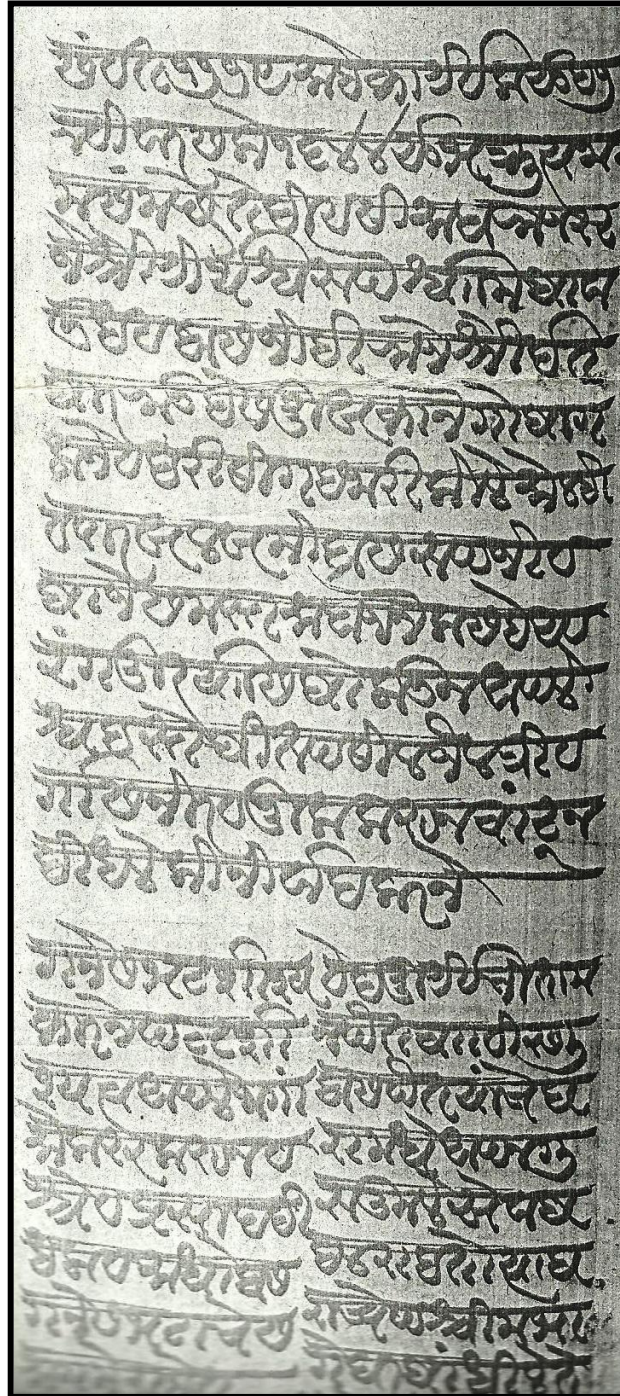


Till today, Shivba is known as Uddhav Maharaj. During his stay at Kashi, he kept himself in the company of saints. He used started singing Bhajans enthusiastically in a few days. His mother Shrimati Bhagirathi died in a few days. Once, Kashivishweshwar came in Shivba's dream. He guided Shivba to proceed to Mayurpur i.e. Mulher. He was instructed to meet Kashiraj Maharaj over there. Shivba's father reached Mulher with Shivba. Kashiraj Maharaj welcomed both of them with respect, and made arrangements for their stay. Soon after that, due to separation from his wife and old age, Shivba's father Lakshman Shashtri also passed away. Now Shivba became an orphan. His maternal uncle looked after him. They continued to stay at Mulher Fort. His maternal uncle looked after Shivba as if he was his own son.

It is said that, the Raas-Leela was going on in Mulher for centuries, but till 1640AD it was unorganized. Pujya Kashiraj Maharaj re-established it. Shri Kashiraj Maharaj had given a special contribution towards its development. The Raas-Leela became increasingly important and famous day by day.

In one such Raas-Leela of 1658 AD, lot many worshippers from Mulher Village Fort reached to participate in it. At that time, he persuaded his maternal uncle to take him there. He refused to do so as on the night of Sharad Poonam that place used to get over-crowded. Shivba's maternal uncle locked him inside the house and left for Mulher with his family leaving him behind. Shivba felt really bad. He kept crying in one corner of the room. Shivba remembered Lord Krishna and said, "You are not giving me 'Darshan' as if I have committed a sin." Shivba prayed from his soul to Lord Krishna. To his surprise, Shri Krishna appeared in front of him. Within no time, Gopis and Radha also appeared there. Shivba's eyes could not believe that sight. Soon the 'Raas-Kreeda' began over there. different colours, colourful flowers and playing of different musical instruments made the atmosphere extremely pleasant. People around the Fort felt that something was going on, but could not see anything. That whole night Lord Shri Krishna showed Raas-Leela to Shivba, blessed him and disappeared.

The next morning, when his maternal uncle returned home, he saw the room filled with colours, fragrances and flowers. He woke up Shivba and asked about the happenings in his absence. He was scared to narrate the whole incident to his uncle. In the end, Shivba narrated the whole incident of Raas-Leela by Lord Krishna to his uncle. But he did not believe anything. All the villagers and people of the Fort came to know about this incredible incident soon.



MENU SCRIPTS OF SHRI UDDHAV MAHARAJ

Soon Kashiraj Maharaj reached the Fort. He was very pleased to see the colours, flowers and could smell the fragrances. He said, “Our Shivba is not an ordinary child. Lord Krishna made him witness the Raas-Leela.” After this, a close and deep association between Shivba and Raas-Leela developed. People also realized its importance. Then onwards, Shivba lived with his Guru, Shri Kashiraj Maharaj forever.

After some time, according to the orders of Hanumanji, Swami Ramdas reached Mulher. He met Kashiraj Maharaj. Swamiji was pleased to see the work done by Shri Kashiraj Maharaj. For the next one year, Swamiji stayed at the place of Raas-Leela and preached the people. 14 year old Shivba was very pleased and impressed to see Swamiji's personality and his 'Naishtik Bramhacharyacharan'. Shivba requested Swamiji to bless him. On his request, Swamiji preached him and gave 'Trayodashakshari Mantra'. He told Shivba that Kashiraj is his true Guru. Just before leaving, Swamiji said, "Shivba is Shri Krishna's friend Uddhav. These are Hanumanji's orders. From today onwards everyone will know him as Uddhav." He completed his important work and left Mulher.

Then onwards, for the next 3 years (1670AD) Shri Uddhav left for a pilgrimage. He travelled various pilgrimages of North India, and preached the masses. After returning from the pilgrimage, Vishnudasji who was the son of Kashiraj Maharaj also accepted Uddhav. They lived together in Mulher. Shri Kashiraj Maharaj gave his position to Uddhav. Since then Uddhav became Uddhavji Maharaj. He decided to remain a bachelor till death. Even after the death of Kashiraj Maharaj, he continued to organize Raas-Leela's in Mulher till 1679 AD.

In 1671 AD (ref. Swaroopanubhava-142-143) Uddhav Maharaj met Dnyaneshwar Mauli, in 1672 AD (ref. Bhaktiprakash-20-111/112) met Saint Eknath Maharaj, in 1673 AD (ref. Tatvabodh-1-15) met Great Saint Guru Govindsinghji, etc.

2.2.2 SHRIKSHETRA MULHER AND HISTORY OF UDDHAV MAHARAJ TEMPLE AND ITS PRESENT FORM:

In Shrikshetra Mulher, every established idol of the temple of Shri Uddhavji Maharaj has some or the other information behind every idol related to the history of Raas-Leela.

According to the orders of Guru Shri Kashiraj Maharaj, Shri Uddhav Maharaj continued the religious and social reforms in Mulher. Shri Uddhavji Maharaj was a great worshipper of Prabhu Shri Ramachandra. During his daily prayers, every time he prayed, he got special images of Prabhu

Ramachandra in the form of idols. He thought, if the similar idols of Prabhu Ramachandra are brought to reality, everyone will get to see them. He decided to make the idols. For that, he called the goldsmith Bhaju who was the best artisan of the village. Whatever imagination narrated by Maharaj, the idols of Shri Ganesha, Shri Ram, Lakshman, Sita and Hanumant were made. Somehow, he could not concentrate on making the idols 'Ramamurti'. Maharaj asked Prabhu Ram for his guidance for helping him concentrate. To this Shri Ramachandra said, "Make all the idols again and donate me right eye of the goldsmith." The goldsmith was ready to do all this. All the idols were made again; they were kept in the temple. Till date these idols are seen in the temple. The photographs of the same are attached in this thesis.

One day, Maharaj got 'Drushtanta' of 'Dandapaani Ram' which said, "My idols are lying in the lake of Fort Pisol since last many days. Establish them in the temple. On the orders of Ram, Maharaj told the guardian of the fort Bahiroz Khan, "The idol of Prabhu Ramji is in the lake of the fort, please find it. Kindly hand it over to me." After two/three repeated requests also, nothing was done at the fort. Maharaj's instructions were not followed at all. After some days, suddenly all the people on the fort suffered from the disease 'Jalodar'. People started saying that this is due to God's wrath. Then the guardian realized what Maharaj had said. He immediately started searching for the idol of Lord Ram. It was found and handed over to Maharaj. Till today in that temple the idol of Lord Ram is still present.

Once, the river Bhagirathi took form of a female, she gave bath to Maharaj. There was dampness everywhere in the temple; on the walls and doors, everything was wet. Maharaj's clothes were also wet due to bath. This sight was seen by the villagers and they were surprised. They were wondering how Bhagirathi can reach here?

After that, every 12 years during the Kumbh, near the tomb of Uddhavji Maharaj people get to witness the river Bhagirathi. In the year 1944 and 1953, Bhagirathi descended on the tomb. At that time Kachrekar Baba of Baroda was present over there. After that, in the year 1968, 1980, 1993 and then in 2004 respectively the river Bhagirathi descended on the tomb at the temple.

Shri Uddhavji Maharaj had planted a tree of Bakul near the temple during his tenure. Till date, that tree is present over there. The photograph of the same is included in a separate section. Till date crystals of sugar fall from the Bakul flower. The researcher has witnessed it and also eaten them. The same sugar crystals are given to the people as 'Prasad'.

Today, what is known as Devghar in Mulher village was once a Ramshala. This Ramshala is nearly 400 years old. There is one old house behind this Ramshala. Uddhav Maharaj stayed there for 25 years. Then he shifted to a house which was inside the Ramshala itself. There is a huge hall in the Ramshala and also an abbey. Now a days, Pandit family resides there as an abbot. There are idols of Prabhu Shri Ram, Sita, Lakshamn, etc. Uddhav Maharaj worshipped all of them regularly. Even now, all those idols exist over there. The abbot regularly performs prayers and worships them. The photographs of the same are included in this thesis.

The proof of Raas-Leela of Shri Krishna of Mulher can be seen in the form of carvings, paintings and sculptures. They can be found on the walls of the village called Devagane (Ta. Kalval, Dist. Nasik). All these proofs of the carvings are the best examples of Raas-Leela. In those sculptures, one finds a Raas-Chakra, Shri Krishna and Radha performing Raas-Leela, they are surrounded by Gopa-Gopis. Here, one sculpture is of 'Ardhanarishwar' of Radha-Krishna. Both Radha and Krishna got so engrossed into Raas-leela that they became one. They are soulfully involved into Raas-leela to such an extent that they both were seen in one body. All these narrated above is shown through photographs in one of the chapters of this thesis.



MULHER TEMPLE



RAM SHALA

2.3 RAAS-LEELA UTSAV, ITS ACTUAL DESCRIPTION AND ITS PRESENT FORM:-

After 1640 AD, Pujya Shri Kashiraj Maharaj reorganized Raas-Leelas of Shri Krishna. Since then, all the people including devotees, followers and locals come together to do the arrangements of Raas-Leela Utsav. People from different religions gather with devotion and faith to participate in the Raas-Leela Utsav. They participate in it with their soul, health and wealth. Till date, people visit to give their services in the similar manner.

The most important duty for the Raas-Leela Utsav is to prepare Raas-Chakra. The diameter of the Raas-Chakra is 28ft. The Chakra is made of bamboos. While making this Raas-Chakra, minute details are taken into account. The work is distributed among the experts in that particular profession. E.g. the bamboo chakra is made by the carpenter. Then that Chakra is decorated by the florist using banana leaves and marigold. The saffron and green colored Chakra is kept ready. The lamps are lit in the temple. The potter makes earthen lamps. The oilman takes responsibility of keeping them burning throughout the night. On that particular day, oil is offered to the God as 'Prasad'. A specific time is decided to mount it on the Raas-Stambha. Since last 350 years, this ritual is performed on the day when moon and sun appear together in the sky. This particular combination takes place only on night of full moon. On the evening of Sharad Poonam at 6:00 pm, just after 3 to 5 minutes, this Raas-Chakra is mounted on the Raas-Stambh. This is done by the local villagers. They chant 'Uddhav Maharaj ki jay'. After mounting the Chakra, it is moved in a circular motion. To witness this sight, the villagers and people from places like Nasik, Pune, Aurangabad, Nagar, Baroda, etc. come over there. Almost more than 1000 people gather over there. In this Utsav, the youngest child of the Pandit family enacts as Krishna. The other kids enact as Gop and Gopis. According to the tradition of the village, the male child only has to perform as Gopi. There is a famous folktale behind this- Once Uddhav Maharaj religiously worshipped Lord Krishna and asked him to fulfill his wish. On that, Uddhav Maharaj asked Krishna to show the Raas-Leela. To this, Lord Shri Krishna

said, “For this, you have to enact as a Gopi.” Uddhav Maharaj became the Gopi. This is how he got to witness the Raas-Leela. From that day, till today, all the young boys enact as Gopis. All the people gather under Raas-Chakra along with Lord Shri Krishna, they touch his feet. At 10 pm, the Raas-Leela begins with Bhajan singing. This is the main event of Raas-Leela. 12 -15 people of a Bhajan group are present over there. All of them have a ‘Zanj’ in their hand. One of them plays a ‘Pakhavaj’, the other person plays a harmonium.

मोर मुगट काछनी पितांबर बनमाला ।
उद्धव की कुलदेवता सो मदन मोहन नंदलाल ।।

With this stanza, the Bhajan begins. These Bhajans are in Braj language. These Bhajans are written by Shankarsut, Parmanand Das, Krishna Das, Govind Das, Sindha Swami, Rishikesh Prabhu and Surdas.

These Padas are sung in specific Raagas of classical music. The Raagas like Sarang, Todi, Kalyaan, Sameri, Maalgaua, Kanada, Paraj, Sorat, Kedar, Bilawar, Maru, Nat, Adana, Jaywanti, Nayaki, Maalkans, Kanara, Maruparaj, Ramkali, Bhairavi, etc. are most common.

The important thing to note about the Raas-Leela over here is the Bhajans in all these ragas are sung. These were sung continuously between 10 pm to 8-8:30am the next day. Lord Shri Krishna was worshipped through singing these Bhajans. The singers used to sing them in a traditional way by standing throughout. Since Uddhav Maharaj’s times i.e. 1640 AD till today, they are sung in the same Raagas. Today, every Bhajan is presented in the same form. Similar to Roopak, Jhaptal, etc. The descriptive information about each Raaga and Pada of each Bhajan is given as it is by the researcher in the 3rd and the 4th chapter of this thesis.

There are total 105 Bhajana padaas. Their ‘Maharnish’ way of singing is followed till date, as it was done before. It is also done with the same enthusiasm. The proof of one such Raas-Leela is presented in this thesis, in the form of a CD.



RAAS CHAKRA

On the 2nd day, the singing of Raas-Bhajan continues till dawn. The last Padaa of the Bhajan is

हलवे हलवे हलवे हरिजी मारा मंदिर आव्यारे ।
मोठे मोठे मोठे मेतो मोती डेवा धाव्या रे ॥

With this, the Bhajan singing gets over. The Raas-Chakra is then brought down from the Raas-Stambh enthusiastically.

This Raas-Stambh is nearly 350 years old. Just 10 years back it was strengthened by a little renovation. Lord Shri Krishna's idol is being carved on it. On Sharad Poonam, the whole Mulher village gets transformed into a big procession. It is necessary to bring to everyone's notice that, in ancient times only the men were allowed to dance and sing the Bhajans under the Raas-Chakra. But in the recent times- When Uddhav Maharaj's heir, Shri Raghuraj Maharaj took over, he made some changes. He included females in the Bhajan group. The Bhajan singing and 'Zanj' playing were taught to them in rhythm. In recent times daughters of Pandit Raghuraj Maharaj- Kum. Rajeshwari, Kum. rajlaxmi and other female members of the Pandit family sing Raas-Bhajan for whole night.



RESIDENCE OF SHRI UDDHAV MAHARAJ (Approx. 400 yrs. Old)

Since ancient times, the people from all casts and religions participate in Raas-Leela and give their services. From the year 1940 onwards, some Karmath Brahmins did not allow this in the Raas-Leela Utsav. In that particular year, only 7 Brahmins were present under the Raas-Chakra to sing Bhajans. This went on for the next few years. When Pandit Raghuraj Maharaj took over, he abolished that system and again allowed the people of other casts and religions to participate in the Raas-Leela Utsav. He set an example of secularism, equality, unity and love among the people.”¹



RAAS STAMBH

Poojya Raghuraj Maharaj Panditji had deep knowledge of the Ragaas and Padaas of all the Bhajans. He kept the tradition of Bhajan singing as he had learnt from his forefathers. He knew all the compositions by heart. To keep the tradition intact, once in a week he gave lessons of Bhajan singing to the men and the women of the village and to the family members. Now there is a team of 12 to 15 members in a group to sing Bhajans, to play Pakhawaj, Zanj and Harmonium.



BEAUTIFUL CARVING ON THE WALLS SHOWING ITS ANCIANTNESS

2.4 THE SHORT DESCRIPTION OF RASLEELA OF BRINDAVAN:-

The Raas-Leela of Lord Shri Krishna in Brindavan is the most important in the cultural history. Lord Krishna was not an ordinary person; he was a ‘Yug Purush’.

Lord Shri Krishna is also known as Purushottam as well as Parabrahma. Lord Shri Krishna is known by these names as he played ‘Anandmayi Saras Raas-Leela’. He had left a great impact on the life of the people by helping them in all possible ways.

Brindavan is said to be the most important religious place of Braj Mandal. In the ancient times, Brindavan was covered with dense forests. It was popular as natural and attractive garden.

It is said that, ancient Brindavan was the original and main place of the Leela. It is also said that out of 12 main gardens, Brindavan was protected by Brindadevi. Vrundavan is closely associated with Tulsi plants. Since ancient times, there are plenty of Tulsi plants over there.

2.4.1 NAAMABHIDHAAN (NAMING OF BRINDAVAN)

Brindavan garden or the garden that is protected by Brinda. This is how this name came to be known. It is mentioned in the Puraan. In all the 12 Puraans, it is mentioned that 'Brinda' means Tulsi. Due to a lot of Tulsi plants, the place must've been named as Vrundavan. In another opinion, it is mentioned that Brinda was the daughter of King Kedar. Kedar's daughter Brinda, wished that Lord Shri Krishna will be her husband. She did lot of 'Tapasya' to get what she wanted. To this, Lord was impressed and made her as 'Shresth Radha'. This story is found in the 'Bramhavaivarta Puraan'. In the third opinion, it is also said that, the Brinda was one of the 12 names of Radha. Brinda used to do her 'Kreedha' in that garden. That is how it got its name as Vrundavan. Radha is also known as 'Adhishthati Devi' of Vrundavan. This way, lots of opinions are known to us, but 'Krishna Priya Radha' is closely associated with us.

2.4.2 A SHORT HISTORY OF A PLACE BRINDAVAN AND ITS PRESENT SITUATION :

In Shri Krishna's times, the hills of Govardhan existed in Brindavan. It also has the river Yamuna flowing across.

In the recent times, river Yamuna still flows from Vrundavan but the Govardhan hills have disappeared. This place is not very far from Mathura. From this, one can make out that this Vrundavan was very much a part of the Vrundavan of Lord Krishna's times.

The worshippers still worship at some of the ancient 'Ghats' of the times of Shri Krishna Leela of Vrundavan. Some of them are Chir Ghat, Nand Ghat, Kaliyadah, Vanshivat, Keshi Ghat, etc.

The existing Brindavan has still has people staying over there. The former beauty of the garden is not seen anymore.

While explaining the most important subject of Raas-Leela of Vrundavan, it is appropriate to mention the relation between Brindavan's Vanshivat. On the attractive night of Sharad, Lord Shri Krishna wished to do Raas-Kreedaa. Then he played the flute sitting on the Banyan tree. He invited all the Gop-Gopis. The place where 'Madhuriyaleela' took place is known as Vanshivat."²

Just by listening to the melodious tune of the flute played by Shri Krishna, all the Gopis rushed to Vanshivat, that night, leaving behind all the members of the family- their kids, husbands, father in-law, mother in-law, etc. All of them rushed to play Raas-Leela with Shri Krishna. They were so engrossed in playin that they forgot to put a 'Bindi' on their foreheads. The above description is written in 'Bhajan Kavya' of Raas-Leela. These Bhajans are still sung at the Mulher village.

In the recent times, there is a Vanshivat Bihari Temple. These days, the Vanshivat is under the control of the Nibark sect.

The ancient Raas-Leela is still played at Brindavan. This Raas-Leela was then performed by Radha-Krishna. Hithari Vanshaji came to Brindavan and made this place popular. Somewhere in the year 1595, an earthen 'Chabutra' was made. On this Mandal, Hithari Vanshaji used to sit along with his followers and volunteers. He organized the Raas over there. In the present times, this place at Brindavan is known as Govind Ghat.

2.4.3 A SHORT DISCRIBTION OF A HISTORICAL RAAS LEELA OF BRINDAVAN

Many scholars have described the Raas-Leela of Brindavan and Braj. They have mentioned that the Raas is nothing but a religious 'Natya Nrutya'. Raas means devotion towards religion through art. The Dharmacharya of those times i.e. Vaishnav Dharmacharya and saints did a lot of propaganda of the ancient culture of Braj through Ras. Their intention was to gain happiness through singing Bhajans. They also did propaganda of 'Radha Krishnopasana.

One scholar mentioned Raas means 'Rasanam Samuho Rasah! Group of Ras means Raas. All the nine Ras are created by Lord Shrikrishna by performing the 'Rasamtak Raas-Leela.'

The description of Shri Krishna's Ras Leela is found Shrimad Bhagwat Geeta. In his childhood Shri Krishna lived in of the Gopal Vasti in Mathura. From his childhood itself he used to dance with Gop Balas. Only females used to participate in that dance. Here the Bal Gopal used to enact as Shri Krishna. That was called as Raas.

The Leela describes every work done by Shri Krishna at Braj Bhoomi. These are described by enacting and singing Bhajans, which consist theft (taking away) of butter, Chir Haran, Panghat Leela, Vivah Leela, Maha Raas-Leela etc. It is mentioned in the 'Raas Panchadhyayi' that Gopis became proud for performing Raas. To keep them away from pride Shri Krishna suddenly disappeared. The Gopis started crying as they could not bear this pain. This is described in Bhajan Padas. They are sung at the Raas-Leela of Mulher.

Here I feel necessary to mention note an important thing that the Raas-Leela of Braj is redeveloped by Vaishnav Dharmopacharya. The Raas-Leela of Mulher actually began at that time.

Many scholars feel that these Gop and Gopis were from Abhir caste. The people of this caste were shepherd by profession. The people of this caste still exist in Mulher.

Poetry also got its importance when Raas was performed in Nrutya Natya form. The reciting and singing of the songs of Raas was done in similar manner in most of the places of Brindavan as well as Mulher. This style of presentation of Raas is called as 'Raaso'.

It is mentioned in Harivansh Puran that Raas means Gop Kanya singing about the special characteristics of Shri Krishna on the bright night of Sharad Rutu. In this the only male is Krishna rest all are females performing Raas. This is called as Raas Krida.

In Harivansh, Vishnu Puran and Shrimad Bhagwad Geeta there is mention of such Raas-Leela. In the 5th chapter of Bhagwad Geeta 29 to 33 shlokas the description of Raas is found. So the Raas is also called as Panchadhyayi. Here while describing Raas it is mentioned that there is a bright full moon seen in the sky on Sharad Poornima. At that night all the Gop and Gopis wish to do Krida with Shri Krishna. To this Shri Krishna played a melodious tune of his flute. The sound of it spread across Braj. Listening to which Gop Balas got attracted to it and left their houses and rushed towards the direction of that sound. At that time some of them were busy feeding milk to their babies, some were doing their routine work and some were busy taking care of their husbands. They left all the work behind. They did not bother to see whether they were properly dressed up, whether they had worn ornaments or not. They simply rushed to that place. When Shri Krishna saw them in that condition he asked; “why are you all here at this time?” He insisted them to leave that place immediately and return to their homes. Gopis were hurt to listen to these harsh words from Shri Krishna. They requested him to perform Raas-Leela. On their request Shri Krishna performed Raas-Leela on that cheerful and attractive night on the bank of river Yamuna. Gopis became very happy and felt proud about their luck. With the intention to keep them away from their pride he suddenly disappeared from there. Gopis were in pain and searched for Shri Krishna all over the garden. They asked everyone; including plants, climbers, trees, insects, birds and animals. Still they could not find him. They cried in pain. They remembered and performed the Leela performed with Shri Krishna in the past. In this performance one of the Gopis enacted as Shri Krishna. Other Gopis enacted as Gop Bala. (This type of Raas Leela is known as ‘Hallisak’). While performing this they came across the foot marks of Shri Krishna. They followed those foot marks to find him. They got the news that Shri Krishna had left to perform as Krida with his worshipper (Araadhika) in a lonely place. On the way they saw Radhika also in an unconscious condition. That means Radha had also felt proud. Shri Krishna left her also behind and had gone away. All the above is described in Bhajans sung at Mulher. The Gopis have sung songs with tears in their eyes and narrated

their pain. These soulful songs are called as 'Gopika Geet'. These are found in the collection of Raas Bhajans of Mulher. These are sung when the Raas is performed. In these Bhajans we get to know about what Shri Krishna had preached about love, his various incarnations while he used to be with Gopis, the description of Jal Krida, and Van Vihar. These descriptions are found in Bhagwad Gita and in Bhajans sung at Mulher.

The replica of the Raas of Brindavan, similar Raas-Leela Bhajans were arranged and performed at Braj by the worshipper of Lord Krishna. This is called 'Anukaranatmak Raas.' Here soulful singing and recitation is also done. While performing of Raas-Leela at Mulher, Bhajans are also sung.

In Vrundavan, for Raas singing different Raas Mandali were created. In this many professional Raas Mandali have come up. These are led by the locals of Karhala. They were from the Raasdhari families. These types of the Raas Mandali came into existence in 1620 AD. Many worshippers like Ram Raay Kalyan (Raas Mandali of Narayan Bhatt), Udaykaran, Khemkaran, Mandali of Mohandas and Kishoridas established their Raas Mandali.

Many Raas-Leela were performed and sung at Vrundavan. In which high quality of percussion instruments such as Mrudangam and Muhchang were played.”³

Let throw a light on the present form of Raas-Leela played in and around Vrundavan, it is celebrated in two parts:

- 1) Nitya Raas:-It is performed in dance form.
- 2) Leela:- It falls in the category of Sangeet Natya.

The Raas-Leela celebrated at Mulher falls in the category of 'Leela' form.

There is a similarity in playing of the musical instruments and singing of Vrundavan and Mulher, but nothing about it is found in the written form. This tradition is kept intact by the Raasdhari families. They know everything about it by heart. The training of Raas-Leela is given to each member of Raasdhari family from their childhood.

The other similarity of the Raas-Leela singing is it is sung in Vilambit Lay in the beginning and then in Dugun. In Mulher, this form of Raas-Leela singing is known as 'Zangad'. After this 'Chougan' is also performed.

One song sung at Vrundavan is as follow:

तितक तितक धिलांग, धिकतक, तोदीम धिलांग, तकतो।
ता धिलांग, धिग धिकतक तोदीम तोदीम, धेताम धेताम
धिलांग धिलांग धिलांग, तक गदिगन थेई।
तततता थेई, तततता थेई ॥

The other song is as follow:

तात त्रंग, थुन थुन तो, धिकतु त्रंग, थुन थुन तो ।
ता थुन थुन, धिक थुन थुन धिक तक थुंग थुंग तक ॥

If we study of the words of these songs we find that they are the sound of Pakhavaj i.e. Mrudang. This definitely proves that in those days Mrudang was played.

When the second part of Raas begins the singer and instrument player sings Dohas of devotion, Pad, Savaiya, Kavitta etc. After some time the main singer of the Raasmandali sings 'tatatataa thei'; then after the other members of the group begins to sing. Sometimes the songs are sung just by stamping of a stick.

All the stanzas of Raas-Leela created in Vrundavan and Mulher were in Braj language. It is a precious collection of ancient 'Vaani Sahitya'.

Music is the soul of Raas-Leela, which is 'Sangeet Natya' means 'Geya Rupak'. In those days there was no propaganda of 'Swrankan Pranali'. Due to the basic form of Raas music did not remain stable. But as Raasdhari developed the tradition of this form as they had Raas music by heart. In this way the propaganda of music was done. To give the details of the form and condition of this music; recorded notations are collected and studied and included in this thesis.

It is very important that on the basis of literary details; the main form of music of Raas is brought in light.

In the literature of Raas the rhythmic words like Urap, Tirap, Sulap, Laag, Daat, Dhruva, Chhand, Jaati, Gram, Raag etc are used.

Shri Lakshminarayan Gargji says that the type of a song and Raas has a strong relation as it is in Dhrupad, Dhamar, Hori and Rasiya etc. 'Dhrupad' and 'Jaati Gayan' is a soul of Raas music. So to understand the form of music of those times the 'Jaati Gaayan' will be studied. It will be seen in the third and fourth chapter of this thesis.

2.5 THE PERCUSSION INSTRUMENTS USED IN RAAS:

From beginning the percussion instruments like Taal, Mrudang, Zanj, Daf, Flute, Muraj, Upang, Pakhavaj, Aghauti, Shrung, Muhchang, Manjeera etc. were played by the devotees of Braj, in their creations.

Mainly Kanstaal and Kathtaal were played as a company. In present times as the above mentioned percussion instruments do not exist, musical instruments like Sarangi, Pakhavaj, Harmonium and Manjeera are used.

The above description of the condition of music of Raas-Leela is nearly 300 to 400 years old. The Padaas were written by Shri Vallabhacharya in 1596 AD, poet Surdas and Krushnadasji in 1567 AD and Parmanand Dasji in 1577 AD. These Padaas are sung at Raas-Leela of Vrundavan and Mulher till date.

(Kumbhan Das, Nand Das, Govind Swami, Chhit Swami, Vishnu Das)

In the Indian subcontinent the celebration of Raas Utsav is done on a big scale mainly done at Mathura and Mulher.

While giving extensive information about Raas Utsav of Mulher the researcher has also stated about the 'Raas Sangeet' of Vrundaavan in the second chapter of this thesis. For substantiation of this the researcher has interviewed some members of the 'Raas Mandali', who are associated with this for nearly forty to fifty years. The views of some of the members about Raas Sangeet are as follows:

- **SHRI RADHESHYAM TOTARAAM SHARMA**

“He is the member of the ‘Raas Mandali’ of Brindavan. He is associated with the group since the last thirty to forty years. In the Indian subcontinent you are a renowned as an international Pakhaawaj player.

While having a conversation you shared the most significant information about Raas Sangeet of Vrundaavan. According to you the Braj Tradition / ‘Braj Parampara’ is very ancient i.e. almost 550 years old. This tradition was originated from Karhela village. In ShrimadBhadwat Gita Maharajji i.e. Lord Krishna has described about the same. GhamandDevji was inspired from the description and started ‘Raas’.

You have also mentioned that the administrator of the ‘Raas Mandali’ is addressed as ‘Swami’.

At Vrundaavan along with singing dance is also performed.

- **SHRI SWAMI HARIKRISHNA BHARADWAJ**

Almost last forty to fifty years you are associated with ‘Raas Mandali of Brindavan’. The main goal of your life is to work towards development and promotion of ‘Raas Sangeet’. According to Harikrishnaji a tradition of ‘Raas’ is almost 550 years old. He also mentions that this is the seventh generation of ‘Raas Mandali’.

The ‘Raas’ of ‘Raas Sangeet’, which are sung at Vrundaavan as well at Mulher are in ‘Raga’ like ‘Kalyan’, ‘Kedaar’, ‘Jayjaywanti etc’.

You also state that Raas Sangeet of Vrundaavan is certainly influenced by Haweli Sangeet.

- **SWAMI VEDPRAKASHJI**

You are also associated with Raas Mandali of Vrundavan since last forty to fifty years.

According to you there is influence of Haweli Sangeet in Raas Sangeet.

You also mention that Dhrupad and Dhamaar are heard in Raas.”⁴

FOOT NOTES:

1. Interview of respected mother of Dr.Raghuraj Pandit.
2. “Braj ka sanskritik Itihas”,Prabhudayal Mittal,Rajkamal Prakashan,Delhi,15 july,1966.
3. “Braj ka sanskritik Itihas”,Prabhudayal Mittal,Rajkamal Prakashan,Delhi,15 july,1966.
4. Interviews.

CHAPTER-III

THE PADAAS/VERSES SUNG AT RAAS LEELA AT MULHER, THEIR MEANING AND THE STUDY OF THEIR NOTATIONS

3. THE PADAAS/VERSES SUNG AT RAAS LEELA AT MULHER, THEIR MEANING AND THE STUDY OF THEIR NOTATIONS:

A booklet is published containing all the verses sung at Raas Leela of Mulher. It contains 105 different verses from beginning to the end. It gives the information about 20 raag with their names. But nowhere in the book there is no information is found in detail about each raag and notations of the verses. In this chapter there is an attempt made to present the meaning of each verse along with its notations.

There is one thing to mention that in these Bhajans some three to four verses have similar tune and raaga, which means almost three to four verses are sung in same raag. In this chapter, various verses are selectively written and presented along with various raags and different tunes

3.1 ॥ राग सारंग ॥

बृंदाबन चंद्रमाई आवतुहे ॥ धृ॥

मस्तक मुगुट अधर धर मुरली । मधुर मधुर धुनि बाजतुहे ॥ १ ॥

बालक बच्छ सखा संग लीनो । अपुनो धेनु बलाबतुहे ।

मुनीजन ध्यान धरत नही आवे । सोतुम गोद खिलावतुहे ॥ २ ॥

धन धन भाग जसोदा तिहारो । इतनो सुख तुम पावतुहे ।

दामोदर प्रभु जनम निवारन । नटवर भेख बनावतु हे ॥

बृंदाबन चंद्रमाई आवतुहे ॥ ३ ॥”¹

3.1.1 राग- सारंग

वृं	दा ऽ	ब न	चं द्र	मा ई	आ ऽ	व तु	हे ऽ	ऽ
नीसा	रे रे	सा सा	धा धा	सा रे	म रे	सा सानी	मरे -	-
८	१ २	० ४	५ ६	० ८	१ २	० ४	५ ६	०

म ऽ	स्त क	मु गु	ट अ	धा र	धा र	मु र	ली
प -	प प	धा धा	प धा	म म	प धा	धा धा	प
१ २	० ४	५ ६	० ८	१ २	० ४	५ ६	७

3.1.2 RAAG SARANG VRIDAVAN CHANDRAMAI AVATUHE

The moon is gradually arriving in Vrindavan. At this hour, Lord Shrikrishna's head is adorned with the crown and he is busy playing his flute. His musical notes sound sweet. Lord Krishna who is accompanied by his friends and small children plays this sweet alluring music as call for his cows.

Oh! Yashoda, you are very lucky because you have secured the highest luck by being mother of Lord Krishna. You are luckier than the sages who penance for years and are still not able to get even the glimpse of the Lord.

Thus the Lord, the controller of birth and death has adorned himself with best attire.

3.2 ॥ राग गोडी ॥

ब्रजबनिता धूनी श्रवन सुनिहो सुनि बासुरी ।

भुवन तजे काज सूनत बन बासुरी ॥ धृ ॥

अभ्रन ऊलटी पलटी सजी हो सुनी बासुरी ।
बसन किये विपरीत सुनत बन बासुरी ॥ १ ॥
पतीसुत सासू ससूर तजे हो सुनी बासुरी ।
मोहन मन हरलीन सुनत बन बासुरी ॥ २ ॥
मृगसुत तृण त्यजी रहे हो सुनि बासुरी ।
मौन धरे खग मोर सुनत बन बासुरी ॥ ३ ॥
गोसुत पय पीबे नही हो सुनी बासुरी ।
शक्यो जमुनाको नीर सुनत बन बासुरी ॥ ४ ॥
रविशशि रथ टेकि रहे हो सुनि बासुरी ।
गगनबिमान भई भीर सुनत बन बासुरी ॥ ५ ॥
चलत नही तरु पात सुनत बन बासुरी ॥ ६ ॥
सिवगीरीजा संगीत मोहेहो सुनि बासुरी ॥
मुनिजन मेठयो ध्यान सुनत बन बासुरी ॥ ७ ॥
निरखी नयन बपु जुगवर के हो सुनत बन बासुरी ।
मनमथ मानी हार सुनत बन बासुरी ॥ ८ ॥
तान तरंग रंग उमगी रहे हो सुनि बासुरी ।
शंकरसुत सुख होय सुनि बासुरी ॥ ९ ॥^२

3.2.1 राग- गोडी

ब्र	ज	ब	नी	ता	ऽ	धु	नी	ऽ	श्रव	ऽण	सुऽ	नी	हो	सु	नी
रें	गं	रें	सां	सां	-	नी	नी	धा	प-	धा-	पधा	म	ग	रे	म
x				२		३		x				२		३	
ऽ	बा	ऽ	सु	री	ऽ	ऽ	ऽ								
-	रे	ग	सा	रे	-	-	-								
x				२		३									
भु	व	न	त	जे	ऽ	स	ब	का	ऽऽ	ज	सु	न	तऽ	बऽ	न
धा	सा	सा	सा	सा	सा	रे	ग	म	-ग	रे	सा	नी	धाप	धानी	सा
x				२		३		x				२		३	

3.2.2 RAAG- GODI VRAJVANITA DHUNI

The working women of Vraj kept aside their chores when they heard the sweet tune of flute played by Lord Krishna. .They got attracted by the sweet sound and hurriedly decorated themselves with ornaments. They wore inappropriate clothes in hurry.

All the women forgot everything about their husband, children, mother-in-law, and father- in- law and left their house hurriedly in order to reach Vridavan. from where the enchanting tune of Krishna's flute was being heard.

Hearing the musical notes of Krishna, the deer stopped eating the grass and the peacock along with all other animals stopped singing.

The young one of the cow stopped drinking mother's milk and the water of Yamuna was also surprised to hear the music. Even the chariots of moon and sun stopped. All the gods gathered to hear the musical notes played by Man Mohan.

The fast blowing wind reduced in pace and the leaves of the trees were also surprised to hear the flute. Lord Shankara and his wife Parvati got attracted by the music. The yogis who were doing penance got distracted. Yogin (Monks) and Gods got defeated when they saw the form of young Krishna.

Even the son of Shankara- Lord Ganesha achieved the highest bliss when he heard the sweet notes of Lord Krishna.

3.3 ॥ राग कल्याण ॥

आई गोपी पायन परन ॥ धृ ॥

सोहीकरो जाके संगन छुटे । राखीशरन ॥ १ ॥ आई

मुरली बजाई हम बुलाई । अब कैसी चतुराई ।

तिहारो दरसन ताप बुझावन । कहतनिगम समझाई आई ॥ २ ॥

चलन सकत फिर ब्रज जावन को । मेरो मन नहि थिरबासा ।

परमानंद दासके ठाकुर । बोलोबचन बोलो वचन उदासा दास ॥ ३ ॥

आई गोपी पायन परन ॥”³

3.3.1 राग-कल्याण

आ	यी	॥	गो	॥	पी	॥	पा	॥	य	॥	॥	न	॥	॥	॥	॥	प	॥
ग	-	-	प	-	धा	-	सां	-	नी	धा	-	नी	-	प	-	-	-	प म
x			२		३		x		२		३				२		३	

र	॥	॥	न	॥	॥	॥	॥	॥	॥
रे	-	-	ग	-	-	-	-	-	-
x			२		३				

सो	॥	॥	हि	॥	क	॥	रो	॥	॥	जा	॥	के	॥	सं	॥	॥	ग	॥	न	॥
ग	प	प	धा	-	सां	-	सां	सां	सां	सां	-	सां	-	सां	-	-	रे	-	ग	-
x			२		३		x		२		३		x		२		३			

छु	॥	॥	टे	॥	॥	॥	॥
सां	-	-	गं	-	-	-	-
x			२		३		

रा	॥	॥	खो	॥	श	॥	र	॥	॥	न	॥	॥	॥	॥	आ	ई	॥	गो	॥	पी	॥
सां	-	-	सां	सां	सां	नी	प	-	-	धा	-	-	-	-	ग	-	-	प	-	धा	-
x			२		३		x		२		३		x		२		३				

मु	र	॥	ली	॥	ब	॥	जा	॥	॥	यी	॥	॥	॥	॥	ह	॥	॥	म	॥	बु	॥	ला	॥	॥	ई	॥	॥	॥	॥
धा	धा	-	धा	-	धा	-	धा	धा	-	धा	-	नी	-	प	-	-	धा	॥	नी	॥	सां	नी	-	धा	-	प	-	-	-
x			२		३		x		२		३		x		२		३		३		x		२		३		३		३

अ	ब	॥	कै	॥	॥	॥	सी	॥	॥	च	॥	तु	॥	रा	॥	॥	ई	॥	॥	॥	॥
धा	नी	नी	धा	-	धा	-	धा	-	प	प	-	म	-	रे	-	-	ग	-	-	-	-
x			२		३		x		२		३		x		२		३				

ति	हा	॥	रो	॥	॥	॥	द	र	॥	स	॥	न	॥	ता	॥	॥	प	॥	बू	॥	झा	॥	॥	॥	॥	॥	॥	॥	॥
ग	प	-	धा	-	सां	-	सां	सां	-	सां	-	सां	-	सां	सां	-	रे	-	ग	-	सां	सां	-	गं	-	गं	-	-	-
x			२		३		x		२		३		x		२		३		३		x		२		३				

झंगड

च	ल	त	स	क	त	फि	र	ब्र	ज	आ	॥	व	न	को	॥	मे	रो	म	न	न	ही	थि	र	बा	॥	सा	॥
ध	ध	ध	॥	ध	ध	ध	नी	प	प	ध	नी	सां	नी	ध	प	प	प	प	प	प	प	ग	रे	॥	ग	॥	
x				२	३			x				२	३	x						२	३		x				

3.3.2 RAAG- KALYAN AAI GOPI PAYAN PARAN

In order to merge into Lord Krishna, the Gopis ran hurriedly and surrendered themselves at Krishna's feet. Gopis spoke, "Oh! Krishna, we have tried to get rid of you but its impossible. We get charmed by you and hence now accept our prayers at your feet.

Your sweet musical notes brought us here, then why do you act now as if you don't know anything?

Vedas say that your glimpse itself is the cause of removal of all worldly sufferings.

Now we cannot go back to our house as our mind is set upon you.

3.4 ॥ राग सामेरी ॥

ब्रजनार सबे मिली आई । देखन जादो पति राई ॥ १ ॥

नही सुंदर त्रिभुवन ऐसो । हरी कोटी पदनतन जैसो ॥ २ ॥

जाके मस्तक मुकुट बिराजे । देखत आँधियारो भाजे ॥ ३ ॥

दोऊ कुंडलझलके कान । नही रवि शशि रुप समान ॥ ४ ॥

जाके कंठ सोहे बनमाला । पेहेरे पित बसन गोपाला ॥ ५ ॥

अंगुरी मुद्रिका सोहे । प्रभुकी उपमा नही कोई ॥ ६ ॥

नट भेख धन्यो जदुराई । ब्रज सुंदरी देखन आई ॥ ७ ॥

ब्रजनार सबे मिली आई ॥ धृ ॥

3.4.1 ॥ राग सामेरी ॥

शरद निशा ऊजियारी । बनमो जु ठाडे कूज बिहारी ॥ १ ॥

मुरली मधुरे बजाई । ब्रजबधु श्रवन सुनतऊठी धाई ॥ २ ॥

उलथो सुनत । ब्रजबधु ऊठी धाई । भूवन कृत सब उन तजे ।

गोपि भई एक चित्त काम आतुर ऊलटी आभन अंग सजे ॥ ३ ॥

एक लोचन दियो अंजन । एक अंजत ही चली ।

कमल मुख हरी दरस प्यासी प्रीत मन उपजे भली ॥ ४ ॥

नंद नंदन चरन परसत । मुदित गोकुल नारिया ।

गोपि आई सनमुख रहिजु ठाडी शरद निशो उजियारीया ॥ ५ ॥

॥ राग सामेरी ॥

जब हरी देखे ढिगे ब्रज बाला । तीन सो जु बोले मदन गोपाला ॥ १ ॥

अर्ध निशा तुम क्यो आई । यातो निदिया वेद धुती गाई ॥ २ ॥

निदिया बधु बेद गावे । कुल बधु क्यो पति तजे ।

लोक कहत कलंक लागे परपुरुष तरुनि भजे ॥ ३ ॥

तुम जाओ भामिनी उलटी अबग्रह । जुगत नाहि न बातीया ।

पति तुम्हारे पंथ जोवे जाम जुग गई बातिया ॥ ४ ॥

ऐसे गोप बधुया धर्म नाही । कहत शाम तमालिया ।

कठीन बचन गोपाल बोले देखि ढिग ब्रज वालिया ॥ ५ ॥”⁴

3.4.2 राग-सामेरी

सा	रे	रे	प	म	ग	रे	सा	-	-	सा	-	-	सा
अ	ऽ	हो	ज	ब	ह	री	दे	ऽ	ऽ	खे	ऽ	ऽ	दि
x			२		३		x			२		३	
0							0						

सा	रे	-	रे	ग	सा	सा	सा	रे	रे	रे	ग	-	-
ग	ऽ	ऽ	बि	ऽ	ऽ	ज	बा	ऽ	ऽ	ला	ऽ	ऽ	ऽ
x			२		३		x			२		३	
0							0						

-	-	-	सा	सा	रे	धा	धा	नी	धा	प	-	प	-
ऽ	ऽ	ऽ	ती	न	सो	जू	बो	ऽ	ऽ	ले	ऽ	ऽ	ऽ
x			२		३		x			२		३	
0							0						

रे	रे	गम	प	म	ग	रे	ग	-	रे	सा	-	-	-
म	द	ऽऽ	न	ऽ	ऽ	गो	पा	ऽ	ऽ	ला	ऽ	ऽ	ऽ
x			२		३		x			२		३	
प	म	ग	रे	सा	सा	सा	रे	रे	ग	ग	सा	रे	रे
अ	ऽ	र्ध	नी	शा	ऽ	ऽ	तु	म	क्यों	ऽ	आ	ऽ	ऽ
२		३		x			२		३		x		
				0							0		

रे	ग	ग	ग	ग	ग	ग	सा	सा	रे	धा
ई	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	या	ऽ	तो	ऽ
२		३		x			२		३	
				0						

धा	नी	धा	प	-	प	-	रे	रे	गम	प	म	ग	रे	॥२॥
ना	ऽ	ऽ	दि	ऽ	या	ऽ	वे	ऽ	दऽ	धु	ती	गा	ई	
x			२		३		x			२		३		

3.4.3 RAAG- SAMERI VRAJNAR SAB MILI AAI

All the women of Vraj have gathered in order to see Hari.

In the whole universe no one is as handsome as Hari. Your form surpasses even crores of Cupids.

The brilliant light reflected by your crown (which adorns your head) illumines our eyes.

Your ear rings shine as if they are sun and moon.

You are adorned with a garland and yellow clothes.

Your fingers are decked with finger ring. Your form and appearance is simply incomparable. Such is your grace, O ! Yaduraj all the women of Vraj have come to see you.

3.5 राग मालगौडा

सामलिया तूज साथे रमता । संसार डानीरे शुद्ध टली ।

देवकी नंदन कान्हैर्यो । तारुवदन निहालु रे वली वली ॥ १ ॥

आसो पुनमरात आज वली । विठलेवायो वेनु रली ।

आपो पे सिनगार सजीने । चत्रभूज चरणे जै रे मली ॥ २ ॥

पोते पुण्य हतो हरी पामी । चरण सरोजन मेल्या हरी ।

नरसैयांनो स्वामी संगे रमता । गर्भ वासना दुर टली ॥ ३ ॥”⁵

3.5.1 राग-मालगौडा

प	-	म	ग	म	रे	ग	म	प	-	म	ग	म	रे	सा	-
सा	-	म	लि	या	ऽ	तु	ज	सा	ऽ	थे	ऽ	र	म	ता	-
x				र		३		x				र		३	

सा	-	रे	-	ग	रे	-	ग	म	ग	सा	-	रे	प	प	-	-	-
सं	ऽ	सा	ऽ	र	डा	ऽ	नी	रे	ऽ	शु	ऽ	द्ध	ट	ली	ऽ	ऽ	ऽ
३		x				र		३		x				र		३	

धा	-	धा	धा	धा	प	प	प	ग	प	प	धा	धा	-	नी	नी
दे	ऽ	ब	की	नं	ऽ	द	न	का	ऽ	न्है	ऽ	यो	ऽ	हे	ऽ
३				र		३		x				र		३	

धा	धा	धा	धा	धा	धा	धा	सा	धा	प	प	धा	सां	सां	-	-	-
ता	रु	ब	द	न	नि	हा	ळू	रे	ऽ	ब	ली	रे	व	ली	ऽ	ऽ
३		x				र		३		x				र		३

धा	-	प	म	ग	रे	ग	म	प	म	ग	म	ग	रे	सा	-
आ	ऽ	सो	ऽ	पु	ऽ	न	म	रा	त	आ	ज	वा	ऽ	ली	ऽ
x				र		३		x				र		३	

सा	सा	सा	सा	रे	ग	म	ग	रे	-	ग	प	प	-	-	-	॥२॥
वि	ठ	ले	ऽ	वा	ऽ	यो	ऽ	वे	ऽ	नू	र	ली	ऽ	ऽ	ऽ	
x				र		३		x				र		३		

3.5.2 RAAG- MALGAUDA SAMALIYA TUJ SAATHE RAMATA

Gopis say to Lord Krishna “O! Shri Krishna while playing with you we get engrossed in your play. We forget all about the world.”.

“O! Son of Devaki, Kahna only a glance at you has made us forget everything. On the night of full moon day Lord Vitthal is playing the flute. Hearing the musical notes of Krishna all the gopis have gathered here, they have beautified themselves with various ornaments in order to see and surrender themselves at the Krishna’s feet.

3.6 रागकानडा

बन्यो मोर मुगुट नटवर बपु शाम सुंदर कमल नयन ॥ बपू ॥ धृ ॥

वाकी मोहे ललिता भाल । घुंगरवाले आलके ॥ ब ॥

पीत बसन मोतन माल हीरे पदक कंठ लाल ।

हासुनि बोलनि गावनी कुंडल रतन झलके ॥ २ ॥

करपद भुखन अनूप कोटि मदन मोहन रुप

अभ्दुत बदन चंद देखि गोपि भूली पलके ॥ ब ॥

भगवानहित रामरावप्रभु ठाडे रास मंडल मो ।

राधाजीसो बाह जोरी । कीयो हे प्रेम ललके । ब ॥ ४ ॥”⁶

3.6.1 मध्यम को षड्ज मानकर

राग : कानडा

ब न्यो	मो ऽ	ऽ र	मु ग	ट न	ट वऽ	ऽ ऽ
सा रे	साग रे	रे सा	सा सा	रे सा	रे साग	- रे
x २	० ४	५ ६	० ८	x २	० ४	५ ६

र ऽ	ब पु	शा ऽ	ऽ म	सुं द
रे सा	सा रे	साग रे	रे सा	प प
० ८	x २	० ४	५ ६	० ८

ऽ र	क म	ल न	य नऽ	॥ धृ.॥
प -	धा धा	प रे	ग रेसा	
x २	० ६	५ ६	० ८	

क ऽ	की ऽ	मो ऽ	ऽ हे	ल लि	ता भाऽ
सा सा	रे नी	धा नी	धा प	नी नी	सा नीसा
x २	० ४	५ ६	० ८	x २	० ४

ऽ ऽ	र ऽ	घुं ग	र वा	ले आ	ल के
नी -	सा -	धा धा	प म	ग सा	रे सा
५ ६	० ८	x २	० ४	५ ६	० ८

3.6.2 RAAG-KANADA BANYO MOR MUKUT NATAVAR

Lord Krishna head is adorned with peacock feathered crown and his body shines because of lustrous black skin. His form enchants the eyes as he is getting ready for Raasleela.

He captures our attention because of his anklet and curly hairs.

Lord Krishna is wearing a yellow dress and he has worn pearl necklace and a diamond pendant. He is playing, laughing and talking with Gopis who get attracted towards his beautiful form. The gems in his earrings sparkle gracefully.

The jewellery worn by Mohan in his hands and legs is just incredible.

His form seems to be like thousands of Cupids. Even the moon was awestruck by Lord Krishna's form. All the Gopis forget to blink their eyes and kept staring at Lord Krishna.

In order to watch his Raslila even Lord Shri Ram appeared in front of Lord Krishna but still Shri Krishna was busy talking to Radha. He didn't even notice the arrival of Lord Rama.

3.7 रागपरज

तब भये हरि अन्तर ध्यान ॥ गुण सागर रुप निधान ॥ १ ॥

जुवती जुवती जनडोले ॥ शामा शाम शाम करी बोले ॥ २ ॥

पुछे गल्म लता द्रुम बेली ॥ कहु देखे शाम सहेली ॥ ३ ॥”⁷

3.7.1 राग-परज

त	ब	भ ये	ह	रि	अं	न्त	र	ध्या	न				
प -	प -	प म -	म -	म -	म ग -	रे -	सा -	रे ग -	म म	ग -	रे सा.	-	
२	३	x	२	३	x	२	३	x	२	३	x		

गु	ण	सा		ग	र	रु	प	नी	धा	न			
सा -	सा -	धा सा सा	रे रे	ग ग	रे रे रे	सा सा	सा -	रे नी -	सा -	- -	- -	- -	
२	३	x	२	३	x	२	३	x	२	३	x		

जु	ब	ती		जु	व	ती	ज	न	डो	ले			
प -	प -	प प प	प -	प -	म - -	म -	ग -	रे ग -	म -	ग -	रे सा -		
२	३	x	२	३	x	२	३	x	२	३	x		

शा	म	शा		म		शा	म	क री	बो	ले			
सा -	सा -	धा सा -	रे -	- -	ग ग -	रे -	सा -	रे धा -	सा -	- -	- -	- -	
२	३	x	२	३	४	२	३	x	२	३	x		

झंगड

पु	छे	गु	ल	म	ल	ता	क	र	बे	ली		
प प	प प	ध ध	प प	म ग	रे ग	म ग	रे सा					
१ २	० ४	५ ६	० ८	१ २	० ४	५ ६	० ८					

क	हू	दे	खे	शा	म	स	हे	ली				
सा सा	सा -	रे ग	ग रे	सा सा	रे धा	सा -	- -	- -				
१ २	० ४	५ ६	० ८	१ २	० ४	५ ६	० ८					

3.7.2 RAAG- PARAJ TAB BHAYE HARI ANTAR DHYAN

At that moment, Hari (Who is like the ocean of virtues and has a mesmerizing form) suddenly disappeared. All the young women were shocked. They started crying loudly, “Where are you Shyam?”. “Where have you gone?” They felt lonely due to the separation from Krishna.

They started inquiring about Shyam. They asked the trees, bushes and creepers whether they had seen Shyam.

3.8 राग सोरट

आनीवाटडिये गयो बनवाळीरे मोरी बेन्हडियो ।

आपन कह्यो निके वेर फेर किजेरे । सखि साहे लडियो ।

आन्हे पगलेते पद्मये ध्यानरे मोरी बेन्हडियो ।

हवे पत्रभुज चरणे ब्रही जैयेरे सखिसाहलडियो ॥ १ ॥

बृंदाबनमा रास रमन्ता । चत्रभूज चाख्यामी चाविरे ।

अन्तर ध्यान धन्यो धरणीधार । गयो विठ्ठल मुने वाहीरे मोरी ॥ २ ॥

राधाकहे गिरि तरुवर जोइरे । थिरथावो ब्रज नारीरे ।

प्राणनाथने शोधिने लेसो । महिलहसे जो मुरारीरे । मोरी ॥ ३ ॥

विनवे शामा सुनोहो सहेली । अविला अन्तरजामिरे ।

नागरनो स्वामी नही मळियो । सुंदरी सर्वे दुख पामीरे । मोरी ॥ ४ ॥”⁸

3.8.1 राग-सोरठ

आ	नी	वाऽ	टडी	येऽ	ग	योऽ	ब	न	मा	ली	रेऽ	ऽ
प	गं	रेऽ	गंगं	रेसां	सां	सां -	नी	धा	प	धा	प	धा -
०	८	×	२	०	४	५	६	०	८	×	२	० ४ ५

मो	रीऽ	ऽऽ	बेऽ	न्ह	डी	मो	ह
सा	सानी	धाप	धाम	ग	रे	म	रे
०	३	×	२	०	४	५	६

आ	पन	क	हयो	नी	के	वे	र	फे	र	कि	जो	रेऽ	ऽ	ऽ
प	गंगं	रें	गं	रें	सां	सां	सां	नी	धा	प	धा	प	धा	- -
×	२	०	४	५	६	०	८	×	२	०	४	५	६	० ८

स	खि	ऽ	साहेऽ	लडीऽ	यो	ऽ	ऽ
सां	नी	धा	धापम	गरे-	म	रे	-
×	२	०	४	५	६	०	८

आ	न्हे	प	ग	ले	ते	प	द्	म	ये	ध्या	न	रेऽ	ऽ
प	गं	रे	ग	रें	सां	सां	सां	नी	धा	प	धा	प	धा -
×	२	०	४	५	६	०	८	×	२	०	३	५	६ ०

मो	री	ऽ	बेऽऽऽ	न्हडीऽ	यो	ऽ	ऽ	॥१॥
सां	नी	धा	धापम	गरे-	म	रे	-	
×	२	०	४	५	६	०	८	

वृं	ऽ	दा	ऽ	ब	न	मा	ऽ	रा	ऽ	स	र	मं	ऽ	न्ता	ऽ
म	रे	-	म	म	म	प	धा	नी	धा	प	धा	म	धा	प	-
×	२	०	४	५	६	०	८	×	२	०	४	५	६	०	८

च	त्र	भू	ज	चा	ऽ	ख्या	मि	चा	ऽ	बिऽ	ऽऽ	रे	ऽ
म	रे	म	प	नी	धा	म	प	नी	-	धाप	मग	म	रे

3.8.2

RAAG- SORAT

AANI VATADIYE GAYO

(All gopis and Radha are talking with each other)

“O! Dear sister where do you think this Vanmali (Krishna) would have gone? O! Friend we all were pleurably enjoying the Raslila. This Krishna had made us insane. We all now surrender at his feet.”

“What else to speak about Lord Krishna? While playing Raslila with him, I kissed his lips and now he (The one who bears the earth) has disappeared?”

Radha hopefully looking towards the mountains and Trees said,” Oh! Friends, do not worry, I will definitely be able to find the Lord.” Hearing these words Krishna Murari (Who had hidden himself) started smiling. Radha was trying to explain all her friends that ‘HE” and his form is all knowing. You will be able to find him inside. But still all the beautiful ladies of the Vraj were longing for Krishna(Nagar Swami) . They were grief stricken due to separation from Krishna.

3.9

रागकेदार

पंथाडो निहालतीरे । जोति पितांबर पगला ।

मदन सगे लडीरे । भरती लडसड ताड गला ॥ १ ॥

चोहो दिस चाल तीरे । जान वनत्राटी हरणी ।

सुध बुध बिसरीरे । प्रभु मारा ये तारि करणी ॥ २ ॥

शामा शामनेरे । हिरडे मार गडे जोती ।

नयना निर वहेरे । चतुराचीर गडेलोहती ॥ ३ ॥

के जोबन जालवुरे । जानु भूधर भेटकरी ।

जोहरी नहिमळेरे । माहापापी प्राण तजु ॥ ४ ॥

आने आने मारगडे रे । के आव्या लख चौहासीवार ।

चरणापेखिये रे । अपना जीवन प्राण अधार ॥ ५ ॥

शामासहु मळेरे । मनमास कीधो एक विचार । चालोसखी ताहा जैयेरे ।

जाहाहोय नागर नन्दकुमार ॥ ६ ॥

चाली ताहा गयोरे । जाहा गतु जमुना केरुतीर ।

आहा हरी बैसतारे । जमता काड कडमो खीर ॥ ७ ॥ भातुभेळतारे ।

सर्वे जमता एके साथ । ब्रह्मामच्छ थयोरे ।

त्यारे कामल लोह्या हात ॥ ८ ॥

वाता वासळीरे । गोपिका गाती सर्वेगीत ।

ते केम विसरुरे । मान्हा पुरव जनमनी प्रीत ॥ ९ ॥

पूछू द्रुमनेरे । काहू दीठा नागरनाथ । नरसैनो स्वामि न मळयोरे ।

गोपिका चाली सर्वेसाथ ॥ १० ॥”^{११}

3.9.1 राग केदार

पं	था	डो	S	नि	S	हा	S	ल	ती	S	S	S	रे	S	S	के
म	म	-	म	रे	-	म	म	प	सां	-	सां	-	प	-	धा	-
	x				२		३		x				२		३	

ज्यो	S	ति	S	पि	S	तां	S	ब	र	प	ग	S	ला	S	S
म	ग	रे	ग	प	प	म	ग	रे	सा	प	धानी	सा	-	सा	
	x			२		३		x				२		३	

म	द	न	S	सं	गे	S	S	ल	डी	S	S	S	रे	S	के	S
म	म	म	म	रे	म	म	म	प	सां	-	-	प	धा	-	धा	-
	x				२		३		x				२		३	

म	र	ती	S	ल	S	स	S	ता	S	ग	S	ला	S	S	S
म	ग	रे	ग	प	प	म	ग	प	-	धा	-	नी	-	सा	-
	x			२		३		x				२		३	

3.9.2 RAAGA- KEDAR PANTHADO NIHAL TEERE

Gopis are waiting for the Lord Krishna. (They have become insane due to Krishna) Love-Lorne gopis are searching for Lord Krishna everywhere. They are under the effect of Cupid.

They are searching him in all directions just like the deer that gets lost in the forest . Due to the magic of Lord Krishna these gopis have forgotten everything and they have lost control over their senses. They are wandering here and there.

Radha is wholeheartedly searching for Krishna. Her eyes are filled with tears. She is very shocked.

Her youth is passing by. She is having only one desire. Her only desire is to meet Lord Krishna. She is thinking if I will not be able to meet Lord Krishna I will destroy this sinful body.

I have got this body after having taken eighty four lakh births and now when I have seen him he has suddenly disappeared.

Just see he must have gone from this path or that path. We should touch his feet. He is the only support of our existence. He is our life.

As all the Gopis were suffering from the pain of separation from Lord Krishna, Radha decided to gather them all and visit all the places where Lord Krishna went daily. All of them went to the bank of river Yamuna where Lord Shri Krishna used to sit. He used to eat Kheer with everybody. “Oh! Friends let us to the place where he used to play and eat food with his friends. May be we will get the Prasad(leftover) of whatever is consumed by Lord Krishna. All the gods disguised as fish appeared in the water of Yamuna in order to consume the Prasad. But if they don’t get the Prasad Lord Krishna favors them by touching the lotus grown in the river Yamuna.”

All those love- lorn Gopis were remembering Lord Krishna and singing the song of separation.

“Oh Krishna how do I forget my love for you as I have loving you since many births?”

They were asking about Lord Krishna to every tree and creeper. All the Gopis have come together still they are not able to get the Lord of Narshima Lord Krishna.

3.10 राग मारु

तामो सामळोनीसंयार सुजान । आजनी वातरडी ॥ धृ ॥

माहरी बांधे गोविंद सुगोठ । रंगभरी रातरडी ॥ १ ॥

हरिना नयन सुरंगी बाण ह्यदवमो लागारे ।

तेणे जायछे माहा प्राण गातर भागारे ॥ २ ॥

हरिनी प्रेम सलोनी वात उरवर लागीरे ॥ ३ ॥

तेणे जावछे माहा प्राण विरहनी लागीरे ॥ ४ ॥

तामो वैदडा मो जैसो मोरी नाड उरवर वेध्यारे ।

तेणे जायछे माहा प्राण काळीज छेद्यारे ॥ ५ ॥

तेतो चालेछे दिवसनी रात । विरहनी जागीरे ।

आमो रमता मध्यमरात उत्सव पामीरे ॥ ६ ॥

नमळयो भक्तवत्सल भूधर नरसैनो स्वामीरे ॥ ७ ॥”¹⁰

3.10.1 राग- मारु

मध्यम को षड्ज मानकर-

ता	मो	सा	ऽम	लो	नी	सं	या	र	सू
सा	सा	सा	-सा	सा	सा	सा	नी	ध	नी
३		x				२		३	

जा	ऽ	ऽ	न	आ	ऽ	ज	नी	बा	ऽ	त	र	डी	ऽ	॥धृ.॥
सा	नी	ध	प	ध	म	प	ध	सा	सा	सा	सा	सा	-	
x				२		३		x				२		

-	मा	ह	री	बां	धे	गो	विं	द	सु	गो	ऽ	ऽ	ठ
सा	सा	नी	रे	सा	नी	सा	सानी	ध	नी	सा	नी	ध	प
३		x				२		३		x			

रं	ग	भ	री	बा	ऽ	त	र	डी	ऽ	ऽ	॥१॥
ध	म	प	ध	रे	सा	सा	सा	सा	-	-	
२		३		x				२		३	

3.10.2 RAAG- MARU TAMO SHAMALONI SANYAR SUJAN

Today's story is based on the Lord Krishna. We will talk on the whereabouts of that black faced lover,

I (Radha) was talking with Govind. The night was passing by smoothly.

When the Lord Hari glanced at me my heart sank. My heart beats increased and I lost control over my body.

I felt as if my heart was continuously storing the sweet gossip with Hari .His sweet talk had taken control over my senses.

All the gopis were suffering from the pain of separation. The way in which the doctor checks our pulse and diagnose the problem accurately in the same manner Shri Krishna has been able to diagnose my problem.

The love lorn Gopis were awake since many days and many nights, at that same place.

During midnight, we all (Radha, Gopis and Krishna) were playing and hence the whole scenario changed into a grand festivity.

But that Lord Krishna who loves his devotees ardently who is the Lord of Narshim Mehta was not to be found so easily.

Has again set forth for his arrival in Vrindavan.S

3.11 रागबिलावर

“शाम दीखावरे मधबन मो लाल ॥ धृ ॥

धुंडत फिरत सकल ब्रज बाला । व्याकुल भइ भईरि मदनमो ॥ १ ॥

मे मतहीन मरम नहिजाने । गर्व कियो कछु तन्मो ।

शाम दिखा ॥ २ ॥

तोर तीहार तीरगई फारती । नीर वहेरि लोचन्मो ।

श्री भटकेप्रभु चतुर शिरोमणी । आवमिले बृंदा बन्मो । शाम दिखावरे ॥”¹¹

3.11.1 राग - बिलावर

शा	५	म	हि	५	खा	वो	५	रे	५
रे	रे	सा	सा	रे	-	प	म	प	-
x	२	०	४	५	६	०	८	x	२

म	धु	५	बन	मो	५	ला	५	ल	५	॥धृ.॥
रे	सा	रे	रे	सा	-	सा	सा	सा	-	
०	४	५	६	०	८	x	२	०	४	

झंगड

धुं	५	ड	त	फि	र	त	स	क	ल	ब्र	ज
ध	धा	धा	धा	धा	प	म	प	म	प	म	प
x				२		३		x			

बा	५	ला	५	५	व्या	कु	ल	म	इ	री	म
ग	म	प	-	-	ग	धा	प	म	ग	रे	ग
२		३		x				२		३	

द	न	मो	५	॥७॥
म	ग	रे	रे	
x				

3.11.2 RAAG – BILAWAR SHYAM DIKHAVO RE MADHUBAN

“ Oh! Somebody please search and bring my Shyam from Madhuban” . All the ladies of Vraj were searching for Shyam. These ladies are excited due to the effect of Cupid and they are telling themselves,” Oh! I (The foolish) have not understood the real meaning of Knowledge. I was proud of my body hence the son of Nanda left us. Now my body is lifeless.”

Gopis were wandering here and there. They were dressed inappropriately. They were continuously crying.

Shri Bhatt's Lord Krishna (The Chaturbhuja)

3.12 रागनट

मुगुटमणी शामा आज बनि । संग सखि सब गावत नाचत ।

यहिशामघानी ॥ धृ ॥

तब राधाजिय रास बनायो मुरली मुगुट धारी ।

थेई थेई करत ब्रजनारी । कृष्ण चरित्र करी ॥ १ ॥

निरखत ब्रह्मा सुरमुनि हरखत नारद सीद्धमुनि ।

तेहेतीस कोटि देव सब हरखत । सबहि सहस्र फणि ॥ २ ॥

रविशशी जमुना पुलिन थकीत भई सबसे सरस घनी ।

रासबिलास करत है सजनी । शामस्वरुप बनी ॥ ३ ॥

गोपीयेक पूतना करिके । सोकि पयपान करी ।

जमला अर्जुन बछ दोऊ तारे । बलीसबे ऊद्धरी ॥ ४ ॥

ब्रह्मालीला कीन्ही गोपिका । नटवर भेख धारी ।

शामदास प्रभु कौतुक देखे । हरखे त्रैलोक्य धानी ॥ ५ ॥

मुगुटमणी शामा आज ।”¹²

3.12.1 राग- नट

मु	गु	ट	म	णी	शा	ऽ	मा	आ	ऽ	ज	ब	नीऽ	ऽ	हे	ऽ
सा	म	ग	म	प	धा	प	-	ग	रे	ग	म	गरे	सा	रें	रें
x				२		३		x				२		३	
सं	ऽ	ग	स	खी	ऽ	स	ब	गा	ऽ	व	त	ना	ऽ	च	त
रें	रें	रें	रें	रें	रें	सां	सां	नी	सां	नी	सां	धा	नी	सां	-
x				२		३		x				२		३	
ये	ही	ऽ	शा	ऽ	म	धा	नी	ते	ब	रा	ऽ	धा	ऽ	जी	य
सां	-	रें	सा	नी	धा	प	धा	सां	सां	सां	सां	नी	धा	प	-
x				२		३		x				२		३	
रा	ऽ	स	ब	ना	ऽ	यो	ऽ	मु	र	ली	मु	गु	ट	धा	री
म	-	म	ग	रे	ग	म	प	प	धा	प	ग	रे	ग	म	ग
x				२		३		x				२		३	

3.12.2 RAAG- NAT MUKUTMANI SHAMA AAJ BANI

During Raslila, Radha has gained prime importance. She shines like the gem in the crown. All the other Gopis are singing and dancing. They have got immersed in the form of Krishna. Now Radha started playing Raslila. She gradually gained the form of Krishna and decked herself with a flute and crown. Slowly all the ladies of Vraj gathered in a circle and started singing in praise of Lord Krishna.

This Raslila is being watched by Brahmalo, Devlok and all the sages. They are amazed. Narad and thirty three crore Gods are amazed by this grand Raslila. Sharva, Shashi and river Yamuna are also surprised. All the women are engrossed in the form of Krishna. One Gopi changed herself into Putana and started feeding Krishna.

Sometimes someone became Brahmadeva and someone became Krishna. The Lord of Shyamadas the great bearer of three worlds Lord Krishna was watching this play.

3.13 राग आढाना

उरझी कुंडल लट बेसारी लट बेसारी सो पीत पट ।

बनमाला बीच आई उरझीये दोऊ जन ॥ धृ ॥

नैनानीसो नयना प्राण प्राणानि आटकी रही ।

चटकेलि छबी देखी । लपटप शामधन ॥ १ ॥

होडाहोडा नृत्य करी रीझीरीझी अंक भरे ।

ताता थेइ थेइ ताता थेइ थेइ रटत मगन ।

सुरदास मदन मोहन रास मंडल ।

प्यारिको अचरलेले पूछतहे श्रमकण ॥ २ ॥ उरझी ॥”¹³

3.13.1 राग-आढाना

उ र झी	कुं ऽ	ड ल	ल ऽ ट	बे ऽ	सा ऽ	री ऽ	सौ चि त	प ट
सां सां सां	रें सां	सां सां	नी ध प	म -	प ध	नी ध प	म प	म प
x	२	३	x	२	३	x	२	३
0			0			0		

ब न ऽ	मा ऽ	ला ऽ	बी च ऽ	आ ऽ	ई ऽ	उर झी ये	दो ऊ	ज न ॥६॥
सां रें सां	नी -	ध प	म प नी	ध म	प -	म ऽ प ध	म प	प प
x	२	३	x	२	३	x	२	३
0			0			0		

नै ना ऽ	नी ऽ	सो ऽ	नय नाऽ ऽऽ	प्रा ऽ	ण ऽ	आ ट की	र ऽ	ही ऽ
मं गं रे	गं रें	सां -	रें- सांनी धनी	सां -	सां सां	सां ध नी	सां -	सां -
x	२	३	x	२	३	x	२	३
0			0			0		

चऽ टऽ केऽ	ली ऽ	छ बी	दे ऽ ऽ	ख्री ऽ	ऽ ऽ	लप ट त	शा म	ध न ॥१॥
नीध नीध नीध	प ध	प ध	नी - ध	सां -	सां -	रेंसां नी ध	नी ध	प प
x	२	३	x	२	३	x	२	३
0			0			0		

हो डा ऽ	हो ऽ	डा ऽ	नृ त्य ऽ	क री	ऽ ऽ	री झी ऽ	री ऽ	सा ऽ
म प ध	सां -	सां सां	नी सां रे	नी -	ध प	म प ध	नी ध	प -
x	२	३	x	२	३	x	२	३
0			0			0		

अं क भ	रे ऽ	ऽ ऽ	ता ता ऽ	थ ई	थ ई	ता ता ऽ	थ ई	थ ई
म प म	प -	- -	रें रें सां	नी ध	प -	म प ध	म ग	रे -
x	२	३	x	२	३	x	२	३
0			0			0		

टऽ त	ऽ म	ग न	सू ऽ र	दा ऽ	स ऽ	म द न	मो ऽ	ह न
पध नी	ध प	म प	गं गं गं	रें रें	सां रे	रें रें सां	नी सां	सां सां
x	२	३	x	२	३	x	२	३
0			0			0		

रा ऽ स	मं ऽ	ड ल	प्या री को	आ च	र ले	पु छ त	श्व मऽ	क ण ॥२॥
रे - सां	ध नी	सां -	ग प प	गं गं	सां रें	म प ध	नी धप	म प
x	२	३	x	२	३	x	२	३
0			0			0		

3.13.2 RAAG- AADANA URJI KUNDAL LATABE SARI

Shri Krishna's ear rings got stuck into Radha's sari and Radha's sari got entangled into the yellow dhoti. The garland worn by Shri Krishna got entangled into Radha's neck. Both are entangled in each other's arms.

They continuously glanced at each other as if they are one. Just see this beautiful scenario where Radha has overshadowed Lord Shri Krishna. Both are dancing gracefully. Gradually the whole body is as if getting merged in the dance.

Surdas' Madanmohan is playing Raslila. Krishna gives his dhoti to Radha as she sweats a lot during the dance.

3.14 राग जयवंती

आज तो सावरे बन बासुरी बजाइ हे माई ॥ धृ ॥ आ. ॥

सुनत मधुरी तान मुनिहोको चुको ध्यान ।

ग्रहतजी ब्रजबधु । बनहूपे धाई हे माई ॥ १ ॥

थकीत जमुना नीर बच्छ हो ना पीबेखीर ।

धीरधरेमृगमीन । आचलां चलाइहे माई ॥ २ ॥

थकीत उडतपंखी पवनकी मन्दगती ।

येहीबिधि जादोपती । जेजेवन्ती गाई हे माई ॥ ३ ॥

सुंदर मोहन लाला पेहेरे मोतन माल ।

तनमनधानमेन्यो कुवर कन्हाइहे माई ॥ ४ ॥”¹⁴

3.14.1 राग- जयवंती

आ	ज	ऽ	तो	सा	ऽ	व	रेऽ	ऽ	ब	न	बा	ऽ	सू	रीऽ	ऽ	ऽ	ब
म	ग	-	रे	सां	-	सां	नीसां	रे	नी	ध	प	म	प	पध	नी	ध	प
२			३	x			२		३		x			२			३
				0							0						

जा	ऽ	ऽ	ई	ऽ	ऽ	ऽ	सु	न	त	माऽ	ऽ	धु	री	ता	ऽ	न	मु	नी
रे	ग	प	म	ग	-	-	सां	सां	सां	सारे	मं	गं	गं	रे	-	सां	सां	नी
x			२		३		x			२		३		x			२	
0							0							0				

हो	॥	चु	को	॥	ध्या	॥	न	॥	॥१॥
रें	सां	ध	ध	रें	सां	नी	सां	सां	
३		x			२		३		
		0							

3.14.2 RAAG- JAYVANTI AAJ TO SAWARE BANA

Oh! Mother today that black one Krishna is playing flute in the forest.
Listening to his sweet musical notes the monks have lost their concentration.
The ladies of Vraj have left their abode and are running towards the forest.

The water of Yamuna is as if standstill. The little one of cow has forgotten to
drink the milk. The running deer have also become standstill. The birds
flying in the sky are also shocked. Oh! Mother, this Yadavpari is singing
raga Jayjayvanti.

That beautiful Mohanlal had worn pearl necklace. I surrender myself, my
wealth and my body at your feet – Oh dear Krishna.

3.15 मालकंस

राधे जय जय माधव दयिते । गोकुल तरुणी मंडल महीते ॥ धृ ॥

दामोदर रतिवर्धन वेशे । हरिनिष्कृत वृंददाविपि नेशे ॥ १ ॥

वृषभानु दधि नवशशि लेखे । ललिता सखि गुण रमित विशाखे ॥ २ ॥

करुणा कुरु माई करुणा भरीते । सनक सनात्न वणिति चरीते ॥ ३ ॥ राधे ॥”¹⁵

3.15.1 राग – मालकंस

रा ऽ धी ऽ	ऽ जऽ	य ऽ	ज ऽ ऽ य	मा ऽ	धा व	द ऽ यि
सा - सा -	सा नीसा	रे सा	नी - नी नी	प ग	प प	प ग म
x	x	३	x	२	३	x

गो ऽ कु ल	त रु	णी ऽ	मं ऽ ड ल	म ही	ते ऽ	॥धृ॥
ग - रे ग	धा धा	प -	प ग प प	प ग	म प	
x	२	३	x	२	३	

दा ऽ मो ऽ	दऽ रऽ	ऽऽ ती	व ऽ र्ध न	ने ऽ	शे ऽ
सा सा सा सा	नीसा रेसा	नीनी नी	प ग प प	प ग	म प
x	२	३	x	२	३

ह री नि ऽ	कृ त	ऽऽ ऽ	वृं ऽ ऽ द	दा ऽ	वि पि
सा सा सा -	नी नी	सा रे सा	नी नी नी -	प ग	प प
x	२	३	x	२	३

ने ऽ ऽ ऽ	शे ऽ	ऽ ऽ	॥१॥
प ग म प	म ग	- -	
x	२	३	

3.15.2 RAAG- MALKAUNS RADHE JAY JAY MADHAV DAYITE

Oh! Lord who is the favourite of Radha Let you be always victorious. She is the prime heroine of the Gokul Young ladies 'group.

Damodar Krishna has transformed himself into lovely form and has heightened the feelings of love. Radha is the leader among the lovely Rasmandal (the game of love and dance together)made by Shri Krishna.

The girl of Vrisbhabhanu is very bright just like the moon. Lalita and her other friends get attracted by her grace. She is generous and seems to be full of kindness.

The description of Radha is done by the great Sanak Sanatana.

3.16 रागकानरो

सगरी रात बित गइ वातन । उठचलबेगी रसिकगिरिधारपे ।

छांडो छेल अट पढी बातन ॥ १ ॥ मनहु मदन गड जीतकारन ।

साधात नयन बिखम सरे धातन । कृष्णदास प्रभु बोलन पठइ ।

तु डार डारहू पातन पातन ॥ २ ॥”¹⁶

3.16.1 राग - कानरो

स	ग	री	ऽ	रा	ऽ	ऽ	त	ऽ	न	ऽ	बि	त	ऽ	ग	ऽ	यी	ऽ
ग	ग	म	प	ग	रे	-	सा	-	सा	-	रे	रे	सा	सा	-	रे	-
२		३		×			२		३		×			२		३	
				०							०						

सी	क	ऽ	धा	ऽ	र	ऽ	पे	ऽ	ऽ	म	न	हू	ऽ	म	द	ऽ	न	ऽ	ऽ	ऽ
रे	सा	-	धा	-	सां	-	सां	-	-	प	प	सां	सां	नी	नी	-	धा	-	प	-
×			२		३		×			२		३		×			२		३	
०							०						०							

ग	ऽ	ऽ	जी	ऽ	का	ऽ	र	ऽ	ऽ	न	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ	ऽ
ग	ग	-	प	धा	नी	धा	धा	प	-	प	-	प	-	-	-	-	-	-	-	-
×			२		३		×			२		३		×						
०							०							०						

सा	ऽ	धा	त	न	य	ऽ	न	ऽ	बि	ऽ	ख	म	ऽ	स	ऽ	रे	ऽ
ग	-	म	प	ग	ग	सा	सा	-	सा	-	ग	सा	-	सा	-	रे	-
२		३		×	३		२		३		×			२		३	
				०							०						

धा	ऽ	ऽ	त	ऽ	न	ऽ	ऽ	ऽ	ऽ	कृ	ऽ	ष्ण	ऽ
प	-	म	ग	-	ग	-	-	-	-	ग	-	प	-
×			२		३		×			२		३	
०							०						

दा	सा	ऽ	प्र	ऽ	भु	ऽ	बो	ऽ	ऽ	ल	ऽ	न	ऽ	प	ठ	ऽ	ई	ऽ	ऽ	ऽ	॥२॥
सां	सां	-	सां	-	सां	-	रें	सां	-	सां	-	सां	-	धा	-	सां	सां	-	-	-	
×			२		३		×			२		३		×			२				
०							०							०							

3.16.2 RAAG- KANARO

SAGARI RAAT BIT GAYI BATANA

The whole night has spent in conversation. Oh Radha, now stand up and come with me to that Giridhari. Just forget all the past. The cupid is going to win after all. See his magic of eyes have worked well. The Lord of Krishanadas is very cleve

3.17 राग मारुपरज

मानवत हार गईरी माइ । तोचितं ते मत होन नागरी होकित लेनपठाइ ।म।

राजकुमारी होय तो माने । गुरुकी होय पठाइ ।

मदन मोहन को जानी महातम । अपुनी राखबराइ ॥ १ ॥

छाँडि हात चली जबदुती । तिरछे नेन चलाइ ।

परामानंद प्रभुकू करि दूलहनि तोबा बाकित जाइ मनावत हार ॥ २ ॥”¹⁷

3.17.1 राग-मारुपरज

ये SS	री SS	मा S	ई म	ना SS	व त	हा र	ग ई
ग गम	प धानी	सां नी	धा म	ग पम	ग म	सा ग	ग ग
x		२	३	x		२	३
तो S	चि त	ते S	म त	हो S	न ना	SS ग	री S
नी -	प ध	रें रें	सां सां	रे सां	रें सां	नीधा नी	धा प
x		२	३	x		२	३
हो S	कि त	ले S	न प	ठा S	र म	ना S	व त
रें सां	सां नी	प ध	नी सां	नी ध	म ग	प म	ग -
x		२	३	x		२	३
रा S	ज कु	मा S	री S	हो य	तो S	मा S	ने S
रें सां	सां नी	धा S	प S	ग ग	रे रे	ग म	प -
x		२	३	x		२	३
गु रु	की S	हो S	य प	ठा S	ई S	ये रीS	मा ई
प प	ध प	म ग	रे ग	म ग	प -	प धानी	सां सां
x		२	३	x		२	३
मS	द न मो	ह S	न S	जा S	नी म	हा S	त म
धानी प	प ध	सां -	सां सां	सां रे	सां रे	नी ध	नी प
x		२	३	x		२	३
अ पु	नी S	रा SS	ख ब	रा S	ई S	S S	S S
सां सां	सां सां	नी धाप	धा नी	सां नी	धा प	- -	- -
x		२	३	x		२	३

3.17.2 RAAG- MARUPARAJA MANAVAT HAAR GAI RI MAI

(The lady messenger is telling Radha) Oh Friend I am defeat by you. What is their in your mind? I am unable to guess what goes in your mind and heart. Who has taught you all these things? If you are a princess than and than only we will listen to whatever you want. Has some teacher taught you these things? You are already aware about the anger of Madan Mohan than why don not you bend down to his demands? You show your greatness and forgiving nature.

But Radha did not listen to what the messenger was saying and she left the messenger alone and went away. Lord Krishna was hiding and looking at Radha. This favourite Radha of Lord Paramnand still went away as she was angry with Krishna.

r in communication. But remember, if You (Krishna) are branch then I (Krishnadas) am the leaf.

3.18 राग तोड़ी

हरितुम नेके धीरे रहो । अबकेले आवोगी ।

येक बेरे गइ तब बहोरी फीर जाउंगी तिहारे कारन सीस । चरण छुवावुंगी । १।

जहि जहि भात बहोत परपंच करीये । गले चिर मेहली वाको ।

मनही मनावोगी । दरपनके प्रभु पिया नयना भरो काहे कु ।

येतो दुख झनी धरो । प्यारीकु ले आवोगी ॥ २ ॥”¹⁸

3.18.1 राग तोडी

ह	रि	तु	म	ने	ऽ	के	ऽ	धी	ऽ	रे	ऽ
ग	ग	प	प	धा	धा	सां	सां	प	नी	धा	-
x	२	०	४	५	६	०	८	x	२	०	४

र	ऽ	हो	ऽ	अ	ब	के	ऽ	ले	ऽ	आ	ऽ
प	म	प	-	धा	सां	रें	गं	रें	सां	सां	नी
५	६	०	८	x	२	०	४	५	६	०	८

वों	ऽ	गी	ऽ	ये	ऽ	क	बे	रे	ऽ	ग	ई	त	ब
धा	म	प	-	गं	-	गं	रें	गं	रें	सां	-	सां	सां
x	२	०	४	५	६	०	८	x	२	०	४	५	६

हो	ऽ	री	ऽ	फि	र	आ	ऽ	ऊँ	गी
सां	-	रें	गं	रें	सां	सां	नी	धाम	प
०	८	x	२	०	४	५	६	०	८

ति	हा	ऽ	रे	का	ऽ	र	न	सी	ऽ	स	च	र	ण
धा	प	धा	-	म	-	प	धा	सां	सां	धा	म	ग	-
x	२	०	४	५	६	०	८	x	२	०	४	५	६

छु	ऽ	वा	ऽ	वुं	ऽ	गी	ऽ	ऽ	ऽ	॥१॥			
रे	ग	रे	-	सा	-	-	-	-	-				
०	८	x	२	०	४	५	६	०	८				

3.18.2 RAAG- TODI HARI TUM NEKE DHEERE RAHO

Oh Hari please be patient. Now , I will go and fetch Radha for you. I will not just go once but I will go again and again. For you I will kill myself and surrendered myself at her feet. I will try my level best in order to plead her. I will even beg in front of her.

Why are you crying my Lord?

Don't Panic. Please try to gain control over your tears, I will definitely try to convince Radha and bring her to you.

3.19 राग रामकली

अनुहाहाहाहा के हरि वेनबाइरे ॥ वाल्हे रामकलि नाईके ॥ १ ॥

हरि गोपीपति सुत ब्रह्म तजीने । जोवाने धाईके ॥ १ ॥

अनुहा. के नेपुर कानरे । कोइ कुंडल धाल्या पायके नेपुर कानरे ।

टिलडियसेते सेपर टिलडि । येवाविपरित सिनगार थायके ॥ २ ॥

अनुहाहाहाहा के रजनी शरद तनी । गोपी रास रमेवाली केरजनी शरद तनी ।

वच वनमालि न दे करताळी । बाहु लडीवाली के. ॥ ३ ॥

अनुहाहाहाहा हाके जो कामिनि ने कान्हनमळया । गोपी ज्यो मेल्यो अभिमान

कामिनिने कान्हमळया । नरसैयानो स्वामी रास रमे छे ।

ता हा सुरमुनि भूल्या ध्यानके हरि वेनबाइरे ॥ ४ ॥”¹⁹

3.19.1 राग- रामकली

अ	नु	हा	S	हा	S	हा	S	हा	S	हा	S	S	के
म	म	म	म	म	म	प	ध	प	म	ग	रे	रे	सा
३		x				२		३		x			

ह	रीS	बे	न	वा	S	इ	SS	रे	S
सा	रेग	म	ग	रे	ग	रे	सानी	सा	-
२		३		x				२	

वा	ल्हे	रा	S	म	क	ली	S	गा	S	ई	S	के	S
सां	सां	सां	सां	सां	सां	सां	रे	सां	नी	ध	प	ध	-
३		x				२		३		x			

ह	रीS	बे	न	वा	S	इ	SS	रे	S	॥धृ.॥
म	पध	नी	ध	प	ध	प	मग	म	-	
२		३		x				२		

3.19.2 RAAG- RAMKALI. ANU HA HA HA.

All the devotees are speaking Oh! Ramkali Lord Hari has played the flute. Listening the sweet music played by Lord Krishna the Gopis have forgotten their husbands, their children and their household duties. They are running hastily in order to meet Krishna. Oh What else should be said about them?

Some of the gopi had worn the anklet in ears and some had worn the earrings in the legs. Some had anointed themselves twice and they were inappropriately dressed.

Oh! That is really great. Is this the arrival of autumn season? Have the gopis arrived here for playing Raslila? Lord Krishna is promising some Gopi while he is giving some musical instruments to some gopi. Krishna is trying to be lovable to everybody Once the Gopis were not able to see and meet Krishna because of their pride. They had to suffer from separation from Krishna but now today they are again playing happily with Krishna.

The Lord of Narshim Mehta –The Krishna is graciously playing Raslila. All the sages and the Gods have lost their concentration and are engrossed in watching the beautiful play of Lord Krishna.

3.20 राग बिभास अथचर्चयालिख्यते

रसिक कुवर रास खेले जुवति बनबिहारी ॥ ६१ ॥

गिडिदागिडिदांगताल ताता तेई तत्त थेई ।

वारि फेरिदेत प्राण देह सुगत न्यारी ॥ १ ॥

गीतभेद करतगान सरस सुंदरी लेत तान ।

रिझवति प्रियप्राण प्यारी सुंदर सुखकारी ॥ २ ॥

श्री गिरिवरधार किशोर हरत प्राण चितचकोर ।

केशवप्रभुलाल उपर वारि फेरि डारी ॥ ३ ॥ रसिक कुवर ॥”²⁰

3.20.1 राग विभास

रा	सि	क	कुं	व	र	रा	ऽ	स	खे	ऽ	ले
रे	रे	सा	सा	सा	रे	ग	रे	सा	रे	ग	प
x			0			x			0		

जु	व	ती	ब	न	बि	हा	ऽ	ऽ	री	ऽ	ऽ
ग	ग	प	ग	रे	सा	रे	रे	रे	सा	-	-
x			0			x			0		

गि	डी	दां	गि	डी	दां	ता	ता	तेई	त	त्त	थै
ग	ग	प	प	प	प	धा	धा	धाऽ	प	प	प
x			0			x			0		

वा	री	फे	री	दे	त	प्रा	ऽ	ण	दे	ऽ	ह
ग	प	धा	प	ग	रे	धा	प	ग	रे	रे	ग
x			0			x			0		

सु	ग	त	न्या	ऽ	ऽ	री	ऽ	ऽ	ऽ	ऽ	ऽ
रे	रे	सा	सा	सा	रे	ग	रे	सा	रे	रे	सा
x			0			x			0		

**3.20.2 RAAG VIBHAS CHARCHARI RASIK KUNVARA RAAS KHELE
YUVATI BAN BIHARI**

The playful Krishna is playing the Ras.

” Gididnag Gididang Tata tata thay tat tat thay “– the dance is being performed.

While dancing Lord Krishna is gracefully moving his body.

All the beautiful ladies are singing different songs in order to attract their Lord Krishna. They provide him pleasure by singing different notes.

Lord Shri Krishna in the form of young playful body is attracting them towards himself by dancing gracefully.

Looking towards all this play Shri Keshavaprabhulal has forgotten himself.

3.21 ॥ रागभैरवी ॥

हळवे हळवे हळवे हरिजी मारा मंदिर आव्यारे ।

मोठे मोठे मोठे मेलो मोती डेवा धाव्यारे ॥ १ ॥

भुलि भुलि भुलि हुतो घेरनो धांदो भुलीरे ।

फुलि फुलि फुलि हुतो हरिमुख जोइने फुली रे ॥ २ ॥

वालि वालि वालि मजने हरिने वात वालिरे ।

चालि चालि चालि हुतो हरिमुख जोवा चालिरे ॥ ३ ॥

पामि पामि पामि हुतो हरिमुख दरसन पामिरे ।

मळयो मळयो मळयो मारा नरसैया नो स्वामिरे ॥ ४ ॥”²¹

3.21.1 राग-भैरवी

ह	ळ	वे	ऽ	ह	ळ	वे	ऽ	ह	ळ	वे	ऽ	ह	री	जो	ऽ
प	प	प	प	धा	सां	सां	सां	सां	-	सां	-	सां	-	सां	-
x				२		३		x				२		३	

मा	ऽ	रा	ऽ	म	ऽ	दि	र	आ	ऽ	व्या	ऽ	रे	ऽ	ऽ	ऽ
धा	-	धा	-	धा	-	सां	-	धा	-	प	-	प	-	-	-
x				२		३		x				२		३	

मो	ऽ	ठे	ऽ	मो	ऽ	ठे	ऽ	मो	ऽ	ठे	ऽ	मे	ऽ	तो	ऽ
धा	-	धा	-	प	-	धा	-	म	-	ग	-	रे	-	ग	-
x				२		३		x				२		३	

मो	ऽ	ती	ऽ	ले	ऽ	वा	ऽ	ध्या	ऽ	व्या	ऽ	रे	ऽ	ऽ	ऽ
धा	-	धा	-	प	-	धा	-	ग	-	प	-	प	-	-	-
x				२		३		x				२		३	

3.21.2 RAAG- BHAIRAVI HALVE HALVE HARI JI MARA

Very slowly Lord Hari entered my temple. Here we all played with the pearls. (The Happiness was in drenching ourselves in the rain of pearls of happiness)

Till now, I had just simply forgotten that I had left the household chores and came here when I saw the face of Lord Hari. After seeing his face, I had become elated.

Whatever is told by Hari to me, today, I have understood everything. Now after seeing His face I am returning to my house. Here I have been able to see Hari's face in its complete form. I have got the Lord of Narshima in his complete form.

FOOT NOTES :

- 1.** 1 to 21 – “SHRI RAASOTSAV”, Small booklet, Publisher Shri Panditrao Dusane (Aurangabad)

CHAPTER – IV

THE COMPARATIVE STUDY OF EXISTING RAAG STYLE AND AESTHETICAL VALUE OF RAAS BHAV OF THE RAGAS OF BHAJAN PADAS

4. THE COMPARATIVE STUDY OF EXISTING RAAG STYLE AND AESTHETICAL VALUE OF RAAS BHAV OF THE RAGAS OF BHAJAN PADAS:-

The researcher feels it essential to brief the information in the subject of the nature of Raagas and their information contained in the Songs Performed in Raasotsav or Raas Festival at the Shree Kshetra Mulhar.

MUSIC OF THE RAAS

The music of Raas or Raas Leela is dramatic type singable type i.e. Roopak. In the literature of Raas music we find the use of the concept like Urap, Tirap, Sulap, Laag, Daat, Dhruva, Chhand, Jaati etc. It is more related with Dhrupad, Dhamar, Hori, Rasiya types. Dhrupad and Jaati Gayan are the main essence of Raas Sangeet. Therefore it is proved that Krishna Raas Leela is and was found thousands of years ago and old music was dependent on Jaati Gayan. The music of middle age or era was depending on Prabandha Roopak vocal style. In the process of development or reforms the term Raaga was established replacing 18 Jaatis. Matang Rishi, in his 'Brihad-deshiya' has used the term 'Raaga'. Followed by this many Raagas were found or created in which 'Prabandha' vocal style was developed. 'Dhrupad' in an advanced stage of 'Prabandha Roopak' which was in the practice during 16th century. During their period Dhrupad style was in maximum practice in the Northern India. As a result of which Dhrupad got a typical status in the U.P. The credit of this goes to Raja Mansinh Tomar. The history of the Raas Leela of Mulher is 700 years old but it can be seen that it

received systematically. punctuality and continuity was there during 16th century. Therefore researcher thought it suitable / proper to study the status and explanation of Raag on remaining in the frame of 16th century. Also it was necessary for researcher to study the status and position of the music during 16th century.

THE POSITION OF THE MUSIC IN THE 16TH CENTURY

Prabandha & Dhrupad was in the routing in this period. The era during the ruler Akabar, the Dhrupad style was in the golden period. The Ashta Chhap Mandal was found by Pt. Shri Vithalnathji in 1606. The four Baaris were in the practice of Dhrupad singing. The Haveli Sangeet was used the Gobarhar Baani prominently which was equivalent to the Govardhan Baani found by Pt. kumbhandas. There was a big amount of contribution by Haveli Sangeet of Pushti Marg to provide a great and valuable height and status to the Indian Music. The competition of Raas Leela set by Shri Vallabhacharyas disciples like Kumbhandas, Soordas, Krishnadas, Permanandadas, Padmanabhdas, Purushottamdas are found very prominently.

The most compositions set by Kumbhandas were sung in the temples consisting Gobarhar Baani. Ashta Chhap tradition was included the four parts of performance viz. Sthayi, Antara, Sanchari, Abhag with 4 cycles each and sometimes also more than that. The compositions were set in the particular Raagas. 74 raagas are considered selectively which are divided in the 10 Thatas in modern times.

The language called 'Vraj' was recognized for and in the literature of Dhrupad. The vocal style called 'Ashta Chhap' was known as Haveli Sangeet. This Haveli Sangeet tradition was taught and saved by the temples at that period.

The bajans and padas in the Raas were composed and sung by poets and singers raised from the vallabhacharya tradition. The composition of Pt. Soordas were full of knowledge of the classical music. But it did not merely remain classical but was full of miracles of word prominence, Laya and Soor

which was very significant. The pleasantness of words sonority and waves of notes did not disturb the meaning and beauty aesthetically. The composition of Pt. Soordas were full of philosophy of music and rasa also. All of these poets and singers tried to reach their devotion and dedication to the almighty through the Raga rendering. Many Chhandas like sarasa, saman, savaiyya, rupmala together with saar chhanda were used in the composition of these poets. The music played the character of the catalyset of the literature in the poetry of Soordas. The same music plays important role for increasing emotions in the compositions and the beauty in the communication with a proper plot.

4.1 RAAG-SARANG

The above mentioned pada is set to Raag “Sarang”. As seen the notes used in it is a not “Shuddha Sarang”. In the old days “Sarang” was recognised as “Shuddha Sarang”. While presently “Sarang” is recognized as “Vrundavani Sarang”. Tivra Ma used in Shuddha Sarang is not used here and secondly Dhaivat is used, therefore also it is not “Vrundavan Sarang”.

The researcher gone through all the forms of Sarang and observed that it was Samant Sarang because of use of Dhaivat note. Samant Sarang was also known as samant.

Samant is very uncommon and old raag.

Pt. Lochan Pandit, in his volume “Raag Tarangini” has quoted as given below

सामंत स्वर संस्थाने प्रथमा पटमंजरी ।
वृंदावनी तथा ज्ञया सामंतो बडहंसकः ।।

It means that “Samant” has been or had been considered as a form of Sarang. Pt. Hridayanarayandevji, in his volume “Hriday Koutuk” and “Hriday Prakash”, has narrated ‘Samant’ as given below

निसौ निसौ रिमरिमाः, पमौ पनिससा निकै ।

मरि निरी स उक्तोऽसौ सामंतो हि तदौडुव ।।

It is clear from the above quotation that Gandhar and Dhaivat both have been omitted in ‘Samant’. Now, if it is ‘Samant’ then ‘Sarang’ and ‘Samant’ are different from each other. In the old volumes ‘Samant’ has been shown without Gandhar and Dhaivat and in some old volumes Samat has been shown with Komal Gandhar and Nishad. Pt. V.N. Bhatkhandeji has learnt Samant from his Guruji in which Dhaivat note was prominently sung. The modern picture of ‘Samat’ is considered as given below.

Sa ni sa , re ma re sa, ni sa , re ma pa ma re, ni pa ma re sa,

and this group of notes has been taken exactly in the pada. ‘Samant Sarang’ derives from Kaafi Thath. Re and Pa are samvadi and its singing time 2nd quarter of the day. ‘Samant Sarang’ is popular in the Haveli Sangeet of Pushti Margi Tradition, and mostly it is sung during lunch time of Lord Thakurji, which is supposed one of the eight different times of Pooja. Also it is sung during Holi festival in the many padas.

The above pada is performed set in Dhumali Taal.

Taal Dhumali Beats- 8, Taali-6 (1st, 2nd, 4th, 5th, 6th beat), Khali-3rd, and 7th beat.

Dhin	Dhin	Dhadha	Tin	Tata	Dhin	Dhadha	Tit
1	2	0	4	5	6	0	8

The above shown Dhumali Taal is different from the modern and existing Dhumali. In the pad of Sarang, one type of curiosity, eagerness has been shown as if somebody is waiting for somebody anxiously. Lord Krishna is calling Gopis by wearing colourful attractive dresses/costumes for attracting them. Exactly like the same Raag Sarang has been narrated /summarised in the volume “Sangeet Darpan” written by Pt. Damodar.

With gold quoted Veena in the hand and the best attractive costume, Lord Krishna is sitting under the Ashoka tree with his gopies. During the period of Pt. Damodar Raag Sarang was called ‘sarang natta’

4.2 RAAG-GODI

It is shown that the pada, ‘Vraj vanita dhuni’ is set to Raag Godi. The researcher prepared a notation and studied in detail and found that this raag was matching to Raag Gaud of the Khamaj thath. Its notes were like *Re ga sa, ma ma pa dha ma ma, dha sa re ga ma ga re sa, dha ni sa ni dha pa, dha ma*. This groupiig shows that it is a Raag of Khamaj Style.

Pt. Bhatkhande, in his volume, Sangeet Shastra, the Raag Gara has shown the Raag Gaara equivalent to raag Gaud. Pt. Bhatkhande says that, Pt. Lochan, in his volume ‘Raagtarangini’ the Raag Gaur of Karnataka tradition is exactly matching to Raag Gaara. Therefore it can be said that Godi is a Karnatak Tradition Raaga. The above said pada matches to Raaga Gaud. The Komal gandhar of Raag Goud is not at all found in the pada. We don’t have to forget that it was folk tradition pada. The performers were illiterate musically therefore obviously it was not possible to maintain purity form because of matching Raag of the notation of pada, and it is her main subject. Similarly she has to find a suitable Taal used therein. The Taal can be identified with reference to the strokes of manjira. The above pad is set to Prati Taal of Pakhavaj, the description is given here below.

Taal –Prati Taal, Beats-8, Khand-3, Taali- 3 (1st, 5th, 7th beat)

Dha Kit Tak Dhum	Kit Tak	Gadi Gan
×	2	3

4.3 RAAG KALYAN

The above mentioned composition of pada ‘Aai Gopi Payan Paran’ is set to kalyan Raag as appeared in one book. The researcher heard this composition very minutely and found that it was Kalyan because of pa-re coupling and use of ‘Tivra Ma’ but concluded that it is not Kalyan raag but in kalyan thath, because its ascent is Oudava and ‘Tivra ma’ is used in descent. *Sa re ga pa dha sa*’ is shown in ascent that is why it is Oudava and in descent ‘Tivra Ma’ is used expressing Sampurna Jaati. ‘Tivra Ma’ was used very little while taking pa to ga notes. Dha pa ga re combination was used frequently. With all this situation of notes used, the researcher confirmed that it should be Shuddha Kalyan used in the composition.

All the present music learners and lovers know that Ma and Ni are omitted in the ascent and Ma is used by touch only, in the descent. Researcher tried to study the older form of Shuddha kalyan by referring various volumes in Sanskrit and observed that this Raag has derived from Raag Kalyani of South Indian tradition. Pt. Venkatmakhi, in his volume “Chaturdandi Prakashika” has said that descent of Kalyan is Sampurna and all notes are sung equally used. After his period, during 17th century, Pt. Sadarang and Adarang sang Shuddha Kalyan by using Tivra Ma and Ni for avoiding Bhupali Raaga.

Therefor from that period, “Kalyani” of South Indian tradition become popular as “Shuddha Kalyan” in the North Indian tradition.

In the above said pada sometimes old form of Shuddha kalyan was shown using sa ni dha pa notes and sometimes modern form by using pa ma ga re ga. any way it is concluded by the researcher that Shuddha kalyan only was used in the above pada. Sometimes ma-re coupling is used even in the old days in descent. Sometimes Komal Nishad was used, but could not find the reason to do so. But after all it was being Folk music. Komal nishad might have been used to create aesthetical and melodious side of performance. This composition also was set to Tevra taal.

Taal –Tivra, Beats- 7, Khand/Vibhag- 3, Taali -3 (on 1st,4th,and 6th beat)

Dha	Din	Ta	Tit	Kat	Gadi	Gan
×			2		3	

4.4 RAAG SAMERI

The Raag Sameri is shown in the above notation. The researcher found in the above notation that Re and Dha should be komal, and with Ascent Ga and Ni should be omitted. Sameri should be as good as ‘Jogiya’ Raaga. Actually Sameri is a South Indian style Raaga therefore it is called “Jogiya” of South. But the compositions set to Sameri Raaga are not as good as Sameri at all. The use of group notes like *sa re ma pa, ma pa dha ma pa* etc. proves that it should be “Suddha Sameri”

Researcher observed in the earlier / old volumes that the volume –writers used to quote the description of Raaga in the Sanskrit wherein it was shown as shuddh sameri. The confusion was created even though sameri and shuddha sameri were different from each other. Researcher thinks that the above shown notation should be in shuddha sameri instead of Sameri.

According to the study and observation by Pt. Bhatkhande in his “Lakshya Sangeet” it is quoted that

ग्रंथेषु कथितं रूपं शुद्ध सामेरी नामकम् ।
इदमेव कदाचित्स्याद्बुधः कयादयथोचितम् ॥

Shuddha sameri Raag belongs to Bilawal Thaata and is very closer to the Raag Durga.

The researcher has concluded that it should be shuddha sameri and not sameri. This composition is set to 7 beats on pakhavaj Taal called ‘Tevra’ When side rhythm ‘Manjira’ is accompanied in this composition. It is heard like Tevra Taal. The another Taal called ‘Pashto’ (7 beats) also may be possible.

Taal –Tivra, Beats- 7, Khand/Vibhag- 3, Taali -3 (on 1st,4th,and 6th beat)

Dha	Din	Ta	Tit	Kat	Gadi	Gan
×			2		3	

Taal – Pashto, Beats- 7, Khand/Vibhag-3, Taali- 3(1st,4th,and 6th beat)

Tin	s	Tak	Dhin	s	Dha	Ge
×			2		3	

4.5 RAAG MALGAUDA

In the data, this composition has been classified in the Malgauda. The Bhajan singers were singing this composition assuming Malgauda. The researcher found from the notation recorded earlier that *Re ga re ga ma*

pa ma ga, ma ga ma re sa re pa phrases are from the Raag ‘Gouda’

of Bilawal that. The phrases *Ma ma pa dha sa’ dha pa ma* are uttarang vadi which matches to ‘Shuddha Malhar’.Of course combination of Shuddha Malhar and Gouda. Also we may remember the Raag ‘Maligaura’obviously. But Mali Gaura is different natured Raag. It is a combination of Malav and Gauri. Mali Gaura is an evening time Raag wherein tivra Madhyam Komal Re-dha are used, therefore it is different from Malgauda. This Raag is performed during the sleeping time of Lord Thakurji of Pushtimargiya tradition. This composition of Malgauda is set to Pratitaal having 8 beats played on the Pakhavaj.

Taal –Prati Taal, Beats-8, Khand-3, Taali- 3 (1st,5th,7th beat)

Dha	Kit	Tak	Dhum	Kit	Tak	Gadi	Gan
×				2		3	

4.6 RAAG KANADA

Very different or strange situation was found from the above said composition.

Phrases like *Ma gas a re ga re sa, dha dha pa ma ga sa re* with very less used Re by omitting Nishad used in the Desent-all these prove that there is no Kanada at all. Therefore it can be concluded that this Raag does not match the modern Kanada. There should be some latent old style in this Raag. After making deep study and observation the researcher found some new facts.

First fact is that all the notes are shudhha, while in the modern Kanada i.e. Darbari Kanada Ga dha ni are Komal. In the above composition vakra gandhar is not found like modern Kanada e.g. not *Ga ma re sa*, but *Ma ga sa re, ma ga re sa* phrases are found. If all notes are shudhha in the above composition, it can be related to Bilawal thath. According to opinion of Pt. Damodar, there is Komal Nishad in Kanada. During Pt. Damodar's period Kanada was sung with the use of komal Nishad by Khamaj style. But in the above composition there is no komal Nishad. In the tradition of Haveli Sangeet composition were sung in the Kanada Raag by using komal Ga and Ni. Haveli people called Kanada as 'Kanara'. In the above composition, Kanada is in a mixture form. Kanada, in the middle age, was sung by Komal Nishad by Khamaj style. In those days Kanada was known as 'karnat'.

There are two types of Kanada in the Karnataka music style (1) Kanada (2) Kannada. Out of these two the types of 'Kanada' resembles with our "Hussaini Kanada" and "Shahana Kanada". The 2nd type Kannada resembles to our Bilawal Thaat. This Kannada was called or considered as "Dheer Shankarabharanam" originated Kanada". The "Kannada" was supposed to be Ouduv Shadav type with notation as *sa ma ga ma dha ni sa, sa' dha, pa ma ga re sa*. This notation of Ascent-Descent was found in the present pad of Raas Leela. Avrohi Nishad is omitted in the Daxini Kannada which is also found in the composition.

Finally it can be said that there is no similarity in both the Raagas. Therefore we have to consider such a Raaga which is closer to the same. It can be concluded that the present composition is set to “Kannada” of karnataki style and not to ‘kanada’ of North Indian style and also it can be concluded that there is an influence and reflection of South Indian style Raagas on the Raas Leela composition. Being it Folk type music no purity of the Raagas was maintained. In due course of time “Kannada” may be mismeant as ‘Kanada’.

All the music experts have already confirmed that there is difference between ‘Kannada’ and ‘Kanada’ but due to musically backwardness and illiteracy the singers at that time could not make out grammar of the difference of Raagas, the same was sung by considering Kanada since last many decades or centuries.

4.7 RAAG PARAJ

Raag Paraj was used in the above composition. It was found from the sound recording of the composition that as like present Paraj komal Re-dha, both madhyams prominently used, are not used in the above composition. As per the opinions of the talented experts, it was so because the Bhajan Singer has not received real knowledge and application of notes of Paraj and therefore it was not expected from them. Also it was observed that the application of Ga ma pa pa was frequently done which was in the shadow of Kalingda. Therefore many vocalists were singing as “Paraj Kalingda”. It can be concluded that while singing Kalingda, notes of Paraj were not perfectly sung, but it was titled as ‘Paraj’.

In the old volume ‘Raag Vinod’, Raag paraj is described as,

पंचमांशगृहं न्यासं संपुणा पञ्जका मता ।
गोषरात्रयाम प्रगीयन्ते कारुणे शांतिके स्मृताः ॥

In the old volume “Naad Vinod”, Raag Paraj is described as, *Ga ma pa, dha pa dha, pa ma pa, dha dha pa ma ga, ga re sa, pa pa dha, pa ma ga dha ma, ga re sa.*

This group note is matching the notation of the composition. Therefore it is sure that the above composition is set to Raag Paraj. In the volume “Sangeet Saar” komal re (modern shuddha re) was used in the Paraj.

This composition was set to Taal ‘Pashto’ having 7 beats as detailed below.

Taal – Pashto, Beats- 7, Khand/Vibhag-3, Taali- 3(1st,4th,and 6th beat)

Tin	s	Tak	Dhin	s	Dha	Ge
×			2		3	

4.8 RAAG SORATH:–

It is observed that the above said composition is set to Raag ‘Sorath’.

It is opined by some experts that the word ‘Sorath’ has been mis-meant form of the word ‘Sourashtra’. Actually ‘Sourashtra’ is in the Gujarat State, but in those days this Raaga was popular in the area called ‘Kathiawad’ located in the Bombay. This Raaga is originated from Khamaj Thaata in which Rishabh has been given more importance than Gandhar. It is well known that Rishabh is Vaadi note. In the ascent (aaro) Ga and Dha are omitted. But in the above composition Gandhar is not applied according to grammar, while Dhaivat is applied in the ascent. The combination or coupling of Ma and Re is well versed appeared in the composition. Due to use of Gandhar, the reflection of Raaga Des is also seen. Raaga Des is semi-natured Raaga of Sorath. Sometimes use of komal Gandhar is done as a Vivadi (opponent) note, but in the above composition komal gandhar is used openly/freely. From the above composition it can be concluded that the Raas Leela compositions can be classified in the folk type music even though they are set to classical Raagas.

This combination is set to Taal Pratitaal having 8 beats as detailed below. This Taal is played on Pakhawaj.

Being all this “Folk Music”, discipline, rules, regulations and grammar of classicalism –are lacking and as a result the said elements were not maintained as well as in the classical eventhough having background of classical music. As per the need or requirement of the erra the form of music was changed in the form of development or progress in the music. 350 years ago Komal Gandhar was applied in the Sorath, but modernly alpa Gandhar (less used Gandhar) is applied.

The above mentioned composition is set to Dhumali Taal. .Manzira pair is used as side rhythm with it.

Taal Dhumali Beats- 8, Taali-6 (1st,2nd,4th,5th,6th beat), Khali-3rd, and 7th beat.

Dhin	Dhin	Dhadha	Tin	Tata	Dhin	Dhadha	Tit
1	2	0	4	5	6	0	8

The wordings/text of the composition is ‘Aani vatadiye gayo vanamali re’
The meaning of the text is in the Shringarik form and the Raag ‘Sorath’ is chosen being Shringarik. The evidence in the ancient form is narrated by Pandit Damodar in his “Sangeet Darpan”is as, “On the front body of Raag Sorath there is a beautiful garland. The attention of Sorath is diverted frequently towards a sound of Bhramar The Bhramar is flying around a lotus fixed to his ears. The grand mother of Sorath has been slim and she is approaching her lover Shakuntala which is called “Sorati” Ragini.

The Raag Sorath is performed during evening time and worship time in the morning, in the tradition of Pushti Margiya Haveli Sangeet.



RAGINI GURJARI – SAURASTRI

4.9 RAAGA KEDAR

The above composition is set to Kedar Raaga. The Raag Kedar is an old /ancient Raaga but it was in the usual form. The notation of the composition prove to be in the Kedar e.g. *Ma ma re sa, ni dha pa sa'* etc. It can be said that there is no so much difference between ancient and modern Kedar.

Dha pa sa' Phrase looks like Kalyan Thaata oriented. The application of Gandhaar should be made carefully. Kedar should be taken care to avoid Kamod, Malhar and Sarang. The phrase along with Gandhar is found in the above composition.

It is observed mainly that the use of Tivra Maddhyam Ma is not at all seen in the composition. But it is also important to mention that the use of Tivra Ma was never permitted in Kedar according to the prints in all the old volumes. Only Shuddha Maddhyam was allowed and applied, which was called 'Shuddha Kedar'. If tivra Ma is used calling which 'Chandni Kedar'.

The present composition was sung in the Raag Kedar, which is called Shuddha Kedar. Pt. Ahobal of "Sangeet Parijat" describes Kedar as detailed below.

ग-नि तिव्रा तु केदायांम रिधा नस्तोऽथ गदिमा ।

Author of 'chandroday' was said as below,

लघ्वादिक्रो षड्जकमध्यमौच ।
शुद्धो समौ पंचमको विशुद्धः ।।
निगौ विशुद्धो च यदा भवति ।
तदा तु केदारक मेल उक्तः ।।

Thus there is no mention and information about use of tivra Madhyam. .
In the old days there was a system and tradition of Raag and Ragini, in which 'Kedar' or 'Kedari' was supposed to be a Ragini of Raag Deepak.

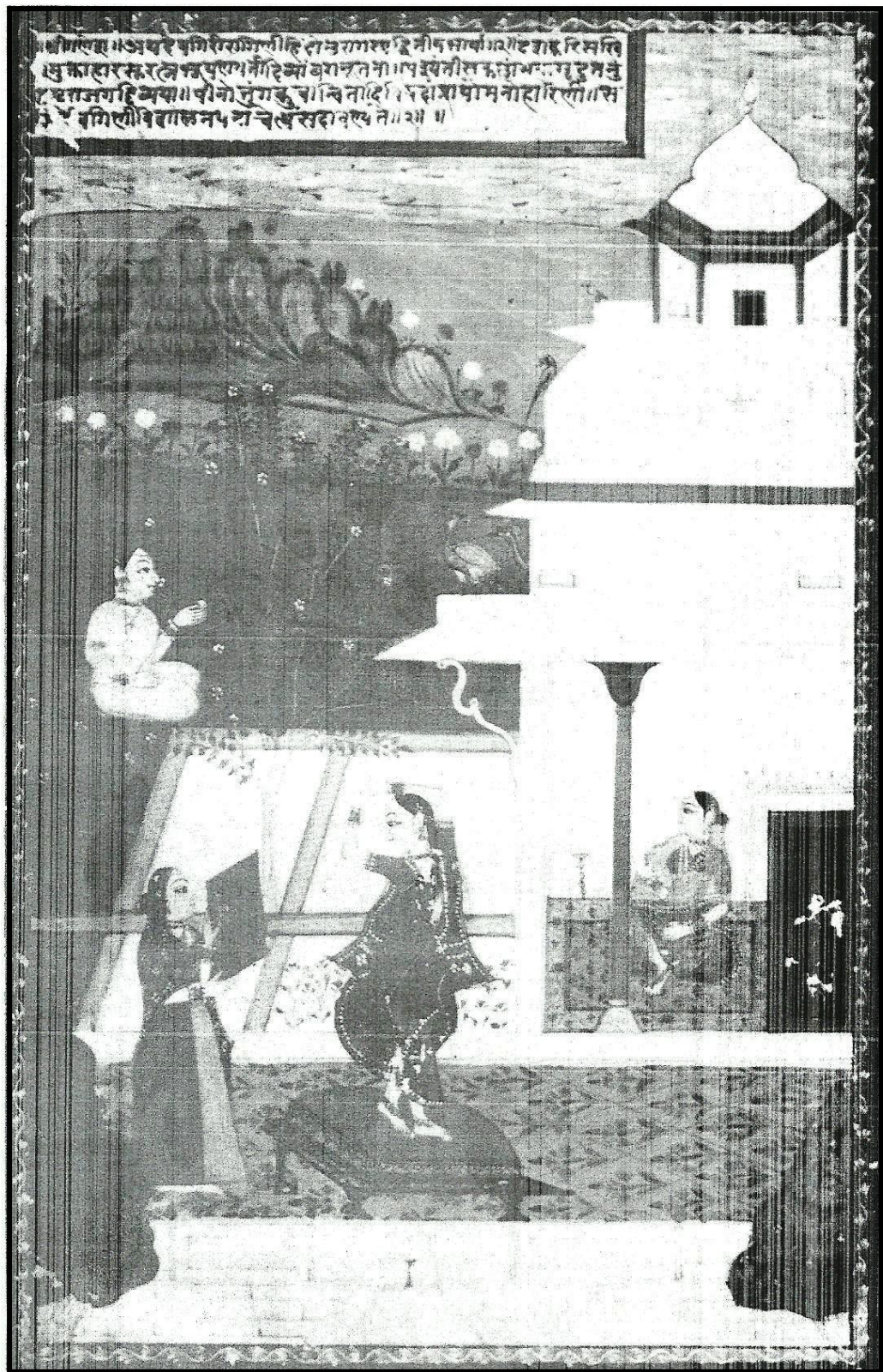
In the old volumes there is no description in detail of Raagas and its rules but its picture/painting was found and with the help of such pictures the formation of Raag was considered. The old experts believed every Ragini as the Goddess and for the purpose of meditation of Raaga they (pundits) used to take support of this or that idol/statue.

We find this kind of description in the volume of “Sangeet Darpan”. Kedar Raag was created by the Murchhana process of Madhyam as per the description in the “Sangeet Darpan” in which Kakali Nishad was used. As far as division of Shruti and Swar is concerned Kahli Nishad has been placed on 2nd Shruti i.e. higher to Shuddha Nishad. In the Raag Kedar the form of Kakali Nishad is equal to Shuddha Nishad at upper level. In the ancient days/ period there were some defects in the narration of Raagas e.g. there was not any sign for writing Kakali Nishad. The application of Kakali Nishad in special case was felt only in practical sense.

The Raagas used in the composition of Raas Leela were considered and recognised in the Haveli Sangeet of Pushti Margiya tradition. E.g. the Raag Kedar was used in the compositions called-‘Ashtayam ki Ashta sakiyan’ sung at the sleeping time of Lord Thakurji and this is their regular tradition.

“Kedari” is a Raagini of Raag ‘Deepak’. The personality of Kedari is described as –“Thick hair brade on the head-white moon type ornamented cap-covered by a snake on the neck and her full attention/concentration in worshipping of the Lord Shiva Shankar”

In those days Kedar was known as Kedari.



RAGINI DEVGIRI

4.10 RAAG MARU

The above said Raag is Maru. The narration of Maru is seen in the old volumes. Pandit Ahobal, in his volume ‘Sangeet Parijaat’ says about Maru

शद्ध स्वर समुद्भूतो गांधारोद्गाह संयुतः ।
आरोहे व्यक्तधौ ज्ञायो गांधारच्य वितोदितः ।

‘Kaafi’ has been considered as shuddha thathin the “Sangeet Parijat”. In the volume ‘Raag Tarangini’ maru was considered as shuddha thath. The composition set to Maru was sung in Prati Taal having 8 beats played on the Pakhavaj.

According to poetic form said above, gandhar is omitted in the Ascent which is also seen in the above notation. The Raag was known according to the above poetic words. The Maru is very rarely used in the modern days and it is sung almost in the Haveli Sangeet of Pushti Margiya Tradition. The above composition is matching or nearby Maru, if Madhyam is considered as Shadaj while singing e.g. *pa dha sa, sa ni dha ni, ma ga pa pa dha pa.etc.*

4.11 RAAG BILAWAR

The presented verse ‘शाम दिखावो रे मधुबन’ is composed in ‘Bilavar’. While studying the notations of this verse the composition of सारेप, रेसारे, धपमेपमेप, गधप, मगरेग etc. were observed.

In combination of the notations रे रे प प म ग रे ग some parts where ‘Gandhar (in Aaroh/cadence) is prevented, are of ‘Kukubh Bilaval’.

In both the above ‘Madhyam’ is used. Except ‘Tivra Madhyam’, all the tones गधपमगरेग, रेप; the notes in this composition appears to be Raag Bilaval. Some compositions are not Shuddha Bilaval, but they may be some other form of Bilaval.

The present composition does not have KomalNishad, which clearly exist in Kukubh. That means the composition of above presented verse could not be KukubhBilaval of Shuddha form.

The other thing is, in this both the 'Madhyam' are used, e.g. प म ग रे ग are 'Madhyam' and ध प मे प मे प are 'Tivra'. That means the compositions of this verse where two notes in Madhyam and remaining in Shuddha; this type of combination of notes could be similar to Yamani Bilaval. The notations of this verse may not exactly similar to RaagYamani Bilaval, but they are definitely similar to it.

This means the raag of this verse is notBilaval, but it may beYamani Bilaval, the other form of Bilaval. It is assumed that the notations of Yaman and Bilaval could be present

4.12 RAAG NAT

The researcher done recording of the pada sung set to Raag Nat, found printed in the book and also made its notation and seen that *ga re ga, pa dha pa, re ga ma pa* group notes were sung. The researcher wishes to quote one Shloka read in some of the old books showing the narration of Raag Nat, is as given below

मेलेतु शुद्ध नाटयाः शुचिसम पास्तीव्रत मरिमृदुमौच ।
तीव्रतमध मृदु समतो रागाः स्युः शुद्ध नाटादयाः ॥
नाटः शुचिः प्रदोषे सांशन्यासग्रहः पूर्णः ॥

-Raag Vibodh

शुद्ध स्वरास्तु समपाः षट्सहस्रतुषभधैवतौ ।
च्युत मध्यम गांधारसहयुतषडजनिषादकः ।
स्वरैरभीभि संयुक्तः शुद्धनाटयासहचहमेलकः ॥

-Swar mela kalanidhi

षडजः षट्सहस्रतिको नाम ऋषभोसतरसंदनयाकः ।
गांधारस्तु मपौशुद्धौ षट्सहस्रतीधैवत स्वरः ।
काकल्याख्या निषादसहचहे देतावत्स्वरसंभवः ॥

-Chaturdandi Prakashikayam

On referring the above shlokas, it seems that the description and opinion about Raga Nat, said by all the authors are the same. The notation of the above pada is as like as Raag Nat showing all the grammatical status of Nat. It means that the Nat sung in the pada is not different from the modern one. The Komal Ni which is rarely sung in Nat is not seen in the notation of pada. Of course it is being folk type, the purity of Nat is very rarely found.

In the present times Nat is not performed purely as it should be, but it is combined with some other Raagas e.g. Chhayana, Nat Bhairav, Kedar Nat, Kamod Nat etc. while performing Nat purely, one should know technically how to avoid kedar, chhaya Nat, Shyam Kalyan, Goud Sarang. Pt. Damodar in his volume “Sangeet Darpan” called Natika for raag Nat. Pt. Damodar said that Natika is a female raag (ragini) against Raag Deepak (Male Raag) having sampurna jati. Shadaj is considered as Graha, ansh, Nyas.

4.13 RAAG AADAANA

The presented verse ‘उरझी कुंडल लट बेसारीयो’ is said to be composed in RaagAadaana. After listening to above verse the researcher systematically made the notations of it. While doing the detailed study of the notations it was clearly observed that this verse is completely ‘UttarangPradhan’. The verse begins with the note in ‘Taar Shadja’. The original form of RaagAadaana is ‘UttarangPradhan’. According to another observation KomalNishad is used repeatedly in this verse. A combination of पधनीधप, मपनीधप is also used repetitively. ShuddhaGandhar and ShuddhaDhaivat are also used over here. The notes गगरेसा, रेरेसानीसा etc. used which belonged to Taar Saptak.

In the Haveli SangeetRaagAadaana is described. There is use of ShuddhaDhaivat in it. In a book ‘Maarifunnagamat’ it is mentioned that in RaagAadaanaShuddhaध is used since ancient times as per the tradition. This means RaagAadaana of the presented verse of Raas andRaagAadaana of Haveli Sangeet are similar.

In South Indian Music i.e. in Madras (Chennai) RaagAadaana is presented with ShuddhaDhaivat and it is considered to be of KhamajThath. That means RaagAadaana of presented verse and South Indian style could be very similar.

The notes of this raag are from Uttaraang so it has become lively.

If we look at the lyrics of the verse it has a lively description of dance, the wordings of the dance etc. can be seen. It is clearly seen that RaagAadaana is selected for this poetry keeping in mind its lyrics, its form and it.

4.14 RAAG JAYJAYVANTI

One of the Raas Leela composition “Aaj to savre ban” is set to Raag Jayjayvanti. The researcher made notation by listening the recorded composition. First of all it was found that there are both the Nishad and both Gandhar Notes with the challan Ni sa re ni dha pa, pa dha ni dha pa, re ga re, ma ga re, re ga ma pa etc. phrases. These phrases prove that it should be Jayjayvanti. There is no difference between Jayjayvanti and Jayvanti. Pt. Bhatkhandeji has shown in his books that Jayjayvanti is known by so many titles e.g. Jayanti, Jayavati, Jayanti, Vijayanti etc.

The phrases found in the compositions notation are Ni dha pa, ma re ma pa ma which is matching to Sorath therefore it is concluded that Jayjayvanti is styled of Sorath. The expression of Antara is like *Ma ma pa ni ni sa* which again resembles Sorath. The notation in the composition is like Ma ga ma re re sa is matching to Bilawal. The modern Jayjayvanti belongs in the combination of Bilawal and Sorath, which is also found in the notation of the composition. If we don't change the notation of composition, it is found that old and recent Jayjayvanti are same.

From the notation of the composition, the phrase like *Ma pa dha ni dha pa* is also like ‘Kukubh Bilawal’ which is closed to Jayjayvanti. But as being it folk music, it was sung by musically illiterate people the notes other than required were used. As far as notes are concerned Kukubh Bilawal and Jayjayvanti are the same because notes composition is as good as Jayjayvanti.

4.15 RAAG MALKAUNS

The composition ‘Radhe Jaijai Madhav Dayite’ was set to Raag Malkauns. The researcher listened their pad 3-4 times very minutely and wrote its notation and found an important feature in it that the notation was not identical to the modern/present type of Malkauns but it was like ancient style of Malkauns. The Phrases or note group was like *Ni sa re sa ni, pa ga pa pa, pa ga ma pa ga, ga re ga* etc. were matching the ancient Malkauns. Malkauns was titled as ‘Malarkauns’ in those days.

Pt. Bhatkhande, in his volume no.4, has described Malkauns in both the forms as old and latest i.e. modern type. According to information gathered by Pt. Bhatkhande, the Raag Malkauns belongs to Sapoorna jaati with all the notes shuddha and also panditji had an evidence for this. There is a poetic reference in the Pt. Ahobal’s volume, in which there was a notation of Malkauns like *Dha ni sa re ga ma pa dha, re sa ni dha sa ni dha, re sa ni dha dha ni sa sa, ga ma pa ma ga* was shown which was identical to the Raas composition.

In due course of time malkauns was fully, changed in its form and then was narrated like Bhairavi, showing use of Komal ga dha ni converting its Jaati Audav. Re and Pa were omitted.

And this old malkauns was appeared with sampurna Jaati in the Raas Compositions therefore the age of the Raaspadas and Raas Leela was proved very very old and ancient.

Pt. Damodar quotes in his ‘Sangeet Darpan’ as given below

मालकंस नीले बसन श्वेत छरी लिये हाथ ।
मुत्तियन की माला गरे सकल सखी है साथ ।।

The Malkauns was equated with Lord Krishna. Lord Krishna is blue in colour with pearl necklace around his neck and group of friends around him. One author Pt. Krishnadhan Banerji states in his volume that the Malkauns was originally titled as “Mallakaushik”. In the later days “Mallakaushik” was mis-interpreted as “Malkauns”. Here ‘Koushik’ is meant ‘satpuda’ hills rows. In those days there were high profile vocalists dwelt in the region ‘mal’. These high profile singers used to sing popular Ragas which were called ‘Malla Kaushik’. Their region was becoming dry during Hemant Ritu, therefore the residents of that region was shifting towards south direction. The people used to sing the said popular Raagas there i.e. in the south part. It is believed that ‘Malkauns’ was transformed in the later period from this situation only.

Similarly, the experiment of Kakli Nishad was done in the ancient period. According to the modern theory of Shruti Vibhajan, ‘Shadaja’ is supposed on the 4th place and Nishad is on 18th Shruti and Kakli Nishad is on the next Shruti place of original Nishad. Therefore it can be guessed that the Kakli Nishad used in the Raas Pad is as good as upper to the present Komal Nishad.

As per opinion of ‘Sangeet Darpan’ the ‘MalavKaushik’ i.e. ‘Malkauns’ is expressed as Sampurna Jaati Raaga. The “Shadaja” note was used as graham, ansh and nyas note and accordingly Malavkaushik is the very first murchhana process. Malkauns is considered as vigour mood also in considered as supporting Raag of Malhar Raag.

The opinion that Malkauns belongs to Sampurna Jaati, also carries difference of opinions. With the help of such evidences, the researcher has concluded that old Malkauns and present Malkauns are different from each other.

4.16 RAAG KANARO

The presented verse 'सगरी रात बीत गई' is composed in RaagKaanaro.

When the notations of this verse were taken for study, the immediate question came to the mind. Could there be any similarity between 'RaagKaanada' and 'RaagKaanaro'? When all the combinations of the notations were studied carefully, it was observed that in some places the use of 'Komal Nishad, is done.

Generally the name RaagKanaro is not found anywhere. RaagKanhara exists in Pushtamargiya Haveli Sangeet (in devotional Haveli music). There are no other forms available in this raga. In RaagKanhara ग and नी are Komal in Haveli Sangeet and 'TivraNishad is rarely used in Aaroh (ascending notes).

The presented verse is composed in RaagKanhara. Here it is clearly observed that ग and नी are not Komal. In the composition of raagKanhara ग म रे Gandhar is used as vakra. This type of combination is not seen in this verse, but the raag has lost its original form due to the influence of the folk music. Over the period of time, according to the convenience the minor changes took place in its original composition of the verse. In RaagKanhara the original composition the notes ग नि and ग म रे are in Komal. It has been changed according to the convenience with easy combination of notes पमगग, धसांसा, etc.

One thing is very clearly observed over here that if the notations of the verse are studied minutely, very verse begins with Gandhar and ends with Gandhar. That means in this composition the Anshwar and Nyasswar are in Gandhar. The description of RaagKanhara is found in Haveli Sangeet. In that also the note 'Gravaaunshnyas' is Gandhar. The only difference is in Raag Kanhara the Gandhar is Komal but in verse of Raas ShuddhaGandhar is heard.

From the devotional point of view in this verse of Raas some notations are similar to raagKanhara. It means the raag of the presented verse could be RaagKanaro. This means raagKanhara could be the raag of Haveli Sangeet. In Haveli Sangeet one type of singing called Hatari which is sung on the day of 'Dipawali' is sung in RaagKanhara. This is sung during the glimpses of evening or especially at the sleeping (night) time.

It is assumed that the modern RaagKanada could be based somewhat on this raag.

The presented RaagKanro is similar to modern RaagAadaana. Here in some places Dhaivat is shuddha and ग नि are in Komal.

4.17 RAAG MARU PARAJ :

This composition is set to Raag Maru Paraj. The little Maru Praj, itself shown that it should be combination of two Raagas. Maru+Praj.

In the north Indian classical form, Maru was not known as well as Paraj. In this composition, the mixture of Maru (unused) and Paraj (known) is seen.

The phrases or group notes *Ga ma pa dha ni , pa ma ga ma* of Paraj

in the beginning and the phrasis or groupnotes *pa dha ni sa sa, dha*

ni sa ni dha pa are matching to Raag Maru. It is sure that the Vikrit

notes komal re-dha ,tivra ma used in the Paraj and komal dha used in Maru are not heard in the composition because singer of the composition are musically illiterate and are the residents of village and therefore the purity of the Raag was not maintained. Due to group notes and style of notes it can be said Maru Paraj. It is also observed that Maru Paraj is Uttarang pradhan Raag and the composition is also Uttarang Pradhan.

4.18 RAAG TODI

The presented verse of Raas‘Hari tum nike dhire raho’is composed in RaagTodi. When the researcher studied every composition of the verse in deep, she found that the notation of the verse has Gandhar, Dhaivat, Nishad and Rishabh; they are Komal. It contains a composition as –

Ga pa Dha sa' Pa Ni Dha Pa Ma Pa.Dha Sa' Re ga Re Sa ,

Dha Ma Ga Re Ga Re Sa etc. This is clearly similar to Raag ‘BilaskhaniTodi.’ When you look at the form of a verse almost all the notes are in ‘Uttarang’. According to the rules of classical music the ‘Uttarang’ (६) is in ‘Vaadi’, this raag is considered to be ‘Uttar Raag’.

Prevalent raga ‘Todi’ is considered to be MiyankiTodi. In which notations रे, ग, ध are Komal, Tivra, Madhyam and Ninad is Shuddha. From overall description the raga of a verse Uparnidrishta could not be ‘MiyankiTodi’. In the verse the notations such as Komal re gadha, NidshadKomal, and Shuddha Madhyam are present, which are present in BilaskhaniTodi. On the basis on above information it can be assumed that the verse may not be based on raagTodi, but it could be ‘BilaskhaniTodi which falls under the ‘Todi’ category.

RaagaBilaskhaniTodi was composed by Bilaskhan, the son of MinyaTansen.



RAGA TODI

4.19 RAAG RAMKALI

‘Anu ha ha ha ke hari ven vaai re’ Is a pada was sung presuming that it is set to Raaga Ramakali, but on referring to the notation done by the researcher, it was found that the basic notes in the Ramakali i.e. Re-dha komal both the Maddhyams and both the Nishads were not at all seen in the pada.

In the pada Komal Nishad was used rarely. It was in the sampurna jati. notes in the Uttarang upper-side were like Ramakali. That is, 2/3rd indications were found proving Ramakali. But overall Ramkali was not seen matching.

It can be concluded that the pada was categorised in the folk type. During the period of that composer of the pada, Ramakali might be performed purely and properly, but as a result of the change of generations of the composers they (composers) might have understood Ramakali just by listening instead of learning it classically. It is also possible that the original and pure status of Ramakali might have been vanished or disappeared in the absence of verification by the music experts and this situation was not known by anybody by default. This was the actual fact.

In a nutshell the researcher confirmed that the Ramakali was an ancient /older raga. Pt. Sharangdev, in his volume ‘Sanget Ratnakar’, the Ramakali was titled Ramakriti in the chapter of gram raag. Then in the future, the description of Ramakali was found in the poetry form in the volumes called ‘Swarmel Kalanidhi’ ‘Sangeet Saramrit’ ‘Sadarang Chandrodaya’ and ‘Raag Vibodh’ etc.

In the notation of the pada, Ma pa dha ni dha pa phrase, waitage at pancham with special significance etc. things were attractive but while singing the grammar was not maintained by neglecting the use of Komal and Tivra notes and therefore Ramakali was not identified properly. It is sure that Ramakali was sung in the pure form as far as its position of notes was concerned. In those days Ramakali was sung in the early morning time i.e. the last portion of the night. In the poetry of pada, the description of Shreekrishna leela was full of Ramakali, it means the colourful form of Ramakali is matching to the form of poetry. Also it is found that the pada was sung during the morning time. This pada was set to a taal of chatustra jati according to the strokes of Manjira heard in the pada. One of the Talas used in the Raas Bhajan, was known as Prati Taal is shown below.

Taal –Prati Taal, Beats-8, Khand-3, Taali- 3 (1st,5th,7th beat)

Dha Kit Tak Dhum	Kit Tak	Gadi Gan
×	2	3

Pt. Damodar, in his volume ‘Sangeet Darpan’ has stated that Ansh, graham, nyas swar in Shadaj and it is made by Pratham Murchhana. Re and Dha notes were dropped and is supposed in serious mood. Ramakali was also known as Ramakiri having a female (feminine) Raaga having body like gold with blue garments worn. It’s pitch is melodious and she (Ramkali) (Ragini) is sitting with her husband.

4.20 RAAG VIBHAS

The above pada is set to Raaga Vibhas and it is clearly stated in the small booklet of bhajan padas.

The researcher prepared notation of the above padas and found some different condition/method in the grammar of Vibhas. The Vibhas is sung with Komal Re and Dha in the North Indian vocal tradition. It is in the audav jati by omitting or dropping madhyam and Nishad. The researcher referred many books for her study of Raag Vibhas and found that Raag Vibhas is not as much old as we think. According to the description shown above, it can be said that Vibhas was traditionalized in the middle age. Vibhas can be performed by three ways. (1) by Bhairav thath (2) by Marwa Thaata and (3) by Purvi Thaata.

The position of notes in the above pada is not matching to any of the above three Thaata. If we neglect the Komal and Tivra notes it is matching to Raag Deshkar. In due course of time when the researcher found a rare volume of Pushtimargiya tration in which Vibhas was set to thath Bilawal i.e. all the notes shuddha and Ma Ni were dropped, Vadi pancham, samvadi shadaj of taar saptak. Usually performed in the morning. All this situation was matching to the notation shown in the .

Phrases like *ga pa dha sa dha sa, ' ga pa dha pa* were seen which is heard like Deshkaar but frequent highlighting of Pancham and Shadaja is the main characteristic of Vibhas therefore it is proved that is it Vibhas.

Therefore it is concluded that raas pada and Haveli Sangeet pada both belong to Raag Vibhas.

4.21 RAAG BHAIRAVI

This verse is composed in RaagBhairavi. For the entire night the verses of Raas are sung. At dawn, according to the tradition is to end it with this verse. This is followed by the 'Aarti' (hymn). Finally the Raas Chakra is brought down.

As we all know as per the tradition every musical concert ends with RaagBhairavi. RaagBhairavi is known as a 'Morning Raaga'.

In Raas Sangeet also RaagBhairavi is sung at the end. It is said that since ancient times RaagBhairavi has same characteristics (notations).

According to the many scholars, the notations and their combinations of RaagBhairavi are very different compared to modern times that that of ancient times.

Even Pandit Bhatkhande has made a similar statement about RaagBhairavi in chapter four and five of his book Bhatkhande Sangeet Shastra.

RaagBhairavi is very popular as well as very ancient and age old Raag.

It is an irrelevant fact that no book has exact mention about RaagBhairavi. At the same time it is also said that this raag was known by some other name. Nothing is mentioned clearly about it, so it is just an assumption. In the west (western part of India) RaagBhairavi is popularly known as 'HanumantTodi'.

The composition of the presented verse is known to be very different from RaagBhairavi. This statement is made keeping in mind that it must be Bhairavi of modern times. The notations and their प ध सां धसां पध, ध ध प ध म ग रे ग etc. are definitely different from modern Bhairavi. As in this not single note in this is 'Komal'. As the original Bhairavi the notations –रे, ग, ध, नी etc all are in Komal. From the composition of this verse one thing is clear that this raag may fall under 'Audav' type. RaagBhairavi falls under the category of 'SampurnaSampurna' type. This raag cannot be modern Bhairavi as none of the symptoms of it are of Bhairavi. At the last stage of Raas Leela this verse of Raas is sung under the name of Bhairavi then it must be sung in that composition. This shows that, in the beginning the generation which had knowledge of music, must be singing it with clear notations of RaagBhairavi. Then these were sung by generation over generation. There is a possibility that no one was bothered about 'Komal' notes. Similarly it was also influenced by folk music. Due to this the recent verse has combination of notation from few other raag.

The researcher interviewed few members of Bhajan group. They were firm in their opinion. According to them for many years this verse sung is sung in the similar manner. Its composition is in RaagBhairavi only. The researcher immediately stopped the controversial discussion.

The other possibility can be –

About RaagBhairaviLochan Pandit mentions in ‘RaagRaginithat :

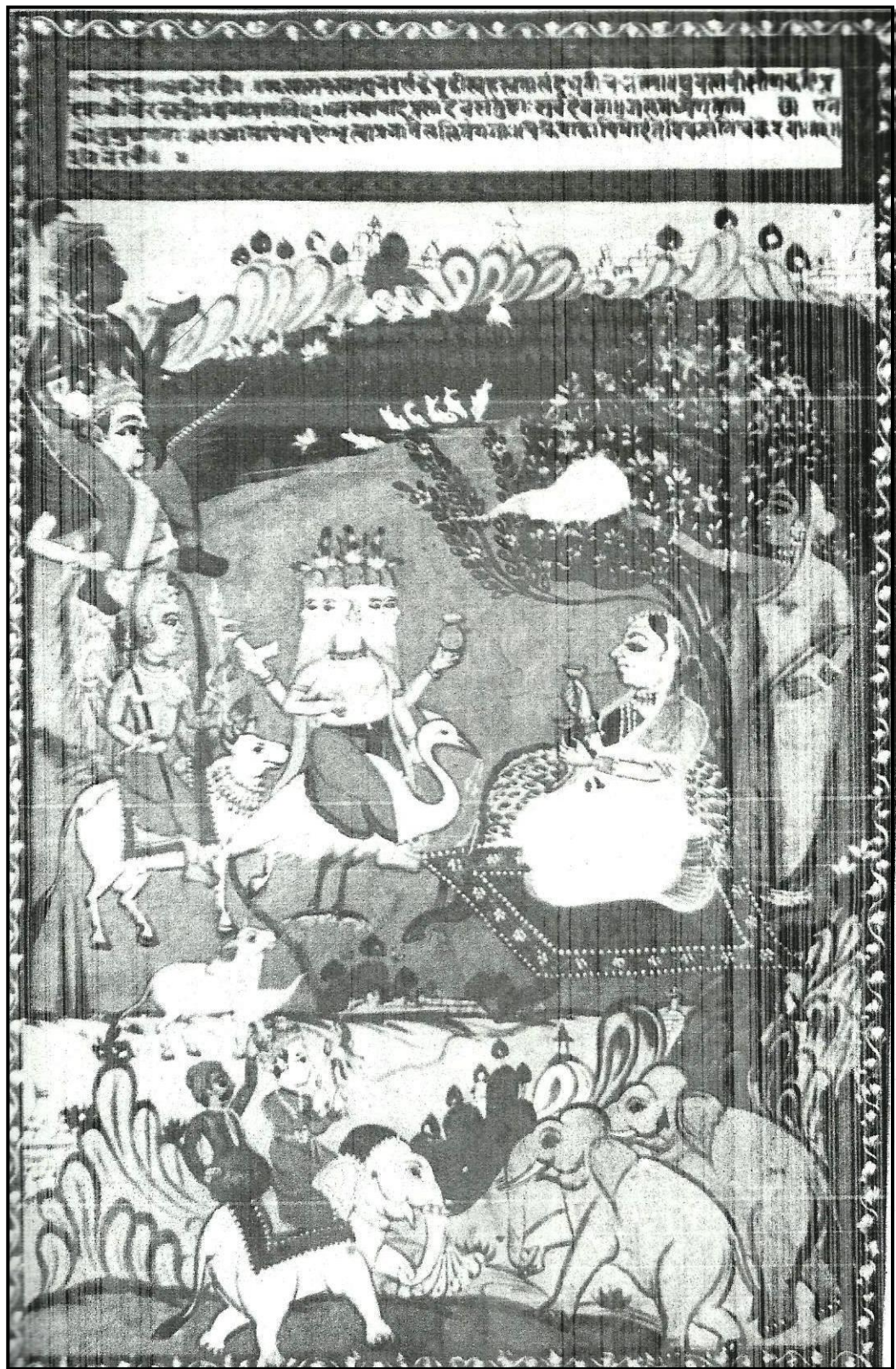
शुद्धाः सप्तस्वरा रम्भा वादनीयाः प्रयत्नतः ।

In ‘Hridayprakash’ it is written as –

शुद्ध सप्तस्वरे मेले सैधवो भैरवीत्यपि ।

From ancient times it is assumed that Bhairavi falls in the category of ‘Kaphi/KafiThath’.

It implies that ‘Rishabh’ and ‘Dhaivat’ could be ‘Shuddha’. According to ancient books in RaagBhairavi few ‘Shuddha’ notes were also included. It can be assumed that during those times the verses of Raas had some notations could be ‘Shuddha’.



RAGINI BHAIRAVI



RAGA BHAIRAVI

4.22 THE MUSICAL INSTRUMENTS USED IN RAAS-SANGEET

There are three main bodies of Music- Singing, Playing Instruments and Dance. Among these, importance is given to music. Singing is possible only through Shariri Veena (Vocal Cords). Through these cords experiment of tunes, rhythms and the use of words can also be possible. It is only possible to get the tune and rhythm in the man-made musical instrument.

The use of man-made musical instruments is called 'Vaadan'. The use of musical instruments which are God's creation such as, Shariri Veena (Vocal Cords) is called 'Gaayan' i.e. singing. Then why is it necessary to play musical instruments when singing already exists? The answer to this question is simple 'Necessity is the mother of invention.' Man realized that the vocal cords had their own limitations such as up and down of a tone/notes, its scale etc. To overcome these limitations man must have felt the necessity to invent musical instruments.

It is a well-known fact that, in the book 'Bharat Natya Shastra', the musical instruments are categorized in three parts i.e. Tat, Vitat, Ghan, Sushir etc. Since the ancient times the detail study of musical instruments is done. Every type of singing whether it is Folk music, Haveli music, Raas music, Devotional music or Classical music; musical instruments are used along with singing.

Here in this chapter we will information about musical instruments used in 'Raas Sangeet.'

In many books it is mentioned that various musical instruments were played in ancient 'Raas Sangeet'. In this chapter the researcher has tried to present the information about some of the musical instruments played in those times. Some of them are- Veena, Cheen, Flute, Amrut Kundali, Jal Tarang, Madan Bheri, Dhaunsa, Dudumbhi, Manjeera, Dhol, Dimdim, Zanj, Mrudang, Khab, Sarangee, Kartaand Kinnari.

(Pushti Margiya Temple's tradition of music 'Haveli Sangeet', Prof. Satyabhan Sharma 1999, Radha Publication, New Delhi, Ansari Road, Dariyaganj, ISBN, S1, 7487-182-9, pg no 131)

It has been observed that in 16th century the Raas Sangeet seen in its disciplined, organized and developed manner.

In those times, musical instruments such as Veeena, Saarang, Rabab, Amrut Kundali, Tanpura Flute, Mukhchang and Shankh were played. Along with them the Avnaddha instruments such as Mrudang or Pakhawaj, Chang, Khanjari, Dhap were also played. Some of the percussion instruments also played along with were Zanj, Bell, Kinnari, Manjeera, Jal Tarang etc.

To collect the information about the tradition of Raas Leela of Mulher, some of the elders were interviewed. According to the information gathered them, the musical instruments such as Pakhawaj, Zanj and Shankh were mainly played while Raas singing was done. In the present times sometimes the Harmonium is also played.

THE MUSICAL INSTRUMENTS SUITABLE FOR RAAS SANGEET OF MULHER:

4.22.1 PAKHAWAJ:

This instrument exists since mythological times. The mention of Mrudang was first found in 'Ramayan.' In 'Bharat Muni's 'Natya Shastra' the Mrudang is called as 'Pushkar'. The Mrudang was called so as it was made of soil. As the body of Mrudang did not remain stable so it was then made of wood. Since then it must have been played from both sides and with both the arms. That is why it may be called as 'Pakshvadya' or 'Pakhawaj'. The above is guessed by some of the authors.

Now Pakhawaj and Mrudang have become equally famous.

The Pakhawaj is played throughout night under the Raas Chakra while Raas singing is done. This is the old ancient tradition followed till date. The Pakhawaj is rested on a wooden stand while it is played. On the right side of the Pakhawaj the wet soil or the wheat flour is applied. This is done to get a proper grip.

The group members present, while Raas singing is performed two to three of them are Pakhawaj players. They play the instrument as well as sing too. They play the Pakhawaj throughout the night under the Raas Chakra. They take turns and play the Pakhawaj under the Raas Chakra to reduce stress.



The researcher met one 92 year old artist in Mulher. While interviewing him, the researcher came to know that the artist with whom she is talking had once played the Pakhawaj while Raas singing continuously for 12 hours throughout the night. His name is _Damu Anna.

According to the authors' opinion, since ancient times till today, the notations of the Pakhawaj had been improvised four times. The notations of the Pakhawaj are known as 'Patakshar'. The researcher has tried to present some of the notations as an example in this thesis.

The ancient notations:

१. मटकटत घिघघटघोट्ट मंघि घंघन घिघि।
२. मट्टी कुट घेघेमात्थीध्दिघ खुखुणं घे घोटात्थिमत।

The medieval notations:

१. ननगिड गिडदागे।
२. ननडिदि।
३. नखुं न खुं।
४. नगि झें नगि झें। आदि

The present notations:

१. धुमकिट धुमकिट तकिटत का , किट
२. किटतक गदिगन
३. किटतक गदिगन धाऽऽऽदेत् देत्

Though in the ancient times, the notations of Pakhawaj had combination of difficult expressions/consonants, but such a thing is not found in the present times. Now-a-days it is assumed that the present style of Pakhawaj playing does not have very strict rules as compared to the ancient times.

Useful rhythms that are played on Pakhawaj in Raas Sangeet:

१. ताल धुमाळी मात्रा ८, टाळ ६, काल २

१	२	०	४	५	६	०	८
धीं	धिं	धाधा	तिं	ताता	धिं	धाधा	तिट

धींधींधाधा तींतीं ताता तिट धिं धागे तिट

२. रामकृष्ण हरि ठेका मात्रा ८, टाळ All Matras

१	२	३	४	५	६	७	८
धिंन	धिता	sधि	धिना	धिन	धिक्कां	sधिं	धिंन

३. चौताल – मात्रा १२, टाळ ४, काल –२

१ २ ३ ४ ५ ६ ७ ८ ९ १० ११ १२

धा धा दिं ता तिट धा दिं ता तिट कत गदि गन

४. प्रतिताल – मात्रा –८, विभाग –३, टाळ –३

धा	कित	तक	धुम	कित	तक	गदि	गन
X				२		३	

५. तीव्रा – मात्रा –७, विभाग –३, टाळ –३

धा	दिं	ता	तिट	कत	गदि	गन
X			२		३	

६. पश्तो - मात्रा –७, विभाग –३, टाळ –३

तीं	s	तक	धिं	s	धा	गे
X			२		३	

While describing ‘Pakhawaj’ in the book ‘Tabla’, the author Arvind Mulgaonkarji has mentioned that it is used as a percussion instrument. Since Vedic times for many centuries this is said to be the most advanced percussion instrument. In 400 BC, in a book ‘Pushkar’ written by Bharat Muni has described about ‘Pushkar’ which is a similar instrument as ‘Mrudang’. In ‘Ratnakar’ by Pandit Sharangdevji has mentioned about ‘Patah’, which is also in instrument similar to ‘Mrudang’. In northern India this same Mrudang is known as ‘Pakhawaj’.



PAKHAWAJ

4.22.2 ZANJ: (CYMBALS)

This is a very special percussion instrument which is played during Raasotsav/Raas festival. In Raasotsav/Raas festival, along with Zanj, Pakhawaj is also given equal importance. The Raasotsav/Raas festival is considered to be charmless without the use of Zanj. The Zanj is made of bronze/brass. They are two circular pieces with a diameter of 8 to 16 inches. They are tied from a center with a string. They are held in both hands and played. These types of Zanjs are heavy and give a powerful blow and sound as they are made of metal. Due to this the enthusiasm is created and each Bhajan gets a powerful form. Every member of the Bhajan group holds a Zanj while singing. Depending on the composition of the Bhajan it is decided whether to bang the Zanj or not. How to play it while Dugun begins? All this is decided so that everyone plays them in a same tune.





ZANJ

4.22.3 SHANKH:

The Shankh is actually a shell of an aquatic animal. It is said that Lord Shankar killed demon Shankasur. Then Lord placed him on his hands. Since then Shankh is one of the four weapons of Lord Shankar. The word Shankh has a mention in the stanzas of poet Surdas and Krushnadas.

Some shells are used in music. They are particularly used in Raas Sangeet. From some shells seven notations can be played. On some shells thin layer of metal is put and then played.

Pandit Prabhudayal, who was the Royal singer of Mysore State and a citizen of Mathura had first used a shell as a musical instrument in front of Goswami Shri Braj Bhushanlalji. Since then, a shell was used in all the Kirtans, Bhajans and while recitation of stanzas.

In Mulher while Raaspad Gayan, the stanzas are sung one after the other. In between some of the stanzas when 'Zangad' means 'Chalti' (when the speed catches up) begins, then there is a tradition to play a Shankh.

4.22.4 TAAL:

This instrument is similar to Zanj. While playing it is held in both the hands. Compared to Zanj it is smaller in size. In the temples it is called as 'Taal'. This instrument is specifically used by Chaturvedi Samaaj (Society) of Mathura.

It is made of brass, circular in shape and has a diameter of 6 inches.

In the temples of Maharashtra, while Bhajan singing, this instrument is always played. Over there people call it as 'Taal'. Mostly all the Bhajan singers of Mulher have a Zanj or Taal in their hand while Raas Sangeet. This is used not only as a percussion instrument but also to set the rhythm.

CHAPTER – V

THE DETAILED INFORMATION ABOUT 350 YEAR OLD TRADITION OF BHAJAN GROUP, THE MEMBERS WHO SING THE VERSES AND THEIR DISCIPLES

5 . THE DETAILED INFORMATION ABOUT 350 YEAR OLD TRADITION OF BHAJAN GROUP, THE MEMBERS WHO SING THE VERSES AND THEIR DISCIPLES:

In this chapter an attempt is made to include detail information about the of verses sung at the Raas Leela, the traditional Bhajan group that sings them, a personal detail about each member of the group along with their photograph.

This tradition was started by ParamPujya Shri Uddhavji Maharaj himself. The biography of him is already given in the second chapter of this thesis. So in this chapter the information about him is not included separately

5.1 HARI BHAKTA PARAYAN DR. RAGHURAAJ SANTIDAAS PANDIT:

He was born on 2nd July 1959 at Poona. His father's name was Santidaas Pandit. His father died when he was just fifteen years old so he was looked after by his uncle Shri Madhavdas Pandit. His mother's name was Shrimati Vijayabai Santidas Pandit. He acquired the doctorate degree of B.A.M.S. from Panchavati Ayurvedic College at Nasik. For one year he practiced under Dr. Baba Shukla. Finally in the year 1985, he started his own clinic. He gave his services as the Ayurvedic doctor and got fame as an expert doctor in this field. He also gave free medical facilities and treatments to the tribal and poor villagers.



He had an in-depth knowledge about all the medicinal plants that exist in and around Mulher Fort as well as in the village. Shri RaghuraaajMaharaj is also a well-known social worker. He had also conducted many noteworthy social awareness programs in the organizations like Vishwa Hindu Parishad, RashtriyaSwayamSevakSangh (R.S.S.), VanawaasiKalyaanAashram etc.

Maharah had tremendous knowledge about history. He was the Head of the 'ItihaasSanshodhanMandal' at Nasik. He had published various articles on the History of Baglaan District. He had a good command over languages like-the Modi Script, 'Braj Bhasha', Gujarati, Sanskrit and Farsi. He was able to read any inscriptions, manuscripts and engravings written on the copper, and studied all those secret scripts.

Raghuraaj Maharaj was also very good at the art of drawing and painting. A disciple of Param Pujya Shri UddhavMaharaj Shri NayanMaharaj had given a description about his Guru in his book which was accompanied by a painting made by Shri RaghuraajMaharaj. Maharaj had also guided many research fellows. He had in-depth knowledge of many historical facts-from the 'Dnyaneshwari' to the 'Biography of ShivajiMaharaj'.

He also had tremendous knowledge about 'UddhavCharitra' which also had the 'History of Raas of Mulher'.

He knew each and every Padaa of Raas. He knew the detailed meanings and deep knowledge about the Raag in which each Padaa was composed.

He had the blessings of god for singing all the Padaa. Along with singing he could also play sixteen different musical instruments. To name a few important musical instruments such as Flute, Harmonium, Pakhawaj, Mrudanga and some western musical instruments such as Synthesizer, Bongo, Congo, Guitar, Mouth Organ, Trumpet etc.

Maharaj had received many awards for his achievements; such as for his social work 'ShrihariSauskrutikAniSaamaajikPuraskaar' at Nagpur, 'Utkrushta Saushodhan Puraskaar' from 'Itihaas Saushodhan Puraskaar' of Baaglaan. He had also received an award from the Chief of the Secret Services of Egypt at Poona University as 'Expert Reader of Farsi Language'. He not only managed his social commitments excellently but after his marriage in the year 1986 along with his wife ShrimatiSuchitaRagjuraaj Pandit, he ideally managed the duties towards his family too. He had contributed maximum to carry on the tradition of the Pandit family. His wife ShrimatiSuchita also gave him tremendous support to carry on his social work. But finally something else was written in his destiny. He left us for the heavenly abode at a very young age. He may not be personally with us today but we remember him by the way he spoke and demeanor.

It seems god had sent this great personality to the earth just to perform so many important things. A person of such a merit is immortal. He is reborn on this earth in some other form and the good work continues.....From all of us.....hundreds of respectful salutations to Shri Raghuraaj Maharaj !!

5.2 SHRI KISHOR MADHAVDAS PANDIT

He was born on 12th January 1963 at Nasik. He did his education till 10th class from Mulher. Then he acquired a degree of B.Com. from B.Y. K. Commerce College of Nasik. Since his childhood in the he remained in the proximity of the temple and so inherited Bhajan singing from his father Shri Madhavdas Pandit as well as from his eldest brother Shri RaghurajMaharaj. He automatically remembered the compositions and tunes of all the Bhajans just by listening to them repetitively over the years.

He had learnt all the Raas Bhajan and not only that he aimed to teach the same to others. He had not only remembers only the compositions and tunes but knew the meanings of all the Padaa. While teaching the same to others he was very particular about explaining the soulful meanings of all the compositions.



Shri KishorMaharaj is also expert at playing Pakhawaj. At a very young age of just nine or ten, he started singing the Padaa and Pakhawaj playing.

These days he is working as a librarian at the JanataVidyalay managed by DaangSevaaMandal.

He also looks after the ParamPujya Shri UddhavMaharajSamaadhi as the abbot (Mathaadhipati). According to the tradition though officially Kumar BhaktaraajMaharaj is named as the abbot, but he is just ten years old. Due to this all the administration of the temple is looked after by Shri KishorMaharaj.

Param Pujya Uddhav Maharaj Samadhi Temple and RaamShaala both are declared as heritage buildings. The Government has started paying for its maintenance. Shri KishorMaharaj looks after the repairing as well as maintenance work of the temple.

Shri KishorMaharaj conducts the Raas Bhajan programs not only at Maharashtra but also at Gujarat and takes the Bhajan Mandal over there with him.

In the villageParamPujya Shri KishorMaharaj is well respected as the overall in-charge of the temple.

5.3 SHRI SHRIKANT MADHAVDAS PANDIT

He was born on 26th March 1070 at Nasik. After completing his education till 12th class he decided to take up farming as his profession. He concentrated more on advanced farming in the village.

He spent his childhood under ParamPujyaUddhavMaharajin in the temple premises so he had all acquired all the religious and traditional culture. He has spent all his life in the temple from his childhood so he knows every minute detail about the festivals, ceremonies, traditions and ‘Puja’ performed in the temple. He has a specific and detailed knowledge about all the rituals performed at the Raas Ustav. Due to this he has complete knowledge of all the Bhajan Padaa, their tune and the meanings of the Raas Ustav.

Shri Shrikant Pandit is also an expert Pakhawaj player. He followed and learnt playing Pakhawaj by observing his father and his eldest brother ParamPujya Shri RaghuraajMaharaj.

He looks after the administration as well as the organization of all the religions programs, festivals, taking care of traditions of the temple. He personally looks into the matter of taking care of the visitors of the temple. Shri Shirkant Pandit wholeheartedly helps his elder brother Shri KishorMaharaj in all the work.

Shri Shrikant Pandit helps specially in arranging the outstation programs of Raas or Chakri Bhajan.

There is a committee of seniors as well as respected members at Shrikshetra Mulher village. This committee takes the most important decisions about social, political and religious about the village. In this committee Shri ShrikantMaharaj works shoulder to shoulder with Shri KishorMaharaj.

Shri Shrikant Maharaj gets tremendous respect in the village as the obedient younger brother of Shri KishorMaharaj.

Param Pujya Kishor Maharaj is the topmost Bhajan singer in the Raas Bhajan Mandali.

He has in-depth knowledge about the rules of all the Bhajan so he teaches them to people with tremendous enthusiasm.

5.4 KUMAR BHAKTRAAJ RAGHURAAJ PANDIT

He was born on 25th February 2003 at Mulher. That day was 'DaasNawami'. He is known as the youngest heir of Pandit family.



His father Dr. Raghuraaj Pandit was the abbot. On 6th September 2009 he passed away when Bhaktaraaj was just 10 years old. Due to sad demise of his father at a very young age he was appointed on his father's seat. At 10 years of age he is too young to look after the management the temple. So the administration of temple is looked after by his uncle Shri KishorMaharaaj Pandit. Baktaraaj is studying in 4th standard at a primary school of Mulher District.

5.5 MRS. MADHURANI AVINASH KULKARNI

You were born in Nashik on September 10th 1961. You were associated with this tradition because you were interested in music since your childhood. Since last fifty years you are actively participating in this festival, so you are very well acquainted withthis tradition, all the Bhajans (devotional songs)and each member of the Bhajan Mandali.

Along with music your other interest is in studies. You have acquired B.A degree in Psychology, from (University of Poona). You have also acquired a degree of 'UpaantyaVishaarad' in Vocal from Akhil Bharatiya Gandharva Mahavidyalaya. You are a disciple of Mrs. Kamal Kulkarni. You hole the first and the foremost position among the women of the Bhajan Mandali. In this sect you are very well known for your sweet and melodious voice. You have acquiredcomplete training from Shri RaghurajMaharaj about each stanza of all the Bhajans (devotional songs) sung at Raaa-Leela. When I interviewed you personally I came to know a fact that, as you have a good knowledge about music. You have always concentrated on making the traditional songs sung more beautiful through various melodious tunes. You have always taken personal interest in minutely observing all the stanzas sung at Raas-Leela and try to give a similar training your companions.

From your childhood you have the experience of singing in the Raas-Leela. Due to this till date, the people who have great desire to learn and are from great music loving families. Till date with faith and dedication, you continually offer your services in the feet of your Guru Pandit RaghurajMaharaj.

5.6 MRS. ANJALI MILIND POFALE

You were born on March 16th 1968 at Malegaon. Since your childhood you are interested in music. You have also passed five exams in this subject. Since your childhood you are associated with this sect. You have a deep knowledge about all the stanzas sung at Raas-Leela. You have learnt these stanzas from Raghuraaj Pandit. A melodious voice and a good command over the rhythm is your specialty. You have taken training in classical music from Shri SantoshParchure, who is a disciple of Pandit Jitentra Abhisheki. To achieve something, she thought to continue her training in music from same Guru. She sang the stanzas not only in a traditional way but she added pleasure and emotions to them. You actually sing many 'Raag', but your favorite 'Raag' are Kalyan, Malkauns, Kedar etc. To sing in clear and flawless voice is your additional specialty.

Along with education in music you have acquired B.Com degree B.Com. from B.Y.K. College of University of Poona.

5.7 KUMARI RAJESHWARI RAGHURAAJ PANDIT:

You were born on July 1st 1987. You are daughter of Pandit RaghuraajMaharaj. Since your childhood you have grown up in a musical environment. There is a temple in your house so singing and playing musical instrument is a daily chorus. You have heard these stanzas repetitively. Your father wished that you will acquire a good knowledge of classical music. So he wished to send you to the best Guru. However you started learning from Mrs. ShaliniNaik. Along with vocal you are learning Guitar from Shri NarandraPuli. From your father you have learnt all the stanzas sung at Raas-Leela.

Your expertise is to sing the stanzas of Raas-Leela on SharadPoonam melodiously. Your specialty and interest is to successfully take this tradition forward. Now-a-days you are engaged in giving knowledge about music to children. You are also engaged with SanskarMandal of Mulher.

Your native place 'Mulher' is a historical province. Just like your father, you also have good knowledge about this subject. When the researcher interacted with you, she learnt that you know nook and corner about 'Mulher' province. You also have detailed knowledge about history, geographical and cultural conditions etc. of Mulher. It can be said that you have contributed a lot in maintaining Mulher's culture i.e. its festivals, rituals and traditions. Along with various activities for kids at SanskarMandal, you take assembly of young boys and girls. You guide them about importance education, how to be addiction free, to choose a right path, how to respect elders etc. You have always taken care of above things and the credit definitely goes to you for trying to make Mulher an ideal village.

You resemble ParamPujyaRaghuraajMaharaj when you talk. Your true identity is, you are dynamic, very responsible, understanding and a leading woman.

The credit goes to you for including women for singing the stanzas of Raas in Raas-Leela. You are always active in including every woman in Raas Mandali, who has even little knowledge of music.

5.8 KUMARI RAJLAKSHMI RAGHURAAJ PANDIT.

You were born on March 16th 1991. You are a daughter of RaghuraajMaharaj of this sect. From your birth music is inherent in you and it is a tradition of your family. You have acquired a M.A. degree in Music from University of Mumbai. You have a good knowledge of all the stanzas sung in this Raas-Leela. All these stanzas are composed in various 'Raag'. You have acquired training in music from many 'Guru'. Among these a special mention should be made of Sau.(Mrs) Pandit of Satana, SauShaliniNaik of Nasik, Shri AvirajTayade and Sau.(Mrs) Bokil. Along with singing you are also learning Tabla from your Guru Shri. Pawar. Among women your name is taken prominently.

Your father Shri RaguraajMaharaj have trained you the sing the stanzas that are sung at Raas-Leela on 'SharadPoonam and you will continue doing the same.

5.9 KUMARI RAJGAURI RAGHURAJ PANDIT:

You were born in Nasik on December 28th 1993. Since your childhood you are also associated with Raas-Leela of Mulher. It is very obvious that you have tremendous interest in music as from childhood you have grown in the culture of the compositions of stanzas of Raas. You have taken a formal training of singing stanzas of Raas from your respected father Late Shri Raghuraaj Maharaj. Your father thought to send you to a Guru for further training in music. So from childhood your elder sister Kumari Rajeshwariji started giving you complete training in music. Along with music you are also learning Kathak dance.

Apart from that you are studying in the second year of B.Com. at Nasik.

When I met you personally (in the year 2011), from your way of speaking and behavior the researcher I realized as you have spent your childhood in the atmosphere of the temple you have inculcated all the values. You are extremely curious by nature as by play-way method you are acquiring knowledge about other forms of art and doing your studies.

From now onwards you will develop (take the tradition of Raas to great height) the tradition of Raas. There is no doubt that you will try really hard to continue this tradition further

5.10 SHRI PRABHAKAR DATTATRAYA AGNIHOTRI :

Shri Prabhakar Dattatray Agnihotri, a native of Mulher was born in Shravan Shuddh Purnimai.e.on 28th August 1939. When he lived at Mulher Matuanna was his Guru. He was an expert Raas Bhajan singer. He was an accountant by profession. At the same time, Shri Vishwanath Pandit (Dada Kaka) was a Priest of the temple. He was also an expert Raas Bhajan singer and used to read 'Bhagwat'. During that period a gentleman called 'Chamyabua' was also an expert Raas Bhajan singer over there. Listening to the above people singing Shri Agnihotri Sir also learnt all the 'Padaas'. He had a liking for music from his childhood, so from the age of 9 or 10 he

started playing ‘Zaanj’ to accompany the Bhajan group. This way slowly he acquired lot of knowledge about the rhythm and melody (tune). The Bhajan singing went on for years together, which not only made him an expert Bhajan singer but now over the years he is the most popular and the senior most member of the Bhajan Group.

He is also an expert Pakhawaj and Tabla player. He took his elementary training in music from Shri Madhukar Joshi Mastero of Indian classical music in Baroda and learnt Tabla from Shri Prabhakar Date of Baroda. He is able to sing all the Raas Padaa very melodiously and effectively as he had the basic knowledge of Raaga. For some years he did programs of ‘Kirtan’ for ‘RaamNawami’ and ‘Janmashtami’.

He completed his education from M. S. University of Baroda and acquired B. A. degree and completed his B.Ed. University of Poona. He took a job at the Gujarat Electricity Board in the year 1959. Then for one year he worked as a Head Master in a school at Mulher. Finally till his retirement he worked as the English and Sanskrit teacher at Pethe High School, Nasik.

He developed liking for music from his childhood as his father Shri Dattatray Balkrishna Agnihotri was an expert ‘Bhupali’ singer. As Shri PrabhakarAgnihotri had liking for music and good knowledge of rhythm and melody. He is an expert at singing Raas Bhajan. Due to this not only in Mulher but also in Nasik he is a popular Bhajan singer.





BHAJAN MANDALI

5.11 SHRI BABUBHAI SHAH :

One of the senior most and experienced member of the Mulher Raas Bhajan Group, Shri Babubhai Shah was born at Mulher on 14th June 1958. He passed his old S.S.C. and instead of continuing his further studies decided to do farming. Since his childhood he participated in various functions of the village. So at the age of twenty he joined many of the seniors of the Bhajan Group. He was not trained in classical music but due to his inborn knowledge of rhythm, melody and 'Lay' he used to follow and sing precisely as his seniors. He remembered all the rhythm and tunes of all the Padaa as he heard them repetitively over the years.

Since last forty years he is an active member of the Raas Bhajan Group. He is an expert Pakhawaj player. It is really astonishing to see all of them perform the Raas Bhajan throughout night of the Raas Ustav. They have this strength as all of them have the blessings of Shri UddhavMaharaj. All of them perform Raas Bhajan throughout the night and go to their fields the next day so undoubtedly all of them get this strength from Maharaj.

He also visits other villages for the programs of the Raas Bhajan. Not only this, he (Shri Babubhai Shah) looks after all the financial aspects of the temple. He is also one of the most experienced members of the working committee of the temple.

Shri Babubhai Shah's is the eighth generation from the period of Shri Uddhav Maharaj. Shri Babubhai Shah is the only Gujarati family of Mulher village. His ancestors had unique association with Shri Uddhavji Maharaj. There is a folklore behind this. Around the 1701 AD Uddhav Maharaj used to reside at the RaamShala. Then in that village lived a grocer called Shyamsundar, who was the ancestor of Shri Babubhai. At that Uddhav Maharaj owed nearly Rs. 1700 to this grocer. Once the grocer came to Shri Uddhav Maharaj and said, "Maharaj you owe Rs. 1700 to me, I simply came to remind you about this as I am a family-oriented person.

At that Shri Uddhav Maharaj was worried about the payment. Once at night when Maharaj was worshipping Lord Ram and there was a knock at Sheth Shyamsunder's door. "Who must have knocked at the door so late?" Sheth thought. When he opened the door he saw Maharaj himself was standing at his door. He repaid the amount. Sheth was surprised to see that. How come Maharaj had come so late that also to repay the money! When Sheth went to take the lantern to drop him home, just then Maharaj had disappeared from there. When Sheth went to RaamShala to look for Maharaj, he found him sitting in meditation and had not moved from there at all. When Sheth narrated about this incident to Maharaj he started weeping and said; "Dear, Just to repay my loan Lord Ram himself came to you as me". This way the eighth generation of Shyamsundar Sheth means Shri Babubhai Shah.

5.12 SHRI HEMANTKUMAR GIRDHARDAS SHAH :

You were born in the year 1961 in the state of Maharashtra. Being a Gujarati by birth, you still have a good command over the Marathi language. You did your schooling in a Marathi medium school. Your father and grandfather were associated with the 'Varkari Sampraday (sect)' since the last 25 – 30 years. You are also associated with the same. You hold a diploma in printing technology. You take keen interest in farming too.

You are trained by your Guru Raghuraj Maharaj. You sing all the songs of 'Raas-Leela', but your speciality is singing 'Braj' and 'Marathi' Bhajans with clarity and perfect pronunciation.

You are a simple and straightforward person with a humble lifestyle. You are not at all proud about your achievements. You give respect to every artist. You have taken care of every person associated with this Sampraday, as well as all the members in it. This is really remarkable. All the members in your family are music enthusiasts. It is but obvious, that you were attracted towards this.

5.13 SHRI SATISH RAMCHANDRA SHUKLA :

You were born in Mulher in the year 1958. Your early school education was of a high quality, so you passed out your old S.S.C. successfully .From your childhood you were in the profession of farming, so you started your actual training in music after the age of 25. You have taken the basic training in music from Pandit Raghuraj. Once while the program of 'Raas-Leela' of 'Sharad Poonam' at Mulher; you heard and understood the songs and their meanings from the guru. Then you started taking interest in music. Since then, for the last 25 years, you are known as a very good artist in one of the Bhajan groups. You have made a special place for yourself in this group due to your extraordinary singing. This tradition of Bhajan singing is almost 350 years old. The credit goes to you for singing all the Bhajans in real traditional way, without changing their original form.

It is a speciality of your 'Gharana' that, from the last 175 years all the Bhajans are sung in a traditional way. After meeting with you, I have realized that you are one of those in particular who will continue this tradition for generations to come. It is said that you always and will have a special place in this Bhajan group. Being a religious person, you always visit temples and you have visited many religious places, those are pilgrimages too.

Your father's name was Pandit Ramchandra Shukla. Other than this, we really do not have any specific information about your residence as well as your family background.

It is a remarkable thing that you have sung some of the Bhajans with their soulful meanings and in the 'Ragas' which are not familiar to the masses. Along with these skills, you are friendly as well as a person with a clean heart. Whatever you have achieved till date in music, you are using that success for monetary gain and service to music.

5.14 SHRI LAKSHMAN TRYAMBAK BAGUL

You were born somewhere in the state of Maharashtra in the year 1960. You were trained in music by your uncle, who was himself a member and a well known artist of 'Varkari Panth (sect)' of Maharashtra. Due to him you started singing Bhajans for 'Varkari Sampraday (sect)'. Then you took keen interest in Bhajan singing. Keeping these special characteristics of Bhajan singing in mind, Pandit Raghuraj Maharaj of Mulher invited Lakshman Tryambak Bagul. You are a well respected person in the temple. Since last 25 years, every year on 'Sharad Poonam' singing Bhajans traditionally is going on in this temple. Your understanding about each line of each Bhajan is so deep, now you are known for your achievements.

You became more popular due to this and Pandit Raghuraj Maharaj invited you every year. You presented all the Bhajans in your melodious voice in front of people on every 'Sharad Poonam'. You also have interest in presenting some Bhajans in variety of rhythm.

After meeting with you, the researcher has come to know that along with tremendous interest in music, you are passionate about farming. You have done schooling till Standard 10, with flying colours. You are a straight-forward, selfless and an emotional person. You take active interest in conducting the tradition of 'Raas Leela' in Mulher. The credit goes only to you for keeping this traditional alive and your contribution to this is remarkable.

5.15 SHRI KEDAR SHIVSHANKAR PARDESHI

You were born in the year 1938 in the state of Maharashtra. You are a citizen of Mulher since birth. You and your father, Shri Shivshankar Pardeshi are associated with the 'Varkari Sampraday (sect)' of Maharashtra. The people of this sect chant Bhajans and Kirtans. You are also associated with one of the groups of Bhajan singers of Mulher. It is said that, all the credit goes to your father for this. He played an important role in developing in you towards Bhajan singing.

Though you have only passed 7th grade, your interest in music has given you the popularity. You are well known singer of the 'Varkari Sampaday(sect)'. You are one of the favourites of the great Guru Pandit Raghuraj Maharaj of 'Raas-Leela'. You have also worked as a school teacher for the very long time. It is said that, you have assisted your Guru in writing Bhajans. Due to which, today we get all these Bhajans in writing. This responsibility was given to you as you were the most important and well-known singer of 'Raas-Leela' Bhajans. You know 'Vyakran (Grammar)', notations, soulful meaning and feeling of every word of every Bhajan.

You are a straight-forward, hardworking person with a bright and pleasant personality. You have worked selflessly in the field of music, so you'll be remembered during 'Raas-Leela'. You have also carried out the family responsibilities successfully. Since the last 16 years, you have continuously been seving towards this passion. This year, your presence will be specially acknowledged during the celebration of 'Sharad Poonam'.

5.16 SHRI TUKARAM YEVLA

You were born approximately in the year 1968. Your grandfather Shri Motuanna was also a member of 'Varkari Sampradaay (Sect)'. Since last 25 years you are also associated with this Sampradaay. From your childhood you have keen interest music. You have attended 'Raas Leela Utsav' with your grandfather. Since last 25 years you are also associated with this sect. You have developed a good rapport with the abbot - 'Mathadhipati' Pandit

Raghuraj Maharaj. He has given you the permission to enter the temple. Along with the duties of Raas Leela during Sharad Poonam, he shoulders many other responsibilities of the temple. His main responsibility is to bringing the idol of Lord for the Raas Leela Utsav then keep it back to it's the original place after the celebration is over.

It is said that, during your school days you had special attraction towards 'Modie Script'. Most of the original Bhajans of Raas Leela were in this script. As you have a good command over the 'Modie Script' and Marathi language; you have understood and translated all these songs in Marathi language. Those who did not understand Modie Script also followed all the Bhajans clearly. All the credit for the above work goes only to you.

Let your basic profession be farming, but regularly in the evening you sing these Bhajans with passion. As you have understood the meaning of every word of each Bhajan; singing all of them soulfully is your speciality. You are a straight-forward and humble person. If every artist dedicates himself selflessly towards entertaining the masses along with publicity; this is a remarkable achievement in itself. That is the speciality of Tukaramji.

5.17 SHRI KESHAV VAMAN SURYAVANSHI

You were born in the year ____ in the state of Maharashtra. You have worked with Indian Postal Services for the last __ years. You retired as a Postmaster. As you belonged to Mulher, it is obvious that, for many years you were also associated with various Bhajan groups. There are many people associated with this tradition, but your contribution is remarkable. You are known specially for your achievements. It is said that your main responsibility during this festival is to take care of the meals of the devotees. You are a disciple of Pandit Raghuraj Maharaj.

You always had a simple and pleasant lifestyle; you are the most respected person in the society. You always had an attraction towards music. Every person in your family is a music lover. It is said that, at this age also you like feeding people. Even though you are aged, you work endlessly towards your duties

5.18 SHRI DASHRATH PANDURANG DESHMUKH

You are also born in the state of Maharashtra. Your family is associated with Pandit Uddhav Maharaj for many years. Due to your passion for music and your faith in Lord Krishna; you are associated with this Sampradaay-Sect. As you have thrown a light on some of the specialities of the Sect; you are the most respected person in the society. You are also one of the disciples of Pandit Raghuraj Maharaj.

You take the whole responsibility of the Raas Leela on the Sharad Poonam. Your duty is to do a floral decoration of the temple during the celebration. For this you collect different colourful flowers from different villages namely; Haranbari, Vaitagwadi, Jamoti, Jaitapur, Nijapur, Borat, Molhangi, Hatnoor and Altapur. You decorate the temple with colourful garlands made out of these flowers. Every member of your family helps you with full faith to perform this duty.

As you are humble and dedicated person Pandit Raghuraj Maharaj specially invites you for this festival. As you know meaning of all the songs soulfully; you decorate the Lord keeping all the aspects of the songs in mind.

5.19 SHRI MANOHAR MADHAVRAO BAGUL

You are associated with this 'Sampradaay-Sect' for many years. Not only were you; also your father and grandfather associated with this Sect. Your main profession is to repair all types of musical instruments; till today you are active in this profession. You do not hold any Diploma or Degree of any Music Institution or College; but your knowledge has given you the mastery over classical music. Since last 60 years you have accompanied many 'Kirtankaars'. You are well respected for your achievements. As you have accompanied many 'Kirtankaars'; you have a great knowledge of about many Raagas and songs. For last 60 to 65 years your father its associated with 'Sangeet Natak'. Your father's name is Shri Madhav Sivram Bagul. Your 'Guru'; Modak Guruji has given you training in music. He was a native of district Satana. You know each Bhajan with its perfect notation.

The credit goes to you for keeping the tradition alive till date and for generations to come. You have accompanied great 'Kirtankaars' like Shri Nana Berawatkar and Shri Manohar Berawatkar. You are associated with this tradition since the year 1955. It is said that you have accompanied almost 1000 to 1500 'Kirtankaars'. To name some more great Kirtankaar you have accompanied are: Pandit Madhusudan Joshi of Baroda and Manohar Kuber of Nagpur. You are a very humble and helpful person.



SHRI SHANTIDAS RAMCHANDRA PANDIT



DR. SHRI RAGHURAJ SANTIDAS PANDIT



SHRI RAMDAS VISHNUDAS PANDIT



SHRI RAMCHANDRA RAMDAS PANDIT



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CONCLUSION

Indian Classical Music is our cultural heritage. Music means a difficult endeavor of this culture. Its protection and promotion is inseparable part of our life. (We are devoted to protect and promote music for lifetime.) Music existed even when man had no knowledge of language. Man had perusal music in proximity of nature. He had enjoyed the experience of supernatural happiness in the proximity of nature. He could also experience the real beauty and with that he could establish his identity with nature. This delightful and pleasant supernatural experience gave birth to various forms of art.

If we glance at the fundamentals of Indian Classical Music it becomes clear that the origin of music is folk music. History has not mentioned much about this anywhere.

‘The Musical Contribution of Historic Raas-Leela of Maharashtra’s Mulher Province’ is the topic of my thesis. (With tremendous efforts an attempt is made to present whatever is concluded after studying the historical facts.) On the basis of the available historical facts, an attempt is made to present the essence of it. In the Indian subcontinent, Maharashtra itself is a historical state. The gods, goddesses and the kings have played an important role in cultural development of this region.

Till date names of kings like Chhatrapati Shivaji and many others are mentionable. In this province Mulher is a small village in district Nasik. Every year on Sharad Poonam the Raas-Leela festival is celebrated with splendor and pomp. This tradition is almost 350 years old. It was confirmed that the tradition of Raas-Leela originated long ago, when I personally (saw, experienced) witnessed this Raas-Leela. I have also experienced that most of the stanzas sung at Raas-Leela based on classical music. In classical music the rules are followed very strictly but folk music lack this. All the stanzas sung at Raas-Leela are based on the classical music as well as folk music. So in some cases the rules may not be strictly followed.

This tradition is 350 years old, however the stanzas are sung with devotion, emotions, determination, beauty, creativity and presentable arrangement of composition. One needs witness it to experience the passion.

Till date, every year, with the same passion and enthusiasm the devotees come in big number to participate and experience the joy of Raas-Leela. They not only attend Raas-Leela in big number, but from evening to the next morning they enthusiastically sing all the stanzas with devotion. When I studied about it in depth, I realized that the 'Raag' chosen for each composition sung at Raas-Leela is based on its emotion.

In all these stanzas emotions like- beauty, creativity, mischief, pain of parting from your loved ones, dedication, surrender, eagerness etc. are described in depth.

In the compositions of all the stanzas along with tune the rhythm also plays an important role. This means all the stanzas are composed in a particular rhythm. The thorough description about the same is presented in this thesis. All the stanzas are composed in a very simple, easy and short. They are based on simple tune and rhythm, so that ordinary people can also sing them.

While reviewing these stanzas it was realized that some of them are also based on the raags of 'Carnatic Music'. It was also concluded that some of the composition are influenced by the music from 'Dakshini Sangeet'.

Some one hundred and five songs of Raas-Leela are sung in a particular order. From this we can say that 350 years ago the 'time theory' was equally important. That means 'time theory' was strictly followed then too.

If we look at the 'time theory' in classical music we understand that, from ancient period to medieval, modern and ultra-modern period the 'time theory' has not changed at all.

There were two traditions in ancient Indian music- 'Deshi Sangeet' and 'Maargi Sangeet' music. In which devotional music was classified into four parts: 'Raagaang' (based on Raag), 'Bhaashaang' (based on Language), 'Kriyaang' (religious rite) and 'Upaang' (sub-fixtures). In 'Bhaashaang' the 'ragas' were not classical based. They changed their form according to a particular native place. In 'Upaang' style, the basic

principles of 'Raagaang' used to be (get distorted) altered new composition was made. Due to this there were chances of the main 'Raag' getting distorted. These two methods are not used in modern music but they are seen in the raagas of Raas stanzas. From this it is clearly observed that there is an influence of ancient Raag singing in the stanzas of Raas.

From this we can certainly say that the Raagas of Raas are age old and ancient.

When we study some the types of stanzas of Raas, we concluded that, the 'Raas' of Mulher province in specific is known 'Mandal Raas' and stanzas of Raas are performed by standing in a group.

It had been already mentioned before that there is no change in the Raag, composition and style of singing of stanzas of Raas, but the 'Bhajan Mandali' – the group who sing these stanzas have changed over the years. In the ancient times only seven people used to sing the stanzas but it is observed that, in modern time number of people in a group 'Bhajan Mandali' have increased. Throughout night 15 to 20 people stand under 'Raas Chakra' sing stanzas of Raas. Not only this, there is a surprising change noticed that these group comprise of 4 to 5 women.

Along with studying stanzas of Raas, we have also reviewed the History of Raas-Leela'. At that time some mural paintings, wall carvings etc. were seen. They were ancient and related to Raas-Leela of Mulher. This proved that Raas-Leela of Mulher is definitely 350 years old.

While reviewing the music of the stanzas of Raas the researcher studied the literature of music. While doing so it was realized that all the sacred hymns were composed on the basis of the tune, rhythm and style of singing; e.g. 'Doha' and 'Chaupahi' and so on. It is impossible to compose them according to the rhythm, beat and Raag. Keeping this fact in mind all stanzas of Raas are arranged precisely in rhythm like 'Harigitika Chhand' and 'Naarach Chhand'. These are used to give them a fast beat while performing.

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