

The Impact of Devotional Genre of Vaishnava Philosophy on North Indian Classical Music

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PREFACE

“The Impact of Development Genre of Vaishnava Philosophy on North Indian Classical Music”, this topic and research work on it is the outcome of the curiosity of my inner soul.

There was an ever increasing aspiration and thought mind to know and realize that music which would facilitate the soul's journey towards spiritual world, which is that bhava (emotion) whose depth and intensity become the means of God realization.

All of sudden a thought came to my mind like a ray of light. From ages past many devotees have realized God with a benign heart immersed in the nectar of devotion by weaving their emotions in the notes of music. Even today the music of the soul is a medium to reach Paramatma (God). Then only it was decided that I should do this study. It sprinkled in my eyes by the grace of my spiritual master (Gurudeva) and other revered scholars like a willful desire.

The aim was to analyze the place of music in the devotion of Vaishnava Dharma which has many streams in the whole of Northern India. I aspired to know the “Parambhava” of devotion where even music transforms itself after getting influenced by divine devotion.

Which is that philosophy of Vaishnava religion whose diverse genre leaving a mark on music. The “Kirtana” of Meer a, Soordas, Kabir, Narada, Haridasjee became synonymous to the manifestation of God. Thus the whole world overflowed in the stream of bhajans (devotional songs). In this way, under the direction of Sadguru this subject got its base.

This research work is a step towards this discovery. On one hand the world in its enjoyments has given an integral place to music. On the

other hand in Vaishnava tradition music has completely transformed itself into spiritual form. It is present on the lips of the devoted in the form of bhajans (devotional chanting), at the same time it is a very strong means of meditation and contemplation.

There are many streams of North Indian Classical music that are popularly imbibed and used even today in the devotional traditional of Vaishnava Dharma.

Furthermore, all the genre of ancient Indian classical music have been imbibed in the various kinds of devotional music of Vaishnava religion. Dhruvpad Bhajans, Thumri, Horee, Dhamar etc. all the elements of instrumental music and vocal music are woven in many ragas. They are sung in the form of Radha Krishna Sankirtan as Ashtayam Sangeet Seva.

In many holy places of Vrindavan the sound of music could be heard with new form, shape and aspects under the influence of devotion.

In the state of intense, love due to devotion music becomes complementary to *Rasa*. This research work is a modest attempt to unveil the impact on music of all these bhavas.

ACKNOWLEDGEMENT

The supreme power of inspiration behind this piece of research have been my sadgurudeva, Swami Shri Sachchidananda Saraswatiji Maharaj his holiness whose persona is fit to be remembered in the early morning. He gave me such sublime thoughts that took the initiative for this work. Taking my music as the base it has been my gurudeva who cleared the path of research in the comparative linking of music and devotion.

Many resolutions and doubts arise like waves in the mind. They take a concrete shape, a determinant form when someone carries the lantern for you to show you the path.

To begin my research work my abode was the Baroda Ashram of my Gurudeva. Music has ever flowed in my life like a fountain. To realize each and every subtle element of music and devotion, to feel every kind of devotion in life, to consider music coloured with devotion as a means of Sadhanadham Ashram was the apt abode.

When I first went to Faculty of Performing Art, M. S. University Baroda with the outline of my research work the Ex-Dean of Faculty Dr. Mahesh Champaklal encouraged and supported me for my work.

This conversation was tremendously stress relieving. My ex-guide Late Shree Shrikant Chaturvedi gave proper shape to this research work. In every point he condensed the very purpose of my research work. He rendered great help to me in compiling the complete outline of my research work.

He himself was a versatile Dhrupad vocalist. As he was associated with Pushti Sampradaya and Tatiya Sthaan, Vrindavan and he

himself was an ardent devotee. He had told me, "Before writing on this topic first imbibe this subject in your life and feel how devotion transforms music."

I took this statement as the base of my research work and studied further. By his support I got an opportunity to visit Tatiya Sthaan, Vrindavan where music coloured with devotion and devotion coloured with music are a means of the service of Thakurji Mohini Bihari.

I am grateful to Baba Madanmohanji of Tatiya Sthaan, who introduced me to Samaaj gaan in which there is a trend of singing the verses of Swami Haridasjee in various ragas. I got those verses with their notations from him so that I could understand the combination of raga and bhakti. He gave me many other epics and books. Thus by his help I could imbibe the tradition of the great saints of Haridasi sect in my research work. The pure unselfish love of Baba was a great support for my research work.

The prominent devotee saint of Nimvark sect Shri Devakinandanji of Ranganath Mandir, Vrindavan gave me the knowledge of each and every aspect of this sect.

My research work would have been incomplete had I been not getting the refuge at Akhandananda Ashram. Shri Kanchan Mataji of this an ardent devotee, provided many books to me. With a benevolent pure heart she introduced me to many scholars who could help me and guide me in my research work.

Revered Kanchanmataji of Akhandananda Ashram gave me accommodation in the Ashram itself. Her love, devotional words and her grace, her guidance helped me to go further in my research work.

Mahamandaleshwar of Sadhanadham Ashram Mahendrananda Saraswatiji helped me ardently me providing books.

Revered Sanyasini of my Gurudev Shree Shivapriyaji and Shree Vishnupriyaji instigated and inspired with new thoughts by sharing with me their spiritual experience of devotion.

How to make music and devotion an integral part of our life, I was inspired by the bhakta sadhak and detached Sannyasi Samvit Chaitanyaji who observed silence as a practice. This is unforgettable.

The Ex. Dean, Faculty of Performing Arts, M. S. University of Baroda Pt. Ishwarchandraji, gave me timely help. I am highly grateful to him for supporting me in my research work.

Shri Dr. Ashwini Singh, my revered guide dragged my work to completion after the death of my first guide Prof. Shrikant Chaturedi. I had lost hopes when he guided me and helped me. I am proud of myself that I am blessed with such a guide who helped me in my research work.

One name without whom my research work is incomplete is Principal Dr. Chandrakant Hiraniji, Principal, College of Journalism & Performing Arts, Rajkot and Dean, Faculty of Performing Arts, Saurashtra University, Rajkot. He corrected me on every subtle aspect of my research work and uncovered all the vistas of this research work before me. On every step he helped me and he gave me complete suitable material and guidance for my Ph.D. research work. He has permitted to me to use his College Library for studying of my research work.

I want to give thanks to Ms. Kalyani Rajguru (Ph.D. in English Literature) made my language more effective. She herself is a very good writer and an ardent devotee.

Due to lack of time there are many names, that I couldn't mention here. I am grateful to all scholars and -Gunijanaø for their guidance and support. Please forgive me if I have committed any mistake.

Place : BARODA

ROHINI PARNAIK

Date : / / 2013

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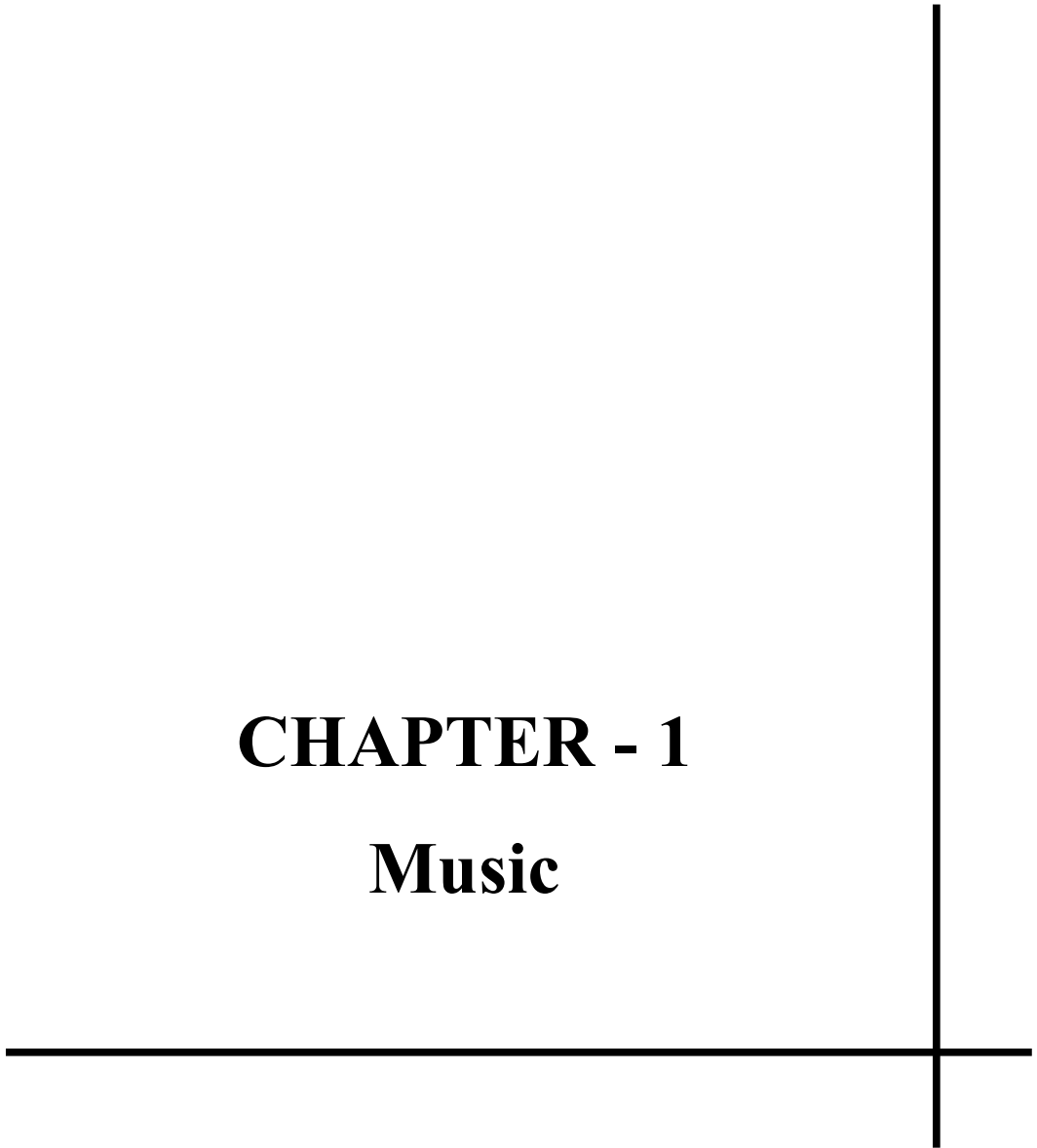
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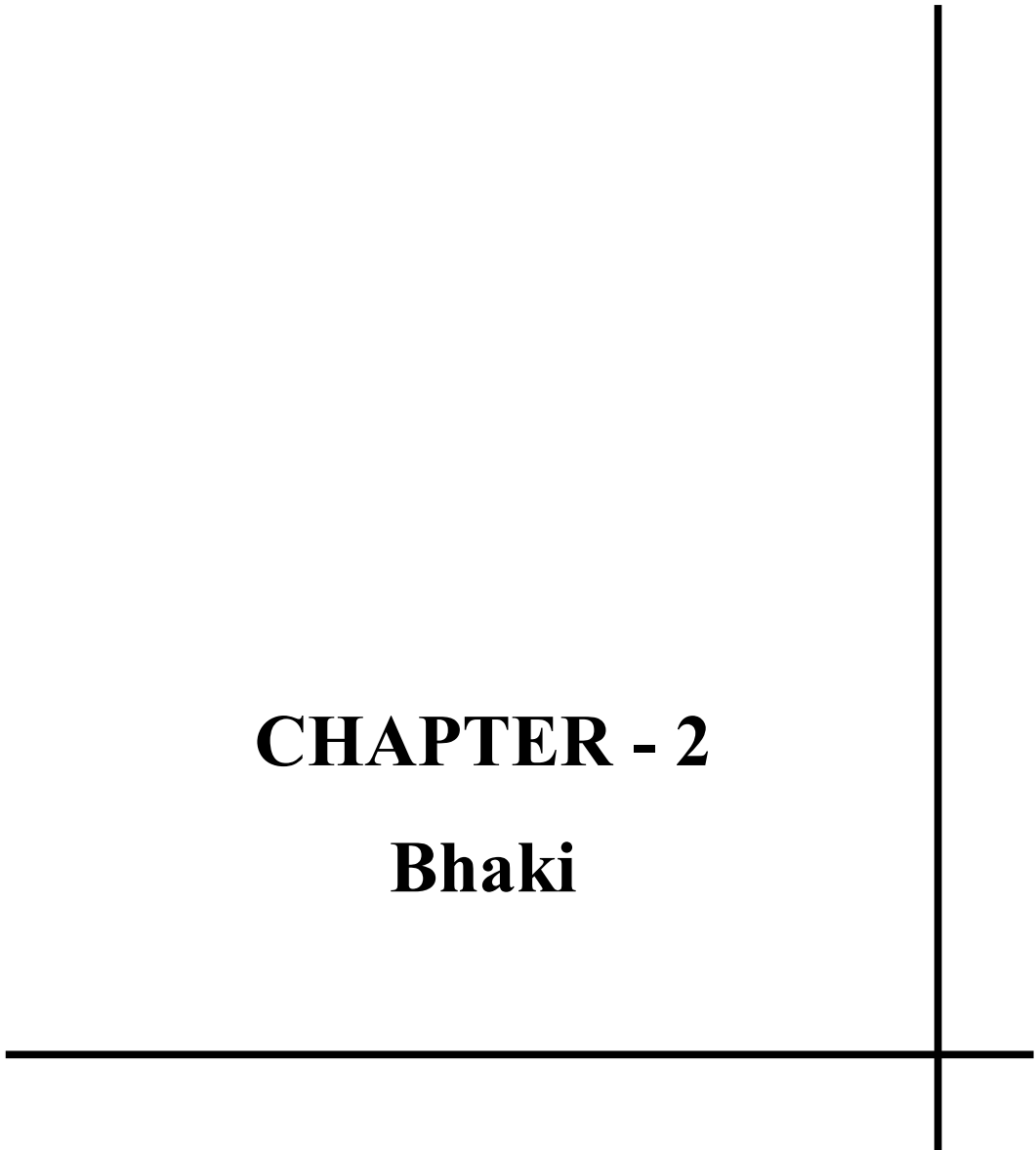
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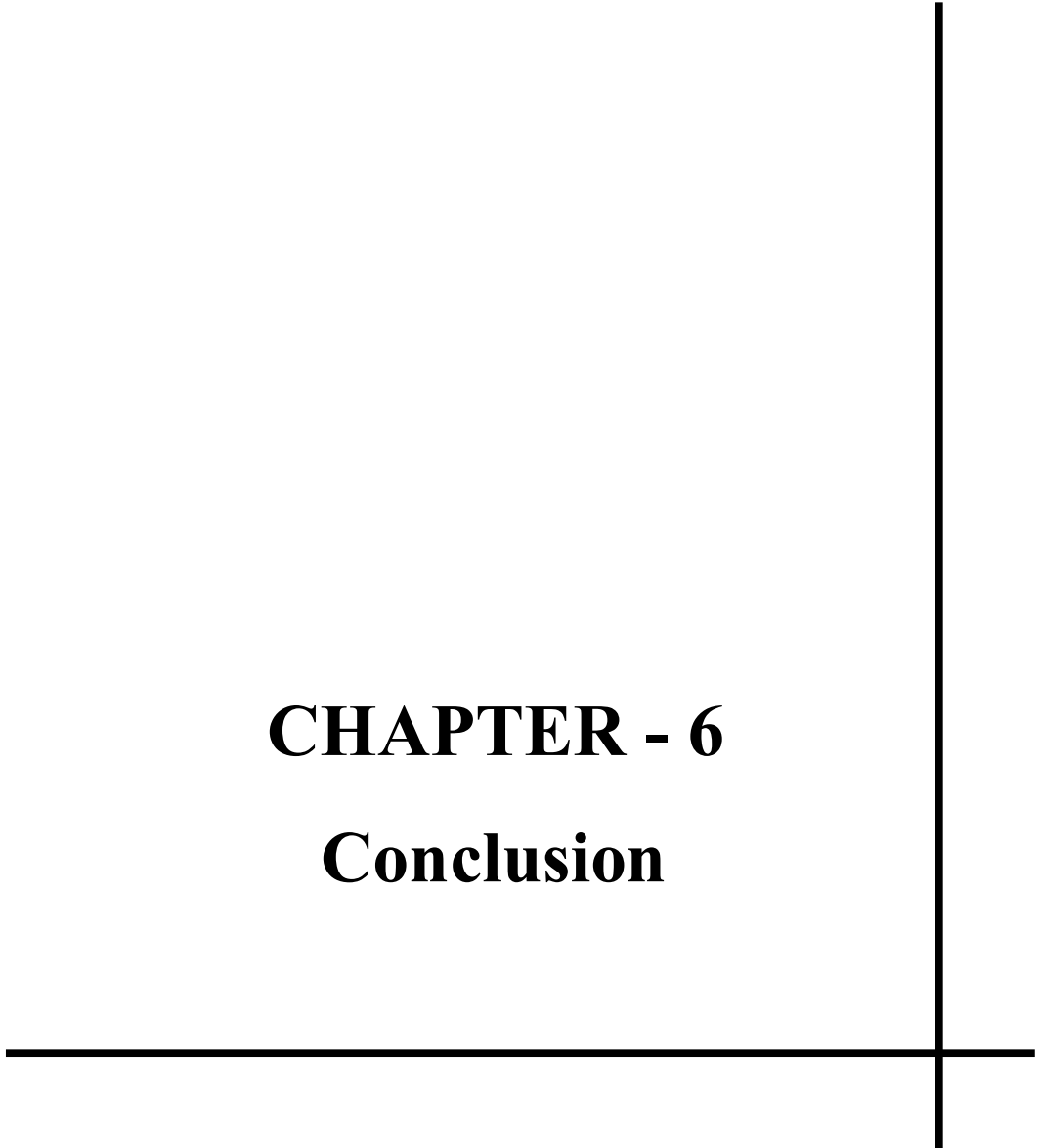
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CHAPTER – 1

Music

Bhor bhayee ahiranki bala panaghat par aayee

Raga manda me Braj bol se shyam ke guna ko gaye ||1||

Yamunajee ke sheet pulin me sameer ke thande jhonke

Vibhas raga ke dhoon me bahate garmeyon ko roke ||2||

Ramkali ki thirkan sunke kali kali ye dole

Dev giri ko sath me leke bhanwaron ke sand khele ||3||

Jaunpuri ke swar laharon ne van ka antar chhoda

Jiske surse katata sara udas man ka beda ||4||

Kanha apni komal shayya kyon ab bhi na tyage

Kukumbh ke laharon me gaati gopiyan aayi aage ||5||

Shamal sundar krishna kanhaiya gunkali gun ko gaaye

Prem diwani gopiya bhi pratah me daras ko paaye ||6||

Hindol bhi hilte laaya saawan ke jhule

Hare hare van ki ye bele lipat ke vraksh se dole ||7||

Apne hi rang me rangti rehti bhupal todi

Patmanjari ne sath me hoke apni taane chhedi ||8||

Devranjani ranjan karti pooja me sab devon ke

Bhupal todi gaate aaye gwale yeh sab gaawon ke ||9||

Sachchidananda door khada suntan jaaye swar lahari

Vyakul man se daras ko pane baar baar kar jori ||10||

- Parampujya Swamiji Shree Sachchidanand Saraswatiji

Devotion itself blooms its own subject. The subject or rather the theme of devotion is Lord God. Traversing on the path of devotion one attains the realization of God. In such a state we need not control our senses. In the outward state of A^{Vritti} also one can realize God.

The sojourn from the world to the Lord God of the world, from Jagat to Jagannath is remarkable. To reach God even in shastra threefold path have been mentioned. Keep in context the interest and competence of the devotee :

Knowledge (work), Gyan (knowledge) and devotion.

The one that pervades all the three planes, the one who is the cause creation, preservation and destruction is Lord Vishnu. The one who worships this Vishnu tatva is Vaishnav. Vaishnav religion imbibes in itself many aspects and dimensions of devotion. The wide expanse of Vaishnav religion has covered the whole India.

Yet the pace with which Vaishnav religion expanded and developed in North India could be seen nowhere else. It has its distinct features. At some places by performing severe austerities a devotee got the vision of God. At other places a simple hearted devotee through Navadha bhakti and intense emotions, by doing japam and chanting the glory of God the play of the Ishta could be enjoyed.

In Vaishnav religion the union of the devotee and God has been acclaimed philosophically.

The ganges of pure devotion awaits for nature's enterprise which is disciplined by nature's own soul to get transformed into melted ambrosia.

The blaze that enlightens the whole universe is magnificent and lustrous. This light is the conveyor of the kindness of the charioteer of rays of light (Sun). This Sun gives life and vital energy to the resplendent life force of this world. This light is ever been and solicitous to get scattered.

Even Lord Mahankaal awaits such a moment. Some such moments are ever eager to have a rendezvous with the kala (art) of that kaal (time), when the nectar of talent itself determines to get showered in the form of the ambrosia of knowledge ó science, devotion and religion on the world.

The quixotic queerness of Brahmavaad overwhelms the consciousness of the sages and takes the form and shape of Paravak Aupanishadakata (adherence to Upanishads and outflow of divine words).

The silence of Maheshwar, the Lord whose abode is Kailash, takes the form of Baikharee Vaani while tranversing through the path of vanes ó Para, Pashyanti and Madhyama.

Prime Goddess (Adya Shakti) takes the resort of Shrishti (creation). This ÆAhladini Shaktiø (the power that gives bliss and contentment) becomes the very embodiment of love. In the form of nada it is ever flowing in the whole world, it becomes the melody of the flute that springs forth from the lips of Shri Krishna enchanting the living souls to become one with this nada.

This oneness of the living beings becomes the symbol of the reverberation of that ÆDivine musicø

From the times of Vedas till the present times if we look at the state of religion a time came when Lord Vishnu or Narayan became Vasudeva

Krishna. It was followed by the birth and the establishment of Vaishnava religious. In vaishnava religion also the path of devotion proclaimed by the Acharyas (scholars) of led the North Indian Classical Music to the pinnacle of a divine spiritual bhava (ardour).

Indian classical music has been divided into two streams:-
Karnataka music and North Indian Classical Music.

Through this study it has been proved that the bhava of devotion is the highest state to reach the divine form of music. It is this divinity that become the mode to realize God.

The various kinds of ðVaanið becomes the base of v arious kinds of devotion. Vaishnav devotee Narada incessantly sing the glory of the play of Lord Vishnu. Devotion itself means to give oneself completely to Ishta and take within oneself completely the Ishta.

Then Devotion does not remain a ðVrittið (tendency) of the mind. It becomes the ðAlhadini Samvidatmika Swaroop Shakti Vrittið For this reason it is ever eternal (chinmaya) and self illumined.

When the senses are involved in shravan, kirtan, smaran etc. the mind is purified. Then the same devotion blooms and become the self illumined chinmaya devotion of sadhak. This transforms the ðPrakritð senses of the sadhak into ðChinmayað and ðAprakritð senses.

When a disciple hear the sound of the mantra of devotion towards God. The competence to catch that ðNadað in the for m of mantra is ðSangeetð

The ÑNadaø remains as the base of Bhakti. When thi s ÑNadaø reverberates every moment in the ears of the devotee, the music of love flows in the heart.

3.4 The Saga of the Birth of Music :

From ages past creativity and arts have remained the beloved of human race. We come to know through them about the contemporary political, local, social, state-level and cultural conditions of a country. The culture of a country is represented by the creative skills, the arts of that nation. The place of arts and creative skills is priceless. The various creative skills exist in varied manner in different-different states. Amongst these skills music is considered as the foremost and the best creative skills. From ancient times till modern days Indian music has its own exclusive nische as compared to the world music.

With the development of human race creative skills also ripened in India. They have been classified into 64 creative skills. Amongst these 64 skills music is considered to be the best creative skill. Music has the tremendous ability to awaken the dormant emotions of human heart. Music is the one creative skill that embraces the visible and audible, both qualities. The genre of music includes singing, instrumental music and dance. Acting lyric and rhythm these three elements are collectively present in music. For this reason king Bharthreehari has remarked about music ñSahitya Sangeet Kala Vihinum Sakshaat Pashuh Pooch Vaish Heenumö. In the first chapter of notification of õS angeet Ratnakar, it has been said that, õTasya geetasya mahatmyam ke prashn situmeechate / martheekam mokshanamidame vai sadhanam.õ

It means, who in the world has been able to express the greatness of geet (music). Music is the only way to dharma (religion and duty) artha (money) kaam (worldly desires) and moksha (liberation).

Music is the soul of nature, music is God. Music is bliss, spirituality, compassion, address, love motherly love and the love of a beloved. From ages past music has been connected with religion and spirituality. Music has originated from the Vedas. There is a belief that Indian music has originated with creation (Creation of the world). Music is a simple imaginative achievement of human society. It is a living symbol of cultural traditions. It is a mode by which the formless feelings are expressed with form. Music is endless, infinite and sovereign. Music holds an integral place in Indian culture. Out of the 64 creative skills music is considered to be the best one to realize the supreme bliss, human being has been blessed with this vidya, the one out of fourteen vidyas (skills). Music was created by Yogeshwar Shri Krishna, Goddess Sarasvati Devi and Lord Shankara. By playing flute, veena, and damaroo they bestowed unique privilege to music.

Out of the 64 creative skills music holds a very important and unique place. By the help of music man can realize both earthly as well as divine bliss and joy. It isn't that music gives only joy or bliss, the notes of music are infinitely capable, they create a new disposition / nature. The intensity of the notes of music and sound affects the mental condition of human beings and help in their relaxation. Music is rhythmic and so are human actions. Because of this synchronization of sound and ragas with notes human soul also gets affected by it. Man gets affected by nature, raga and rhythm because of its regularity. The uniformity of notes and rhythm affects human beings. Many things have been written about the origin and

meaning of music in the Sanskrit literary works of ancient times. These literary works include Sangeet Ratnakar, Sangeet Makarand, Sangeet Samaysar, Sangeet Darpan etc.

Indian music is an art, a science and a scripture too. Music is the most ancient art of India.

Music is made up of sound, and sound has originated with creation. From vedic ages till date music has remained the mode of physical exaltation, fame, spiritual satisfaction and realization of God. With the birth of creation sound form also originated. This sound was presented in the form music by man. This music and its various sound were classified into different categories. Thus the notes of music were offered to nature. Man in the only medium or mode to present it in an organized manner.

In the ancient literature of Vedas, Upanishads, Brahmin literature, puranas and samhitas music has been mentioned everywhere. We came to know that in India music existed on rather Indian classical music survived in the vedic ages as well. There is a belief that Indian music originated from the samveda. Music is a formless art and is completely based on creation.

Printing mode has its limitations. Many efforts have been made to keep a record of its various forms, types and elements. To understand music, just like literature, printing is not complete and sufficient mode. This art is completely related to the ear and the throat.

According to -Sangeet Bhashya music is a natural and eternal language. By the help of music the secret and inexpressible emotions of the

heart are expressed. Music is a mode by which a singer expresses his thought and feelings by the help of notes, rhythm and beats.

The aim of music is to utilize human expression so as to give and display a concrete shape to an art music is the best mode to express the inexpressible emotions and feelings of the heart. In Indian culture drama, celebrations, rituals, coronation etc have special importance.

Right from its birth Indian music has flowed in two streams. The music of one stream is basically sung in religious ceremonies, festivals, rituals etc. This music is called Vedic or Saam music. It is also called -Marg Music. Another stream of music is the popular exotic music. It is sung in popular meetings, festivals and for the entertainment of people. From vedic ages both the streams have run parallelly. Both have influenced each other and both developed independently.

After archeological survey and digging the ancient sculpture and other proofs suggest that the origin of music goes back to 9000 B.C. keeping these things in mind the following classification is quite apt: -

- | | | |
|----|----------------------|--|
| 1. | Prehistoc (Age) | 5000 BC to 9000 BC |
| 2. | Vedic (Age) | 9000 BC to 11 th Century |
| 3. | Middle & Mugal (Age) | 11 th Century to 18 th Century |
| 4. | Modern (Age) | 18 th Century to till date. |

Indian music is not only ancient and old but it is very rich too. To support this viewpoint there are stories from Purans and upavedas. Infact, there are important descriptions in the Vedas, Upanishads and pauranic scriptures. The Gods and Goddesses were the ancient actuators and preceptors of music.

Lord shiva, Brahma, Goddess Saraswati, Gandharvas and Kinnars are known to be the foremost promoters and actuators of music. At the heart of everything, there had been an inspiration, a belief that it was created by divine inspiration. According to Hindu scriptures every god or goddess has been associated with some or the other vidya (knowledge) art or upavidya. Their form has been associated with some or the other instrument Shiva carries damaroo, Lord Vishnu carries conch-shell, Purna Purushottam Lord Krishna carries flute, The goddess of knowledge mother sarasvato carries Veena (Indian lute) and Maharishi Narada carries Tanpura. According to ancient scriptures music originated from God himself. According to Indian tradition Nataraja Lord Shiva is the prior God of dance and Goddess Sarasvati is the propagator of singing and instrumental music. According to Ādantilō the first propagator of Gandharva veda is God Brahma. According to Natyashastra Natyaveda that assimilates in itself the element of Gandharva veda was created by God Brahma. According to myths music was created in the beginning of creation by Lord Brahma. Lord Brahma taught this art to Lord Shiva and Lord Shiva gave this art to Goddess Saraswati. After this Maharishi Narada learnt this art and taught it to the gandharvas, kinnars and apsaras of Heaven. From their Bharat Muni, Narada, Hanumanji Maharaj and other sages learnt music and propagated it on earth, the world of mortals.

Goddess Saraswati also holds a very important place amongst the prime actuators of music. Another power of Lord Brahma is also named as Goddess Saraswati, it means, ōto move, to be in mot ionō. Saraswati is that power of Lord Brahma that generates motion or movement in the universe. By the help of it Saraswati Lord Brahma created Shabda (Word or lyric) and nade are synonymous to Shakti (Power). For this reason Goddess

Saraswati is known to be the mother of many fine arts. The light and power which is endowed with all kinds of rasa and bestows purity is Goddess Saraswati. For this reason in Indian tradition, at the beginning of any concert, or learning of a new thing we worship Goddess Saraswati, who bestows knowledge, light and power.

There is a story that in the Puranas Goddess Saraswati expressed her desire to become the wife of Lord Krishna. Shri Krishna didn't agree with her and told her to become the wife of Lord Vishnu. This incident suggests that the worship of Goddess Saraswati was started by Purushottam Lord Krishna, the worship of the Goddess who makes duffers scholars.

*Adyan Saraswati Pooja Shrikrishan Vinirmita,
Yatprasadanmunishreshtha Murkho Bhavati Panditah.*

Lord Shri Krishna blessed Goddess Saraswati that every year in the shukla half (the bright half of a lunar month) on Panchami day everybody worship her before the beginning of their studies. During the worship and after the completion of pooja people will worship you. In this way the the fifth sud day of mahamass i.e. Basant Panchmi, has been considered as the day to begin study;

*Peetvastra paridhaan veena pustakdharini,
Ratnabhushan bhushita sarva shastradhi devata.*

It means the one who is wearing a yellow dress, whose both hand are adorned by lyre and a book. That Goddess adorned with gems and jewels, who is the knower of all knowledge.

Goddess Saraswati keeps a hold on literature and phonology. Both these science create thought and feelings in human beings for further manifestation and their expression.



The story of Origin of Music :

Indian sages consider Gyaan (Knowledge) etc. the 6 things as eternal. The centre of knowledge Vedas are also eternal Music is related to Vedas therefore music is also eternal. According to Indian traditio just as Vedas have been expressed by Lord Brahma, similarly in the field of music there are two prior Gods ó God of all gods Shankara and the creator of the world Lord Brahma. The writer of Natyashastra Maharishi Bharat also agrees that the genre of drama began with Brahmaji. Accoding to popular Indian belief in the õTreta Period, on per vasisvat manvatoarø beginning Indra and other Gods prayed to Lord Brahma that we want to see an audio visual kridanayak. Lord Brahmaji took legible text from Rigveda, Geet (lyrics) from saam, acting from Yajurveda and -rasamø from Atharvaveda and created Natya veda. The gods of Heaven were unable to receive, hold, understand and use it. For this reson when Indra prayed to Lord Brahma, he taught -Natyavedaø to MahamuniBharat. Bharat learnt Natyaveda and gave its teachings to his sons too. Lord Brahma gave the knowledge of instrumental music to Swati and his disclples and Narada and Gandharvas were taught õGaan Yogaö and later this was used dur ing, ambrosia churning. Its use made all the gods and goddesses happy. Geet was the base of this use. Geet was first experimented because there is no off shoot of trouble when instrumental music and signing goes hand in hand.

Looking at the success of ambrosia churning Lord Brahma went to the abode of Lord Shankara to show him the use of Natya, with his ascent

and as per the order of Lord Brahma Maharishi Bharat used -Tripurdahø Lord Shankara was happy with this use and said that, dancing at twilight I have also created music, which is decorated by various instruments and (angaharas) ornaments. You make its planning in accordance with the õPurvarang methodö.

At the prayer of Lord Brahma, Lord Shankara called õTanduö and ordered him to teach õAngharasö to Bharat. Tandu accepted the order of Bhuwansheswar and taught the use of õangharasö to Bharat. Lord Shankara created rechakas, angharas and pindabandhas and taught Tandu. He created Tandava by combining music and skit. On this occasion Goddess Parvati presenta Laasya. In the duet Shringar music the exquisite angharas created by Goddess Parvati have been used.

Independent music and playing of instruments was born before the creation of Natya. The meaningless light word humming, murmuring sound with tone and rhythm is called Nigeet. During õSama ö narada and Gandharvas recited it before gods and demons. The demons also successfully practiced Nigeet. Since the Gods were jealous of demons they have the name : õBahirgeetö (extrovert music) to Ni geet. Before the birth of drama, music dance and instrumental music were growing independently. As they were succulent with sentiment, flavour and passion they were reverentially used in drama also.

The composer of -Sangeet Makarandö Narada also believed that Lord Brahma is the creator of music, but the writer of Sangeet Ratnakar believed that music has been created by Lord Shiva. Acharya Sharangdeva has a long list of the creators of music since its birth. The list includes Sadashiva, Shiva, Brahma, Durga, Shakti, Vaayu, Rambha, Arjun, Narada

etc. It also includes names from Purans like Bharat, Kashyap Muni, Matang Muni, Kohal, Dattil, Tumburu, Rudrat, Nanyadeva and historical characters like Bhojraj. There are other viewpoints about the birth of music. According to Shiva Puran Naradamuni did yoga and austerities for a very long period, then Lord Shankara graciously blessed him with the skill of music. Shiva saw Goddess Parvati in sleep. Looking at every beautiful part of her body shiva designed and created ÆVeenaö. With his five faces, he created five ragas. The sixth raga came from the öS reemukh (divine mouth) of Goddess Parvati. From the east, west, south, north and the one facing the sky, these five faces of Shiva created raga Bhairav, Hindol, Megha, Deepak and Shreeraga. Goddess Parvati created raga kaushik.

In ÆShiva Pradoshaö stotram there is a story that Lord Shiva made Goddess Gauri sit on a golden throne on pradosh a day, and Shoolpani shiva expressed his desire to dance. On this occasion all the gods surrounded shiva and started singing in his praise. Saraswati played Veena, Indra played venu and Brahma started playing Kartaal. Goddess Lakshmi started singing and Lord Vishnu started playing Mridangam. Everyone was present on this music and dance get together including Gandharvas, Yakshas, Muni, Uruga, Siddha, Sadhya, Vidyadhar, Gods, Apsaras (beautiful dancers of heaven.)

In this way there are many stories of the origin of music in Indian scriptures.

There is a Persian myth that in ancient times Hazrat Prophet Moosa was traveling in a boat, he saw a stone. Suddenly angel Brial came to prophet moosa and told him to keep this stone always with him. After few days Hazrat Moosa was roaming in jungle, he was very thirsty, but couldn't

get any water. He felt very thirsty and fretful. He earnestly prayed to God in such a moment and there came rain outbursting from the sky. The streams of water fell on his stone and broke it down into seven pieces. From these seven pieces, seven streams of water started flowing. The seven streams enchanted Moosa with seven sounds, which he learnt and imbibed. These became the seven notes of music. There is a belief that in Kohkaal there is a bird name òAtishjunö from the seven holes in the beak of this bird came the seven notes of music. They became established as the primary notes of music.

According to Indian religious traditions, there is a myth about the birth of music that Lord Brahma blessed Lord Shiva with the knowledge of music, Lord Shiva endowed this knowledge to Goddess Saraswati. Goddess Saraswati gave it to Naradamuni, Hanumanji Maharaja and the sages. Later music became popular on earth.

In ancient times the word Gandharva was used for music. In the Valmiki Ramayana the singing of òRamayanaö by Luv-Kush was mentioned by the word òGandharvaö. This word has been used in the sense of a singer.

According to antiquarians music and scriptures originated from self-existent God. According to Indian tradition Nataraja Shiva is the prime originator of dance, Goddess Saraswati is the mother and giver of both vocal and instrumental music. According to scholar detail the first one to elucidate the knowledge of Gandharva is self-existent Lord Brahma. According to Natyashastra the òNatyavedaö that imbibes in itself all the characteristic features of Gandharva has also been created by Brahma.

Tandava and Lasya are acclaimed as the gifts of Lord Shiva and mother Parvati.

There is another belief that music has originated from the clattering of birds. In the Brihaddishi of scholar Matang Kohal (Nightingale) is the main originator of music:

*“Shadajam vadati mayur rishbham chatako vadet,
Aja vadati Gandharam Kroncho vadati madhyamam
Pushpasadharane kale kokilah panchamo vadet
Pravrut kale tu samprapte dhaivatam durdato vadet,
Sarvada cha ththa devi nishadam vadate gajah”.*¹

We need not wonder that the sounds produced by birds in vicinity and music heard in the lap of nature, primordial man took inspiration from all these things. Similarly, during Mrigaya and at the time of war the twang of a bowstring must have made him create Tantuvadya. This realistic fancy is also a possibility. According to Natyashastra the thought and concept of Mridangam came by the sound of the falling of drops of water on leaves.

Thus, music also originated, with the birth of human race. The moment human eyes were opened, sound came out of his mouth. Crying and singing are the transformation of this same sound. Vocal music is the natural and simple expression, that decides ōswara shetraō of vocal and instrumental music. The human vocal sound are instruments of music that have the ability to imbibe the subtility of notes.

According to scholar shree Damodar Pandar the seven notes of music originated in the following manner:

¹ Brahaddeshi

Shadaj from peacock, Rishabh from chatak bird, Gandhar from He goat, Madhyam from the heron, Pancham from koel, Dhaivat from frog and Nishad from elephant.

Some scholars are of the opinion that music is born from the word Om (ॐ). Though Om is one sound but it is a composition of three sounds v] m and e. Three sounds together combine to make one (om). For this reason it is called Ekakshar. The three sound represents three shaktis (powers) v ó Birth, symbol is the creator Brahma, m - retention, presevation and protection, symbolic god is Vishnu. e ó it symbolizes Mahesh shakti. The collection of these three power is Trimurthi Parameshvara.

Om is the essential mantra (Beej Mantra) of Vedas. Manu remarks about it v ó from Rigveda, m from Samveda and e from Yajurveda, these three sounds together formed the pranav Om. According to Shruti ó Smriti this pranav is a glorious name of Lord God.

Om has been used in Vedas to decribe Brahmpada briefly. In òKathopanishadö there is a shloka: -

Sarve veda yatpadamananti tapansi sarvani cha yad vadanti, yadichanto brahmacharya charanti tatte padam sangraham bravomi.

In all the Vedas and all types of austerities the one ðpadaø that has been mentioned is om. The ðpadaø about which the m umukshu (one who is desirous to attain knowledge) follows celibacy to attain it is om.

Sages have proved it by the help of vedaang shiksha Shasta that pranav imbibes in itself the three powers of the three gunas, sattva, raj and

tam. For this reason without the help of Pranav, Hrasva and Deergh put the notes cannot be pronounced. In the teaching of Gandharva Upaveda it has been mentioned that shadaj etc. and all the seven notes are the antarvibhava of omkar. Just as seven days seven colours and seven metals these seven parts are found and just as in the inner world seven departments like sapta-gyaan bhumika etc have been mentioned. Similarly only one word, the symbol of Brahma.

For this reason omkar the shabda brahma is the mover of all Tantras. It has been mentioned in the tantras that ōMantranam Pranavah Setuhö, the mantra of all mantras pranavs (Om) is the bridge. Just as a bridge removes all the hurdles of marching forth, similarly a mantra, without omkar is ineffective in reaching to the final destination. For this reason Om is living ōShabdamaya Brahmaö. Both words and notes have originated from om. First notes came and then words. First humans heard notes (swara) and then words. Pranava which can be pronounced by the mouth is a symbol of divine ōNadaö, still it has not been invented for worldly purposes. In the tantras it has been mentioned that Omkar, which can be pronounced from the mouth goes up in an exceptional manner from adhar padm to sahastra dal and merge in the ōPurush aö of Sahastradal.

In fact Om is the instrument by which music has originated. All the arts have originated from the high womb of Om. Those who can practice Om alone could understand the true meaning of Om. It includes rhythm, notes etc. According to Indian tradition just like the object of senses, music has also been related to Vedas.

5.2 Origin of the word “Sangeet” (Music) :

The word Sangeet has originated from ōSum gey (sing ing) + kat i.e. when we add ðsumø prefix to ðmaiø dhatu this word is produced. ōMaiö means singing and sum is an ðavayavaø (apart) which is used to express equality, best company, continuity, aptness etc. Thus music can be defined as, ōa complete best and apt style of singingö. The word music originated by adding ðsamø prefix to the word geet. Sam means ðwithø and ðgeetø is music. ōWith musicö i.e. the embedded dance and instrumental music which are the accompaniments of music.

*Nrityam vadyanugam proktam vadyam geetanvritti cha,
Ato geet pradhanatvadatrassdavabhidhiyate.*

It means instrumental music comes under singing and dance comes under instrumental music. In these creative skills music has received the foremost place. ōGeetam, vadyam tatha nrityam traya m sangeet muchyate.ö According to Sangeet ratnakar singing, instrumental music and dance all three together are called ðSangeetø All the three creative skills, though interrelated, exist independently. Greek scholar Augustine included all the three in the definition. In western countries the word music is used for the word Sangeet. Music has originated from the greek word ðMausicø The word ðmuseø is the main word. Muses are the goddess of arts and literature in Greek tradition. In greek mythical stories they are related to the festival in which all the four sects of society participate. In this festival music and instrumental music competition were organized. In this competition many goddesses of who lived on Mount Helican used to participate.

In the Arabic tradition the synonym of music, is ōmausikiö. This word has originated from the word ōMusikaö. In Greek language the

wordöMusikaö means voice or sound. For the reason ö Ilme Musikiö (Music) became popular as the knowledge of sounds.

5.3. Exploration of Music :

"Shabdarahmani nishnathah parbrahmadhigachati"

Brahbindupanishat Shloka ö 22

Without music life is joyless and inspid even when life has both ösatö and öchitö. Music is the voice of god and is öbrahmarupaö also. We come to know from the scriptures that though Brahma, is one, sovereign, Advaita, still it is classified into two categories ö -Parbrahmaö and -Shabda brahmaö. When öShabda Brahmaö is realized then Para brahma is attained: -

*"Waden vyanjate varnah padam varnat padadwachah,
Vachasa vhavaharoyam nadadhinmato jagat."*

Sangeet Darpan 1/14

Basically the whole universe is full of nada. Nada gives birth to varna, varna to word or shabda, shabda gives birth to a sentence, and sentence gives birth to language. Through language the give and take of the world goes, therefore the whole world comes under nada. For the reason it has been said that, öNadadhinam jagat sarvamö. From the scientific point of view music is the result of creation sound and oscillation (movement). The frictio of two surfaces creates vibration in the air nearby. Like a xylophone or harmonica, it creates vibration in the air and reaches human ear. In this way it creates vibrations in the god gifted instrument, the human ear. In this way human consciousness experiences sound or music. Aslong as human ear does not receive the vibrations present in the atmosphere,

music or sound does not exist for them. Although the world is immerse in nada, due to limitations of human beings we are not able to hear anything.

Sound or nada are of two types. One is used in music and the second is that one whose use in music is not possible. The origin and base of both the nadas is the oscillation or movement of sound. If the oscillation of sound is not regular than this nada is not at all useful for music. When the oscillation or movement is regular than that sound or music is useful. In this way movement or oscillation and rhythm or movement are not only the center around which music rotates, but its whole life is dependent on it.

The whole natural world is full of oscillation or movement, consciousness is a symbol of motion or movement. It is beyond imagination to conceive something with consciousness. The thing which appears stable, is moving or in motion from the point of view of scientists. The scientists could feel vibrations in mountains and palpitation in small stones.

There is not only throbbing of human heart but every atom of human body Palpitates. After death also their is vibration or palpitation but the heart beat stops. In this way there is consciousness in the whole cosmos. At the heart of all this consciousness is movement or motion.

Rhythm is regular motion or movement. It is the mother of both strong and weak feelings. This strength or weakness of movement is expressed unknowingly. Due to stress or lightness in music elaborate or short musical phrases are formed, that are helpful in the expression of human thoughts and feelings. The eleboration of these rhythmic phrases led to the formation of taal in Indian music. The Whole inneras well as outer practices of creation have been bound by the eternal laws of motion.

The second important component of music is note (swara); notes, musical phrases and compositions in which the elebroate form of nature is reflected. In notes also there is rise and that reflects the up-down sequence of music. A good artist expresses his realizations by the help of symbolic notes. The realization attained by enchanting the whole world. Indian scholars have always considered music as an expression of the feelings of the heart. Sounds of crying, roaring, laughter etc have remained as they are without any obstruction, exception or ambiguity various sounds expressing varied feelings are at the heart of the origin of music, with the first beat of consciousness and the shaping and exposition of life-force. The ँvakø (sound) is produced when our consiousness becomes one with the life force in the form of vibrations and is expressed in the form of bliss. This vak, in the form of Nada expresses happiness, sadness etc does not follow the principles of mental consciousness, maintaining a correlation it gives a beginning and an end to shruti.

Looking at the ँnadaø we can have the estimate of the chittavritti (the attitude of mind).

To express feelings and emotion the ascending and descending in sound is applicable. Although ँNadaøexpreses certa in feelings but it is not as expressive as the word is. For this reason language was created. But if there is not rise and fall of sound then the language fails to express the exact feeling and emotions. Vedic udaatt, anudatta, swarit, kampit, deept etc hints at the rise and fall of this same sound. For rise, sharp rise, deep fall are fundamentally required for the expression in both conversation as well as singing. With the inception of a particular ँavadhanø (attention) it becomes a note highly useful for music and its use is called ँyaanø

Keeping aside the free innate movement of the capacity of a note, it becomes useful in conversation only when we instill stress pattern in the notes, higher, stress, middle stress and lower stress. In the lyrics if we emphasize the joyful notes carrying the particular emotions by using notes, it becomes gaan.

The rise and fall of sound that expresses feelings in ordinary expression. After the required *avadhan* caution or concentration takes the shape of the notes of music. From this *avadhan* the seven notes of music shadaj, rishabh, gandhar, madhyam, pancham, dhaivat and nishad have been created.

5.4 Music and Human Beings :

Indian sages have considered music as an exact means of the expression of the feelings of human heart. They consider it to be the right means for the attainment of Dharma, artha, kaam and moksha. Acharya Sharangdeva has expressed the greatness of music in the words: -

*“Geeten priyate devah sarvagyaha parvatipatih |
Gopipatiranantopi vanshdhwanivasham gatah ||26||*

*Saamgeetirato brahma veenasakta saraswati |
Kimaye yakshagandharvadeva danavmanvah ||27||*

*Agyatvishayaswado balah yarpankikagatah |
Rudangeetamritam peetva harshotkarsham prapadyate ||28||*

*Vanecharastrinaharashchitram mrigshishuh pashup |
Lobdho lubdhaksangeete geete yacchati jeevitum ||29||*

*Tasya geetasya mahatmyam ke prashan itumishate |
Dharmarthkaammokshanamidmeveiksadhnam ||30|| ”¹*

For the attainment of dharma (religion), artha (money), kaam (desire) and moksha (liberation), music is considered as the right means. In the opinion of Indian sages artistic skills and true art is rightly that which is favourable for liberation. Arts, which is the means of worldly luxury and pleasure is not considered as best by the Indian philosophers. The chief target of all arts is to come up from their physical world to a world of melody and sweetness, which completely destroys the existence of the brawl of the physical world.

The foremost aim of human life is ðatmalabhaö (atta inment of truth). The fruitfulness of human life is in the attainment of truth (atmopabdhi). According to Upanishads the soul has five koshas ó annamaya, pranmaya, manomaya, vigyanmaya and anandmaya. The first two koshas are there in all living creatures. The remaining three are natural endowment to human race. Amongst these koshas the importance of ðanandmaya koshaø is first and foremost. The realization of God is by this anandmaya kosha.

*“Raso vai sah, rasam vhovayam labdhwanandi bhavati
| Ko vhopvantat kah pranyat |
Yadeip akash anando na syat
Esh Vhovanandayati.”²*

Music is the means and mode of their atmananda swara (notes) has been described as ðswatah ranjayati iti swarahö. Th e truth behind this saying could be understood only when a person relishes music. The

^{5.5} Sangeetratnakare I Chapter on notes.

^{5.6} Taittreya Upanishad.

attraction of notes is very intense. It enters the human ears and endows bliss to eternal consciousness.

From the point of view of Indian philosopher the worship of the corpulent cannot be blissful; to attain eternal bliss the corpulent could be one medium. For this reason anahat nada has been used by all philosopher, yogis, devotees etc. to attain eternal bliss. On the other hand the ordinary folk utilized it as a means of personal entertainment and social functions. In India there are differences on many tenures and subjects, between vaishnav, shaiva and shakta traditions.

Though there are differences of opinion but still the importance of Indian music is doubtless without any exception. This is because of the spiritual faith of Indian music. Therefore not only Indian music but all the arts of India have an aim to attain this spiritual faith.

We use rhythmic alaap, taan and varied tans in it we use Villambit, Ektaal, Jhumra, Tilwada etc. in it. The nature of chota khayal is fickle. It is sung in middle and fast tempo, Teental, Jhaptaal and Rupak is used in it.

Tappa and Thumri both are bhava pradhan (based on feelings) styles. Tappa is sung in Punjabi or sitarkhani taal. Tappa is created in the notes of the taan. In both the styles of singing there is primary importance of khatka, murkiyan, and bolbanava styles. In tappa there is special use of danedar taans.

The nature of tarana singing style is erratic. It is sung in middle tempo and fast tempo. The song is created using words like tanan, tadaani, derena, dimetic. This style of singing creates nada saundarya. Apart from

this singing style many other styles of singing such as Trivat, Chaturang, Raagmaala, Lakshangeet, Bhajan, Goyal etc are kept into account while counting the singing styles of Indian Classical Music.

Gaan Music :

Indian music is a treasure house of many excellent styles of singing. Right from pre historic era, on the basis of the evidences related to time and places, many exclusive styles of music developed in India. Every style of singing came up with the specific style of its presentation, traditional practice and exclusive mode of singing. In this singing we get a glimpse of the historical, scientific and cultural heritage of India. In ancient past, styles of singing like geetis, dhruva and prabandha words were popular. We get the analysis of prabandhas in the Brihaddeshi of scholar Matang.

1.5 The place of Music in Vedas and Upanishads :

Right from pre-historic era music has its importance in India. In the oldest scriptures of past, the Vedas, there is description of music. For this reason we can say that the description of the conditions- direction of music was evident thousand of years ago. The first two universities of the world were first established in India. The complete syllabus of music was approved by Takshshila and Nalanda universities. In the ancient books and scriptures this description is available. It means whatever music has come before us, its base was established from ancient times.

1.5.1 Saamveda :

Saamveda is an important scripture from the point of music. Swara (note) is the evident element of saamgaan. At the beginning and end of Saam ॐ (om) is pronounced. It is essential to sing saamgaan in the lower,

middle and upper septet. Along with the main singer, the associate singer are also important. They sing after the main singer. The associate singer maintains the consistency by singing words like 'Ho and 'Om. They sing from lower septet. At that there are three kinds of notes: - Udaatt, Anudatta and Swarit. From these three swaras the seven notes of music have originated. In Samveda also we can see the use of instruments in music. In those days the playing of instrument with vocal singing was considered as an associate art. In this way in Vedas in religious and worldly contexts the importance of Vedas have been recognized.

According to chandogya Upanishad saam has been associated with 'swah ahati. If in the yagya there are defects related to sama, then the mantras 'swaha swaha are used to do the 'havan in the 'avahit fire. According to Taittreya Upanishad the word 'sama is related to three types of fire. One of them is bhuvah. According to ancient vedic traditions, the 'rik and 'sam of manjul samaj of Upanishads is considered as auspicious. 'Rik is the 'bahirang of geet and 'saam is its antarang. According to chandogya Upanishad the base of 'saam is swara (notes) and prana (vital force) is the base of swara. For the success of 'yagya singing with proper notification. As per chandogya Upanishad the gist of all the 'richas is in 'saam. The gist of 'saam in udgeeth or ॐ (om). The 'rasanand produced by the setting of these sounds is considered as far better than all the other 'rasa. The bliss attained by the geet (music), instrumental music and dance is considered as beatific. The rasa obtained from music is unique, bliss-giving and is just like 'Brahmananda.

In the 'chandogya upanishad related to samveda, there is elaborate description of the pure worship of 'Sam. The probable drawbacks of sam singing, and their explanation is found in the 'upakhyans of this veda. It

has been explained in it that once the children of Prajapati started fighting to again supremacy over the devas and demons. The ðdevaø thought to impress the asuras, they should sing the sama gaan with dexterity. For the pronunciation of notes they used nasal sound, vocal sound, eyes, ears and mind.

They could not beat the demons because they did not imbibe the ðSamyak methodø the correct method of singing. In this singing when they used ðpranaø the sound produced when the breath is held and then released for a long time, then the demons were beaten. There is a description that Angiras, Brihaspati and Ayasya did the swara practice of this type. In the chandogya Upanishad there is a popular story. The son of Dalabhya Bak understood and learnt the secrets and in the yagyas of Nemishis did the work of Udatta successfully. The importance of pranatatva (life force) is immense in the practice of notes. ðPranayamaø is ne cessary to keep the notes healthy and illumined. In music the notes and notifications are sung in one long breath and this is possible only when the singer has full command over breath. Breathing is a regular process. The air which we breathe in is called ðapanaø vayu. The one at the m iddle between ðpranaø and ðapanaø is ðvyanaø The voice and its functioni ng is through this ðvyanaøvayu. For this reason the proper functionin g and controlling of this air is necessary.

Upanishads are the main scriptures that represent the Indian philosophy. Upanishads were written to explain the religious tradition of Vedas i.e. of India. In the Upanishads also we could see the importance of music explained at many places. Music and religion have lived together from ages past. Epics like Ramayana, Mahabharata are its examples. At the time of famous Grammarian Panini also music and religion have lived hand

in hand. In many contexts and rituals there has been the importance of music. From Indian ritual of worship to religious ceremonies everywhere the arrangement of notes is necessary. The mantras of the Vedas are also in ःchandasø For instance Trishtubh, Anushtub, Gayatr i etc. It means the mantra becomes fruitful when its rhythm, tempo and beats are correct. Just as the radio catches a particular station at a particular frequency similarly, a mantra or richa is accomplished at a particular rhythm, tempo and beats. This is its science.

From the point of view of ancient music samveda has its unique place. According to samveda ःGeetishu samakhayaøsu ch types of phrases are sung. In the samveda it has been mentioned that there is an independent class of Ritvijas of the name udaatt, who used to perform the yagya rituals. The verses of the yagya, right from the beginning upto the end were sung by them. Music was essentially used by them for religious rituals. Moreover music was completely used in social functions, celebrations, yagyas etc. There are four types of singing as mentioned in samveda. They are: -

1. Gram geyan gaan 2. Aranyak gaan 3. Usha gaan 4. Uday gaan

At the beginning and end of Samgaan ःOmø is sung. Samgaan is sung in middle, higher and highest seplet.

1.5.2 Rigveda :

At the time of Rigveda there is the detailed description of all three : music, instrumental music and dance. These three skills come under the category of ःDaivi shilpø (divine skills). It is said that with the notes of music the the Persona of the ःyajmanø gets refined.

In this veda geer, gaatu, gaatha, gayatra, geet and saam word have been used. The richas of rigveda are intertwined in notes. The singing of richas according to arrangement of notes is called strotam. Gaatha is a unique and traditional style of singing is popular in religious and social functions. During Ashwamedha yagya gaatha was sung for the good and welfare of ordinary folk by Brahmin and shatriya singers. Mainly, the richas of Rigveda are sung like Saam. This Saam singing is mentioned in Rigveda. It could be said that before Rigveda samgaan was popular. Keeping samveda at the base the various richas of Rigveda are sung.

In the Rigvedic era there is accompaniment of musical instruments along with vocal singing. At that time instruments like Dudumbhi, veena, naadi, venu, karkari, gargar, godha ping were used. The serious and dignified sound of Dudumbhi is mentioned at many places in Rigveda. It could be said that by its very sound Dudumbhibeats the opponent and establishes the feeling of Paurush and bravery in the heart of the valiant. The winners play Dudumbhi. In addition to it there is the description of tantuvadya also like karkari, gargar, shoniveena etc. In the morning veena is played. Sushir instruments such as Naadi are also in it. Along with music there is the mention of dance. In the Rigveda during many auspicious occasions music, instrumental music and dance were used to express auspicious blessed feelings and to satisfy and benedict the devas. The richas of Rigveda were set in proper arrangement of notes for this reason they were called strotam. There were two types of richas- 1. Scriptures, 2. Strotam. Strota is sung by singers like Udatta and it is read by Hotas.

In the Rigveda, along with vocal music instruments like Dudumbhi, Veena, Nadi, Karkar, Goda, Ping etc. At that time also dance was in

existence and was popular. The dance program was organized in open theatre, group dance has been mentioned in 10-76-6 suktas. In this way, all the three artistic skills were used, as inseparable companions.

õTrivriddhe shilpam nirtyam geetam vaditmitiö

- Rigveda ö 29.5

1.5.3 Yajurveda :

From the point of development of music Yajurveda is not that important. Still music plays a key role in the singing of richas. Prose, as compared to poetry, are often more common in Yajurveda. In the singing of mantras notes are used, we come to know about many facts of music in the Brahmin Scriptures and Sutragranthas of Yajurveda. Samveda is the base of the music of Yajurveda.

Yajurveda is supportive in the rituals related to yagyas. The elaborate knowledge of samveda and worldly music could be seen in Yajurveda. In the shukla yajurveda the singer, dancer, flute player, shankha player, dudumbhi player have been mentioned. They distinctly and clearly express the various genre of music. In addition to it, there is the description of Veena, Vana, Tunav, Dudumbhi, Bhumidudumbhi etc. In yagyas like Ashwamedha Gaatha Gayan (singing of myths) is there for entertainment on this occasion many instruments are played. In this way the importance of music could be seen distinctly in Yajurveda also just like Rigveda and Samveda. It is a scripture related to the performance of yagyas based on the sutra granths of Sambuddha Brahman Granthas.

There is brief description of sam and wordly music: -

1. Nrityam satam / Geetaya Shailesham / Vaj Senavi /

2. Maha se veenavadam / Rishaye / Tunvadhanam /

(Taiti Brahman ó 3-4-13 comparison Dra Shukla yajur samhita 30/31)

There is the mention of various classes of professional skilled musicians and instrumentalists.

1.5.4 Atharvaveda :

This veda mainly includes the mantras of Rigveda and Samveda. The musical notes and arrangements of notes useful in Rigveda and Samveda are mentioned in Atharvaveda. During many occasions apart from specific samas and strotas, there are Gatha Narashanshi, Raibhi and other popular songs. The mentioning of group song is also there in this veda. In Atharvaveda music comes in the context of worldly occasions. The music of this veda is not as high as that of samveda.

Sam sangeet has been mentioned in Atharvaveda. The musical base of this veda is Samveda. There is group singing of Gatha, Narashansi, Raimi and various other worldly songs: -

Ganastvova gayatu marutah |
Parjanya dhoshinah prithak ||

- Atharvaveda 4-15-4

On many occasions and yagyas singing, instrumental music and dance were being mentioned :-

Ganastvova gayatri marutah |
Parjanya dhoshinah prithak ||

- Atharvaveda 4-15-4

Singing, instrumental music and dance were popular on many occasions: -

Yasyam gayanti nrityanti bhagyam martyatyelavah

Yadhante yasyamarindo yasyam vadati dundubhih||

1.5.5 Saamsutra :

The correct pronunciation and method to sing the sutras correctly has been mentioned in these sutras. All the fine and subtle parts and elements of music have been mentioned in these sutras. It also includes the stress marks and other symbols that help to sing chandas and represent the singing style. There is an Aryan belief that the priest who sings samveda prays to god for a melodious voice. The notes of music should be pronounced with Udgeeth i.e. with pure and natural sound. With udgeeth the work of Ritvij is done.

1.5.6 Sam Vedanchal :

There are seven chapters of this scripture. It includes the style of singing of vedas. There are didactic and authentic statements regarding the phonetic sound of letters, syllables, sound etc. Music is a form of worship. Since music is intensely connected with vedas for this reason the studies of vedas are sung. The upavedas have given it the title of an art of higher category. For this reason the sages have given importance to the practice of music.

1.5.7 Gandharva Veda :

The proof of this veda is evident everywhere. It is difficult to speak about the exact time of the writing of this veda. With nominal signs as the

base it could be said that before the writing of Gandharva Veda and Samveda independent and creative music related thoughts and feelings were in existence. According to the religious scriptures written by sages music got the honour of one of the arts right from vedic era. From Brahma era this point is very clear and evident the earlier Aryans not only practiced music, but the innate importance of every note is scientifically practised. Before this age also, the era of music was in existence. More than that, it is essential to accept it.

1.5.8 Upanishad :

The literature of Brahma era was endowed with the features of religious Hinduism, but the slokas are kept apart from the veil of religious intensity. Their relation could be traced with notes of music, murchana, gram etc. Its subtle creation signifies the thaata of music and notes and time used to sing them. It has many such songs that are different from stutis. The title of songs and slokas with chhandas were related to the names of gods. Swara is the body of 'devraj Indra'. The word spoken with the letter 'hum' is the body of Prajapita and Vyanjan is the body of yam. When the notes are pronounced with sound one should say that I am invoking the power of Indra. The letters spoken with whizz and 'hum' should clearly reflect that "My life is an offering to Prajapita. While pronouncing the consonants slowly, distinctly and repeatedly one should say, "I am saving myself from death."

1.5.9 Chandogya Upanishad :

While doing vedic studies one should pronounce the word ॐ, the symbol of Brahma. Om is omnipresent, omnipotent, infinite and extremely pure, it is the essence of Rikwani and the soul of saam. In it there is the duet of Rik and Saam. Udgeeth is the note (the pure and natural sound) and Udgeeth is the essence of everything. Om, which is 'brahmaswaroop' is udgeeth. With its seven sounds it could be heard in the heart of man. This Om merges into 'aparalakshit sublime Brahma' and becomes inherent. Here this is quite evident and clear that udgeeth and its short form Om is the creation of notes, words or lyrics and music.

1.5.10 Education (Swara Vidya) :

It was compiled by the creator of yajurveda and the sage of Brahma era Yagyavalkya. The chhanda created by him was very popular from the point of proportion and realism.

That chhanda was in practice in vedic era. At one place in Rigveda it has been written that by their talent and skills the poets got Indra dancing on 'Anushtup chhanda'. Yagyavalkya created a sloka to describe and explain the very soul of his wife in which the devgan, the jaatis of rishis and the chandas were divided into three categories. Further, the seven notes classified into the combinations, js /k (re, dha) Xk] fu (ga, ni), lk] e] i (saa, ma, pa). This classification has been done in such a manner that, it signifies bent towards the refined and developed classical shajad-Pancham.

1.5.11 Vedic Music :

Indian music has been flowing incessantly from the vedic ages. The coming of Aryans in India has been dated back to 5000 B.C., after the

coming of Aryans vedic literature was created. Apart from this the study of Ramayana, Mahabharat and Jain and Bauddha literature reveals the beautiful literature related to music, dance and instrumental music.

The primordial man accepted music in its natural state. With the development of their brain they learnt many news arts.

They learnt to remain stable at one place, live in a group, agriculture, cooking etc. By the grace of surya-narayan deva and varun deva the rain falls on earth. To worship Indra, varun, Som, prithvi, etc. richas were created and were sung in chhandas. By this chhandagaan Indian music began with chhandgaan, it was an intelligent beginning.

Till the time of Rigveda Aryans became stable. Agriculture, Animal husbandry etc helped them in their livelihood. The life of aryaans was of high standard. Every morning and evening the worship and prayer was done by mantras and songs. They considered music as the gateway to happiness, peace, prosperity and culmination. This is the first evidence of the base of Indian music with religion. It reflects the union of music and religion.

In the vedic era two streams of music came into existence. One was of mantras, by which sophisticated music developed, which was organised and with consciousness. This style of music was same India over. The second stream was of tribal music. The local music keeping in mind the style of living, language, aim of households life, the feeling of the heart are expressed by music and literature.

The music of Rigveda was at the primary stage. Three notes are used in it. 1. Udaatt (Higher note) 2. Anudatta (lower note) 3. Swarit

(middle note). With the passage of time udaatt has been lined with ga, ni (x]fu) Anudatta with Re-dha (js] /kk) and swarit with sa-ma-pa ([] e] i).

After the creation of Rigveda, Samaveda, Yajurveda and Atharvaveda were created. From the point of view of music samveda is more important. The richas of samveda have been taken from Rigveda. Its musical presentation with seven notes, its persona is different from that of Rigveda. In the vedic age the singing process of one, two, three, four, five, six and seven notes is quite evident. It is called Archic, Gathic, Samic, Swarantar, Andav, Shadav and Sampurna respectively. Before the Natyashastra of Bharat there is the reference of the seven notes of the septet.

Archic Singing :

It is a natural question that how singing is possible by using only one note. During the vedic age, the worship of the divine was done by singing one letter Om, that creates environment of music. The three letter v]m and e (v \$ m \$ e~) combine together that represents the three, forces of powers of the world.

v	&	the power to create, which is in Brahmaa.
m	&	the power to preserve, which is in Lord Vishnu.
e~	&	the power to destroy, which is in Shiva.

The combination of these three forces have been accepted as ॐ, the trimurti parameshwar.

Om is Beejmantra of vedas. Bhagwan manu comments that the three letters v]m]e~ taken from Rigveda, Samveda and Yajurveda combine

together to make pranav i.e. ॐ. Pranava is nothing more than the nadatmak (scintillating) sweet name of God.

Right from ancient past the sages and the practitioners of yoga have explained the infinite qualities of one word Om. Just as the seven colours have merged in the light of sun, similarly in the one word Om all the seven notes have merged.

The phonetic science calls it nada, this nada is generated by ॐ (Om). Om is a 'swayambhu note' (eternal). These notes have worked as the introduction to the various scales of classical music. To generate notes and to imbibe notes certain spiritual practices with a stable mind are required. But those who practice ॐ, for them the parts of music notes, shruti, raga, beats, tempo etc becomes very easy. How is the sound of Om ? In this context it has been explained in the yagashastra that, like the flow of oil, the pranav sound is long, ghantarav sweet and pleasing to the ear. Only that person can keep that sound, who can remain in Samyak state and do their sadhna with a stable mind.

Gathic Singing :

The song produced by the combination of two notes is called Gathic Singing. While meditating on the name of God these two notes are used.

Saamic Singing :

The song produced by the combination of three notes is called saamic singing. In the beginning samgaan is sung with three notes. These three notes are e] x and fu. It has been mentioned in the treatise on education by Narada (Naradiya Shiksha).

Swarantar Gaan :

The mantras and chandagaan sung by the combination of four notes is called swarantar. In addition to it the rhythmic aratis are also sung with four notes.

In this way there is an Audav singing of five notes, Shadav singing of six notes and complete singing of seven notes. By the use of four notes the imagination of the form of the raga becomes a reality. This works as a base to prove that in the Jaati singing of ancient times and raga singing of present times this evolution is inherent.

Vedas are learnt by heart. To learn them by heart knowledge of poetry is necessary. Vedic tradition is still alive even after one thousand years. Its basic reason is its musical ability. With one swara (note) various feeling and measure could be expressed. For this reason by three notes these Vedic mantras were composed. These notes are Udaatt (higher notes), Anudatt (lower notes), Swarit (middle notes). In this way all the three types of notes are used in singing.

The chanting of vedas is scrupulous and fixed style and accordingly they are read and recited. Then only the meaning and expression is in accordance with it. There are six parts of Vedic literature: 1. Shiksha, 2. Kalp, 3. Jyotish 4. Chhand, 5. Grammar, 6. Nirukta. Nirukta is the best of the six. Its creator has suggested which sound should be sung lower and which higher. The pronunciation and measure of words in the present era is called kakoo. Thousands of years ago the sages had very cautiously developed music.

Samgaan :

Samgaan is sung with the septet. The names are as given below:

Krishta - Ma, First ó Ga, Second ó Re, Third ó Sam, Fourth ó Ni,
Mandra ó Dha, Atiswarya ó Pa

The identity of these notes is different from that of other notes, its order in in the descending form. In the samveda there is no description of flat and sharp notes, classification of notes and beats. Still, the three kinds of tempo-villabit, middle and fast and guru, laghu and plut etc. these matras have been mentioned.

In the vedic age, Brahmins used to perform yagyas and taught music. Its form was spiritual. At that time there was another type of music, the entertaining music as well. In the Rigveda it has been mentioned that festivals and celebrations were enjoyed like fairs. It was known by the name 'summen.; In the fair men and women without any hestiation joyously participated in the programs of dance, music, horse and chariot racing. In the vedic age many such groups came into existence, that were like music oriented drama companies, they were popularly known as Gandharvas. The sages and ascetics who were seers, created mantras, moreover their eye on the notes were very sharp, perforating and accurate. There was concentration on many things. What are the shades of Anudatta and Swarit, what is their 'Jaati' who is the presiding deity, which Chhanda (Nan) would be suitable for the notes, all these things were churned by them in their minds. They diverted the direction of their ears towards their eyes. In the Vedic age Mahati veena, Pinaki veena, Katyayani Veena, Ravani Veena, Matta Veena, Kokila, Shatatantri Veena were quite popular.

During the vedic age in yagyas and coronation ceremonies many mantras were chanted, these were called Chhands (Nan). There are definite stress patterns of Chhandas, that creates various types of Chhandas. Their examples are Gayatri, Trishtubh, Brihati, Jagati, Annushtup etc.

In the presentation of mantras the first preposition is by 'Prastota' (Madadneesh religious teacher). It is followed by Udgeeth i.e. Udgata (The chief religious teacher) singsd, after this the Partihari begins with the last word of Udgeeth and at the end all the religious teacher should sing together. In this way the changing and singing is done by a definite stress pattern, Matra (Stress marks). The mantras sung with Gokarnakrit of the hands are counted in the vedas (parts of the fingers). The singers of these mantras had the knowledge of lower, middle and upper septet. Moreover, there were two types of samgaan consideres from rhythmic point of view: -

1. With words : by clapping hands
2. Without words : by without clapping hands

After the vedic age of era of Brahman, Aranyak, Upanishad and Sutras begins. These scriptures were written between 5000 BC to 2000 BC. We came to know about the glossary of music, variety of veenas, the place of music and dance in the contemporary society etc.

In the Shatpath Brahman there is the description of Uttara Mantra Murchana. To merge the sounds of veena with uttar mandra. In the present age murchana is recognized by Thaat. Uttar Mandra, that begins with shadaj, is a Murchana, recognized as being composed of pure notes (these notes were different from the existing pure notes).

It has been mentioned in the Aranyak treatises that during yagyas and marriages Dudumbhi, Bhimidudumbhi, veena, kakari, tunav etc were played. According to Upanishads seven notes Shadaj, Rishabh, Gandhar, Mudhyam, Pancham, Dhaivat and Nishad were popular. In addition to it, music dance and instrumental music were popular, with that four kinds of instruments were popular. In the age of Upanishads samgaan was very popular. Uptil the eighth part of Chhandogyaupanishad, of its first chapter samgaan has been described.

In the ōSutrakaalō instruments ō especially the making and structure of veena has been described. In the Shakhayan Shrautsutra, the method of design shattantri veena has been described. Since this was an age of rituals, the rituals that are followed during singing and instrumental music have also been described.

The notes udatt, anudatta and swarit have been defined in terms of Shadaj, Rishabh, Gandhar, Mudhyam, Pancham, Dhaivat and Nishad. Sage yagyavalkya remarks:

*Ucchao nishadgandharav neechau rishabh dhaivattau |
Sheshastyu swarita gyeyah shadah madhyam panchamah ||*

It means, higher notes (udatta) are Nishaad and Gandhar, lower notes (Anudatta) are Rishabh and Dhaivat and the remaining swarit notes are Shadaj, Madhyam and Pancham.

The mythical literature and ōSmriti Scripturesō clearly emphasizes and proves that music and Dharma (religion) are inseparable. To attain liberation, music is also of one path. In the yagyavalkya smriti it has been written: -

Veenavandan tatvagayah shrutijaati visharadah |
Talagyashch prayasen mokshamargam cha gacchati ||

The mantras of the samveda are Avarohatmak (descending style). The instrumental music plays a vital role to make these notes Arohatmak. The slightest variation in the notes that are not prominent in singing are quite evidently seen in instrumental music. For this reason the sound of the notes could be heard and felt through the ears.

Samgaan begins with ೐ (Om). According to the time of day and night the variation comes in the singing of Om. On varied times Om is sung on different different notes. It creates variation in the differences of notes. For this reason various formative divisions have been designed. Before starting samgaan 1, 2, 3, 4 and 5 numbers are shown before the richas that are used for ma, ga, re, sa, ni notes. Some sama mantras begin with the fifth note Ni, but there are no such sam mantras that begin with the sixth and seventh notes /k&lk (Dha-Pa). Therefore, it is quite clear that the beginning of singing by using /k&lk (Dha-Pa) was not popular.

1.6 Importance of Samgaan in Music :

The singing of the richas of samveda with its proper notification is samgaan. The three major types of notes Udatta, Anudatta and Swarita begins from samveda. In the ÷vayu puranøthe origin of the seven notes has been mentioned. The music of the whole world relies on the aroha (ascending) and avaroha (descending) of these seven notes.

A note (swara) is a distinct type of nada. The sound of notes emanates from the throat of the singer, then the vowels and consonants of Tundi Alphabet list are used. The musicians sing the songs composed of

the combinations of letters, consonants and notes. Be it classical music or popular folk music, all are related to rhythm and chhandas.

There are four letters in Samgaan. I (Sa) is an akshara varna and Ma, Ga and Ni are consonants. These are the four important notes of music. In the ÷vayu puranaø it has been written that god o riginated this note from the sixteenth kalpa, that had 6 manas putras (sons born by wish not by coition), whose names were based on the six seasons. In the ancient scriptures of music there is the description of notes with form. There are definite conveyance, weapons, colours, age and birthplace of the notes that were decided then these notes were connected to divine powers. There is obvious synchronization of notes and lyrics in music. For this reason it is regarded as the best path to attain liberation.

The sounds of the four letters of ÷samgaanø differ from each other. Still they are samvaadi. In ÷saamø there is combina tion of ÷saø and ÷maø notes, which is called õshrutyantar samvadö. In ÷Ga anø there are ÷Gaø and ÷Niø notes. According to shadaj pancham bhava these notes are samvadi as per 13 shrutyantar. On the basis of there notes shadaj gram, madhyam gramd and gandhar gram are established in music. Keeping its base the ÷Raag-Raginiø method was created, which is called õ family Methodö. According to ÷vayu puranø the six children (manaspu tras) of shadaj and the five children (manasputras) of pancham represents the family of both of them. Each raga, out of the six main raga, has five wives and every wife has eight sons. These eight sons have eight wives. The popular ragas of earth are connected to ÷Saø and ÷Maø. The notes of the Gandhar Gram are in accordance with Gandharva loka in the order õGa, Re, Sa, Ma, Dha, Ni, Paö. For this reason it is also called the ÷Gramø (village) of Gods and Goddesses. The special musical 22 naad is called ÷Shrutiø. From the 22

nerves of the body arises many high melodious sounds. There are 22 names of these sounds. On the basis of the variations and differences of these sounds establishing seven notes in them the ऋseptetøhas been construed.

The naval of the human is the place from which the ऋSaø sound of the septet originates. Here there is the influence of the nerve that produces shruti named Chhandowati. Chandowati means Chandabaddha (well defined stress pattern). The chhanda of this sound is Anushtup. Originating from the naval this sound it pierces Manda and kumuddati Shruti and affects Shruti named Teevra. Teevra means light or glitter. Due to shadaj here shruti named Teevra has been affected. It is related to Kundalini Shakti. The yogis sing this sound as ॐ (Om). The musicians practice shadaj from their heart.

In the word ऋsamgaanøthe letter Ni (fu) has the conveyance Bull, its day is Saturday, dress is black and weapon is Trishul. This note is not considered as much bliss-giving. For this reason there is no ऋgramøby its name.

In this way through the word samgaan we get the information of 4 notes, 3 grams (villages) and madhyam pancham samvad. It is related to Indian literature and scriptures on music. Gandhar is the first note of Gandharvaloka and shadaj is the first note of earth (Bhuloka). Between the two madhyam resides in the world of mortals. This note is related to human beings. The chart given below shows the gods, sages etc of these four notes: -

Note	Shadaj	Madhyam	Gandhar	Nishad
God	Fire	Shiva	Saraswati	Sun
Sage	Fire	Vishnu	Narada	Kuber
Colour	Pink	White	Gold	Grey

Conveyance	Buffallo	Elephant	Chariot	Buffalo
Weapon	Axe	Mallet	Bow	Trishul
Nature	Peaceful	Peaceful	Medium	Excellent

1.7 Raga :

In Indian music the word -ragaø has been or config ured with great sagacity. -Ragaø means affection, that creates love . That which gives joy to the mind is raga. The trait to give joy to the mind is the foremost essential feature of a raga. Raga has another meaning that is -loveø The whole essence of life lies in love and the joy born out of it. It is raga that contributes the most in the creation of this -rasaø . Raga means amorous love, affection. One that makes the mind blissful is raga. The synonym of love is raga. The verbal meaning of raga is -attachmentø and melody.

There are twenty two shrutis or subtle notes in music. Out of them the seven shrutis have been established as the seven notes. That are known as Shadaj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat, Nishad (Sa, re, ga, ma, pa, dha, ni). These notes with fixed number of oscillation are melodious, they are called notes. When a singer practices a note with concentration, then it is quite appropriate for -Riyazø or practice. But, when it would be presented before the audience, then only for a limited time the audience could bear it, they soon get irritated. For this reason the weaving of these notes in essential. This is how the ragas came into existence.

Certain feelings could be expressed by certain notes. But, when we concentrate on the fact that notes have multidimensional powers, the arrangement and combination of these notes with varied effects gives the exact emotion that we require.

The combination of notes that expresses the emotions and feelings full of rasa by the help of nada is called a -Ragaø. Taking a samvadi notes from the septet, arranging then in a string of notes and then elaborating this string, all these things come under Raga Vidha or Kala. They are the topics of music considered as an artisitic skill. By the efforts of many scholars and skilled musicians many raga and raginis have come into existence from all the four corners of India. Differences are a probability in this context. Still regarding the general rules of -Ragshastra their are no differences in opinion. The universally accepted definition of a raga is

õ|| Ranjayati iti ragah ||ö

According to scriptures, the musical phrases formed by the combination of any of the seven notes of the septet having atleast five notes through which -Ranjaktaø(melody) could be created is called a raga.

1.8 Raga in Hindustani Music (North Indian) :

Raga word is basically a Sanskrit word which originated from õRanjja bhavè dhajjõ. Here it is quite evident that raga is born out of melody, but there are some other meanings of the word raga: 1) Here, colour, a thing that gives joy, Red colour, the lace of red colour, love, madness of love, making, affection, feeling related to love and amorous love, the spreading of red colour, feelings sign or symbol, sympathy, good, joy, bliss, anger, loving, jealousy etc. In this way if we look at the word -ragaø it has many shades of meaning. The word -rag aø has been abundantly used by Bharatmuni in his Natyashastra and the great poet Kalidasa in his epics. Initially the word raga has been defined in the glossary of õBrihaddassshiö of Matang. Matang has m entioned the definition of and description of the word raga. While explaining and

demonstrating this term raga geeti, Matang has referred to raga geeti of Kashyap.

While keeping the basic meaning of raga as it is, many scholars have coloured it in many different ways. Kallinath has accepted the definition of and description explained by Kashyap. The raga that keeps the four varna Sthayee, ascending (aroha), descending (avaroha) and sanchari is a raga and according to Kallinath :

*“Chaturnamapi varnanam yo ragah shobhano bhavet |
Sa sarvo drishyate yeshu ten ragaa iti smritah ||”*

Meaning : Raga is the one by which living in Triloka, every existing living entity's heart becomes blissful and melodious.

In Sangeet samaysar raga has been defined as :

*Swara varna vishishten dhwanibhedan wa punah |
Ranjyate yen sacchitam sa ragah sammatah satam ||*

Meaning : By the help of notes, varnas and dhwanibhed (classification of sounds) the mind of human being attains joy, this combination is called a raga. Scholars like Rana Kumbhar, Pandit Vyankatmukhi, Pandit Bhat Khandeji and many other scholars and writers of treatises and scriptures have all accepted the description and definition of a raga. They accept that raga is a unique combination of notes, woven like a string of swara and varnas. The symphony with ten prominent traits is raga. The symphony with ten prominent traits raga. This has been clearly explained by Kallinath:

Yoayam dhwanivisheshastu swarvarna – vibhushitah |

Tatha cha jatinam grahanshadi Trayodasha lakshanaih lakshitah ||

Ranjako janachittanam sa cha raga udahryatah ||

Meaning: a creation of sounds, that has notes, varnas with graha nyasa of jaati etc ten distinct characteristics that gives joy to the human mind is raga. In the epics and treatises like Rigveda, Samveda, Ramayan, Bharat Natyashastram Puranas, Naradiya Siksha and the works of kalidasa, the word 'Raga' has been described and mentioned.

There are two important works that have analyzed the origin of raga. According to 'Sangeet Makarand' by Narad muni and 'Sangeet Darpan' by pandit damodar (1625), raga has been born by the union of shiva with shakti. Thus five ragas were born from the five mouths of Lord shiva and the sixth raga came out from the mouth of Goddess Parwati. When mahadeva began to dance then from his shadow vaktra aktra mukha came shree raga, from vamdeva mukha came raga Basant, from his Aghor mukha emanated raga Bhairav, from Tatpuruṣ mukha emanated pancham and from his Ishan mukha emanated raga megha. While dancing Nattananarayana raga emanated from the mukha of Goddess Parwati.

In addition to it, in the fifteenth century the treatise 'Sangeet Damodar' by Shubhankar another belief regarding the origin of ragas has been depicted.

According to Shubhankar raga originated from Lord Krishna and Gopis

Gopi bhirgeet amarabdhham ekeikam Krishna sannidhau

| Ten jatani raganam sahastrani cha shodashah ||

Rageshu teshu shat trim shadraga jagati vishruta |
Kalkramena tathapi haas eva cha drishyate ||

Meaning: The sixteen thousand ragas have been born from the gopis and purna purushaottam lord shri Krishna. With the passage of time these ragas became extinct. Out of them only thirty six rags are in vogue now. In òRaga Darpanö there is the exposition of the raga with their singers. òLankadhwaniö raga was first sung by Hanumanji. By combining Lankadhwani Bilawal and Sorathi òShankarmaniö raga is created.

This raga is known only to Mahadeva and to no one else. In the òRaga Darpanö the ragas with their composers have been mentioned. Khambavati by Bharatmuni, Kala-praveen raga by narada, Kalahal raga by Bharat, Revavati raga by the wife of Kamdeva Rati were thus composed. Raga Abheri was first sung by Lord Shri Krishna as mentioned in òRaga Darpanö.

1.8.1 The scriptural description of Ragas :

Yoaushau dhvani visheshastu swarvarna visheshitah
| Ranjako janachittanam sa cha raga udharyatah ||

- Brihaddeshi

Meaning: One which is adorned and decorated by notes like shadaj and sthayee, such sound that gives joy to the heart is called raga. According to the òRaga Vibodhaö by pandit Somnath, it has been clearly given:

Swar vrna bhushita yo dhvani,
Bhedo ranjakah sa raga iti |

Raga Vibodha

Meaning: The swara decorated by ōswaravarnaö that gives us the knowledge of the discrimination of sound and gives joy, is called a raga.

Swara varnavishishten dhwani bheden wa punah|
Ranjyate yen sacchitam sa ragah sammatan satam||

Brihaddeshi

Meaning: That which gives joy to us by specific ōSwarvarnas ö or by the variety of sounds is called a ōRagaö.

According to scholar Pandit Bhatkhande the musical phrases adorned by notes and varnas, that render joy to the human heart is called a ōRagaö.

According to the Medieval writer Shri Kanth ōThat in which there is the presence of all varnas along with melodious beautiful sounds, that gives joy to the human heart is a ōRagaö.

Ramyadhwani visheshastu sarvavarna virajitah|
Sa rago geeyate taj gyer jagan manasa ranjakah||

Ras Kaumudi

According to shubhankar, “The one which gives joy to all the beings of the three plains (lokas) has been called ‘raga’ by Bharat muni and other sages.

“Yestu chetansi rajyante jagatri tayavartinan |
Te raga iti kathyante munibhir bharatadibhih ||

Bharat Kosh

According to Ranakumbha, ōThe sound created by the use of amazing varnas and alankars, the sound in which there is the context of

Grah notes etc., the sound that gives joy to the mind and heart is called a òRagaö.

*Vichitra varnalankaro vishesh (sho) yo dhwanihi |
Grahadi swar sandharbho ranjako raga uchyate ||*

*Pandit Ahobal describes a raga in terms of “ranjak swara
pretext” Ranjakah swarasandharbo raga ityabhi dhiyate |
Sarveshamapi raganam samayoatra nirupyate ||*

Sangeet Parijat

If we take few notes, consider them as vaadi or ansha, then new melodies could be created by following samvadi, Anuvadi rules. Keeping them under the limitations of Graha Nyasa etc., when this symphony gives joy to the heart, it is called a raga. It is necessary for every classical art to follow certain rules and regulations.

The basic rules of ñraga sangeetöare as follows:-

1. A raga should have ranjakta (melody).
2. A raga should have at least five notes. This rule is not applicable to certain exceptional ragas. In such ragas only four notes are taken.
3. The notes that interact with shadaj, madhyam and pancham notes could be prohibited in a raga.
4. Pure Madhyam and Pancham both are excluded. In such ragas sharp madhyam is used. Such ragas usually begins with mandra nishad.
5. In any of them the primary note isnö functional without shadaj.

6. North Indian Classical music two forms of one note are rarely taken adjacently.
7. In a raga there are definite rules for ascending-descending, vaadi-samvaadi, pakad, time etc.

In raga Sangeet words (lyrics) and their expression is done by music. The various emotions and feeling of the song are woven into different- different notes. It's like the ordinary folk cannot imagine music without lyrics or words. Still music is swarapradhan (based on notes) art. With notes there is the joy of the lyrics or words as well. But the joy of notes along with perception is beyond words extremely bliss-giving. The bhava (feelings or emotion) expressed by instrumental music proves the dominance of notes in music. Infact, without the help of lyrics or verses it is very difficult to express the feelings or emotions, only by the use of notes. As notes are abstract in form. Just for a fraction of a second the concrete form exists and then suddenly disappears in mist and smoke. In the present age, as compared to singing to enjoy instrumental music, one should have good knowledge of notes.

Dhrupad, Dhamar and Khayal, these prabandhas have given their utmost contribution to keep up the tradition of the music of medieval era. It is remarkable that this has been done in the absence of tape records, Pool's records, compact disc, cassettes and other scientific instruments.

1.8.2 The Nature of a Raga :

Different ragas have different nature and disposition according to the notes used in a raga. The ras produced by a raga depends upon the

disposition of raga. For example, the ragas of shringar rasa have grave disposition.

The nature of raga depends upon its use. We can know about the disposition of a raga through certain questions:

In which septet the raga is sung? Which notes are used time and again? On, which note there is transgressing? Which is the graha note? Which are the notes of Nyasa? Which are the notes of vinyasa, sanyas etc. Thus, by the help of these question we can know the nature of a raga. In north Indian classical music the raga compositions are based on feelings and emotions. When we think subtly we come to know that in raga compositions the place of notes changes along with feelings, it increases the melody of the raga.

In order to know the nature of a raga, one should have good knowledge of all the implements of a raga. By recognizing the disposition of a raga, it is decided how and where the raga should be used. Before the presentation of any raga it is necessary for its practitioner /singer to comprehend its nature. A day of 24 hours, divided into eight parts are known as Eight-Prahars of the day. Which raga suits which prahar and blooms, this has also been described. If we pay attention to the notes of the ragas sung during daytime and at night considering the elements discussed above, we have the following rules of ragas:

The ragas of morning:

In the ragas of the morning flat notes are especially used. Re and Dha are the main flat notes. Most of the time Ma is a pure note.

In Bhairav, Asavaree, Todee, Bhairavi etc Dhaivat and Gandhar are used as Vaadi and Samvaadi notes.

The ragas of mid-day:

In the ragas of afternoon Gandhar and Nihad are flat. There is alpatva of Rishabh-Dhaivat. The main raga of this prahar is sarang It is mixed with the other ragas sung at this hour. In the ascending (aroha) of Dhanshree, Bheempalasi etc Rishabh-Dhaivat are not there.

The ragas sung after third prahar:

In the ragas of this time Gandhar and nishad are pure and madhyam in sharp. Rishabh-Pancham comes especially in the form of Vaadi, Samvaadi. In the ragas of evening Rishabh in shreeraga and pancham ansha note in Purvi are quite prominent.

The ragas sung in the first part of night:

In the ragas of morning Rishabh-Dhaivat are flat, at night they become pure. The sharpness of Madhyam is especially important. The pace and elaboration of raga extends mandra to the half part of middle septet. For example Kalyan and its sub parts.

The ragas of mid-night:

In the ragas of this hour Gandhar and Nishad are flat. Moreover, there is alpatva of Dhaivat. In the ragas sung at this hour this rule is applied to raga Kanada and all its sub-parts. In the descending (avaroha) ōMa, Reō is used.

The ragas of the last part of night:

At this hour the momentum of Rishabh-Dhaivat is slackened, they become flat. Madhyam ó Pancham or Shadaj becomes an sha or vaadi. The extension of all such ragas is from the half part of middle septet to half part of upper septet. For example Maalkauns, Basant, Lalit, Paraj, Shankara and Bilawal.

In this way there are distinct features of raga sung at different-different times. There are many exceptions too. But they could be cured by following the rules of exceptions. This topic is very difficult and subtle. Still the above given rules kept in consideration, is also quite satisfactory. The time of singing of every raga is fixed. The relationship of notes with nature is a topic of wider study. Further, the acute intelligence of Aryans is just amazing. In European music this topic doesn't come.

1.8.3 The time of the singing of a Raga :

Yathakale samarabdham geetam bhavati ranjakam
| *Atah swarasya niyamat ragoapi niyamah kritah* ||

Meaning: Pandit Bhatkhande remarks : When a raga is sung at its proper time, it becomes more elegant and beautiful.

Yathokta kaal evaite gayah purva vidhantah |
Rajagyaya sada geya na tu kalam vidarayet ||

Meaning: According to Pandit Damodar óWhen the ragas are su ng at their definite time they become felicitous. At the same time he has

negated this rule by saying that if the king orders, this rule may be negated and the ragas should be sung as per his order.ö

Hindustaniya raganam trayo vargah sunishchitah |

Swarvikrityadheenaste lakshya lakshankovidaih ||

Mallakshya sangeetam

Pandit Bhatkhande gave a proper shape to the rules of raga playing and singing the introduced them to the audience, singers and instrumentalists. He classified the ragas into three categories based on notes, time, flat and sharp notes.

Just like the rules of time the rules of seasons have their own importance. In the treatise ‘sangeetshastra’ there are six seasons. All these seasons have their distinct place in music. But spring and summer seasons are very important from the point of music. The medieval maestro, the emperor of Indian music Tansen has mentioned the time of singing of compositions, which is as follows:

Bhor bhaya bhairav gavat

Bhor hee bhairav raga alapo

Vrishtau panchvidyam samopasitpuravato

Hinkaro Meghopajayate

Sa prastavo varshati sa udgeetho

Vidhyotate stanayati sa pratihar

Meaning: During rainy season there is a provision of five types of sama worship. The air from eastern side is Hinkar. The cloud which is formed, is proposition. That which falls down as showers is udgeeth. That which thunders and throbs is Pratihar.

In the Chhandogya Upanishad there are five types of sama worship based on the seasons:

*Ritushu panchavidham samopaseet vasanto Hinkari Grishmah |
Prastavo varsha udgeeta sharatpratihar hemanto nidhanam ||*

Meaning: There are five types of sama worship which should be followed in seasons. In spring Hinkar, Summer Prastava, Varsha Udgeeth, Autumn Pratihar, and Winter Nidhan worship should be done.

If every work is done on time then it is beautiful and good to look at. The flow of time is endless, time flows persistently. No power of the world could make it or break it. There is great importance of time in Indian classical music. Indian classical music is a string of ragas, which is adorned by the jewels like rhythm. Time has been mentioned here. We are not talking about the singing of a raga, but the reflection is on the time, when a raga should be presented. A raga is presented through vocal singing or instrumental music. There is fixed time of the singing or playing of a raga in Indian music. If the presentation of a raga is done according to its time then the presentation becomes very effective. It we want to intensity this effects than the raga with feeling and emotion, òBh avayukta ragaö Should be sung at a definite time.

Time or an epoch has been properly divided into òG hatakö (Sub parts) or days as parts. In one day there are 24 hours. Sunrise to sunset, sunset to sunrise makes one day of 24 hours. This 24 hrs has been divided into eight subparts (eight prahars). Every prahar of three hours. There are no accurate rules to fix this time. In cognizable behaviour the time of singing of a raga has been fixed traditionally. Without any amendment, it is

not right to make any change in it. On the basis of the notes of a raga, it has been classified into three categories:

1. Ragas with flat Rishabh ó Dhaivat.
 2. Ragas with pure Rishabh ó Dhaivat.
 3. Ragas with flat Gandhar ó Nishad.
-
1. The ragas sung in the morning, the ōsandhiprakash r agasö have many ragas with pure mandyam. When both the madhyam are used, then sharp madhyam is more preferred than pure madhyam. In the ragas sung in the evening sharp madhyam is especially used.
 2. After singing Sandhiprakash ragas, the ragas with pure Rishabh-Dhaivat are sung.
 3. After singing the ragas with pure Rishabh-Dhaivat, the ragas with flat Gandhar-Nishad are sung.

As per Indian music there is fixed time for every raga. There are different-different fixed ragas for all eight prahars, their importance could never be over-looked. Raga- Time is a symbol of convention. It is not at all related to kaldarshan. There are certain rules of chanting for the richas of Vedas also, their time is fixed. There is fixed time of singing of Arabian ragas as well. Ragas like Todi sung in the morning are never sung in the evening. We can easily imagine sunrise and sunset, while singing raga Bhairav and raga puriya respectively. Renowned singer sometimes satisfy the desire of their audience by singing ragas at odd hours. It happens because the source of earning of an artist is his or her art. For this reason they have to sing a per the desire of their audience. Conventions and customs greatly influence the human mind. The base of North Indian and

South Indian Music (Karnataki Sangeet) is same, but in south Indian Music there is no bandage of time. Any raga could be sung and played at any time.

While doing their -Riyazø (practice) an artist sho uld not be bound by time. Then only one would be able to imbibe all the ragas. While presenting a raga before others all the ragas should be bound by time and rules.

The primary influence, melody, sweetness and tradition of the raga should be maintained then only the effect of that raga could be created. While doing their practice and teaching the ragas to the students a raga gives complete joy sung at any time of day or night. It is merely the influence of convention. In a concert or a Mahafil (Musical presentation in a hall) singing is done according to the time of raga.

The system of raga time synchronization is good, its protection is necessary because it gives a good and strong base to the raga system. The footing of this process is so well shaped that which raga would create what type of environment and what would be its result all these things could be clearly and easily seen. According to the raga-time wheel, for special moods specific raga should be selected and sung. The scholars of past established the precepts of raga creation and their synchronization with timing, their analysis, all these things have been thought about. They are to be kept in mind.

The wheel of Raga has been divided into 8 prahars. 4 prahars of the day and 4 prahars for the night. In every prahars there is an arrangement of singing of more than one raga. There is fixed rule of the time and sequence of the singing of ragas. Sandhiprakas ragas are sung at sunrise and sunset.

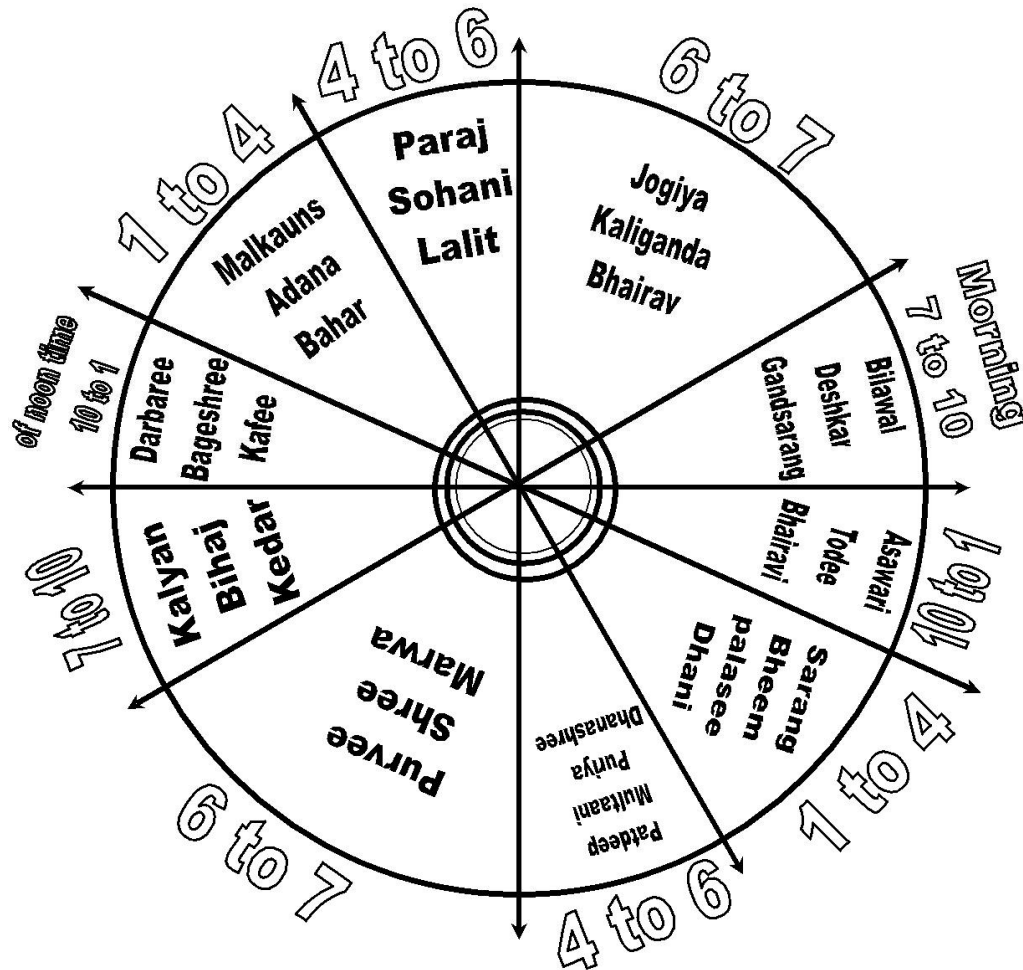
Bhairav, Bibhas, Kalingada, Jogiya all these ragas are the ragas of morning. They are sung in the first prahars of the day. In the musical phrases of these ragas Rishabh and Dhaivat are flat, the remaining notes are all pure. For this reason the formation of $\text{Rasa}\phi$ in all these ragas is same for all of them. The scholars of the past believes that this is the effect of junction of day and night. There is a difference of approximate twelve hours between sunrise and sunset. If the time of morning is between six to nine then in the evening also the twilight time would be six to nine pm. In the evening. The combinations of the ragas of the day and night have been beautifully arranged. The formation of raga changes according to the mental state of human beings from day till night. In the morning hours our mind is at peace. In such moment & pure thoughts related to God arise in our mind. We forget the emotional ups and downs and the worries of the bygone day. Similarly in the evening a person is relieved of the worries and tensions of the day and tries to relax, But this peace and relaxation is not as pure as that of morning hours. The fatigue of the day time and coming up of waves of thoughts is being combined here, By the formation of the ragas, it is quite evident that the flat Rishabh and Dhaivat of morning ragas has been combined with sharp madhyam, signifying the instability after the days hustle and bustle at evening hours.

In this way there is a scheme of raga Jaunpuri, Asawari and Sarang from morning 9.00 to 12.00 O'clock. The ragas that are reflections of these ragas, but that are different from them are sung. Various types of kanhadas with altogether different combination and sentiments are sung from evening 9 O'clock to midnight 12 O'clock.

With sunrise and sunset our moods and the arrangement of notes of ragas both changes. Infact, the sentiments of raga formation as per the

times and in ōRasadarshak Arrangement, which raga i s the audience of which feeling and what is its time, all these things could be known. The formation of ragas and its time setting are in vogue since ages past, which is very important. The singing of the ragas should be in accordance with that wheel of time. Raga creation is a reflection of varying moods of human beings. Music is an art, it is used for the entertainment and joy of one and all. This is for sure tha whatever may be the rasa of the raga be it shringar or karun, but in singing, playing and listening we get joy and bliss.

1.8.4 The wheel of Time of Ragas :



1.8.5 The Relationship of Vaadi Notes with Ragas :

It is the rule of Hindustani classical music that in a raga if there are notes in the purvang of the septet i.e. Sa, Re, Ga, Ma then the raga is sung in the ōPurvardhaö of the day i.e. between midnight 12 O'clock to midnight twelve. On the other hand if in a raga the vaadi notes are taken from the uttarang of the septet i.e. Pa, Dha, Ni, Sa, then that raga is sung from midnight 12 O'clock to midnight twelve. For example in raga Bilawal Dhaivat is the vaadi note therefore it is sung after midnight twelve. Similarly in raga kalyan Gandhar note is the vaadi note therefore it is sung after midnight twelve.

1.8.6 The expansion of the Areas of Purvang and Uttarang :

From both the divisions of the septet the vaadi and samvadi notes are taken, this is the rule of vaadi and samvaadi. If the vaadi is from the first part of the septet then the samvaadi is from the other half. If the vaadi is from the -uttarangö of the septet the samvaadi is from the purvang. There is always a difference of three or four notes between vaadi and samvaadi. For example if the vaadi note is Rishabh (Re) then the samvaadi would be pancham (Pa) and Dhaivat (Dha). Similarly if the vaadi note is Dhaivat (Dha) then the Samvadi note is Rishabh (Re) and Gandhar (Ga). Out of the two the note which is more useful for a raga would be preferred.

In raga Bhimpalasi Madhyam (Ma) is vaadi and shadj (Sa) of the upper septet is samvadi. If the ōPurvangö of the septet raga from Sa to Ma, then the vaadi and samvaadi notes would come in the same -angö part of the septet, which is against the basic rule. To solve this problem the areas of both purvang and uttarang have been expanded. The purvang of the septet is taken from Sa to Pa and Uttarang is from Ma to Sa. Thus, Ma, and

Pa would be common in both the parts. This would give us relief that if in a raga Sa and Pa are Vaadi and Samvadi then Pancham would come in the Uttarardha. Similarly, in a raga if Pa and Sa are Vaadi-Samvadi, then it would be considered that Pancham is in purvang. In this way in Vaadi-Samvadi, one note is in Purvang and the other note is in uttarang.

1. **Bol Alaap and Bol Taan:**

If the letters of the lyric are taken for the expansion of alaap then it is called Bol alaap. If in the taan lyrics are used then such a taan is called Bol taan.

In general there are two types of Bol alaap:

- a. Layabaddha (rhythmic) b. Layarahit (non rhythmic)

2. **Khatka and Murkee:**

Khatka is a style of singing in which there are slight traces of the notes preceding the main note and following the main note, it is sung very fast. For example:

sa i.e. ^{re}sa ⁿⁱsa or Resa Nisa, when this note ends the vibration of this note also ends. Between Khatka and Murkee there is only the difference of the number of notes. In murkee, three notes are taken in a semi-circle in a fast tempo. ^{Re}Ni^{Sa} or ^{Dha}Ma^{Pa}. In khatka a semi-circle of four or five notes is formed. While writing Murki there are slight traces of notes written in the beginning and at the end of the notes, on the left corner and on the corner of the note. For example ^{Dha}Pa^{Na} Murkee is used in Thumri and Tappa.

When one's own feelings and emotions are woven in the garland of God's name and form, this combination leads to the oozing of music. This unison of music and devotion awakens the chakras of the body and leads the sadhak to the state of Samadhi.

Which is that music that takes one to the state of God realization, a state of intense bhava. Here it is quite relevant to comprehend the origin and development of music.

The tempo, rhythm, lyric and tone of music play a vital in expressing the intense emotion of a devotee. Let us connect the melody of music with the colour, bloom and intensity of devotion.

CHAPTER – 2

Bhakti

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CHAPTER – 2

Bhakti

3.5 What is Bhakti ?

The intense love towards adorable God is devotion¹

Sa Paranuraktiriishware ||

The one that attracts the grace of God, the one that turns all the desires towards God. It means that the real meaning of Bhakti is intense love towards God.

Devotion itself unveils its contents. The centre of devotion is Lord God. When the devotee follows the path of devotion God incarnates. To have the vision of God we need not control our habits and senses.

It means ignoring all knowledge based karmas (works), ignoring all desires and lust, forgetting the pleasure and pain of life, forgetting what is righteous and what is non-righteous, single minded affection towards God is bhakti.

"Bhakti yoga is the only way by which God who is the very epitome of Satchitananda and is rasaswaroop (Whose form is very charming) could be attained".²

"By applying the collyrium to the eyelashes, the collyrium of 'bhava'. We can have the realization of God throughall the senses".³

- Internal Space

¹ || Sa Paranuraktiree Shrekare || (Shandilya Sutra)

² òShri Krishna Prasangö Gopinath Kaviraj.

³ òShri Krishna Prasangö Gopinath Kaviraj.

A yogi has the vision withing himself and a devotee has a vision in the outer space.

Moreover yogi has the vision of God in the form of illumined being within his heart and soul. On the other hand a devotee gets the vision of God in outerworld as a being perceived by the senses, "Bhava-sanskrit, Indriya gochar' God.

"Along with the power of all the senses the quintessential 'bhava' of the mind is known as Bhakti".¹

Therefore Bhakti could be called as the "ekantiki swamukhiwali" will power.

The foremost aim of a human being is realization of Atma or Brahma, this Atma itself is Brahmaswaroop. Atma is God and Atma alone is the one worth knowing.

With all the feelings of the heart a pure love towards that Almighty is highest devotion leading to the realization of the soul.

The great devotee Prahlada once said -

" Just as imprudent people have intense attachment towards the objects of the senses, O lord we may not have such attachment in our heart for you".²

Ya preetiravivekinam vishayeshvanavasini |

Twamanusmaratah sa me Hridyanmapsarpatu ||

¹ (Premik Guru) Swami Shree Nigamanandaji.

² Vishnu Puran.

The devotion in which one doesn't desire for any returns and devote oneself with a vacant mind is "Prakrit Bhakti".

From grammatical point of view if we look at the origin of Bhakti then -

Bhakti word has originated from "bhaj" dhaatu, it means "to serve" and "Bhajja Amardane". The word bhakti is defined in three ways - "Bhajanam Bhakti", "Bhago Bhakti" and "Bhanjan Bhakti".

In "Bhajanam Bhakti" a bhakta (devotee) time and again recalls the great play and the great traits and qualities of God. He relishes them.

"Nam bhajanam, bhajanam nam rasnam".¹

It has been said that recalling the name of God, Chanting His name is the achievement of devotion.

In "Bhago bhakti" a bhakta makes himself a part of God, to become a part of God is the distinct feature here. A devotee denies the existence at the worldly plane. According to Shrimad Bhagvat Bhajanam. Bhakti is also disinterested, entire (Akhand) devotion. Like an everflowing pure Ganga bhakti is joyous in remembrance of the Gunas (traits) of God.

*Drutasya bhagvadbharda dhara vahikatam gata|
Sarveshe manaso vrittirbhaktirityarabhidhiyate||²*

When the heart melts remembering the grace, greatness and gunas (traits) of God. Like an everflowing stream all the desires of mind turn towards God is Bhakti (devotion).

¹ (Gopal Tapneeya Upanishad)

² (3 ó 25 ó 32) Shrimadbhagwat.

Bhakti is to get back something dear that was lost. When bliss occupies the whole space between the bright sky and humble earth. It is as if there is re-establishing of self.

There is a never-ending desire of the "Anuchaitanya Jeevatma" (Brahma which remain as cosmic consciousness in every atom of this existing world) to reach to its origin and abode. There are three paths by which one could reach from the world to the master of this world (from world to vishwanath, from the world of senses to Jagannath). These paths are: - Karma (Work), Gyan (Knowledge) and Bhakti (devotion).

Bhakti (devotion) is the most simplest path to become one with the divine God.

Bhakti has been blessed by the Almighty, without bhakti yoga, knowledge and religion do not blossom."¹

It means 'Dharma (religion) is not an escapa from life, it is a step towards going deep into the truth of life.

Drinking all the flavours of life so as to satiate the thirst of the soul is Bhakti.

"Bhakti or devotion means - to attain the bhagdheya (destiny). The scattered human mind roaming in the objects of sensual pleasures becomes condensed and contracted. With single mindedness the mind may run towards its centre. This is the supreme fruit of devotion."²

¹ (Page 6 6) Shree Bhakti Chintamani.

² (Page 6 8 6 9) Shree Bhakti Chintamani.

"The path of devotion is - surrender of the ego, the "I", to "you" (God), combining this "I" with "you" one attains supreme bliss and gets complete satiation for the desire of love".¹

Thus the origin of Bhakti or devotion is from 'bhava'. Every consciousness of the world arises from 'bhava'. 'Bhava' is validated by action.

Devotion is the search of the sources of eternal truth and bliss. It is the practice to imbibe them. It is the apex of supreme joy and supreme richness".²

Finally, in devotion a devotee is able to hear the hidden music of his heart in the whole world.

There is no need for any other authenticity for devotion because devotion itself is the validation of feasibility, self illumination and 'rasarupata'.

Devotion is "swasanvedha" at the same time it is Shantiroopa and Paramanandaswaroopa.³

There is no discrimination between God and devotion because when one realises God the tendencies are also converted into bhagwad swaroop. Therefore the result of devotion is devotion only.

¹ (Page 6 19) Shree Bhakti Chintamani.

² Page 6 19 Shree Bhakti Chintamani.

³ Bhakti Rasamrit Sindhu Parva, 1 6 9.

*Brahmanando bhavedeshu chet parardhagunikritah |
Naitee bhakti sukhambhoge paramanutulamapi ||*¹

It means bhakti in itself is blissful, when it reaches its pinnacle, devotion is spectacular in form and blissful. In devotion as compared to Brahmananda attained in Samahi, there is boundless, spectacular, bliss, intense chinmaya joy and the joy that comes with the palpitation of heart. These attributes and experiences are not found even in smallest degree in the joy of Brahmananda.

The intensity arising in the heart from devotion leads to divine bliss of 'chitraleela (beautiful scene) in the existing mental state.

"Peaceful quiet joy is "Brahm state" and the joy which is hundred thousand time exposition with quick motion of joyous dancing is bhakti or devotion.ö"²

The persistent presence of man in God is devotion. A devotee becomes an ansha, a part of God.

A Devotion is not the realisation of chitta. Infact devotion endows "Alhadini Samvidatmika Swaroop Shakti" that gives eternal chinmaya and self-enlightened attributes to it. For this reason it is not perceptible by the natural five senses, when 'anushtan' of sadhan bhakti and its parts (Shravan, Kirtan, Smaran etc.) is done - the mind is purified. In that state the chinmaya self- illumined devotion blooms, and blossoms in itself and gives synchronisation or co-relation to the five senses. It makes the natural fives senses as chinmaya and aprakrit (unnatural).

¹ Shree Bhakti Chintamani Page 7.

² (Page 6 19) Shree Bhakti Chintamani.

In shrimadbhagvat the rise of bhakti has been described in the following words: -

"To have faith in my immortal saga and stories, to sing my glory, to be eager in worship, my 'swadhan' by eulogies, love to serve me, to offer salutation to me using all the body parts, to worship me with my bhaktas, to see God in all beings, to develop desire for 'sampurna angas' to sing my glory, to keep the mind in me only, to leave all desires, to renounce the pleasures of money and worldly happiness, whatever yagya, donation, havan, japam, austerities and fasts should be observed, it should be done for me only. This is the fundamental form of all bhakti."¹

When two bodies meet, the joy arising out of that is Kama (physical love). When two minds meet and there is flowing joy, it is worldly love. Mind creates many webs. When the soul meets with divine souls there is the never ending flow of nectar and joy. It is devotion.²

When the ego sublimates one is able to step into the temple of bhakti. The first condition of bhakti is that the I doesn't remain. Lust binds a person, bhakti liberates.

"The synonyms of bhakti are austerity, faith, yoga, devotion, service and worship. They should be taken in one sense."³

"Often times the vaidiki workshop is called "Upasana" and Pauranik workshop is called as bhakti or devotion".¹

¹ Bhagwat 11 / 19 / 20 & 24.

² Page 92, Shree Bhakti Chintamani.

³ Page 8, Krishna Bhakti Kavya Me Sakhi Bhava.

"Bhakti infers to the establishment of loving consciousness in God"

"Ananya mamata vishnau mamta premsangata |

Bhaktirityuchate bheeshma prehladoldavanaradaih ||"

- Panchratra to Haribhakti Rasamrita Sindhu, 115

"Yasyadave para Bhaktihyatha deve tatha gurau |

Tasyait kathita harthah prakshante mahatman ||"

- Shwetashwetar Upanishad 6/63

"The one who has 'para bhakti' towards God and just like God there is devotion towards Guru also, in the heart of such a person there is the divin light as mentioned in the Upanishads."²

|| Tatprem tatva madhurya yato gyaneapi vismratih |

Dhanya dhanyamanirdashya manyanmanyamahe vayam ||

- Narada Bhakti 23rd Sutra

The two elements love and melody (madhurya) are there in Bhakti, Gyan (Knowledge) and forgetfulness both are there, these are the two distinct elements that are present in Bhakti.

There is Bhakti with various emotions, loving devotion holds an amazing sway over all kinds of devotions. A person is one with the Ishta, forgetting oneself. Bhakti is the fruit; bhakti is the instrument (sadhan).

1.2 The Origin of Bhakti :

A being is born selfish, at times one worships God so as to satisfy one's desires. Yet there is the birth of Bhakti (devotion) when a being unselfishly holds a loving relationship with God.

¹ Page 12, Upasana Ki Avashyakta, Upasana anka, Vrindavan.

² Page 19, Bhakti Shastra, II Part.

According to the Anushruti of Padma Puran bhakti related the story of its birth and development to Naradji - "I was born in Dravida, brought up in Karnataka, remained in Maharashtra for sometimes and then went to Gujrat in old age."¹

According to kabeer panthi communities Bhakti was born in Dravid State of South India. Swami Ramananda brought it to North India. Then, Sages like Kabeer widely spread it.²

"There is elaborate discussion of karmamarga in vaidik samhita and brahman bhaga, in Aranyak and upanishads gyanmarg has been described. Though there are seeds of Bhaktimarg in them too.ö

The mantras to worship Agni, Indra, Varun, Rudra, Savita, all these Gods of Samhitas, reflects devotion and the heart of devotee, because of the humility (Vinay-Bhawana) expressed in them.³

Twamaskam Twasmasi (Rigveda 8-81-32) It means you are mine and I am yours.

*"Yatranandaspr modasch mudah pramud asate....."*⁴

Meaning - O Lord ! Always keep me and my mind in the state of bliss, joy delight and happiness.

In mantras when there is the description of the intimate feelings of the worshipper towards the object of worship and the grace and compassion of object of worship, then it is a symbol of the sowing of the seeds of Bhakti.

- Pg-140 Braj Ke Dharma Sampradaya

¹ Page 139, Braj Ke Dharma Sampradaya.

² Page 139, Braj Ke Dharma Sampradaya.

³ Page 139, Braj Ke Dharma Sampradaya.

⁴ Tatra Mamritam Kradhi 6 11, Rigveda 9 6 113 6 11.

Nayamatma pravachanen labhyo, na meghaya, na bahun shruuten |

Yamaiveshe vrinuto ten labhyastasyeish Atma vivrunute tanu swaya ||

- Kathopnisha 1-2-23

Meaning: This soul is realized neither by discourses nor intelligence or deep studies. It is realized by the one who accepts it. For such a being the soul itself expresses its true nature.¹

Here it is quite evident that if one completely surrenders oneself to the grace of God then the impossible also becomes possible.

Here there is a hint of the element of devotion.

Shri Madbhagwat and Geeta are the scriptures of absolute devotion.

"The Bhakti Marga Dharma was propagated by the Yadavas of Shorsen Janapada. This was accepted and promoted by the creation of sensitive verses and eulogies by the Alvars (Vaishnavas) of southern India and Jayanar (Shaiva) devotees. This was the first phase of the path of Bhakti."²

The second phase of Bhakti path began with the commencement of the upasana of Alavar bhaktas of southern India and their verses in Tamil language full of bhava and bhakti.³

This period from 5th century to 11th century in South India was the period of widespread movement of Bhaktimarg. Earlier there was dominance of the renunciation path of knowledge of Buddhism and Jainism before this period.

¹ Page 140, Braj Ke Dharma Sampradaya.

² Page 140, Braj Ke Dharma Sampradaya.

³ Page 140, Braj Ke Dharma Sampradaya.

With the division of the path of bhakti, vaishnav and shaiva religions came into prominence.¹

From the fifth century to tenth century of vikram samvat there were many Alvar devotees.

Alvar is a word of Tamil language that means, "A great being absorbed in spirituality, knowledge and devotion towards God."

The tradition of alvar remained uptill tenth century followed by the period of Vaishnav acharyas.

"The basis of the devotion of Alvars was ardent - pure devotion on the other hand the crux of lives of the Acharyas was a beautiful union of work and worship."²

The varkari saint Gyaneshwar and Namdeva strengthened the Bhakti movement of 13th and 14th century.

Adiguru Shankaracharya himself has written Bhashyas on geeta and vishnu Sahastranam and treatise like Prabodh Sudhakaidi which are devotional scriptures. He has written: -

Yadyapi Sakaro ayam tatheikadeshi vibhati yadunathah |

Sarvagatah sarvatma tatha pyayam satchitanandah ||

It means: If we consider yadunath shri Krishna as God with form then also he is not ekdeshiya (applicable is one instance only). He is Sarvantaryami (omnipresent) Satchidananda God himself."¹

¹ Page 140, Braj Ke Dharma Sampradaya.

² Bhagwat Sampradaya Page 6 186, Braj Ke Dharma Sam pradaya.

Maitreyi has described devotion as, "The complete reliance of the mind on ultimate Truth" (11.25.32 Shri Madbhagwat).

Bhakti validates that God is anonymously, invisibly present in every soul. According to Maharishi Narada there are two main causes of the rise of devotion: "The grace of saints and the grace of God" (Bhakti tatva kalyanmal yantra).

There are three stages in the practice of devotion

1. Pravartak sadhna (nam sadhana), state of sadhak and Sidhawastha (state of the realized one). God is chidananda endowed with Achintyabhakti because the name of God itself is Swatahchaitanyamaya. The mercy and grace of God uprise by this name only.²

"A pure body is bhavaveda. The state of the Pravartak is in worshipping God by working, this is sadhna bhakti,"³ Similarly taking God object of worship) as the centre of all desires and all the waves of mind the state of sadhan is sahaka State. When there is oneness with God, i.e. the 'I' is completely lost in God, then the body is kept only so that the senses may also enjoy the name and beauty (nam and rupa) of God.

Bhakti is Ahladini (delighting) bhakti, living in the Prakrat body of the 'bhavadeha' remains apart, this is the nature of a devotee. This creates a mutual relationship between the Akriti and Prakriti (Bhakti Tatva).⁴

As the momentum of devotion increases the attachment of the devotee towards kirtan (singing the glory of God) also increases. The devotee becomes extremely affectionate.¹

¹ Page 144, Braj Ke Dharma Sampradaya.

² Page 144, Braj Ke Dharma Sampradaya.

³ Page 144, Braj Ke Dharma Sampradaya.

⁴ Bhakti Tatva.

Swami Karpatriji has remarked about devotion and knowledge that after the realization of Gyan also without devotion there is no elegance of Gyan. Gyan, renunciation, work religion all are glorified by "Prem-lakshana" devotion only.

Aham bhakt paradheeno haya swatantra iva wij |

Sadhu bhirgasthridayon bhakte bhakti jana priya ||

- Bhakti Tatva 964.63.66

God himself says that He remains subordinate to his devotees:

Chaturvidya bhajante माम् जानाह सुकृतिनो अर्जुन |

*Arto jigyasushyarthir gyani cha Bharatarshabh ||*²

- Geeta (7616)

There are four kinds of devotees mentioned in the Geeta ó Artharthi, Jigyasu, Arta and Gyani. By controlling and obstructing ego a devotee is privileged to receive the divine love of God.³

It means when all efforts are turned towards God then Bhakti is born

Sadgun shrui maitrena mayi sarvaguhashrue |

Manogati ravichchina yatha Gangam bhaso ambudhau ||

Laksham bhakti yogasya nirgunasya hayudalatam |

Ahetukyavyavahita ya bhaktih purushottame ||

- Shrimabhagvat 11-29, 11-12

¹ Patanjali Yoga Shashtra (2 ó 39).

² Page 7 ó 16, Geeta Bhakti Tatva.

³ Page 10, Bhakti Tatva.

Shri Krishna himself says that the mind is attracted towards me when one hears my attributes. I am the treasurehouse of all upeyaksha. This eternal flow of the mind should be like Ganges. That which flows incessantly like an ocean is Bhuvateet Bhakti yoga.

Basically, devotion is that mental state which is satiated only by serving God.

For this reason once the process of bhakti begins, then there is immense probability that the end of this process would be the achievement of ultimate goal.¹

In order to have the vision of the unknown the imagination has to wear the clothes of such traits that are found in the things known to us. Infact, the great Shankaracharya had also declared that though Brahma is formless without any attributes yet in takes a form for the sake of upasana (worship).²

Tantras, Purans and other religious scriptures have imagined the supreme God as particular Ishta devata. Sometimes as Shiva, Shakti, Vishnu, Ram or Krishna.

"These are the forms of Brahma with attributes (Saguna Brahma). A devotee selects any of these forms as per the interest of his mind and does bhakti towards this form.

Basically God is one only. God with form (sagun brahma) helps the devotee to reach to the highest level of devotion.

¹ Page 6 19 Dharma Darshan.

² Page 6 19 (Dharma Darshan).

About a devotee there is a statement of Bhagvat,

"The ultimate truth who is God is the objects of the meditation and contemplation of the devotee."¹

For a devotee the word "Ananyata" means except God, renunciation of all other sustenance or support,

|| *Anyashrayanam tyagoananyata* ||

- Narada bhakti sutra, pg 25, swami prabhupada

"Naradastu tadarpitakhilacharata tadvismarane paramvyakulteti ||

- 19th sutra Narada Bhakti Sutra, pg 45

It means, Narada says, to offer all the karmas at the feet of God and to overwhelm by forgetting them is devotion.

- Prabhupadaji "The fruit of all means (sadhana) is devotion or bhakti. Bhakti is both Sadhan and Sadhya (means and end). All other methods or processes are worthwhile only when they make us reach bhakti. This is the foremost reason of the excellence of devotion."²

Kanthaavarodharomashrumih parasparam lapmanah

pavayanti kulani prithvim cha |

- 68th sutra Narada Bhakti Sutra, pg 153

With thwarted throat (hindered voice) in excitement and flowing tears the intimate devotees of God communicate with God. They purify not only their descent but the whole earth. Thus the origin of devotion fulfills its purpose of goal.

¹ Page 6 12, Shrimadbhagwat, Dharma Darshan, Page 6 19.

² Page 6 19, Dharma Darshan.

"Devotion has deeply affected Indian religion, life, society, literature and culture."

The concept of religion and its flow is in the streams of gyan, karma and bhakti.¹

Gopinath Kaviraj has remarked that if there is Gyan, and if this gyan or knowledge reaches its pinnacle and there is uprise of devotion- if this gyan gets converted into vigyan - "Gyan-Vigyan-Triptatma", as Lord Krishna says in Gita not only Gyan (Knowledge) but vigyan (Vishishta gyan).

Here ó "Vishishta Gyan" (distinct knowledge) means knowledge with devotion. It means when knowledge takes the shape of devotion then Parbrahmagyan doesn't remain the knowledge of 'tvam' element it becomes the knowledge of 'Tat' element.²

'Tat' element means - God. By the grace of Guru if a person is blessed with devotion, it means, when Gyan or knowledge takes the form of devotion, at such an instant the infinite resides in the undivided ordinary things ó a devotee could see this, this is the vision of devotion.

The samvid (sense) of the swaroop shakti of God i.e. chitshakti and his hridayini shakti, the shakti by which God relishes joy when both of them are united, their crux is devotion or bhakti.³

As compared to the intricate and difficult path of knowledge and dry path of karma, bhakti is melodious and sweet as it is endowed with

¹ Page ó 194, Bhakti Tatva.

² Page ó 61, Shakti Ka Jagaran Aur Kundalini.

³ Page 62, Shakti Ka Jagaran Aur Kundalini.

emotional feelings. It connects the devotee to God by its emotional relationship. It could be done in any form, at any place and in any conditions.

Devotions doesn't need any rituals, yagya, havan, flower and philosophic discussions. It doesn't need the renunciation of the world or family. By doing the routine activities, one can easily do bhakti along with worldly karmas. Bhakti is the asset of the common people of the common man, due to attachments with maya, they forget devotion.¹

There are diverse opinions about the origin and development of devotion.

"In the early part of Middle Ages there was widespread promulgation of Bhakti in South India. It became an integral part of the religious life of people. In this age it received a new bloom, its philosophical and intellectual base was also strengthened. Later it came to India through Acharya Ramananda.

In the Middle Ages Kabir, Meera, Dadoo, Nanak, Chaitanya, Mahaprabhu, Raidas, Soor, Tulsee, Meera, Narasinha Mehta took it to be pinnacle by their bhavas. They widely glorified it. From North India, it again came to south India. Saint Samarth Ramdas, Gyaneshwar, Saint Tukaram, Janabayee, Chokhamela, all of them made the common man dip in the ocean of bhakti. In the early Middle Ages the beauty of devotion was established in South India."²

¹ Page 195, Shakti Ka Jagaran Aur Kundalini.

² (Page 180) Dr. Sharad Pagange -Purva Madhyayugi Asthayan.

The early middle ages Bhakti tradition, is the gift of the traditional religious thoughts and philosophy.¹

“The Indus valley civilization reflects the antiquity of devotion as the worship of shiva and shakti was popular at that time.”² According to Dr. V. Ch. Pandeya. :

"Basically Bhakti is a post Aryan tendency."³

After the coming of Aryans, when the Dravids settled in South Indian they came with the bhakti of Shiva and Shakti. Thus, in its initial stage bhakti had its focus on Shiva and Shakti.⁴

“Later on importance was given to Lord Vishnu and his incarnations as well in devotion.”⁵

“The bhakti movement of middle ages is the next step of Early Middle Ages and it is the second period of its regeneration.”⁶

The early Middle Ages bhakti actually developed in South India.

“The saints of the early middle ages made devotion a mode of popular public movement and social reformation.”⁷

On the one hand the saints endowed it with the simplicity and surrender of emotions, on the other hand the Acharyas endowed it with a philosophic base.

¹ Page 6 195 Bhakti Tatva.

² Page 75 6 75 Pracheen Bharat Ka Rajneitik Sanskritik Itihaas.

³ Page 6 29, Dinkar 6 Sanskriti Ke Chaar Adhyaya.

⁴ Page 6 5, Dr. Tarachand, Influence of Islam on Indian Culture.

⁵ Page 6 5, Dr. Influence of Islam on Indian Culture, Dr. Tarachand.

⁶ Page 183, Bhagwat Sampradaya. (Dr. Baldev Upadhyay).

⁷ Page 185 6 186, Bhagwat Sampradaya. (Dr. Baldev Upadhyay).

With the birth of human heart bhakti also took birth naturally. Devotion is as old as human heart. With the passage of time the form of Bhakti developed more and more. But the basic form of devotion is as old as man, the base of devotion of faith. This faith is prevalent right from the beginning of creation.¹

Bhakti is accumulated, cherished intense love for God.²

2.3 Bhakti Cults :

When the aspiration of the vision of God becomes so intense that it becomes impossible to live without him then one has the vision of God. When the tripartite pairing of Dhyata ó dhyan ó dhyeya Gyata ó gyan ó gyeya and drishta ó drishya ó darshan ends then there is no separate existence of the individual. This state is known as state of self realization or God realization ó this state is beyond words ó it could only be experienced.

Intellect cannot enter into that state. The end of body ó mind (deha ó manolaya) and ego is the background of the realization of the soul.

To realize God there should be intense aspiration. God himself delights the devotee by the various colours of devotion.

The scriptures that describe the supremacy of Lord Vishnu have also mentioned the Chit ó Shakti along with Paramatva of God.

God is omnipotent, omnipresent. In the Leela Vilas Bhumi of God all are present. The aim of his play is the Alhad (delight) of God and nothing else.¹

¹ Page 116, Dharma Darshan, Dr. Ramnarayan Vyas.

² Page 116, Dharma Darshan, Dr. Ramnarayan Vyas.

At the base of bhakti the Chit Shakti is present in the form of Soddeshyata (similar goal).²

The five basic scriptures of Vaishnav dharma (Panchratra dharma) includes ó Bhagvat Purana, Mahabharata, Harivansha Purana, Vaivarta Purana and Narad Panchratra. In the Shantiparva of Mahabharata Satvatö, Bhagwatö, Narayan and Panchratra dharma have been mentioned. In the last eighteen chapters of the shantiparva of Mahabharata, the worship of vasudeva in vaishnav dharma has been counted as foremost.

*“Yada bhagvatoavyarthamasipraja mahan Vasuh |
Kimartha sa paribhrashto vivesh vivaram bhuvah ||*

Mahabharat (Shantiparva) chapter-337 shloka-1

*Narayan param satmritam narayanatmakan |
Narayanaparo dharmah punaravritti durlabhah ||*

Mahabharat (Shantiparva) chapter 348 sloka 83.

As per the Asthadhyayee of panini Shri Bhandarkar and Dr. Roy Choudhary and other scholars have mentioned the time of Vasudev Pooja as 7th Century B.C.³

*Sarvesha bhashrayo vishnuaishvarya vidhimasthitah
| Sarvabhutkritvaso vasudeveti chauchyate ||*

- Mahabharat (Shantiparva) Chapter 347 sloka 94.

The above sloka validates that Vishnu has been worshipped as Vasudeva. It means the vaishnavas who worship Vishnu are the

¹ (Page ó 12), Hindi Vangamaya Me Radha Tatva Chintan Ki Parampara.

² (Page ó 12), Hindi Vangamaya Me Radha Tatva Chintan Ki Parampara.

³ (Page ó 21) (Madhyayugeen Vaishnava Sampradaya Me Sangeet, Dr. Rakesh Bala Saxena.

worshippers of Vasudeva. Thus in Vaishnava religion, with the passage of time Vishnu was established as Vasudeva.

Vasudeva is Narayana and Narayana is Vasudeva. Both are the two divine forms of Vishnu.¹

The principal God of Vaishnava religion was Vishnu. Later on he was established as the Vasudeva of Mahabharata. Some facts helped in establishing Vasudeva as Krishna. Such as :

According to Dr. Bhandarkar in the time period between the Ekantik Dharma before Christ and the literature related to Gopal Krishna, some such incident must have occurred that connected the Krishna of Bhagvadgeeta to Gopal Krishna. He further remarks that this incident must have occurred when the people of Abheer community, coming from Western India scattered in the area from Mathura to Saurashtra. The most adorable object of worship of this community was a boy, who was assimilated Vasudeva Krishna uptill 10th Century. This community domesticated cows, took them to pastures for grazing and did the business of dairy farming. This was the Krishna of Abhiras.²

BalKrishna or Gopal meaning the one who fostered up and protected cows. Gopal, the one who is the master of the senses, who is able to lead the senses towards right direction. The word Govind has come in Shrimadbhagvadgeeta also.

- Shrimadbhagwadgeeta Chapter II, Slokas

¹ (Page 6 21) Madhyayugeen Vaishnava Sampradaya Me Sangeet, Dr. Rakesh Bala Saxena.

² (Page 49 6 52) Dr. Bhandarkar, Vaishnavism and Sh irism.

On the basis of Vedas we can say that Krishna Gopal, Govind BalKrishna, Vasudeva Krishna all are the names of Vishnu. Due to popular traditions only the names had changed. Geeta, Mahabharata and Harivanshapurana are the evidences that prove that these names are similar and synonymous to each other. In Geeta if there is Krishna then in Mahabharata there is BalKrishna GopalKrishna that reflects the same personality.

õShri Krishna is considered to be the greatest man of India. He was a politician, the creator of Geeta, the Kanhaiya of Radha and Gopal, as popularly called by people. The vaidik God Narayan and Vishnu also became one with him.

In the development of bhakti Vishnu, Narayan, Vasudeva and Krishna symbolizes the successive spiritual tradition. Brahma is beyond the world. People who receive special grace of God reach to Brahmaswaroop after this attain swaroop shakti and chit shakti, At that a being realises not only Brahma, but the impact of chidrupa swaroopashakti and its successive roaming realises it in vishwatmak form as well.¹

Thus an absolute loving surrender towards God alone could make one realise complete oneness with the form of God.

Brahma bhava is vishwateet (beyond the world). But after the attainment of chit shakti and with the help of the so called chaitanya shakti there is vivartan of the chinmaya element existing in Sampadan roop of Achit satta. This is the path of love in which the whold world assimilates

¹ Shree Sadhana, Jayadevasingh, Page 65.

its roopa (form). All its state are vishwatmak (the whole world is included in it).¹

There are three main powers or shaktis of God.

1. Chit Shakti (Sandhini)
2. Aalhadini Shakti
3. Samvit Shakti.

God is the founder of the whole world. A being is the founder God of its own body. The main shakti is Alhadini. The development of Chitshakti blooms from the mental plane to vital force and the five senses. This is called merriment of exposition.

This is the pinnacle of devotion. This devotion relieves a human being from ennui and torpor. The senses attain chinmayatva (divinity). By the flow of Alhadini shakti in its 'Vishayabhut' existence Chidananda Swaroop is attained, while as the existence remains on the gross level the distinct feature is this that in one existence on the whole five gunas of Kalyan are expressed. Together there is the creation of rupa, rasa, gandham, spastha and shabda. It is called Bhagvad experience. This experience leads to the inner realisation of divine rasa, divine fragrance etc. It is unnatural and Nityasiddha.

- Shree Sadhna, 67

This is the manifestation of the Atmaprakash of Purnabrahma and loving God. While as 'kaal' is pacified forever.

¹ Shree Sadhana, Jayadevasingh, Page 65.

This 'Alhadini Shakti' of God is Radha. 'Radha' the one who gives liberation. Here liberation means the state in which a soul is liberated from all the bondages of this world and plays with God in eternal bliss.

Without 'Radha' and 'Gopis' (The milkmaids of Gokul) when we talk of shri Krishna, we are able to envision shri Krishna as a chivalrous warrior and adept politician. Radha alone establishes shri Krishna as a lover, the Gopis (milkmaids) are the extension of this Alhadini Shakti Radha. The real meaning of the word Gopi is 'Concealment', the one who conceals herself.

In the Mahabharata also a reference comes when the 'Gopa' and 'Gopis' of Brajbhumi meets Shri Krishna on the battlefield.

In the Geeta Lord Krishna has said: -

"Sarvadharmam parityajya mamekam sharanam vraj"

Meaning leave everything and live in my shelter and auspices.

"Aham tvam sarvapapebhyah mokshayishyami"

I will relieve you of all sins and would render liberation to you.¹

The four stages of a devotee as mentioned in Geeta are Arta, Jigyasu, Artharthi and Gyani". The Gopis are well established in these states but they keep the memory of their beloved Krishna in their heart with complete indifference.

This 'bhava' of the milkmaids of Gokul remains as the strength of the Jeeva. It makes us reach to God or Vishnu or Vasudeva or Krishna.

¹ Page 101, Shree Sadhana.

On the basis of popular beliefs the various sects of devotion have originated. In some sects only the devotion towards Shri Krishna has been emphasized, in other sects worship of both 'Radha-Krishna' is there.

The following are the various forms of Krishna worship on the basis of his varied 'leela rupas' (Spectacular plays): -

1. The worship of Shri Krishna along with all other incarnations of God like a common folk.
2. Considering all incarnations as equal the worship of Shri Krishna with 'shanta bhava' (peaceful attitude)
3. Worshipping Shri Krishna as parbrahma, and worshipping him like a servant (dasya bhava).
4. Fondness for baby Krishna 'vatsalya bhava'
5. Affection towards Shri Krishna as a friend 'Sakhya bhava'
6. The worship of Shri Krishna along with Rukmini, Satyabhama and Other sages with the feeling of 'kanta bhava'.
7. The worship of 'RadhaKrishna' with the bhava of a gopi.
8. Worship of Golok or Brindaban Bihariji along with the upasana of Brajbhava.
9. Worshipping Radha-Krishna as friend with 'Sakhi bhava and then accept them as one of Braj.ø
10. Worshipping Shri Krishna like a lover by Radha and Gopis with madhur bhavaø¹

According to various 'bhavas' there are different different forms of devotion. From the point of evolution if we see everything then the various sects established themselves with the passage of time. They united their followers.

¹ Page 24, Madhyayugeen Vaishnava Sampradaya Me Sangeet, Dr. Rakeshbala Saxena.

"The time period of 8th Century and its preceding years was the time of extreme unrest and disorder."

With the end of the Gupt Dynasty shaiva and Buddha Religion regained momentum during the reign of the king of North India Emperor Vardhan (1630) Bhagvat religion was not much followed. Buddhist and shaivites promoted their rules, regulation and religion. It lead to the birth of devotion in Southern India. Through Alavar Bhaktas devotion was promoted in Tamil Language.¹

By the efforts of Shankaracharya, at this juncture, devotion gained new amplitudes. In this age the age old religion of Vedas and Upanishads and vaishnav cults of devotion imbibed in themselves both illumination and renunciation.

On one hand shankaracharya established Advaitism still, devotion was seated by him on the highest plane :

"Mokshakaran samprayam bhaktiraiva gariyasi"

Swasroopanusandhanam bhaktiritya mithahatate"

- Vivek Chudamani (Shloka 31)

In this way devotion was crowned on the highest throne.

öThe devotional feelings of vaishnavacharyas of South India were deeply affected by the loving verses of Alvar devotees.ö²

Vaishnav cult become synonymous to bhakti cult. God is the origin of Advaita Philosophy and vaishnav philosophy. It has naturally been proved.

¹ Dr. Vijayendra Snatak -Radha Vallabh Sampradaya : Siddhant Aur Sahitya, Page 6 22.
(Reference, Madhyayugeen Vaishnava Sampradayo Me Sangeet, Dr. Saxena).

² Page 6 3, Madhyayugeen Vaishnava Sampradayo Me Sa ngeet, Dr. Saxena.

The advaita stream of knowledge was promoted by Shukadeva. Shuka, Gaudpada, Govind, Bhagvadpada, Shankarcharya, these are the chieftains acharya traditions of Advaita path.

There are four major sects of Vaishnava religion - Shree Sect, Brahma sect, Rudra Sect and Sanak sect. These sects respectively originated from Lakshmi, Rudra, Brahama and Sanadkumar.¹

All the four vaishnav sects are followers of Panchratra Siddhant.²

The vision by devotion have been expressed by all the four sects as per their faith and beliefs.

Dr. K.C. Vardachari has explained the meaning of the word ऋत्रिø used in ऋPancharatraø as Paksha, Ayan and ratriyan. There is an important fact related to vaishnav sects and bhakti cults: "The birth of Lord Krishna is related to Paanchratris:"

1.	Somvansh
2.	Dakshinayan
3.	Krishnapaksha
4.	Madhyaratri
5.	Rohini Nakshatra.

The five life forces as consciousness and rashi which is 'achetan'. They have respectively been called Aditya and Chandrama. Prana (life force) gives liberation. 'Ravi' is the one than binds the soul.

¹ Page 25, Bharatiya Darshan (Padmabhushan Acharya Baladeva Upadhyaya).

² Page 1, Bharatiya Sadhana Ki Dhara, Mahamahopadhyaya, Dr. Gopinath Kaviraj.

*"Krishna" is the Lord of all kinds of darkness."*¹

Therefore as per "Panchratra" such a sect and ritual are followed in which the whole 24 hours days have been divided into five parts. The modus operandi of every time duration of rituals is fixed. Panchratra includes time period from sunrise to the later part of night. The rituals are - Abhigaman, Upadaan, Ijyaa, Swadhyaya and Yoga Kala. These have been mentioned in the scriptures related to panchratra.²

The four major vaishnav sects and their beliefs are :ó

	Vaishnava Cult Sect	Philosophical Opinion	Chief Propagator
1	Shri Sampradaya Pravartika (Lakshmi)	Vishishtadvaita	Shri Ramanujacharya
2	Hansa Sampradaya (Sankadi Pravartit)	Dwaitadwait	Shri Nimakacharya
3	Brahma Sampradaya (Pravartak Brahma)	Dwait	Shri Manmadhava Charyajee
4	Rudra Sampradaya (Adiguru Rudradeva)	Shudhadwait	Vishnu Swami Later Vallabhacharya

On the name of Chaitanyadeva, there is no separate vaishnava sect.

"Customarily Gaudiya sampradaya or cult is included in Madhava Sampradaya or cult. As per the Guru Parampara the saint, who was the Guru of Chaitanya deva was Guru Keshava Bharati of Madhava Sampradaya. He was initiated by Ishwarpuriji and his sanyasa guru was keshav bharatiji, Both are the disciples of Manmadhvendrapuri.ö³

¹ Page 13, Bhaktitvatva, Kalyanmal Loddha.

² Page 94, Bhaktitvatva, Kalyanmal Loddha.

³ Page 61, Baratiya Sadhana Ki Dhara (Mahamahopadhy aya Gopinath Kaviraj).

There is no unity of opinion between the principles laid down by Madhavacharya and Shri Chaitanya, There are differences in the modus operandi of worship and ideals.

In this way, keeping apart the four main Vaishnav sects there are many other sects also that hold their sway in the reign of devotion.

The treatise 'Bhakti Vishisht Advaitvadi Principle" by Madhusudan Saraswati distinctly elaborated the philosophical concept of Vaishnav Cult, But, the Shaiva Cult whose God of worship is Shiva, imbibes in itself very deep intense and austere philosophy.

"In the Narayaniya bhava of Mahabharat there is the description of Pashupat Cult". (Shantiparva, 349, 94)¹

The shiva of the shaiva cult, symbolises laya (destruction) out of the three ó "Creation (Srishti)- Preservation (Stit hi) - Destruction (Laya)"

According to Vayupuran (Chapter 23) and Lingapurana (Chapter 24) :ó

"Lord Maheshwar says to Brahma deva, in the twenty eighth kaliyuga, at the time of Krishna Dwaipayana Vyas, When vasudeva Krishna would be the son of vasudeva he will enter in an original body and descend by the name Lakuleesh, as a celibate. Lakuleesh will have four disciples: Kushik, Garg, Mitra and Korushya."²

The predicament of Shaiva Cult have also been interpreted and described by other writers. This proves that the principle of Rudra-Shiva was very supportive in the formation of Shiva Cult.

¹ Page 544, Bharatiya Darshan Ki Chintan Dhara.

² Page 545, Bharatiya Darshan Ki Dhara (Pandit Rammurti Sharma).

"There are three major principles of Shaiva Cult pati, pashu and pash. Lord shiva himself is pati. Pashu is a creature. By the benign grace of shiva creature, who is like an animal is liberated from 'pash' i.e. bondage. They reach to the realization of shiva.ö¹

Regarding the formative influences of various sects, some cults consider shiva as their object of worship, some shakti and some other Ganesh. The shakta sampradaya worships Goddess Bhagwati as Shakti. The people who promoted this cult are the propagators of shakta cult. Shakta cult favours agam process and tantra sadhana.

"Tantra is that practice by which following a distinct path of austerities one gets both bhoga (worldly enjoyment) as well as liberation."²

Tantra has been a distinguished feature of almost all sects such as: Shaiva, cult, shakta cult and vaishnav cult. Yet in their modus operandi all the three are completely different from each other and have an independent existence.

In shakta philosophical tradition the place of Brahma has been taken by shakti. In shakta philosophy shakti itself is "Brahma Swarupini".

Just as Brahma is Sat, Chit and Ananda roop, similarly shakti is also Satchitananda Swarupini.

Ref:- To the shakta Maya is the mother mahamaya - who is herself (svarupa) is the consciousness and who by her maya appears to be unconscious. (Mahamaya page 100 FN)

¹ Page 546, Bharatiya Darshan Ki Chintan Dhara.

² Page 566, Bharatiya Darshan Ki Chintan Dhara.

In addition to shakta sampradaya Gadpatya skand and sour cult are also Bhakti cults. The ancient facts about these sects proves them to be old and ancient sects. "Ganpatya sect is also a shaiva sect. Marut sects are called the ganas of shiva. The master of these ganas is Ganapati.

*"Namo Ganebhyo ganapatibhyashyach vo namah."*¹

"In the Mahabharat the word vinayak has been used with Ganpati."

- Mahabharat Anu Pg. 152/29

Vinayaka is the one, who is the hero, who removes all the obstacles i.e. the one who does the work of a leader.

Along with Vaishnava cult, these sects also flowed like strains. Infact, Vaishnava, Shiva and Shakti principles adhere to different ó different rules. Still, in all the three devotion is the fundamental base.

Shankaracharya, who is the propagator of Advaita has laid primary importance to bhakti in his Bhashya on Geeta and Vishnu Sahastranam.

õIn the devotional cults of Vaishnava religion, ka rma has been emphasized, taking into consideration this world as truth and human birth as a reality. Whileas shankaracharya has considered the existing world as unreal and false and has laid emphasis on the importance of knowledge.ö

In vaishnav religion there is a desire for rebirth so that one could serve God (one's object of worship) In shankara belief liberation (no rebirth) has been considered as beneficial."¹

¹ Bharatiya Darshan Ki Chintan Dhara, Yajurveda Samhita. Page 577

The above statement proves that a being enjoys the play of God with form. In the 'maya' of lifeless existence one remains unhappy and waits for such a bliss which is never ending. This eternal vivacious, vibrant bliss is in God with form only.

If we look at the philosophical aspect of Bhakti sampradaya then we come to know that, "Science is the study of material things, Philosophy is the science of things that have consciousness. These are two divisions of philosophy: Vedic and Avedic. These two have subparts Ishwarwadi and Anishwarwadi :⁶

In this way there are four divisions of philosophy: -

1. Ishwarwadi vedic philosophy
2. Anishwarwadi vedic philosophy
3. Ishwarwadi avedic philosophy
4. Anishwarwadi avedic philosophy.²

The 'nirvishesh brahmavad' is called "Advaitvada" in it and savishesh Brahmavaad includes:

- | | | |
|-----------------|-------------------|-----------------|
| 1. Vishnu Parak | 2. Shiva Parak | 3. Shakti Parak |
| 4. Surya Parak | 5. Ganapati Parak | |

The four philosophical sects of vishnuparak brahmavad are the four vaishnav sects. These four vaishnav cults and their philosophical rules could be seen further.

¹ Page 144, Braj Ke Dharma Sampradayo Ka Itihas Prabhudayal Meetal.

² Page 145, Darshanik Vibhag, Braj Ke Dharma Sampradayo Ka Itihas.

2.4 Bhakti in Vedas :

Vedas are the prana (life force) of Indian religion and philosophy. The primary reason behind the life force so prominent in Indian religion are vedas. Vedas are mansarovar (lake) of eternal thoughts, from this lake the concept and thoughts of vedas flow like streams and make the Indian brain fertile. It is dependent on the same origin for its existence.¹

- Drishtavya Sayankrit Taitiriyā Samhita Manya Bhumika, Page2

Vedas are the scriptures that tell us the way to attain the Ishta (One's desired God) and abandon or cure the ominous.

"Devotion not only establishes God on a sublime, spiritual heights, but has the power to save the devotee, save him from rebirth and liberate his soul."²

This milieu of devotion is not seen in the period of the beginning of Vedic Kal Samhita, Brahman and rituals like Kalipooja. There were no temples or idols of deities at that time. In this age God was prayed to accept the offering and 'tarpan' offered on the vedis.

People of vedic era prayed to God for a blissful life and to fulfill their requirement and needs. They prayed to God for their long life.

Manu has said that -

*"Vedoakhilo Dharmamulam| Sarvagyanmayohi sah |"*³

"It means vedas are the base of religion, they are endowed with all knowledge."

¹ Page 27, Bharatiya Darshan, Pandit Baladeva Upadhyaya.

² Page 14, Bhakti Tatva, Bhakti Aur Veda, Sukumari Bhattacharya.

³ Manusmriti, 2 6 6, 2 6 7.

"The seers of India, by their "Chitrawali" (picturesque) contemplation, reflection and experience lead to the realisation of supreme truth, the invocation of which is 'veda'.¹

As per Etymology the word veda means - Gyan (Knowledge).

"The eternal knowledge propagated by the seers of past in "mantra and richas" has been presented in the form of "veda". The rituals mentioned in it comes under vedic-dharma.²

Since vedic dharma was based on vedas for this reason it was named so.

"Since it is the prime realisation of versatile and eminent people from ages past; this being the eternal truth has also been called "Sanatan Dharma".³

The supreme truth realised by the "mantradrashtha" seers of India are called "shruti" They are named so because the mantras, in the form of richas, were learnt by heart, as per the guru-shishya tradition.

"God almighty is the supreme element of our vedswaroopa sanatana tradition - Devotion is its heart, its 'hridayadhaam'".

Yagya-yoga-taap, gyan, chhand, arts, poetry, music, dance all are the vibhutyoga of that Mahabhagwat existence. The great poetry of Indian culture, from all of our corners begins from it and ends on it, it is its paramveda - "Chandansi yasya parnani" Thi is the great Ganapati - This is its Aditya, destroying all darkness - "Bhargodevasya dhimahi".

¹ Page 64, Braj Ke Dharma Sampradaya.

² Page 64, Braj Ke Dharma Sampradaya.

³ Page 64, Braj Ke Dharma Sampradaya.

Music and dance reach to their pinnacle and absorbed in its "chetghanvighraha".

"Satyam param dhimahi" the enormous majesty of rasaswaroopa bhakti in the form of a big ocean. "Satyam param dhimahi" becomes "Bhagwadakar" when it dips into this ocean - this is Advaita".¹

The vedas expired from God are the base of Indian Culture.

"The vedas glorify God with from (Sagun Swaroop) of God - they express God's "Vigrah Vishwaroop". The devotees have very well sung the glories of "Sagun Sakar Roop" of God, have seen have touched God. They have been able to live in God.² In the Geeta God has stated :ó

*"Bhakti twananya shakya ahamevam vidhau Arjun |
Gyatum drashtum cha tatven praveshtum cha paramtap |"*

- Geeta (11 ó

54) There are two important subdivision of vedic religion:

1. Deva Element (Devatatva)
2. Yagya Element (Yagya Tatva)³

Devatatva :-

These natural powers, which were taken as parts of the wholesome Infinite God by Vedic seers and their greatness was realized by them.

There were ó Agni, Indra, Varuna, Surya, Savita, U sha etc.

In the Rigveda, Indra, Varun and Savita were considered as devatas (Gods) and human chariots were also fancied. Yet their primary natural form was not forgotten.

⁴. Page 39 (Bhakti Tatva).

⁵. Page 39 (Bhakti Tatva).

⁶. Page 4, Braj Ke Dharma Sampradayon Ka Itihas.

õMantra Brahmanatmakõ Vedahõ (It means Vedas have been divided into two sub divisions : Mantra and Brahmana).

Mantra is an õArtha Smarakõ phrase used in the eul ogy of a God. Brahman is a scripture which elaborately describes the rituals and procedures, the Doø and Donøts of Yagyas.

A group of mantras is called Samhita. There are four Samhitas ó Rig Samhita, Sam Samhita, Yajur Samhita and Atharva Samhita.

According to Puranas õSamhita Chatushtayaõ was com posed by Maharishi Vedvyas, to fulfill the needs of Yagya. (Drashtavya)

- Shree Madbhagat Skandh 1/4/19-22

Pratarka Devata Stuti Pradhana Rigved Vyahih Madhye Karmanushthanatma Yajurvedaday / Sayam Vigyanti hetu geet pradhana, Samveda Pradhanteti Pratidinam Sthitih ||

- Samvapam Vathika

It means the first scripture for the worship of Gods is Rigveda.

The mantras to complete the anushthan (rituals) of karmas are in Yajurveda.

Samveda includes mantrasthat are sung for mental peace.

õTo perform a Yagyanushthan 4 rishis are required ó Hotaa, Upgata, Ardhvaryu and Brahma.

Hota (invocator or caller) : One who chants the mantras in praise of the concerned God and does the invocation. Rigveda includes the ñmantra samudayaørequired for ñShetra Karyaø

Udgata does the work of an exact singer, striking the right note so as to sing the richas correctly. Samveda has been composed for this work.

Yaju Sanhita is used to duly arrange the various anga and upan rituals.

Brahma is the supervisor who duly supervises the whole Yagya. The special veda of Brahma is Atharvaveda.¹

•The gayan geeti of richas is called Sama, mantras woven in chandas along with instruments is given the term Rik. The prose sentences are different from them are called Yaju.²

Teshamriga Yatrarthvashen Padavyavastha / geetish Samakhya/ Shashe Yajuh Shabdah.

Vedas Rig, Yaju and Sam, together are called Trayee.

For this reason the religion propagated by Vedas is •Trayee dharma. There are 33 Vedic Devatas (Gods) divided into three categories.

The first category is of the devatas of sky : Surya, Varun, Savita, Usha, Vishnu etc. The Second Category is of Gods of the universe such as Indra, Vayu, Rudra. The Third Category is of Gods of Prithvi (earth) including Agni, Soma etc.

•The seers of Vedic age did imagine various Gods in the form of natural forces or powers, yet, at the end they declared that the base of all divinity is a •mool tatva (basic element). That is present in all devatas and beyond them too.³

⁴. Pandit Baldeva Upadhyaya, Bharatiya Darshan, Pg. No. 28

⁵. Jemini Sutra (2/1/35-37)

⁶. Braj ke Dharma Sampradayan ka Itihaas, Pg. 5

“Unity in diversity is clearly reflected in the statement ‘Ekam, Sadvipra Bahuda Vadanti.’¹

“The expression of unity and eternity in Indian philosophy could be clearly seen in the mantra of Rigveda. Where the holder of the sixth plain is said to be one’s own.”
- Rigveda 1/164/46

“The almighty in whom the world as a unit is present, there is the preconcept of the Yagya roopa of that Divine God in Rigveda.”²

“The important philosophy of the life of vedikas is preserved in Yagyas.”³

The yagyas whose parataxis are specially included in the vedic dharma are Soma, Agnishtoya, Atroryam, Agnyadhuya, Bhavamayan, Ashvamedha and Rajsuya.

“The natural powers that are considered as Divine powers, have their yagyas as well. The devatas were prayed and worshipped. To satisfy them and to fulfill one’s own desires yagyas were organized.”⁴

Rigveda is the oldest and the most important religious ritual.

In Yajurveda there are prose mantras related to Yagyakhanda.

It has two parts Shukla Yajurveda and Krishna Yajurveda.

In Atharvaveda there are mantras for the fulfillment of worldly desires and works. Ucchatah ó mohan ó maran ó mantr a tantra, protection, basic austerities related to Siddhi, Rakshas ó Pees hach, all these and their powers have been mentioned in it.

1.8.5 Dr. Ramamurti Sharma, Bhartiya Darshan ki Chintan Dhara, Pg. 8
1.8.6 Braj ke Drama Sampradaya ka Itihaas, Pg. 5
1.8.7 Ibid, 40
1.8.8 Ibid, 6

õIn vedic samhitas the divine element has been cal led Sat. In Upanishad it has been called as Brahma.ö¹

Vedang refers to the Vedic literature collected in the form of various treatise.

Vedang are : 1. Shiksha, 2. Chhanda, 3. Niruvat, 4. Vyakaran, 5. Jyotish, 6. Kalpa.

On the basis of sutras various hymns have been composed. Amongst them Manu Smriti and Yagyavalkya Smriti are distinct ones.

The thoughts of Upanishads were elaborated by philosophy. Religion and Philosophy are closely related to each other and are complementary to each other.

There are six darshans (Philosophical Sects).²

1.8.6	Sankhya
1.8.7	Yoga
1.8.8	Vaisheshik
1.8.9	Nyaya
1.8.10	Mimansa
1.8.11	Vedant

In Philosophy Vedant is most important, it is also called Brahmasutra. In the vedic ideology the chief modes of ablutions are ó Upanishad, Geeta and Brahmasutra. These are called Prasthantrayee.

1.8.7

Ibid, 6

1.8.8

Braj ke Drama Sampradaya, Pg. 7

Two scriptures that have greatly affected the religious life of India are : Valmiki's Ramayana and Dwaipayana Vyas -Pancha m Veda

Rigveda has two branches, yajurveda has 100 branches, Samveda has 1000 branches and Atharveveda has 9 branches. The obscure element which is the formative element behind unity in diversity, that one God could be perceived with many names ó Prajapati, Hiranyagarbh, Purush etc.

Hiranyagarbhah Samvartatagre Bhutasya Jatah Parirek Asseet |

Sa dadhar prithvim dhayatemam kasmai devaya havisham vidhem ||

- Rigveda ó 10 / 121 / 1

This sukta is given great importance because it carries within itself a great philosophical ideology.

Prajapati has been symbolized here by -Kah(d%) because he is an embodiment of joy, his form is indescribable. This Hiranyagarbh birth is foremost preceding all. It is one unique Lord of all. It possesses the whole universe and sky.

It has earlier been mentioned that there are 33 devatas (Gods), amongst them Prajapati is the 34th God i.e. the foremost God. As per Indian Philosophy: ó Purusham evedam sarva yad bhutam yaks ha bhavyamö.

It means what Indian philosophy says :ó

“Pursham evedam sarva yad bhutam yacch bhavyam”.

Meaning : Whatever is in the present, whatever was been in the past and whatever will be born in future is Param Purush only. ¹

¹ Acharya Padmabhushan Baladeva Upadhyaya, Baratilla Darshan, Pg. 32

According to Vedas òIn the beginning of creation t here was neither ÷Asatø nor Heaven, which was beyond it. Who has covered it ? Where was it ? Under whose protection was it ? Was there any deep tranquil water at that time, there was no birth, no death and there was no separation of day and night, there was only one, which could breathe without air or oxygen.

That one has been addressed as Brahma, Parmatma, God, Hiranyagarbh, Prajapati etc.

God is omnipresent (Vishwanug), at the same time God is beyond the world as well (Vishwottirna). - Drishtavya Vedant Sutra, 11, 1, 27

Just as a river merges into ocean, similarly, a soul (Jeevatma) merges into Parmatma (God). This state of the unconsciousness of the soul has been explained in the Upanishads.

Basic Vedas ó Whose four Samhitas have been mentioned are :

- | | |
|-------------|-----------------|
| 1. Rigveda, | 2. Yajurveda, |
| 3. Samveda, | 4. Atharvaveda. |

As per ÷Pathadi Bhedø (difference in the style of singing) there are 1133 branches of these Vedas. There are four Upavedas of the basic Vedas. The Upaveda of Rigveda is Atharvaveda. Brahman Scriptures ó To perform yagya rituals and to follow dharma, there are four Brahman Scriptures. Avareya is of Rigveda, Shatpath is of Yajurveda, Tandava Brahman is of Samveda and Gopath Brahman is of Atharvaveda.

The primary meaning of Upanishad is Brahm Vidya. Upanishads are scriptures that propagate Brahma Vidya.

There are eleven major upanishads :

1. Ishopanishad	7. Taitiriyaupanishad
2. Kenopanishad	8. Etareyopanishad
3. Kathopanishad	9. Shwetashwetar ó Upanishad
4. Prashnopanishad	10. Chandogyaupanishad
5. Mundakopanishad	11. Brihadaranyakopanishad
6. Mandukyopanishad	

The various parts of the vedas have been discussed earlier.

The investigation and determination (mimansa) of knowledge of vedas have been done in the form of sutras of philosophy by sages.

Darshan (philosophy) word means -- "Drishyate anena iti darshanam" the one by which the essential element of a thing could be known and seen.

There are four established topics of philosophy :-

2. Heya - What is the real form of sorrow, which is 'Heya' meaning worth renouncing.
3. Heya hetu - From where did sorrow took birth ? What is the reason behind sorrow or unhappiness.
4. Haan - What is entire destitution of sorrow.
5. Hanopaya - What is the way by which one can overcome entire sorrow ?

Amongst these darshanas six are the major darshan :-

1. Meemansa	2. Vedant	3. Nyaya
4. Vaisheshik	5. Sankhya	6. Yoga



Three main elements :-

1. Chetan Element :- Soul, living creature, (One with consciousness)
2. Jada-element-nature (State of inertia)
3. Chetan element - God, Paramatma, Brahma

These darshanas of Vedant are called Upang :-

Samyak darshan sampanna karmabhirnanibridhayate

/ Darshanen Vihinastu Sansaram Pratipatyate ||

- Manusmriti 6.7.4

õIn manusmriti 'Darshan' has been inferred as Samyak Darshan and has been approved for the realisation of the soul.ö¹

Everyone has to see and see only, it means the meaning of Darshan is, "To have one unmistakable feeling towards every being and every creature".²

The sweet milk in all calamity and distress is philosophy (Darshan Shastra).³

¹ Page 12, Bhartiya Darshno Me Kya He (Praveen Saxena).

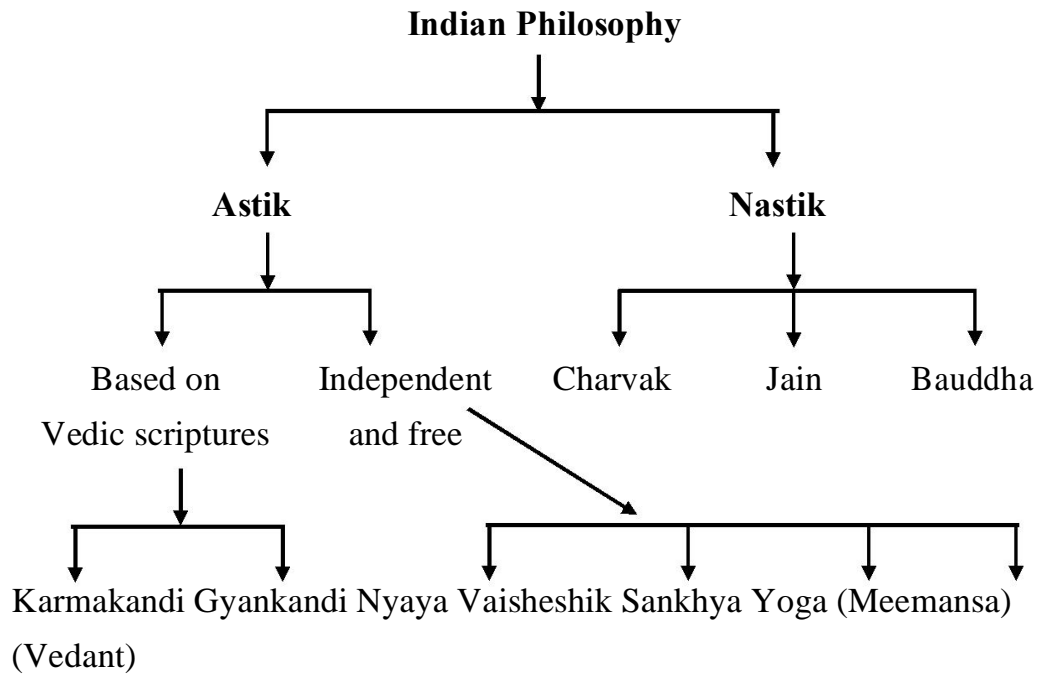
² Page 13, Bhartiya Chintan Dhara (Vidhya Nivas Mishra).

³ Sexpear, Romio and Juliat 3/3.

Darshan is an impartial intellectual human endeavour, by which it tries to understand the world in completeness. "Basically philosophy is that science, which contemplates on truth".¹ (Arastu)

On the basis of one's faith in vedas Indians have been divided into two sub divisions - Astik (one who believes in God) and Nastik (atheist).

In sanskrit literature 'Astik' is the 'one who has faith in the authenticity and words of Vedas'.²



The first phrase (sutra) of Vedant Philosophy is :-

"Athato Brahma Jigyasa"

It means now we will start our contemplation on Brahma.

¹ Page 16, Bhartiya Darshno Me Kya He ?

² Page 16, Bhartiya Darshno Me Kya He ?

The second sutra of Vedant is - 'Janmadyasya Yatah' the one by which the birth, preservation and Laya (destruction) of the world, Brahma is the root cause of the three.

"Yato va imani bhutani jayante yen jatani jeevanti / yatprayantibhi samvishanti |

"Taad vijigyasasva tat brahma" the one from which all living creatures have been born, after getting birth would live, and when die would be merged into it. Try to have the curiosity to know that one. That is the truth, that is brahm.ö¹

"The parmatma tatva in Vedant - Brahm has been described in the two ways - one is the description of its pure form which is separate from nature, its own nirgun pure form."

It is 'Sarvatathairvishudham' meaning it is embellished by all its elements. The second one is òGod with formö.²

Brahma has been described us ó Samashti and Vyasht i discrimination.

To begin with, to see its glory in the whole universe, to have the vision of its Samashti form.

It has three divisions :-

1. Virat ó (Conscious element + material world)
2. Hiranyagarbh (Conscious element + subtle world)
3. God ó (Conscious element + karan jagat)

¹ Page 7, Shakt Saurabh. Dr. Rammurti Tripathi.

² Page 7, Shakt Saurabh. Dr. Rammurti Tripathi.

Brahma has been described in vedand as :-

'Tatvamasi, Ahambrahmasmi & Ayamatomabrahma. Etymologically the word 'Brahma' has been formed from 'Briha' dhatu (verb). That which expands, the one in which all meanings of expansion have been included is called Brahma".¹

Bhakti (devotion) has a meaning -divided part, thus a bhakta is a part of that divine God.

"We have been formed of three elements - tamas, rajas and satva. In the vedas these three elements have respectively been related to Agni, Vayu and Aditya, material world from Agni, Kriya from Vayu Tatva and knowledge from Aditya element have been formed. Every material is a small form of Samashti.

Agni is the God of earth, Vayu of the Universe and Aditya of Dyoloka.

Material element is 'Vak', Kriya is prana (life force) and Gyan (knowledge) is mind.

This Vak, prana and mind is the soul of every element. It is representing one "Asharma Sampurna Anshi'.

By one 'Shana' (moment) of food (anna) the whole world is being represented. Its 'dhanabhaga', which has been called Dadhi in Vedas, has been made from Prithvi Loka. There is softness in it that comes from universe (Antariksha loka).

¹ Page 7, Shakt Saurabh. Dr. Rammurti Tripathi.

The sweetness of food comes from Dyoloka.

“In one grain comes the essence of all three worlds .

The essence of all three worlds is in one grain.”¹

Rupam rupam pratiroopo babhuv tadasya rupam prati shanaya |

Indro mayabhih pururupa eeyate yukta ghusya harayah shatadash |

- Rigveda 6.47.18

One takes many forms. Basically, there is no second element apart from this one. This one has so much power that it could take various forms. This shakti (power) is maya.²

"When the devotion of Vedic sages is on its peak, then it takes the form of kirtan of present days (devotional songs and dances).³

Vishva hi do namasyani vandha, Namani deva ut yagiyani vah.

- Rigveda 10.63.2

In devotion chanting of God's name is very important. The sages say that the names of all devatas (Gods) are venerable, fit to be worshipped.⁴

Archat prarchat priyamedhasu archat |

Archantu putra ka uta puram na grushnavarchat ||

- Rigveda 8.69.8

¹ Page 18, Bhakti Tatwa Dayanand Bhargava.

² Page 19, Bhakti Tatwa.

³ Page 19, Bhakti Tatwa.

⁴ Page 20, Bhakti Tatwa.

The musical flow of devotion is primary in this mantra Priyamesa says - "all may sing, sing loudly, children may sing, in praise of it which is like a strong fort, it always protects us".¹

In the Bhagvad Geeta the first six chapters are on Karmayoga and chapter thirteen to eighteenth are based on Gyanyoga. Between the two Bhaktiyoga has been kept, which is extended from seventh chapter to twelfth chapter.

In the opinion of Madhusudan, a Bhaktiyoga is kept in the middle because bhakti (devotion) is connected to both karma (work) and gyan (knowledge). It stays in between the two.²

Vedoakhilo dharmamulam (Manusmriti)

It means the base of the whole Indian culture and Sadhana of India are vedas. "If vedas are shruti, then Bhagavadgita is smriti. Smriti never opposes shruti, it always follows it."³

The base of the three yogas discussed in Geeta is in shruti only.

There are three cantos of vedas - Karmakanda, Gya nkanda and Upanakand. In the Geeta Karmayoga, Gyanyoga and Bhaktiyoga all are one.⁴

Kashchid dheerah pratyagat munmaikshad |

Avritta chakshurmritatvam icchan ||

- Kathopanishad 2/1/1

¹ Page 21, Bhakti Tatwa.

² Page 21, Bhakti Tatwa.

³ Page 22, Bhakti Tatwa.

⁴ Page 22, Bhakti Tatwa.

That is 'Pratyagatma', some rare, sagacious and patient person looks within and have its vision.

That is perennial, sanatan drishta, it resides within not outside, for this reason it could not be seen with one's eyes.¹

"The sole way for the introduction of inner self or heart it is 'antarmilan' or the realisation of Hridaya dwar (door to heart). It is Bhakti".²

Bhaktya mambhijanati yavan yascharya tatvat | (Geeta 18/55)

"Yasya deve parabhaktiryatha deve tatha Gurau |

Tasyaite kathitaharyah prakashante mahatmanah ||

- Shweta shwetar Upanishad 6/23

It means noble souls express all these topics only before those people who have parabhakti. Just like devata, similarly in guru i.e. the parabhakti towards devata (God) and guru is the way by which one could attain the knowledge of the Upanishads.

"Sa twasmin param prem roopa".

- Narad Bhakti Sutra

"This extremely dense impervious experience, which could be realised by deep intense affection or devotion. Its hints are present everywhere in upanishads."³

This pure love or devotion, which is the height of Sadhana has been approved by Upanishads. It could be attained only by the realisation of the soul or God.

¹ Page 22, Bhakti Tatwa.

² Page 23, Bhakti Tatwa.

³ Page 25, Bhakti Tatwa.

In the Upanishads there is a direct hint of devotion or worship of the God.

"Dwe wava brahmano oope murtam chaivamurtam cha stitham cha yaccha saccha tyachha".

- Brihadaranyak Upanishad

It means the param tatva is accomplished with sat, chit and ananda.

- Brihadaranyak Upanishad 2/4/12

öThe 'chid' attribute of Brahm is a symbol of knowledge and light.ö¹

Ye tu sarvani karmani mayi sanyasya matparah |

Ananyehaiv yogen mam dhyayantu paryupasate || (Geeta 12.6)

Teshamaham Samuddhartha Mrityu Sansar Sagarat || (Geeta 12.7)

"This is the essence of the philosophy of bhakti inherent in the Geeta : a devotee should offer one's everything to God. In this way the one who offers all the karmas to God, keeping one's mind in God, contemplates and meditates on him, worships God. Such a being is taken across the ocean of this world by God himself."²

"This is the specific feature of the preaching of Geeta that as per the 'bhava' of the devotee they attain me with that bhava".

"Ye yatha mam prapadyante tanstnathaiva bhajamyaham.

- Geeta

4.11 In the Upanishads there are five forms of the Atma (soul)

1. Annamaya Soul,

2. Pranamaya Soul,

¹ Page 19, Bhartiya Darshan Ki Chintan Dhara Dr. Rammurti Sharma.

² Page 38, Bhartiya Darshan Ki Chintan Dhara Dr. Rammurti Sharma.

3. Manomaya Soul,
4. Vigyanamaya Soul,
5. Anandamaya Soul.

There are three forms of the Atma in the chandogya Upanishad :-

1. Sharirik Atma
2. Jeevatma
3. Sarvochha atma or Parmatma.

In the Mandukya Upanishad shuddha atma has been called 'Turiya' :-

*Atmanam Rathinam Buddhi Shariram Rathmeva tu |
Buddhi tum sarathi viddhi manah prigraha eva cha
|| Indriyani hayanaavishyasteshu gocharan |
Atmendriyamanoyuktam bhoktelyahuryanivinah ||*

- Kathopanishad 1/3-4

“This body is a chariot, buddhi (intellect) is the chariot rider, mind is the pragraha (bridle), senses are the horses, that runs on the path of the objects of the senses, soul is the master/of the chariot.”¹

Kutastha is that one where the outward world is at peace, Atma is understood in its real form. Omkar is the symbol of this Atma only.

"Acharya Shankarshruti has been propagator of 'Nirgun brahma, but Acharya Ramanuj calls him as the promoter of sagun brahma, but the param tatva (God) is one only, it is sagun or nirgun." ²

"The twofold attributes and traits of God with form are found in the Upanishads".³

Brahma has a 'Nirvishesh guna'. It means it cannot be described by any adjective.

¹ Page 42, Bhartiya Dharshan, Pt. Baldev Upadhyay.

² Page 40, Bhartiya Dharshan, Pt. Baldev Upadhyay.

³ Page 42, Bhartiya Dharshan, Pt. Baldev Upadhyay.

Parabrahma is 'Nirvikalp' and 'Nirupadhi'.

Shruti describes it in the words 'neti neti'.

"E Esha neti neti atma"

- Brihadakhyak shruti 4/4/22

õIn Brihadaranyak Upanishad (3/8/81) While giving the sermon to Gargi the swaroop of 'Akshara' has been elaborated . That is Akshar Brahma.ö¹

"The chanting of the name and glory of God is foremost in bhakti sadhana. This kirtan takes one to great heights. In the pretext of sublime consciousness, it takes one in proximity with God and keeps the devotee or sadhak stable therein. The sign or symbol of the basic rupa of that kirtan could be expressed by Udgeeth in the Upanishad. Udgeeth is the essence of the chandomayi voice of Rik :-

'Rika saam rasah, samna udgeetho rasah |"

õInitially, the resort of chanda is taken on 'Rik'. The notes of chanda in Sam at the end reaches from Sam to udgeeth and from udgeeth to udgaan. This singing takes one to the highest level of consciousness so as to accomplish its position.ö²

On the basis of the above statement we could say that vedas are strong pillars of 'Bhakti Dhara' (Stream of devotion).

"The state in which a Brahmi reaches by intellect, reason (argument) and knowledge the state of Brahmagyani, that Brahmi state is very easily and by chance realised by a devotee".

¹ Page 43, Bhartiya Dharshan, Pt. Baldev Upadhyay.

² Page 27, Bhakti Tatva.

õJust as a Gyani (realised soul) looks at Brahma e verywhere, everything in Brahma, just as a gyani lives in Parabrahma and parabrahma in gyani, similarly, in the state of samabhava a devotee lives in God and God lives in the devotee. For a Gyani the path to reach Brahma is a difficult path, for a devotee it is an easy and feasible path.ö

The conclusion of geeta is complete surrender and Praprapti (procurement).

There is one very important thing told in the upanishad i.e. devotion for one's guru. Only those people who have intense and great devotion toward God and are equally devoted to their guru, have the vision of Brahma.

- Shwetashivetar 11:17

The formless element of Vedas existed in past and still exists. Yet with the coming of Vaishnav religion devotion with form (Sagun Brahma) was perceived and accepted by people with an open heart and mind. The ñrasaø and ñbhavaø of bhakti satiated the heart of devotees.

CHAPTER – 3

Vaishnav Religion with Bhava and Rasa

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CHAPTER - 3

Vaishnav Religion with Bhava and Rasa

4.5 What is Vaishnav Religion ?

*Sukham vanchanti sarve he tatva dharmasamudbhavam |
Tasmatdharam sada karyah sarva varnaih prayatnatah ||*

(Dakhsa Samhita 3/23)

õEverybody wants happiness. This happiness has originated from dharma. Therefore everyone should try to follow one's religion and do one's duty. By following the path of dharma and practising the path of dharma and controlling and streamlining the power of sense so as to synchronise their energy, satisfaction and co-ordination. One attains the real essence in the soul which is the real element in the existing world (outward, inner, intellectual and spiritual) ¹

Ek eva sahadharma nidhane apyanuyati yah |

(Manusamhita,

8/17) Only the good deeds, one's dharma will go with oneself.

õThe soul doesn't want happiness or sorrow. The aim of this rare human birth is the good of soul, the development of the soul ó the basic reason behind the progress of one's soul is Dharma. õ ²

^{5.3} Pg. 5, Gyani Guru, Shree Matswami Nigmanand Saraswatiji.

^{5.4} Pg. 6, Gyani Guru, Shree Matswami Nigmanand Saraswatiji.

õIn the Narayaneeya section of the shantiparva of Mahabharat Narad's visit for the darshans of Nara and Narayan at Badrikashrar has been picturised. Narada was involved in the practice of religious rituals. Narad asked Narayan õWhom do you worship, when you yourself are Parameshwar ?ö

õThen Narayana replied, I worship my ÷Aadi Prakrit iø which is the yoni of all sat (good) and asat bad.ö¹

õThe wide expanse of Indian tradition sings the gl ory of Bhagwati Chitteshwari became ÷dwi kalabaddhaø (bound in two time periods) in the glory of Shiva and Vishnu. The one that has light of the sun, stately grandeur of Mahaganapati is the ÷Advyayam yajya gyanam tadeva tatvam of tatva gyanö

In the vedic religion karmakanda (rituals) are very important. In the prevedic are i.e in the samhita Brahman age the Aryans used to worship Gods like Indra etc. They used to satiate these Gods, to fulfill their desires the Aryans used to perform yagyas.²

õIn the Brahman age the yagyas were so difficult, complicated and expensive that they were beyond the capacity of ordinary folks.

Due to the sacrifices of animals involved in yagyas people were not interested in them. As a reaction to that state of vedic age a religious revolution occurred. As a result, a new conception developed. It wholly changed the method or process of vedic yagyas and vedic ÷deva tatvasø

5.4. Pg. 6, Vaishnav, Shaiva and Anya Dharmik Mat, R.G. Bhandarkar.

5.5. Pg. 46, Bhakti Tatva, Vasudev Poddar.

The resultant of that conception was the birth of narayaneeye Dharma.ö¹

Narayan word has originated from the word Nadayan, of Panini 4, 1, 99 sutra. It means nadayan gotra.

öThe word narayan means to take the support of nar or group of nars.ö²

öIn the Vedas the word ऎNaø or ऎNarø is used for c hivalrous men, the devas. Therefore the word ऎNarayanø can be desc ribed as the abode of devas.ö³

öAccording to Manusmriti (Manu 1,10) water is call ed Narah, he is Narsunu. According to Manusmriti water is the prime support of Brahma and accoding to Narayani it is the ऎAdya Ashrayaø(prime Suport). For this reason Brahma and Hari were known as Narayan.ö⁴

According to Vayu puran Narayan is Purvavarti (Precursor) of Ayyakta.

öFrom the lotus at the navel of Vishnu or Narayan Brahmadeva was born. It means beyond the heaven, beyond the earth, beyond the existing Gods, which is that womb, that first held water and in which all Gods live. Water first conceived that tatva only.ö⁵

It means in the navel of ऎAjøthere is something i n which all planes exist.

5.5 Pg. 9, Brij ke Dharma Sampradayo ka Itihas, Prabhudayal Mittal.

5.6 Pg. 35, Vaishnava, Shaiva and Anya Dharmik Mat, R.G. Bhandarkar.

5.7 Ibid

5.8 Pg. 9, Brij ke Dharm Sampradayo ka Itihas, Prabhudayal Mittal.

5.9 Pg. 35, Brij ke Dharm Sampradayo ka Itihas, Prabhudayal Mittal.

Aj (one who is Arjuna, without birth) is Narayan. From the navel of Aj -Brahma was born. It means all Gods find themselves in this womb. It means the support of these devatas (Gods) in the form of nara (humans) is Narayan.

In the Mahabharat and Puranas Narayan the Supremo has been described as Parmeshwara.

“In Taittiriya Aranyak (10, 11), those attributes of paramatma (God) have been attributed to Narayana, which are usually found in the Upanishads.”¹

“Vishnu is Vedic deva, In Rigveda his eulogy has been done in the sukta, but, his personality is in no way less important. His big foot and three steps by which he has measured all the lokas (planes) has been described with much enthusiasm.”²

In the parampada of Vishnu there is oozing of honey, where all the Gods attain bliss.

(Rigveda 1, 15, 45)

“In the Brahman age fire is considered as the smallest God and Vishnu is considered as the highest God.

(A.Bra. 1, 1)

(Vaishnava, Shaiva and Anya Mat)

*“Vishnu is the best God amongst devas”*³

^{5.7} Pg. 10, Brij ke Dharm Sampradaya ka Itihas, Prabhudayal Mittal.

^{5.8} Pg. 98, Vaishnava, Shaiva and Anya Dharmik Mat, R.G. Bhandarkar.

^{5.9} Pg. 39, Shatpath Brahman

In the Maitri Upanishad (6, 13) food (anna) is the form of lord Vishnu who holds the world.

õIn the puranik age, three streams of thought became one. The first stream came from Vedic Vishnu, the second stream flowed from Virat Narayan and the third stream came from historical God Vasudeva.ö¹

õIn this way the post (Uttarkaleen) vaishnava belief was formedö²

õIn Santiparva (Chapter 43) Yudhishtira sings a stuti (Song in praise of somebody). In one of the slokas of this stuti Krishna has been called Vishnu.ö³

õOn Brahmasutra (2, 2, 42) there is a commentary by Shankaracharya in which Bhagwat cult has been described, Shankara has further mentioned five styles of the worship of lord Krishna. These are :-

Abhigaman ó to concentrate one's mind, body and words on God and then go to God's temple.

Upadaan ó to collect pooja samagree (thing for worship)

Ijya ó Pooja (worship)

Swadhyaya ó the chanting of the popular mantra.

Yoga ó Samadhiö⁴

The Vedic devas of ancient times followed a style of worship. Which was mechanical. This worship included the rules of pooja, further, it

1.6 Pg. 39, Shatpath Brahman.

1.7 Pg. 40, Shatpath Brahman.

1.8 Pg. 39, Shatpath Brahman.

1.9 Pg. 49, Vaishnav, Shaiva and Anya Dharmik Mat.

should be able to do Ehlaukik (of this world) and parlaukik (of the heaven) good (Kalyan) of a person. But all these things could not satisfy the religious fervour of the people.

öAfter the end of mantrakaal, a more natural religious contemplation began, which remained popular uptill upanishadic age.

The rishis (sages) of ancient India gave voice to their contemplation.

The present Omni God residing in the heart of all beings is sarvabhutadhipati.

We attain this God by Samadhi and purification of oneself (atmashuddhi). In the state of bliss a being attains likeness as well as oneness with God.ö

öNarayan is the main source of devotion and knowledge. The streams of devotion begin from Narayan and are directed toward the good of all (Janamangalya).ö¹

Lord Vishnu is the origin of all Advaita philosophy and Vaishanava philosophy.

There is Vaishnav philosophy in Vaishanava religion, because Vishnu is wide infinite -Paramatama roopi tatvaø

This wide spread element which was realized by the sages later on became -darshanø

¹ Pg. 25, Bhartiya Darshan, Pt. Baldev Upadhyay.

õThe primary aim of Vaishanava religion was to realize the God present in the whole world.ö

õThe chief proclaimer of Narayaneeya religion was Narayan Rishi. There are two bases for the ðswaroop gyanø of Naray aneeya religion :-

1.5.2 ðPurushSuktaø of Rigveda

1.5.3 Narayaneeya upakhyan of Mahabharat

The ðPurush Suktaø of Rigveda is the first express ion of tatva darshan, While as the last treatise (akhyan) of its ðdharmacharø is ðNarayaneeya sectionø of Mahabharat.ö¹

õIn the Vedas sun and Vishnu are Synonymous.ö²

õThe glory of God Vishnu begins from the ancient t radition of rigveda, which is expressed in the form of incarnation. In its expression as an incarnation it has become the ðParmatmaø of our ðSanatan Sanskritiø (eternal tradition)ö³

Sanskrit Literature has contributed immediately in the development and upgradation of Indian languages. In the origin of Sanskrit literature and the later flow of thought (Parvarti Pravritti) the contemplation has begun from topmost position in religion. In the words of Bhishma Pitamah:-

“Esh me sarvadarmanam dharmam paramo matah |

Yad bhaktya pudarikaksh satven archenarah sada ||

(Shree Gopigeet, Dnogra Maharaj)

1.5.3 Pg. 9, Brij ke Dharma Sampradaya.

1.5.4 Pg. 10, Brij ke Dharma Sampradaya.

1.5.5 Pg. 46, Bhakti Tatva, Kalyanmal Loddha.

õIn my opinion the best religion amongst all dharm a is that in which the worship of lord Vishnu (Stuti and Archana) is done with complete devotion.ö

õThe Verbal meaning of Vaishnav Philosophy is the place where Lord Vishnu is worshipped. Vishnu is taken as the chief God and then he is worshipped. Here the real meaning of Vaishnava is reflected. The sarvery of these -Vaishanva Parak tatahøis called Vaishana v Philosiphy.ö

*Vishuddha prem Puranabdhi leela kollol vashmarne |
Namag Shrikrishna Chandraya jagta mantaratmane ||*¹

It means there is a distinct, eternal, spiritual (apara), unbreakable, rare tatva (element) of love which is the real form of paramshavara (God).

õAccording to the principles of Bhakti God himself is love incarnate. The epitome of love is God, who is chaitanyamak (one with conseioursness).ö²

The base of vedic culture is yogya. The supreme God of yogya is Lord Vishnu. õYogyon Vai Vishnu.ö

(Krishna Yajurveda 3-5-2)

Vishnu is the primary tatava of Vedas.

Between Agni and Vishnu in Vedas, all the Gods come.

*“Agnirvai Devanamvam Vishnu Paramah
| Tadantaren sarva anya devataha ||*

(Etereya Aranyak)

1.5.4 Pg. 6, Vartik Bhakti Shastra,
1.5.5 Pg. 2, Bhakti Shastra, Part 6 2.

õIt meand indra and other Gods are worshipped (Sat ava Vandan)
be Lord Vishnu by the Shruti. In Vedas the place of fire God is primary.ö¹

“Yasmaddhu Vishnudevanam Shreshthah” (Shatpath Brahman)

In means Vishnu is the best amongst all Gods.

The Vedas sing the grace of Lord Vishnu.

‘Mahaste Vishno Sumatim Bhajaamake.

(Rigveda 1-156-3)

Yah Parvaya Vedhase Naveeyakle

Sumajajanaye Vishnava dadashati |

Yo Hatamasya Mahato Mahi Bravat

Sedu Shravobhijuhyam chidavhyasat ||

(Rigveda 1-156-2)

õAlong with the formless Vishnu Shruti has very we ll described
the consort of Lakshmi, Lord Vishnu with form (Sakar Roop) ó

õOne who offer drivishya to, the sanatan (eternal) , Jagarkarta (the
does of the worls), evernew captivating swavaneeya, the one who is the
consort of bliss giving Lakshmi to the whole world. One sing the glory of
his great Venerable Hiranyagarchadiroopa birth, such a devotee is vlessed
with food and honour and reaches the highest destination parampad God.ö²

õGod Vishnu is both God without from and God with formö

². Pg. 23, Bhakti Shastra, Part ó 2.

³. Pg. 6, Bhakti Tatva.

õAlthough he is omni present but at cartain specia l places there is the vibhan of his worship.ö¹

õSarvamatasyam Brahman upalabdhyartha sthanvishesh o na viruhyate, shalagram eva Vishnoripyate davyuktameva.ö

Acharya Parvar Bhagwat Shankar has mentioned the shalagram pooja of lakshminarayan in Brahmasutra (1-2-14)

õBhajya which is the gist of vedhth.ö

õSimilarly from bhagwan Ramchandros vyaplesh Achar yapad writes in the commentery on brahmasutra (1-2-7)

õJust as he is the Lord of the whole earth but he happens to be the king of Ayodhya, this is a kind of representation.ö²

Yatha Samastavasudhipatirapi hi sannayodhyadhipatirati vyapadishyate,

Just as this Vishnu is in shaligram, it is preached, similarly it is prached that, God is within the lotus of the heart as per the ÆAnuyastavdu Guna Samudayaø

õAccording to Acharyapada sankara Vishnupada has p riginated from vyaptyarthak ÆVishnu Verb. Therefore the all pervading God (Paramatma) is called Vishnu.ö

õAccording to Acharya Yaska this pada has originat ed from ÆVishø Verb in Nirukra-It means that which is pervading the whole universe is Vishnuö³

³. Pg. 6, Bhakti Tatva.

⁴. Pg. 6, Bhakti Tatva.

⁵. Pg. 6, Bhakti Tatva.

Sahastrees hastavamanah taroopah sahastraoat twam guha shaktidhari |
Gangasutastvam Swamten deva swaha mahikritikanam tathaiva |

(Mahabharat Vanaparva 23-2-1)

In the Mahabharat God's stavan has been done in the -Purush
Shukta along with padanvaya:-

Human body is an independent world. The knowledge of this world is of two kinds - one is the collection of physical the material world another is the knowledge of conscious things. Consciousness is one form, one living being but this Consciousness into action divides these material things in many ways. It converts itself into many ways so as to classify and divide the characteristics of material things. Only one shakti (power) gets divided into various forms and characteristics (gunar) and guide and operate us through various senses. If we would try to know this shakti (power) in its material form that would appear inert. But if we light. A soul has a conscious form, and this consciousness is illuminating, but it is not active. Light and illumination is a kind of nature, but action is qualitative. The gunar (qualities) have been classified into three categories. Shakti (Power) classified these gunar.

The shakti (power) with gunar (qualities) is a dormant power. When this dormant power is awakened, it takes certain gunar and gets converted into kriyashakti (active power), sankalpashakti (will power) and gyan shakti (power of knowledge), this is called prakriti (nature). When this shakt floats with certain samskar, it gets transformed into sanskriti (culture).

(Sadguru Swami Shree Sachchidanandji Maharaj)

Call it shakti or shiva or Vishnu the tatva (inner element) is one, as per the demand of occasion and purpose and purpose it names are many since the tatva (inner element) is infinite its name and forms are also infinite.

õBhagwan (Lord) Maruti is complete unified incarnation of God in the form and attire of a devotee- A strong desire or will arises in brahma to become supreme devotee, for this reason he came from the work of Bhagwat Anjana. The resolution of paramatma (God) is inexpressible¹

The trio of Brahma-Vishnu and Mahesh, which is beyond these existing planes and get united in Vishwaguru.

*Aduu Brahma Madhya vishnurante devah Sadashiva |
Murtitraya swaroopaya dattatreya namestute |*

õThe favour of God goes to the devotees leads to the incarnation of avtar²

õRegarding bhagwat sandarbha there is a statement of acharya shree jeevgoswami pada-õLike God, his manifestation is also the same.

õHow is God ó God is gyanswaroop ó Aishwaryaswaroop, Shaktiswaroop, so is Gods manifestation.õ³

õRegarding the creation of this world, its existence-development preservation all is the play of God. Be it adeshavatar, Anshavatar or tulsavatar all are sampurna Vishnu.õ⁴

1.5.5 Pg. 48, Bhakti Tatva.

1.5.6 Pg. 48, Bhakti Tatva.

1.5.7 Pg. 48, Bhakti Tatva.

1.5.8 Pg. 48, Bhakti Tatva.

õIn Vedic age the contemporary flow of thought regarding Vishnu, Shiva and shakti become the base of the devine vision (bhagwat drishti) of the devotees and developed in the form of Vaishnava, Shiva and Shakta Cults.

The Special and distinct scriptures of three cult are Pancharasmahita, Shiva agam and tantra.ö¹

*“Gargo Lakshya Kathadike Bhagwat Prahanwragam munih .
Shrishwan yat kathayan smeran ratimupaityeyikantikim yagya.
Tatratyatyatervirodhrashtam bhaktaih param lakshnam ||”*²

Gargacharya remarks that in the katha (story) of God there are traits of affectionate, loving devotion.

According to Shandhilya muni there should be no opposition in Atmarati; this is the trait of kayadree-anurag devotion. Its reason is shandilya does not accept the difference between jeevatma and pramatama. A life atmarati, it is easy to have parmatmarati.

õThe vedic thought regarding Vishnu, Shiva and Shakti respectively led to vaishnavagam, shaivagam and shaktagam i.e vaishnava religion, shaiva religion and shakta religion which become the devotion towards Vishnu, devotion towards Shiva and devotion towards shakti. These have been called agam because their primary source are Vedas, their thought basically came from the Vedas.ö³

1.5.6 Pg. 45, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

1.5.7 Pg. 29, First Bhakti Lahri, Divya Roop.

1.5.8 Pg. 451, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

õIn the agamas the base of religion and devotion led to the development of ideal worship.

The base of agamic and puranic religion, devotion and idol worship was yogas bhavana and a Upanishad sagun brahmavidya.

The flow of contemplation of vaishnava, Shiva and shakta religion completely developed in the purans and represented the development of these religions¹

õFor the knowledge and explanation of vedic rules and regulations the importance of purans have been accepted.ö²

“Itihas Puranabhyam vedan samuprahayate ||”

1.5.7 Origin and Development of Vaishnava Religion

One drop of an ocean has all the characteristics of that ocean similarly, we are also a part of God and carry within ourselves all the powerful characteristics/ elements of God, we are attracted toward those elements present in God-knowledge, bliss and eternity.

*Vedeta yagyeshu taan se chaitanyon doneshu yatpurniyam falam pradishtam |
Ateyeti tasarvamidam viditya yogi param sthnamupaiti chadyan ||*

(Bhagvad Geeta 8-28)

õThe one who accepted the path of bhaktiyoga reaches the ultimate God in the end. He is not deprived of the fruits that one gets by learning Veda, Yogya, Austerities, Charity, Punyakarma, Gyan Yoga and Karma Yoga.ö³

1.5.8 Pg. 451, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

1.5.9 Pg. 451, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

1.5.10 Pg. 112, Bhakti Chintamani Acharya, Dr. Suvalal Upadhyay (Shukaratna).

Some dew drops are at the back of the leaf and some are on the leaver. The dew drops on the leaf always keep themselves exposed to the sun. May be for few moments, yet they shine and sprinkle. Other drops are frightened and hide behind the back of the leavers.

Just as many drops of water fall on earth and goes under the earth but those who dare to fall on an oyster become pearls.

Similarly a person who leaves the attachment and delusion of this world and creates one's own world of devotion by intense efforts, he/She becomes illumined like the heart of an oyster. Swimming in the blissful ocean of the love of God, he cuts asunder all the attachments of this world.

“In the vedic age, as per the Narayaneeya, this truth was revealed this truth that; the ‘paratatva’ which is the ruler of this world including Indra and other Gods, he is the lord of all as purusha.”¹

“The most distinct fact about the ruler and rituals of Narayaneeya dharma are instead of the violent ‘vidhi yoga’ of vedas the non-violent ‘Drabya-Yoga’ from the tradition of sun God was performed. Lord Vishnu was worshipped as Sun-God.”²

“In the Vedas, there is description of Bhagdevat, the embodiment of compassion and bestower of boon. Keeping this viewpoint as the base such a being was given the attributes of God.”

From here bhagwad dharma come into existence. God established as the one most venerable and ‘Param ishta’.³

1.5.9 Pg. 99, Brij ke Dharma Sampradayo ka Itihas.

1.5.10 Pg. 99, Brij ke Dharma Sampradayo ka Itihas.

1.5.11 Pg. 452, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

In the context and base of Periods (Yugas), there are the divisions or classification of the plays of God.

• In the eyes of God neither Varah (Pig)-Karma, Matsya (Fish), Narshingha, Vaman etc ; incarnation are inferior nor incarnations in human from are superior.

There are three kinds of incarnations :-

- 1) Gunavatar 2) Purushavatar 3) Leelavatar

Gunavatar accepts bhrama, Vishnu and shiva. In carnation in the male form (Purushavatar) is the virat (Enormous) vishavarupa. There are infinite sub-divisions of leelavatar :-

- | | | |
|-------------------|--------------------|--------------------|
| 1. Mahakalkavatar | 2. Kalpavatar | 3. Manvantaravatar |
| 4. Mahayugavatar | 5. Yugavatar | 6. Anshavatar |
| 7. Anshashavatar | 8. Kalavatar | 9. Kalanshavatar |
| 10. Aveshavatar | 11. Aveshnshavatar | 12. Purnavatar |
| 13. Vibhutyavatar | 14. Shipravatar | 15. Vibhavavatar |

1.5.10 Archavatar etc." ¹

Bhagwan Vamani is the manvantaravatar of the present Vaivasnata manvantara for this reason he has been described everywhere in Vedas as the incarnation of lord Vishnu.

• Varah, Narsingh etc, all are the incarnations ¹

¹ Pg. 49, Bhakti Tatva.

Basically there is only one Vishnu; ँAdvayam yojgyanam tadevatatvamø There are no subdivisionals of lord Vishnu. He is Vibhu. That too in that eternam tradition which propagates the òSarva bhalu idam bharma.ö That tatva is òfor vasturoop.ö

After post Vedic age when loard shri Krishna incarnated Vadic Dharma (religion) was very popular with all its good as well bad element and tender was.

Shri krishana, along with his amargind of as splendid work laid the bad for a very strong religious revolution. Instead of yogyas he popularized Govardhan Pooja. All the incaramation of Vishnu were gyani. But the beautiful fascivation to take every being in his sway of love was the trait which was found only in Shri Krishna and no one else.

The World Krishna has been formed by the combination of krish verb (dhatu) and ँnaøsuffix (pratyays).

ँKrishødhatu is ँsarvachakøand ँnaøpratayaya is a symbol of bliss.

When both of them unite they become ँSatchindananda Parabrahmaø

Krishashabdashacha sattartho nashchanandraswaroopakah

| Sukh Roop bhavendatma bhavanand aimayastatah ||

(Yantaameeya Tantra)

Kritva Harim Prembhajam priyavargasamanvitam

| Bhaktivashi raroteeti shri Krishna karshini mata ||

(Bhakti Rasamrit Sindhu Purva 1/20/1)

¹ Pg. 49, Bhakti Tatva.

Shri Krishna is fascinating, the embodiment of all kinds of bliss (Nikhil rasamrit murti). In the highest state of devotion he gets tied up by the love of the devotee and become over powered by his love.

*Aho bhagyamahobhagyam nan gopal braj jaukasam |
Yanmitram parmanandam purna brahma sanatanam ||*

(Shrimad Bhagvat 10/14/32)

õBrahmaji says that manda and other people of braj the gopa etc. had such a great fortune because the epitome of ultimate bliss, purna sanatan brahma is their swajan. (One's close friend or relative)ö¹

õThe essence of all Vedas is this that shri Krishna is the sambandh (pratipadi vastu) (Shree Sanatan Dharma)

It means pratipadi vastu, abhidheya and love are the main purport of a being. The base of all these three is Shri Krishna.

õAll Vedas lead to one - Vasudevaöö²

õWhen something lost is suddenly begotten and the clear sky and bent earth, the horizon everything is overpowered with inexplicable joy.

õThe aim of religious revolution and their spiritual/religious preaching was to re-establish the ancient Narayaneeya religion in its reformed state. But, as a result the new religion, which was born the God of worship of this religion and the name of the God lead to a dichotomy. The God reversed in narayanneeya religion was narayan. In the new religion the worship of vasudeva (vibhu omnipresent) become popular. Similarly,

Pg. 54, Bhakti Chintamani
Pg. 2, Savatan Shiksha.

instead of narayaneeya religion, its names -Satvatø, -Pancharatnaø and later bhadvat religion become popular.ö¹

õNo other God was different from -Vasudevaø Naraya n. He was one of his forms only, who become popular by that name.ö²

õAccording to -Panchratnaø there are three aspects of the same God narayan :-

Vasudeca (Vibhu óomnipresent)
God (Creator of this world)ö³

õUnder three different denomination the same God n arayan world in different ages and tim. The most recovered God amongst them is ó Vasudeva.ö⁴

(Asamiya Vaishnava Dharma kaVikas, Na. Pra. Patrika, Year 70, umber 4) Pg. 3.

õPanchratna is synonym, (upper nama dheya) of Bhag wat Dharma.ö

õIn narad panchratna (1-45-53) and ahirvudhmya sam nita (11-64) the menading of the word -ratnaø has been investiga ted and has been interpreted in terms of five types of kowladgeö⁵

õIn the age of Mahabharat five kinds of religious believes were very popular. Amongst them -Panchratnaø has also been me ntionedö.⁶

Narayan has described five howers to his five disciples. They are :
1) Gyakand, 2) Style or method of sadhana (sadhana paddhati), 3) Analysis

Pg. 12, Brij ke Dharma Sampradayo ka Itihas.

Pg. 12, Brij ke Dharma Sampradayo ka Itihas.

Pg. 12, Brij ke Dharma Sampradayo ka Itihas.

Pg. 452, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

Pg. 6, Bhakti Tatva.

Pg. 13, Brij ke Dharma Sampradayo ka Itihas.

of ideal (Vigraha Vivechan), 4) Thought on worship (Archa Vichar), 5) Sermons on vichar kanda. For this reason it has been called 'Panchratna'

[Nagari Pracharini Patrika (Year 70, Number 4) Pg 3]

The main treatise of Panchratra religion is Narad Panchratra. It is a composition of post middle ages.¹

The word 'Ratra' Means 'Knowledge' of five kinds

'Ratram cha gyan va chanam gyanam panchvidham smritam : By the dilication of five elements Paramatatra, Mukti (Liberation), bhakti, yoga and Vishayy (world) : for this tantra has been called panchratna.'²

It has been said that Sandilya Rishi did not get param shreyas (happiness) in the four vedas so he took refuge in Panchratna and was satiated. In many ancient scriptures panchratna samhita named 'Shandilya Samhita' has often been mentioned.³

It is a distinct feature of panchratna belief that its followers had faith in vedic rituals yet they granted yogas without violence⁴

The foremost God worship in panchratna religion was Lord Vasudeva. Vasudeva word means that 'Sarvyevyapak deva. that God, who resides everywhere. The One in which the whole world lives in, in this religion he has been called as Vasudeva. It has been mentioned in 'Shrimadbhagwat' that Vasudeva is the name of pure satva guna. The one which is attained by this element, is known as Vasudeva.'⁵

Pg. 13, Brij ke Dharma Sampradaya ka Itihas.
Pg. 1-44, 45, 42, Narad Panchratna.
Pg. 184, Bhartiya Sanskriti aur Sadhana, Part 2.
Pg. 14, Brij ke Dharma Sampradaya ka Itihas.
Pg. 153, Vaidik Sanskriti ka Vikas.

õAccording to the tenth chapter (Prapathak) of Tai tiriya Aranyak there is Vishnu Gayatri. In I Vishnu has been made one with ñNarayanø and Casudevaø õNarayan Vidmalve, Vasudevaya dhimahi, t anno Vishnu prachodayat.ö¹

In the Narayan upanished also Vishnu has been called õVasudevaö²

õSince Vasudeva is endowed with sgadgunas he is al so known as bhagwat or bhagwan (God).ö³

According to Ahirbudhrya samtita (2-24) Lord Vasudeva is the supreme God, the supreme truth (Paramtantra). He is the supreme perush described in the rigveda. He is the endless-eternal parabharhma. He is Akshay (the one which doesø die), Avyaya, Abhsdya by name and from (name and from canø break it), beyond words and mind.

He is all powerfull, endowned with six gunar, eternal and dhruva. He is Vishnu, he is without any mark of darkness (nirayan), he is paramatma, he is God.

õIn ñNarayaneeya Religionø the worship of Krishna with his froud/consist arjuna, become famous as the ñSaha-poojaø of Nara-narayan.ö

õThe modified name of the Arjuna and Vasudeva is n aya-narayana.ö⁴

õNarayanah naraschaiva satvamekam dwidhakritamö

(Udhyogparva 48/20)

Pg. 14, Brij ke Dharma Sampradayo ka Itihas.
Pg. 98, Bhagwat Sampraday.
Shree Mad Bhagwat (4-3-23).
Pg. 15, Brij ke Dharma Sampradayo ka Itihas.

õIn addition to the worship of vasudeva Krishna, h is ÷pariwar-sankarshanø pradyumna, and aniruddha were also worshiped, which was famous by the name chaturvyuha or ÷Panchratnaøö¹

The main sriptness of panchratna religion were ÷Samahitaø or ÷Tantaø Its one popular name is ÷Agamø

õAccording to Dr. Saredar some samhitar were of th e times before vikram samvat. Most of them have been completed between fourth and eighth century.ö²

The religion which was called satvat, later its refined new name was Panchratna Dharma.

Shri Krishna, the son of Vasudeva has been called Vasudeva. On the one hand Shri Krishna gave divine love to the gopa and gopies of braj, on the other hand, he killed the kings of Mathura Kansa and also killed many demonic kings. He gave the teaching of geeta to arjun in the Mahabharat, Geeta is the embodiment of knowledge, devotion and austerities. He has been called achyutam and purushottam. He has been a perfect combination of love, knowledge, intellect and chivalry.

Shri Krishna has been worshipped as an incarnation of Narayan (Vishnu). In satvat religion, whose refined name is the famous Panchratna religion, Shri Krishna become the centre of adoration and worship.

In the Shantiparva of Mahabharat, talking to Arjun Shri Krishna has described the names and remarks ó õWater (Jal) has taken birth from nara

Pg. 15, Brij ke Dharma Sampradayo ka Itihas.

Pg. 16, Brij ke Dharma Sampradayo ka Itihas.

(Purush) for this reason it is called ऐNaarø that Naar was my ऐAyan (Abode), for this reason I am Narayan.

I take the form of Sun and Cover the whole world with my rays. All being live in me for this reason my name is Vasudeva. I am origin and movement of all creatures.

I have occupied this sky and earth. I am the Brightest of all. All being desire to attain me and I terrify everybody for this reason people call me Vishnu. I have never fallen down from satva (righteousness) satva has originated from me, because of satva I am without all evil and sins. By satvat Gyan (Panchratradi Vaishnav Tantra), one could realize me. For these reasons I am called ऐSatvatø

(Abridged Mahabharat, Geeta Press, 25)

In Bhagvad Shri Krishna has been called God incarnate òKrishna Bhagwan Swayamö. (Shrimadbhagwat 1-3-28)

òThe base of all lord Shri Krishna, wants to enjoy (resaswadan) the ðbhoot anandø of his own swaroop. Then God establishes that joy in the heart of his devotees when this joy flows in the heart of the devotee as sweet love, then God is satiated by that love, and is entangled in that love.ö¹

In his swaroop (existence) God is rasamaya (full of joy). This rasamaya (joyousness) of God has been sung by Shruti. According to Shree Jeev Goswami, God has been called ऐrasamayaø because God is ðBhaktimayaø full of devotion. This devotion is Godø Ahladine Shakti. Just as power and powerfull are inseparable similarly Godø devotion is also ऐrasamayaørasam hum kayam

¹ Pg. 53, Bhakti Chintamani.

Labdhwanandi bhawati, it means after begetting -rasaø he become blissful. After the establishment of Krishna as the foremost God of Vaishnav religion has been divided into four major parts. These four parts have further been divided into four sects.

1. Shri Vaishnav Cult.
2. Brahma Cult.
3. Rudra Cult.
4. Sanak Cult.
3. The foremost and supreme acharya of Vishnav cult. Propagating vishishtadwaitvada is ramanujacharya.
4. The acharya of brahma cult is Anandteerth (Madhava) who propagated -Dwaitavadaø
5. The Acharya of Sanak Cult is Nimbark who propagated -Dwaitadwaitavadaø.
6. Chaitanya Mahaprabhu is the founder of Dwaitadwaitvada.
7. The Chief and foremost of Achintya Bhedabheda Shiddhant is -Chaitanya Mahaprabhu.
8. There is great impact of Panchratna on all the acharyas of Shree Vaishnava Cult.

The Shree/Condition of Bhagwat Dharma or Vaishnava Dharma before the birth of Buddha, the satvat pacharatna religion whose God of worship is vasudeva had covered shoorsen slate and other state, it expanded in other states too.

In the age of Buddha, its popularity became a little less in shoorsen state and other parts. In western and south India its condition was popular under many names and forms.¹

Its one name -Ekantikø is also very famous. It is what we called -Bhagwat Dharmaø

¹ Pg. 59, Brij ke Dharma Sampradayo ka Itihas.

During the reign of shunga empress there was special progress of Bhagwat Dharma.

From Harshottam period to Rajput period (704 A.D. 1263 A.D.) after the decrease in popularity of bauddha religion in mathurea, the popularity of and state of bhagwat dharma increased. The king of that were the followers of bhagwat, shaiva and shakta pauranik religious cult. They had immense respect and faith in religious places like Mathura.

In Bhagwat religion the worship anol devotion towards Vasudeva of Vaishnav Cult. God converted into the devotion toward lord Krishna.

1.7 The Beliefs of the Acharyas of Vaishnava Sects and Bhakti Rasavoda :

The knowledge of Vedas has not been given by any human being, it has given by God himself, It is eternal.

In the beginning of every -kalpaø it has been give n by sages to humen beings.

õGod says that o Humans ! I creat the difference b etween earth and Dhulok. I creat the seven reasons or seven natural changes in a series. What is truth and what is false, I give its knowledge. I create the illumination of daivi worlds (veda vani) on this earth.ö¹

It means devotion is the means to attain God is the simplest possible manner. Travelling over Vedas when this devotion turned up pure and enalloyed, on the touchstone of the philosophical aspect of knowledge.

¹ Pg. 98, Atharv Veda 6/61/2, Aham Vivek Prithvi Bhat Dhaman Virathash.

Then the religious sects were formed in which Krishna, in the series of the incarnation of Vishnu become the principle venerable idol of all the sects.¹

We have analysed the four major forms of vaishnav sect. Now we will discuss about the important tache (Acharyas) and their beliefs.

On one hand the acharyas of Vsishanava sects have placed devotion on the topmost plane. They propagated in one hand.

In the scriptures of devotion importance of devotion is quite widespread. In the works of shandhiliya and Narada a great deal of importance has been given to devotion.

At certain places devotion has been considered as the reason behind liberation, at certain place devotion has been taken as the called the.

“Antrdwarti Awantar Vyaparø and in this way they is disregarded.”²

In this way many school of philosophy and sagas have proved the supremacy of devotion.

“The advatism of Panchratra Sect is a synchroniza tion between shakti (power) and the shaktiman (powerful).

By establishing the samvaya-avinabhava relation the Vaishnavacharyas has accepted the concealed state of shakti as “Sattaø (authority).”³

God is immendwly capable. His capability is incogirable. After giving birth to this world God is still and unaltered. Out of the six gunah gyan etc, the three are called vishrambhoomi and strength etc, three are

1.8 Pg. 5, Bhartiya Sadhna ki Dhara, Dr. Gopinath Kaviraj.

1.9 Pg. 5, Bhartiya Sadhna ki Dhara, Dr. Gopinath Kaviraj.

1.10 Pg. 6, Bhartiya Sadhna ki Dhara, Dr. M.M. Gopinath Kaviraj.

called shrambhoomi. The combined form of these gunas is called as the idol of Vishnu and Lakshmi.

In the Panchratra it has been mentioned how synchronization can be developed between the shadgunas of God and their power. On the basis of this synchronization the Acharyas (Teachers) of Vaishnav sect have expressed their belief.

“Parashakti (divine shakti) has been described in terms of Ahirbudhyasmhita in some book of panchratna. In Other works –Shree and –Bhoo–these two power have been mentioned.

Padamtantra parameshwarshahita etc adhere to this view point According to Vihagendra Samahita Power is of three kinds shree, bhoo and leela (or Neela). In sitopanishad this section has been mentioned. Those who have faith in this trio. The shaktiragavadi remarks that, shree symbolizes propitiousness (kalian vachak) and icchashakti (will power) is swaroop bhoo-prabhavadyotak, kriyeshakti & leelachandera suryagnimathi is shakti swaroop in itself.”¹

“In Vaishnava Sect shree and in brahma sect shakti and shaktiman have been accepted as Vishnu and lakshmi.

Nimbark sect is a followers of radha-krishan. The Sampradhyas of Vishnu Swami is also the same. Although Shree Chitanya deva was a disciple of madhveeya guru, still they have proclaimed the supremacy of Radha-Krishna. In the panchratna basically there is the Upasana of Vishnu Lakshmi that have been glorified. Yet in Narad-Panchatantra there is discussion on Radha.”²

^{1.9} Pg. 8, Bhartiya Sadhna ki Dhara, Dr. M.M. Gopinath Kaviraj.

^{1.10} Pg. 8, Bhartiya Sadhna ki Dhara, Dr. M.M. Gopinath Kaviraj.

In addition to the above statement gopainathji has mentioned a concluding statement. He says that "In ancient time s bhagwat seet has proclaimed the greatness of radha-krishna and Vrindavan.

Its quite cleas that when Krishna is accepted as the aradhya (the ideal if worship) then radha was hidden in a little inexpressible manner in Krishna only. When both of them were worshiped then radha become the supreme idol of bhakti, as the one who would take a living being to gid, who is endowed with ahladine guna. The condition is such that in the absence of radha even Krishna would appear without bhalva (bhawaseen) For this reason the blissful ocean of bhavamyee rase would flow by the grave of Radha and Radha only. And thus became the everflowing stream of devotion.

In addition to the four prominent sampradaya (sects) that we have discussed that we have discussed, there are some important acharyas of Vaishnava religion. One of them was "Ranganath Muni ö (824 ó 924 A.D.). He was famous by the name "Nathmuni" His well know n books are "Granth Yoga Rahasya" and "Nyayatantra" Nathmuni h ad serially arranged the Alavar Chhandas Yamunacharya (1000 A.D.).

Yamunacharya's popular name was Aalbandar. He took his seat at Shree Rangam in 964 A.D. He is an accomplished and honourable acharya of Vaishnava Sect. His famous scriptures are Agampramanya, Mahapurush Nirnaya, Siddhitraya Geetarth, Sangraha Chatuhshloki and stotaratna. His treatise Siddhitraya is a very famous book. In this book there is distinct discussion and explanation of atmasiddhi, ishwarsiddhi, mayakhanda and sanvitasiddhi. Its scriptures are Agampramanya, Purushnirnaya and kashmiragam. His Albandarstotra (Stotraratna) is a distinct stotragranth. In

70 verses the principle of surrender in bhakti has been described beautifully which is touching to the heart.



The Philosophical Principles of Yamunacharya :

Amongst the Vaishnavas of Uttarkal the foremost acharya is Acharya Yamunacharya.

Yamunacharya believes in Vishishtadwaitvad. According to this belief this world is a spark of fire emanating from God. In the opinion of Yamunacharya this world is not mithya (unreal), it is quite real.

“The distinct philosophical march of Yamunacharya is the propagation of Swachaitanyaswaroop of living beings.”¹

In this series the chief acharya of Vaishnava sect was Yadav Prakash. In Kanjiwaram for a short time, Yadav Prakash was the guru of Ramanujacharya. Yadav Prakashjee favoured Brahmaparinamvaad. He believes that Brahma gets transformed into chitswaroop atma, achitswaroop prakriti and ishwaroop.

“His sect and belief lies between Advait and Vishishtadwaita.”²

It has a rule that although the dimensions of Brahma could be understood but it doesn't renounce its swaroop. (Swarthasiddhi 3/27)

The above mentioned acharya and his belief could not create any sect of their own. Yamunacharyajee has been very famous as the guru of Ramanujacharyajee. Yadav Prakashjee could not propagate a distinct sect which could become a part of all the four major sects of Vaishnavism.

⁶ Pg. 454, Bhartiya Darshan ki Chitandhara, Pt. Rammurti Sharma

⁷ Pg. 454, Bhartiya Darshan ki Chitandhara, Pt. Rammurti Sharma

Shree Sect :

The chief acharya of Shree sect was Shree Ramanujacharya. The grandchild of Nathmuni Yamunacharya was the guru of Ramanujacharya. Shree Ramanuja was born in Shree Parambadoor in 1074, as per the popular belief. Various critics have varied opinions about the birth place and time of birth of him. Right from the beginning he was very talented and sharp. In his childhood he studied vedant from scholar Yadavprakash. He was a householder in the beginning, but soon he realized that the great work that was before him could not be done by becoming a householder so he took Sanyasa.

After becoming a monk he began to proclaim the path of devotion of the devotees of Alvar. For this he traveled many states of India. His foremost aim was the campaigning and propagation of Vishishtadwait Siddhant (principle) proclaimed by his guru. He wrote a scholarly treatise on Brahmasutra which was famous by the name Shree Bhashya. To affirm Vishitadwait he propagated many other scriptures too, which includes Geeta Bhashya. Vedant Sara and Vedant Deep naam, Brahmasutra Vritti Vedant Sangraha, Gadytraya etc.

In the works of Ramanujacharya Vishishtadwait has been proclaimed and Advaitvaad has been negated. This created a great deal of opposition, yet he courageously and fearlessly proclaimed his principle. He established many Vishnu temples in Southern India at places like Malecoat, Shree Ranganatha etc. By his efforts the style of worship in these temples changed following Baikhanas Samhita and not Pancharatna Samhita. In the Agam Pramanyas of Yamunacharya, Pancharatna has been supported and favoured. There are many seats of Shree Sampradaya in

Southern India. Totadri, Vyankatadi, Shree Rangam and Vishnu Kanchi are some of the famous seats. It is said that Ramanujacharya live upto 120 years and he left his mortal abode in 1194 A.D.



Analysis of the Name and Principles of Shree Sampradaya :

There is a belief of this sect that Lord Vishnu Gane the preaching of this sect to Goddess Lakshmi. On his name, this sect has received its name -Shree Sampradayaø

Principle :

The philosophical principle of this sect is -Vishishtadwaitø -Vishitaø in far to both conscious and unconscious V ishishta Brahma. The principle that proclaims and promotes Advait or unity is -Vishishtadwaitø sect. Shree Sampradaya is synonymous to Ramanuja and Vishishtadwait.ö¹

Tatva (Element) :

øAccording to Shree Sampradaya ó Chit, Achid and G od, these are the three basic tatvas or elements. Amongst the threo God is Vaishishya or angee. Rest of the two are his adjectives or parts. God is ever Chit and is -Vishistø(special) as per the achit.

The Chit-tatva (element) is soul. It is beyond the body, self illumined, by its nature favourable, eternal, anu, inexpressible and beyond the five senses, achintya, nirvayava ó ever ekaroop a and nirvikar. The prime liberated of a living being is God gifted. For this reason its freedom is also dependent on God. Therefore -bhagvadasya or kainkaryaø is the real freedom or Paramopurushartha for living being.ö²

Pg. 195, Bhartiya Sanskriti aur Sadhana, Part ó 2 .
Pg. 10, Bhartiya Sadhana ki Dhara.

By its darshan one gets vairagya (detachment) from all enjoyments of the world. When an incarnation comes in the world for the establishment of religion then this incarnation comes from Divine body (bhagwad deha) only.¹

I believe that Shree Sampradaya believes that God is all powerful. Almightily and a living being lives under God.

In this series, God has been described in the Shree Sampradaya in Panchavidh roopa :-

Para or Vasudeva – This is nityodit roopa. There is no avirbhava or tirobhava. There is no calculation of time, no result, bliss is ever present. This divine form is the Shadguna vigraha of God. The nityamukta (everfree) beings feels it in Vaikuntha.

Vyuha or sankarshan, Pradyumna and Aniruddha – are its Shantodit (emanating from peace) form. It doesn't rise, it doesn't set.

Vibhava or Padurbhava is of two kinds – Primary (Mukhya) and Secondary (Gaun). Mukhya Vibhava is a part of God and Prakrit body is special and distinct. Main Vibhava is an upasya of mumukshus (the one who is curious to attain God). Gaun Vibhava resides in living being with ego, it is not worshipped.

Antaryamee – In every state this form of God is a friend of living beings and is blessed with an auspicious body. For the good of living being, for the protection of living beings, God resides in the lotus of the heart as a friend. This is the antaryamee form of God.

¹ Pg. 12, Bhartiya Sadhana ki Dhara.

Archavatar – Attraction is the adhishtata (one who establishes) of living elements – Pradyumna manah srishti, creation, aniruddha, kaalsrishti and mishrasrishti. Attraction is the doer of the destruction of the world, shastra pravartan, analysis of Pradhymna prakriti from jeeva and the God of pure creation and the performer of aniruddha kaal and mishra srishti.

The mithun srishti of four varnas arises from Pradyumna. All the five forms of God are expressed as per the bhava of living beings.

In the series of worship (upasana kram) of Shree Sampradaya or Vishishtadwaitvasees, that which is nidhidhyasan or bhoga, that is established as knowledge and devotion in this sect.

According to – upasana kram in Shree Sampradaya devotion is considered in terms of distinct knowledge.

When upasana (worship) takes the form of devotion, then God becomes propitious and happy.

In this worship the – bhakti prasada given by God cuts all the threads of bondage.

In Shree Sampradaya – avichhinna smriti pravah (continuous flow of smriti) is called meditation. It is the means of Dhruvasmriti and liberation.

• Meditation in the form of Dhruvasmtiri or worship is called Ramanujanuyayee devotion.ö¹

¹ Pg. 13, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

The means of devotion in Shree sect such as ó discrimination Vimok, practice, kriya, good of all, anavased and anudharsha ó these are all major ones.

õPurity of food here is defined in terms of discrimination detachment in subjects related to enjoyments of sex is Vibhoka. Persistent endeavour to complete a task or work is ÷Abhyasaø According shakti it is an anushtaan of ÷Panchmahayagyaø Truth, simplicity, mercy, all these gunas come under Kalyan. The sole happiness of mind is anavased lack of enjoyment of excessive carnal pleasures is ÷Anuddharshaø

The above description makes it clear that by Varna and ashramochit karma the mind is purified as per the Ramanuja belief. By this pure mind devotion or Brahmagyan (knowledge of Brahma) arises.ö¹

õThe series of presentation regarding the realization of God by Aryans like Bhagwan Bodhayan, Tank, Dramid, Guhadeva, Karpadi, Bharuchi etc. has been followed by Shreeman, Yamun, Ramanuj etc.ö²

Regarding the characteristics of devotion Ramanujacharya has written :-

÷Niratishaya priyananyaprayojan sakalevareiva trishnaya vah gyan visheshah ||ø

Gopinath Kavirajji has given the reference of Vedarthsangraha in the context of this trait.

õParabhakti, Paragyan and extreme devotion ó are found in the scriptures of Vishishtadwait cult as the defining terms of devotion.ö³

Pg. 14, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

Pg. 15, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

Pg. 15, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

In this context the written hereby states that in the teeka (explanation) of õSharanagatigadyaö the evergrowing aspiration for the vision and interaction with God has been expressed as -Parabhakti ó roop gyanowasthaø The ever increasing desire for interaction with God has been called -Paragyanø

After interaction, the desire to feel God, to relish Godø's presence is called Parabhakti.

The Vishishtadwait followers say that O Lord ! I am poor, weak and devoid of everything. I am helpless, I cannot do anything ó I surrender everything to you, you take my responsibility.

It means when a living being takes refuge at the feet of God with a pure heart, aspiration intense and innocent attitude then God becomes the saviour of such being and saves him from distress.

õThe realization of God itself is a means of liberationö. ¹ In Shree Sect -prapattiø has got the most distinct position Ramanujacharya remarks ó

õNirast nikhilrodhanasya nirvyajbrahmanubhavarupam muktasyai shwaryem |ö ²

õAkarmapratihatgyano mukto vikarlokan brahmavibhuti i ó bhutannubhuya yatha Kaman tripyatiö. ³

It means the living beings is the atom (anu) and God is Vibhu, it is a part dependent on God and God is anjee and ashraya.

The dependent bhava of living being which is kainkarya swaroop (like an anchor), its complete development is liberation. In this state there

1.8.4 Pg. 16, Bhartiya Sadhana ki Dhara., Dr. M.M. Gopinath Kaviraj.

1.8.5 Brahma Sutra Bhashya (4/4/17)

1.8.6 Brahma Sutra Bhashya (4/4/18), (4/4/21)

is no natural relationship. Further, there is no affliction and complexity of knowledge.

According to Ramanuja liberation infers to ó

õRamanujacharya accepts the unification of a living being and Brahma in liberation. When the living being is a part of Brahma and anupalagya (as small in knowledge as an atom), then it is not at all possible for him to realize oneness with God. In worldly state just as a living being is set apart from Brahma, in the liberated state too it remains like this. Therefore in Vishishtadwait belief there is no tadatmya (similarity) between the soul and Brahma. It means ó

õNopisadhananusshthanena nirastvishayasya paren swa roopaikya sambhavah avidyaayatvayogyasya tadananyatva sambhavat ||õ

õIn Vishishtadwait belief devotion has been considered as the means of liberation. There is the state of gyan yoga before devotion and preceding it is the state of karmayoga.õ¹

õDhyanaadgyanam gyanaachha tadaparokshyat Parabhaktih Iti bhaktiyogabhyasashaktasya atmanishtha eva shreyasee |õ²

õBhakti (devotion is the pinnacle of karma and gyan (work and knowledge). In the realization of God Prapatti is Paramparaya means, it is not sakshadrupenaõ³

It means the liberation by which the master-servant relationship of living being with God vanishes, a devotee never desires such a state because it achidekarasøand ashunyamayaø

⁷ Pg. 120, Brahma Sutra Bhashya (1/1/1), Shree Bhasheji and Sarve Darshan.

⁸ Pg. 145-147, Geeta 12/12 (Ramanuj Bhashya Tatha Vedarth Sangrah)

⁹ Pg. 31, Bhakti Ras and Siddhant, Dr. Shukratna Upadhyay.

The Sect of ‘Utkraman’ :

While explaining the state of ðmahaprayanø it has been mentioned about Shree Sampradaya : ðThe soul of a ðmumukshu d evoteeø enters Sushumna naadi (duct) and rises towards the head. It further penetrates the head and forehead, going beyond the Brahmarandhra by the help of subtle body, it goes to Archih etc. paths.

In the ðutkramankaalø all the karmas of some gyani s are sublimated.

ðBy going through ðArchi Pathø one goes by Devyan ó gati. By going beyond Prakriti (nature) and penetrating the ðSuryamandalø one attains ðVirajaøö¹

Here ðVirajaø means ó ðOn extremely dark Avidya or maya or nature (Prakriti) there is limitless Viraja, in the form of a river. On one side of this river is lifeless (Jada) Prakriti or the one endowed with three gunas which is the ðEkpad Vibhutiø of God. On the other side there is Chinmaya Paramvyom. In the scriptures it has been called Tripadvibhuti.ö²

ðViraja surrounds the world like a layer.ö³

It is said that when one enters Viraja, the subtle body and the desire (vasana) in the form of atoms all are dissolved in it and ðVisshuddha Sattaø is attained.

In the ðVaikunthadhamø of Ramanuja it has been mentioned that after crossing Viraja the soul enters into bhagwat contemplation and meditation. By the sweet touch of Divyapuranas all weariness, fatigue, heat, distress etc. melts away.

1.8.9 Pg. 21, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

1.8.10 Brahad Brahma Sanhita (3/1/42-44)

1.8.11 Pg. 21, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

The free soul gets an enlightened -Panchopanishadatmakø i.e. beyond the three gunas -shuddhasatvamaya bhagwateeø body. Such a divine body is allowed to serve the feet of God.

These are the beliefs of the acharyas (teachers) the followers of various sects of vaishnavism pay great importance to them. Most of sects quintessentially believes that the establishment of devotion is foremost.

The acharya tradition of Shree Sampradaya is very old. First Parashar has mentioned it in Vishnupuran. Later Vyasdeva mentioned it in Sharirik Sutra and Mahabharat, Nath Muni has mentioned it in book like Wayaya Tatva, Yogarahasya etc.

Its description by Yamunimuni in Agampramanya, Siddhitraya, the same description has been done by Ramanujacharya in Shree Bhashya.

In the treatise õBharatiya Sadhana ki Dharaø Kavir ayji remarks that the four Alvar saints alive in ancient times were ó Sarayogee, Bhootyogee, Mahadyogee and Bhaktisaar.

In the modern age Bhaktandhrirenu, Yogiviviha and Parakal has been mentioned.

Out of the twelve Alvars Shathkopa was the most popular.

In many scriptures shathakopa has been called -Kaarisunuø Yet, the Vishishtadwait philosophical school is said to be originated from Nathmuni. Beginning from Nathmuni, the tradition of Shree Sampadaya reached Ramanujacharya and further to Purnananda Kavi Chakravarti and Pillai Lokacharya Venkatnath Vedant Deshik and thus received a special recognition in Philosophical literature. In this series many acharyas hold their sway.

There are two classification of Shree Sampadaya in Vaishnava cult :
1. Tanglayu (Dakshinpath) and 2. Badagalayee (Uttarpath).

In the Tanglayee branch both Narayan and Shree have been called that one who render liberation. In Badagalayee branch Shree is the middle one that helps a living being to attain the grace of God. Revered Acharyavara Shree Madhusadanacharya of the Rang mandir of Vrindavan briefly states about the belief of Ramanujacharya that in all schools of Philosophy liberation is followed by knowledge.

It is quite definite that the liberation which has been mentioned regarding knowledge, that could be attained only after getting liberation from avidya.



This is the principle of Ramanujacharya :

Meditation and worship are synonymous to each other. Meditation is the flow of thought like the outhour of oil towards one subject. This meditative remembrance should be loving and affectionate. This kind of meditation in which apparently visible form is thought of is called devotion. Service, worship, devotion are each others synonymous and have been given in originated from the verb -bhajø i.e. -bhajaneeyaø It means the affectionate service of the object of service is real service and this is devotion too.

The saying, õSeva bhakti rupastih yatö (Shree Bhas hyateeka Bhashya Darpan (Brahmasutra) Pg. 19 by Ramanujacharya) supports this statement.

“Prempurvamanudhyanam bhakti nityabhidheeyati”¹

¹ Pg. 19, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

In these words service, devotion and worship have been used synonymously. Worship means meditation. The affectionate remembrance like the flow of a stream is devotion.

The flow of Smriti (remembrance) i.e. the stream of remembrance, merely remembering someone doesn't make a person devotee for instance Kansa, Shishupal etc. For this reason Lord Shri Krishna in the Geeta has said that, *ōMunmanabhava madbhaktahō. Mad bhakta s an mun mana bhavahō*(Geeta Bhashya)

It means, *ōYou become my devotee and offer your mind to meō.*

In the Philosophy of Ramanuja gyan (knowledge) is interpreted in terms of devotion. It proves the following words :-

“Vedanam dhyan vishrantam dhyanam shrantam uruva sm ritau |

Sa cha drishtitva mamyeti drishtirbhavatitva mrichati ||”

(Shatdushini Saptamvad by Vedant Deshik) (Only 64 Ved are available)

In the descriptions and explanations of *–Tirupadayiō* by Godamava (Andal), a devotee named Gayanacharya has been mentioned. Lord Krishna's divine idol came out of the shrine and began to dance when he heard his musical symphony.

On the occasion of special abhisheka (Tirubhanjan) at Rangamandir (Vrindavan) the verses which are basically in the form of Veda Yantra are still sung with the notes of saam. To attain God the milkmaids (Gopis) had done the fasting for Goddess Katyayani. Similarly, Andal in his *–Tirupadayeeō* Prabandh of 30 stories (gathas) had done the poojan (worship) under the auspices of *ōLord Vatapatrashay eeō*. He sang it everyday to coax God and please him.

This has been mentioned in his biography. This singing is still done in the month of Paush (the tenth month of the Hindu Calendar).

Ramanujacharyaji has considered the white foremark of the shape of Lord's feet and another mark in its middle as the symbol of Goddess Lakshmi to be the mark of Shree Churma.

The day in Shree Sect has been divided into five parts for the service of God

1.8.9 To go to God which is called Abhigaman

2. Upadaan 3. Rajya, 4. Swadhyaya, 5. Pranidhan.

To become a Vaishnava

Taap (fire) - Shankhachakra

Bhooja Pundu - Tilak

Name - God's name

Mantra - Mantra

Yaag - After Havan surrender at the feet of God

In this sect Shatchakra is the nimitta for darshan.

To realize one's own self (one's own swaroopa) is a part of interaction or union with God. For liberation worship in the format of Dhruvasmriti is required for the whole life. Then only it would lead to Avidyanivritti and liberation.



Hansa Cult, Nimbark Cult, Dwaitadwait Principle :

Nimbakacharya believed in discrimination (Bhedabhed) or Dwaitadwaitvaadi.

Bhedabhed principle is not a new element in Indian Philosophy. Before Nimbark Bhaskaracharya supported it.

In the history of philosophical literature names like Nimbark, Nimbaditya, Nimbabhaskar, Niyamananda etc. have been mentioned.

Amongst all these names Nimbark is the most popular one.

The Tradition of Acharyas :

It is a popular belief that to give the knowledge of Nigood Brahma to sanakadi maharishis God came in the form of Swan.

Narada was the follower of God in the form of Swan. Nimbark was the disciple of Narada and was the incarnation of God's Sudarshan Chakra.

Arjun Muni's Aurus son was born from Jayanti Devi. Son's name was Nimbark. His disciple Shrinivas was the incarnation of God's Shankha (conch shell).¹

Shreenivas has written a very good commentary Vedant Kaustubh on Shrinivas Vedant Parijat Saurabh.

In the tradition of guru Devacharya comes below (adhahstan) Shrinivas. He is the Padma avatar of God. He is the creator of 'setu' a commentary on 'Sidhant Jahnvi' that includes the elucidation on Brahmasutra. After Sunder Bhatt the chief acharya is Kashmeer Keshav Bhatt. He was a digvijayee (conquering the whole world) scholar. His Guru's name was Mukunda. His chief treatise was 'Vedant Kaustubh' (commentary on kaustubhprabha).

¹ Pg. 31, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

In additions to it works like ōTaitiriya Prakashik aō, ōTatva Prakashikaō are the living examples of his exceptional talent and scholastic approach.

In this category comes Brahmachari Vanamali Mishra's Vedant Siddhant or Shruti Siddhant. It is a book of seven chapters.

The primary authentic scripture of this sect is Nimbark's Vedant Parijat Saurabh. It is a vedant ś bhashya. This scripture has been mentioned as many places as Shareerakmeensavak yartha.

In the scripture Dashashloki of Nimbark there is brief explanation of Gyeya Panchavidh Padarth.

In this Dashashloki, the swaroop (form) of upasya, the swaroop of upasak, the fruits of grace, devotional rasa and ś avisheshnirvishesh Shrikrishna Stavaraj is a stotra composed by Nimbark of 25 slokes.

Its commentary Shruti Siddhant Manjari was published.

The other two scriptures composed by Nimbark are :- Mantra Rahasya Shodashi and Prapannakalpavalli.

Acharya Ramaniya Although considers Brahma and the world as apart, as two different entities yet he has laid emphasis on the unity of both of them.

ōAccording to Nimbark the unity and diversity of Brahma with the world are both equally important. Just like the coil of a serpent and its expansion.ö¹

According to this belief, Brahma, living entities and non-living entities are all different from each other inform. In addition to it, the living

¹ Pg. 36, Dash Shloke ś 2, Sandharvit Granth Bhakt i Ras Siddhanth.

being and non-living entities and inseparable from Brahma in their form, condition (state) and habits (pravritti), they are -Brahmayattaø in their pravritti. For this reason Yama is called Dwait as well as Advaita.

According to Nimbark the elements (tatvas) are three types classified on the basis of chit, achit and Brahma.

Jeevatma is of chit-tatva.

Bhagavan Purushottam is the inner soul (antaratma) because of living beings. A living being in its vyapya, adheya and state, by its nature, is dependent on it.

God is the instigator and the living being is the Preyarmaan. In scriptures like -Vedant kaustubhø it has been mentioned that liberation is, -Karyakaran Prakriti Nivrittipurak bhagwad bhavapattiø In some scriptures the realization of -Pratyagatma swaroop labhø is liberation.

It is a changed name for Kaivaya.

According to it, there are three states of a living being Nitya, liberated and bound (baddha).

An egoistic being aware of place and condition (desh bhaan) is called a bound (baddha) jeeva (living being)

Achit Tatva (element)

According to Nimbark Achit element is of three types ø Prabrit (natural), Aprakrit (unnatural) and Kaal (time).

The existence of Achit is bhagwatsapeksha ø it doe snø have an independent existence.

Nature (Prakriti) is ever dependent on Kaal (time) the -Parinamadi-vikarsheel).

Satva, raja and tama, by these three gunas prakrit parkriti gets converted into the body, senses, mind and buddhi of shetragya atma and thus creates bondage for a living being. It becomes a barrier to liberation.

Pure satva is the unnatural part of Achit tatva. Although it is unconscious yet is different from nature and time.

Its other names are nityavibhuti, vishnupada, paramvyoma, parampad, brahmaloka etc. It is beyond time (kalateet) for this reason it is without vikaras like result (parinam) etc.

According to this belief.



Brahma Tatva in Nimbark Sect :

In this belief there is the support of Brahma, the world and kartaitva etc. gunas (elements).

As per this belief Shri Krishna or Vasudeva is Parabrahma.

Shri Krishna has been called faultless, adorned with kalyan ó guna, truth and knowledge incarnate, infinite eternal & idol of sat-chit-ananda. His shakti (strength) is achintya and eternal.

On the one hand he was called Gopinath on the other hand Ramanath.

Gopi establishes love and Rama or Lakshmi establishes opulence or wealth. Just as God is the base of wealth, similarly he happens to be resort of sweetness.

ōGod is muktagamya, yogidhyeya, bhaktvatsal, Brahm a realized by prime (aadi) deva, giver of the fruits of karmas, kripalabhya, the one who enjoys swatantrasatvayukta yagya, the only jigyaasya of mumukshu. That same God is all powerful and ekrasa.ö¹

¹ Pg. 33, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

Brahma becomes exceptionally eternal due to chit and achit. But, chit and achit both the elements are ever Brahmatmak. Brahma is the upadaan and nimitta of this world. He is the doer and he is the karma. For this reason. òIn Nimbark sect the pair of Radha ó K rishna is paramaradhya and paramopasya. In this sect Radha and Krishna are not considered as separate from each other they are worshipped as one param tatva. This param tatva in the form of bliss and joy (alhad) is expressed in the form of the actions (kreedā) of Radha and Krishna.ö¹

Infact the one who is Radha is Krishna and the Krishna is Radha.

÷Yah krishnah Saapi Radha Cha, Radha Krish eva sah ekam jyotih
devidha bhinnam / Radha Madhav Rupakam ||

It means the same jyoti (light) that looks different in Radha and Krishna, the same one is unified in the concomitant form of Radha ó Madhava. According to this cult if, òShri Krishna i s Sarveshwari (God of all) then Radha is Sarveshwari (Goddess of all)ö. S hri Krishna is ever blissful, and Radha is Alhadswarupini (the given of joy). TheSwaroopa (form) of Radha is considered absolutely proper and congruent (Anuroop Saubhaga) to Radha. In ÷Dharmopasanaø (worshop of G od) this greatness of Radha has been first approved and stamped by Nimbark cult.

In the ÷Dashashlokiø of Shri Nimbakacharya this gr eat and grand swaroop of Radha has been thought upon ó

*“Angetu vame Vrishaphanujam muda
Virajmanamanuroop Saubhagam Sakhi
Sahastrai Parisevitam sada Smaram
devi sakaleshta kamdam ||”²*

⁴. Sakshatkar with Swamiji Shree Sachchidanandji.

⁵. Pg. 154, Brij ke Dharma Sampradayo ka Itihas, Prabhudayal Mittal.

It means God is Sarvagya (all knowing), all powerful and Achyutvibhava ó God is ñSwatmak and Adhishtithøby distorting his power her converts his soul into the shape of this world. He has ñSwabhav Siddhaø infinite power. The distortion of all powers in this sect is the swaroop of the creation. This is how God transforms his soul into this world. The transformation or distortion of all powers is the result of the swaroop of God in this sect.

In this sect liberation is of two kinds ó ñKrama M uktiø and ñSadyo ó muktiø òThe attainment of Paradise by selfless wor k (Nishkam karma) ó followed by establishment in the satyaloka. At the time of Pralaya (final destruction of the universe) the attainment of ñsayujyaø is ñkrama muktiø By listening to the glory of God, and getting liberation from the bowolages of the world, to attain Goloka is Sadyomukti.ö¹

This analysis has been done on the basis of second scandha (chapter) of Bhagvat.

òAcharya Nimbark suggests that Brahmaroopa Shri Kr ishna could be attained by devotion, which is called Brahmavidya.ö²

Nanya gatih Krishnapaksharavindaat (Dashashloki, Sloka 7)

In the Dashashloki it has been given that a sadhak should know the roopa (form) of the object of worship (upasya), the form of upasak (one who worships), the fruits of grace, bhakti rasa and the form in opposition to these four.

In this sect there are two classes of devotion ó 1 . Sadhana roopa 2. Prem roopa. (Prem Lakshana devotion).

Pg. 37, Bhakti Ras Siddhant.

Pg. 38, Bhakti Ras Siddhant.

According to this belief loving devotion is the best parabhakti :-

Krishna is Para devata, one should meditate, enjoy the rasa and sing the glory of Shri Krishna.

•The continuous singing of the stories of Shree Radhika and sat chit ananda Shri Krishna, to remember God, to meditate on God is the real bhooma happiness of this world. It is the essence of the whole life.

Just like Ramanuja Nimbark also considers three elements God, Chit. But Nimbark considers chit and achit, not as part of God but as the power of God.

Ramanujacharya has given importance to Lakshmi Narayan and Wimbakacharya has given important Radha Krishna.

•Ramanuja believers in Advaitvada accepting chit and achit. He gives importance to the greatness and supremacy of God. Nimbark considers the same kind of supremacy in both Dwait and Adwait and established the •Dwaitadwait Principle.

•Shree Nimbakacharya in Brahmasutra Bhashya has accepted Vediki devotion. He has also done the commentary on vedik Ashtadashakshar Brahman (Gopalmahamantra). Pauranic devotion has been prescribed for everyone uniformly.



Shishya Tradition :

Shree Nivasacharya was the foremost disciple of Shree Nimbakacharya on the basis of the inner testimony in books like •Vedant Kaustubh and •Sharirik meemansabhashya he could be called as a contemporary of Shankaracharya or his precursor.

³ Pg. 38-39, Bhakti Ras Siddhant.

⁴ Pg. 94, Nimbark Sampradaya, Siddhant and Sahtiya, Dr. Premnarayan Shrivastav.

From the point of view of Shree Nivasacharya Brahma is the resort of Achintya, infinite, niratishaya ó natural ó Brahmtrim swaroopguna etc. Brahma is all knowing, all powerful, God of all, the reason behind all reasons.¹

Brahma Chachintyanant niratishaya swabhavik Brahmatamaswaroop guradyashraya bhootah sarvagyah sarvashaktih sarveshwarah sarvakaranrupah.

In this modus Acharya Purushottam wrote Vedanaratnamanjusha and other scriptures. Acharyas from Shree Nivasacharya to Devacharya have been famous by the name Dwadashacharya Devacharyajee wrote Siddhant Janhvi a Brahmasutravritti. The disciple of shree sundar Bhattacharya was Devacharya.

This scholar was a revolutionary talented persona. He created four major scriptures :-

- (1) Siddhant Janhvi Secuka (2) Mantrarth Rahasya
- (3) Praparrasuratmanjaree (4) Prapannavritti Nirnaya.

Bhattacharyajee wrote an elaborate commentary Mantrarth Rahasya on Mantra Rahasya Shodashi of Shree Nimbark.

In this sect was the famous scholar and monk shree keshava kashmeeriji, the renowned philosopher amongst all other philosophers.

There are six scriptures of works of this scholar :-

- (1) Tatva Prakashika (2) Vedant Kaustubh Prabha (3) Prakashika (Dashopanishadphashya) (4) Shrimadbhagwadteeka (5) Kramadeepika (6) Yamunastrot.

¹ Vedant Kaustubh (2/1/207, 30)

His disciple was Shree Bhattadevacharya and further disciples were Harivyasdevacharya.

Nimbakacharya instead of emphasizing on 'Aishwarya Pradhan bhakti' (devotion in which glory and luxury of God is emphasized) has laid emphasis on Madhurya Pradhan bhakti (devotion is based on sweetness). In his viewpoint, if one is attracted towards the glory and opulence of God then it is just the beginning of 'Dharma Sadhana'. The real sadhana is in the love of God and alive association with God. To relish the melody and sweetness of God and look at the sweet form of God.

In Nimark sect premlakshana anuragatmika Parabhakti is considered as the best path of sadhana. In the mahavani it has been mentioned that Radha and Krishna completely immerse each other in the 'rasa' of eternal bliss.

Ek Swaroop sada dwe naam |

Anand Ki alhadini Syam, Alhadini ke anand syam ||

Sada Sarvatha jugal et tan, ek jugal tana vilasit dhaam ||

Shree Haripriya nirantar nitapрати kaamroopa adbhut abhiram ||

(2, Mahavaani, Si, Su, 36)

Brahma cutt, Madhvamat or Dwait Principle.

Just as Shankaracharya has tried to explain Advaitvada by dwatabhas. Similarly, Madhwacharya popularized his Devait ó principle which remained untouched by even the smell of Advaita.

õShree Shankara has not accepted any 'Swagat Bheda' in Brahma. In his opinion this bheda (discrimination) has been created by maya, therefore it is futile (mithya), not paramarthik. Madhwa ó Principle is a

natural reaction to it. Thus, in this belief bheda (discrimination) is real and would be counted as Paramarthik.ö¹

The name given by mardhavacharyajee to him was Vasudeva. He was born in at Vellai (Vishwagram) that comes under Maisoor, South Kannada, Udeepi district 1199 B.C. on magh shukla Saptami.

The exact description of his place of birth and time of birth is not found in books. There is no exact date and time. Every book or scripture gives a different time and date. His father's name was Narayan Bhatta (Mahiji Bhatta) and mother's name was Vedavati.

His own treatise -Bharattatparyanirnayaø suggests that the time of his avirbhava (coming) is this only. There is difference in opinion too which is quite distinct.

Mardhavacharyajee was a Bhargava Gotriya Dakshinatya Brahman.

Acharya was an expert in physical exercises right from his childhood. But physical or even mental culmination was not his goal.

Mardhavacharyajee was very eager to take renunciation (saryasa) at a very young age. Since he was the only son of his parents for this reason after certain opposition by his family he got sanyasa.

His initiation into Sanyasa (Sanyasa deeksha) from Achyutpreksha Sanyasi of Ananteshwar temple of Peethpur (Udeepee). He became famous by the name -Purnapragyaø

He got his sanyasa deeksha at the age of 25 later he received the honour of Acharyaabhisheka and got the name -Anandteerthaö.

¹ Pg. 127, Nimbark Sampradaya, Siddhant and Sahitya, Dr. Premnarayan Shrivastav.

õMardhavacharya was considered as an incarnation of the element of air (vaayu). He wrote many books to disprove or negate mayavaad. He proclaimed the supremacy of Vishnu and established the Dwait Siddhant.ö¹

Mardhavacharya established three idols of Shaligram at three places subramanya, madhyatal and Udeepi. (Shri Madhva and Madhvision).

Later he established an idol of Shri Krishna by the name of shree Nartak Gopal.

This place is main center of his sect, the devine abode of dancing Gopala.

In this way Udeepi of South Inian is the main pilgrim center of madhav sect.



The name and the Principle of this Sect :

õAccording to the belief of this sect the first pre ceptor was Brahmajee therefore it is famous by the name Brahma sect.

Its philosophical principle is called -Dwaitvadaö.

õIn this sect instead of philosophical principle e mphasis has been laid upon bhakti tatva (devotion). For this reason instead of Prasthantrayee, books like -Shrimadbhagwatøetc. are considered imp ortant. Out of all the four sects of Vaishnava religion, this sect represents the path of devotion to the utmost. The other three sects represent their philosophical concept rather than the path of devotionö.

The above statement proves that every sect lays emphasis on their concept and beliefs and thus render paramount important to them.

¹ Pg. 39, Bhartiya Sadhana ki Dhara.

■ Dwait Principle :

Madhwacharya was a staunch Dwaitwadi. In his opinion bheda (discrimination) is natural and eternal. At many places he has sought solutions by the help of Shankara Vaidantik, mayavishayak principle, classical evidences (shastriya siddhant). The five kinds of discrimination according to the definition of scriptures have been delineated by the word -Prapanchø

Mardhavacharya has called prapanch as endless and true it is not a delusion. A human being is different from the non living things and other creatures. One non living entity is different from another non living entity. Unless this bhedabodha of element (discrimination of elements) arises the hope of liberation is futile.

Just as all the attributes of God are right or correct, similarly, living beings, God etc. all these discriminations are true.

õThis world is a reality. The flow of the Panchabe dayukta jagat (the world with five elements) is also real. The ñnityavastugatø bheda is nitya (ever flowing), the anitya vastugat (related to things that die) discrimination (bheda) is also anitya :-ö¹

Jeeveshwar bhida chaiva jadeshwar bhida tatha |

Jeevabheda mithashchaiva jadajeevabheda tatha ||

Mithashch jadabhedoayam prapancho bheda panchakah |

Soayam satya hyanadishch Sadishchennashamap nuyat ||

- Tatva Nirnaya

¹ Pg. 41, Bhartiya Sadhana ki Dhara.



Detection of Elements or material :

According to Madhwamat elements are of ten kinds. They are : Dravya, guna, karma, samanya, vishesh, vishishta, anshee, shakti, sadrishya and abhava.

As per the group of udishta element the (Dravya) liquid material is divided into twenty parts. They are : Paramatma, Lakshmi, Jeeva, Avyakrit, Akash, Prakriti, Gunatrayam, Mahatva, Ahankar, Buddhi, Mana, Indriya, Tanmatra, Bhoot, Brahmand, Avidya, Varma, Andhakar, Vasana, Kaal and Pratibimba.

They are many other classifications guna ó roopa ó rasa etc. and soundarya ó dhairya ó shaurya.

There are three kinds of karma ó vihit, nishiddha and uassen. Directly or by tradition the one which the uncommon reasons for Punya or Paap, that is karma. (Na kuryat nishfalam karma) from this statement of the shruti we come to know that (don't perform a karma which doesn't yield fruits). According to madhva belief, from Vayu (air) Hanuman got it, from Hanuman Bheem got it and at the end Ananda teerth, the popular name of Anandteerth is madhva, Purnabodh or Purnapragya.

On the basis of detection of elements and hityani tya bheda and Jaati ó upaadhi classification ñSamanyaø(ordinary) is of two types.

In the condition of the lack of classification the element that keeps the bheda vyavahar (classification of Practice) is called vishesh. God, who is vigyanandaroopa, because of this ñVisheshi we can deduce bhedaø in him. This vishesh remains in all the elements of the world, therefore it is infinite. An element with attributes is called ñVishishtaø The element without hands and feet having all ñAvayavishishtaø is called ñAnsheeø The

fancy of ÷Sadrishyaø (similarity) and ÷Abhavaø is not a new concept or thought. In Madhva belief ÷Shaktiø (power) is of four types : (1) Achintya Shakti (2) Aadheya Shakti (3) Sahaj Shakti and (4) Pada Shakti.

öAchintya Shakti is ÷A ghatit ó ghatana Patiyaseeø. It lives in lord Vishnu. The over presence of ÷vishaya gunasø (subjects of the senses are due to this shakti only.ö The shakti established by others is öAdheya Shaktiö. The communion with God attained in an idol becomes ÷Adheya shaktiø The power or shakti whose nature is in consonance with the work is called ÷Sahaj shaktiø (natural shakti). It is ÷S arvapadarth nishthaø By the classification of elements it becomes nitya ó anitya.

The ÷Vachak ó vachya relationø in Pada Padarth is called ÷Pada Shaktiø¹

In Madhva belief Paramatma (God) has been called Vishnu. According to this belief the gunas (attributes) of God are infinite. God is the doer of Utpatti (birth), sthiti, Samhanr, niyaman, knowledge, cover, bondage, liberation, all these eight things. The dravya (liquid) which has been divided into twenty parts by madhva belief, in it Lakshmi has been delineated as the shakti of God. It is completely submissive and obedient to God, therefore, it is different from God.

öIn this way in Madhva belief, just the opposite of tantra mantra there isn't complete co-ordination or ÷abheda bhava ø Just like God, Lakshmi is also nitya mukta (ever free), the wife of God who takes various forms.

Just as Paramata (God) is endowed with ÷Aprabrit divya shareerø (unnatural divine body), Lakshmi too has an unnatural divine body.

¹ Pg. 404, Bhartiya Darshan, Pt. Baldev Upadhyay.

õBrahma, Rudra, these Gods are ÷sharaø because the ir body dies, but Lakshmi is ÷devavigrahavatiø (with divine body) therefore she is ÷Aksharaøö¹

In Madhva belief a living being has defects and shortcomings like ignorance, unhappiness, fear, attachment etc. He is worldly.

The living beings are infinite in number. In tatvanirnaya (to decide the element) the moment are according to Madhvamat human beings are of three kinds ó Mkuti yogya (one who deserves liberation), Nitya Sansari (ever worldly) and Tamoyogya. There are five kinds of people who deserve liberation are deva rishi, pitri, chakravarti and the best human beings.

These people who are ever worldly bear joy as well as sorrow and roam around on earth, heaven and hell. They are infinite in number.

Satan, Devils, Demons and degraded human beings ó these are Tamoyogya (deserving tuma) beingsö.

õAfter liberation also there is co ó ordination in living beings, because they are ÷Swabhava Siddhaø The living beings that deserve liberation the place of ÷Sthavarø (stable) is lowest. After this comes all birds ó animals etc. and other movable beings. After them human beings come. In human being Brahman is best.ö²

Chakravartiø place is much above Brahman. Chakravarti is ekanandaroopa. After this comes in a series manushya ó gandharva, Devagandharva, Chirpitrigana, Ajanajdeva, Karmajdeva etc.

õIn madhva belief, in the realization of bliss by living beings there is mutual co-ordination. Just like their gyanadi (knowledge etc) gunas there

⁵ Pg. 405, Bhartiya Darshan, Pt. Baldev Upadhyay.

⁶ Pg. 51, Bhartiya Sadhana ki Dhara.

is classification or discrimination in the bliss of the liberated human beings. This principle is the distinct feature of Madhva belief.¹

According to Madhvamat God is all knowing and does of everything. For this reason God is the best (sarvottam). According to the belief of Ramanuja Brahma etc. all their taartamya (web) is there only in worldly state. In the state of liberation living being have partial samyavishishta with each other and with God. In shree sampradaya (sect) also there is Tartamyavada. (co ó ordination).



Avyakrit Sky :

õVaisheshik calls it ðIKø the ðAvyakrit skyø of Madvas to a large extent is that only. At the time of creation and parlay (complete destruction) it doesn't have any vikas (defect). It is ðSakshigocharø and ðPradeshvachyaø It is eternal because, it doesn't take birth, it doesn't get destroyed. It is one vyapat and swagat.

In its absence the world becomes a ðnivida pindaø (lifeless mass). Goddess Lakshmi is its proud Goddess. (Prakrita) nature is the eminent reason behind this world. God creates many worlds from this ðupadankaranbhoota prakritiø Got himself is present in many forms of Prakriti. In this way ðprakritiø is a form of God.

In the vyakta state (the state of expression and perception) one should see the grand elements, ego, intellect, mind, ten senses, Panchatanmatraye and shityadi panchatatva, these ðchaturvishantiø elements are quite perceptible. In the avyakta state, primary or basic nature, these element are present in subtle form.

¹ Pg. 405, Bhartiya Darshan, Pt. Baldev Upadhyay.

“Lakshmi presides in her Trigunatmika Prakriti in the form of shree, bhoo and Durga. According to madhva philosophy ‘Avidya’ is a form of Prakriti.”¹

According to Devaitvadi Madhvas, in the birth etc. things of this world God is just a nimitta and nature is eminent reason. Just like other vaishnava beliefs Madhva sect also accepts the supremacy of pure existence, from which the ‘leelamaya vigraha’ of liberated souls are formed.

From this statement it is quite evident that shree is proud of satoguna (Satvabhimani), Bhoo is proud of Rajoguna (Rajobhimani) and Durga is proud of tamas (Tamobhimani) Liberation (Mukti).

“The series of mokshalabh (liberation) in Madhva belief is as follows. “By the grace of God one gets indirect knowledge (aparokshagyan) or the realization of God (Bhagvad darshan gunarashi), the eternal flow of love for God blooms in the devotee. With the birth of this love one forgets one’s own self and one’s kith and kins. All the obstacles of this world, together applied cannot hinder the flow of this light and shakti. The defining name of this love is ‘Param bhakti’ (extreme devotion). Its result is God’s grace (God’s actant or Prasada) or extreme kindness (Param anugraha). Due to this grace one gets liberation from this paramarti (severe) world.”²

The liberation in Madhva Philosophy doesn’t support the union of a living being with Brahm. According to Madhva belief a living being attains extreme likeness with God. There is unity in the chaitanyasha of a living being and God. If we analyse from the point of view of guna ó drishti there is different contention between the living being and God.

³. Pg. 491, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma

⁴. Pg. 58, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

According to Madhva philosophy, this is a distinct feature of liberation that in the free state also the living beings don't realize joy uniformly.¹

According to Madhva belief a living being is self illuminated. By the will of God a self illuminated thing is also surrounded by avidya.

According to Madhva belief liberation is of four kinds of Karmashaya, Utkrantilaya, Archi and Bhoga.

By aparoksha gyan (indirect knowledge) all Sanhit (collected) bad deeds (Paap) and anishta Punyakarma (evil yielding good karmas) are destroyed entirely of it is karmashaya.

According to Madhva belief enjoyment is also of four kinds salokya, samipya, sarupya and sayujya.

The Path of Sadhana in Madhva Belief :

To listen, contemplate, meditate with Taartamya Parigyan and Panchabhedagyan.

In the belief of Madhva there is taartamya gyan.

This classification is of five kinds : (1) The discrimination of God from living beings. (2) The discrimination of God from non living things. (3) The discrimination of living beings from non living things. (4) The discrimination of one living being from another. (5) The discrimination of one non living element from another.²

The knowledge of this five dimensional (Panchavi dha) path leads a sadhak to liberation.

⁶ Pg. 491, Bhartiya Darshan, Pt. Baldev Upadhyay

⁷ Pg. 406, Bhartiya Darshan, Pt. Baldev Upadhyay

Upasana is of two kinds ó Santatshastra Sabhyasroo pa and Dhyantroopa. Here the word ðdhyano means the eternal remembrance of God. To enter into God and to enjoy by the divine body of God is ðSayujyaø which is the best amongst all enjoyments .

According to the belief of Madhva God could be known by the help of Vedar. (Madavabhashya 3/3/1).

Madhavacharya holds the opinion that the ðavachyato of God means it is difficult to realize, know and understand God completely.

ðMadhva has given the form of Vishnu to Brahma. Vishnu ruler the whole world completely. He is the creator and destroyer of the world.

õMadhva considers Vishnu to be the inner self (ant aryaamin) of all living beings. All the incarnations of Vishnu have considered this belief as Purna (complete in itself).

*Avatardayo Vishnoh sarve purnah Prakirtitah | Purnancha
tat Parampurna Purnat Purnah Samudgatah ||*

(Madhva Vrihad Bhashyam) Madhva philosophy is completely devaitvadi for this reason it enters into the mind of a common man so seviftly and easily that other sects ðRamanuja Vishishta dwaitaø and ðVaishnava Philosophyø

In short the outline of the principles of ðMadhvacharyaø has been given in the following sloka :-

*Shree manmadhvamate Harih Paratamah Satyam jagat tatvato |
Bhedo jeevagana harenuchara neechochabhavam Hareranuchara gatah
|| Muktirmaij Subhanubhutirmala bhaktishcha tatsadhan |
Makshaditriyam Pramankhilaamnayaik Vedyo Harih ||*

In the following sloka nine important points of Madhva Principle :-

- 4 Hari or Vishnu is the Sarvoccha tatva (highest truth).
- 5 The World is a reality.
- 6 The discrimination between Brahma and living being is real.
- 7 A living being is dependent on God.
- 8 There is co-ordination dika Web between living creatures.
- 9 Liberation is to realize the inner happiness of the soul.
- 10 Pure and Pious devotion is the means of liberation.
- 11 Live (Pratyaksha), anumaan (inference) and shabda (word) these are the three Praman (evidences).
- 12 One can know God by the help of Vedas.

"Right from yhe beginning the area where this cult gained popularity was South India. Its chief centers are at Karnataka (Maisoor state) and Southern Maharashtra. It was proclaimed in North India by Madhavendrapuri in the sixteenth century.ö¹

Acharya Madhavacharyajee wrote many important scriptures :-

(1) Rigbhashya (Rigveda 1.1 ó 40) (2) Kramanirnaya (Etareya Brahman 4/1/4) Eta Aranyak, 4 ó 1 and the vedic mantras men tioned in it). Madhavacha has written commentaries on many Upanishads.

Madhavacharyajee has written many scriptures like Bhagvadgeetabhashya, Bhagvadgeeta tatparyanirnaya, Brahma sutra Bhashya, Vishnu tatvanirnaya tantrasaar Aangraha, Sadachar Smriti and Dwadashastrota etc.

¹ Pg. 407, Bhartiya Darshan, Pt. Baldev Upadhyay

In addition to these works, Atmagyanpradesh teeka, Atmopadeshateeka, Smriti saar Samucchaya etc. all these scriptures have also been created by Madhvacharyajee.

After Madhva many Acharyas and scholars have written many commentaries on madhva principles. These acharyas have done Bhashya Pranayan, commentaries and explanations.

After Madhavacharyajee the names of many scholars such as Padmanabhteertha (1/26 till the time of death). Narhariteertha (Till 1155). Vanamali Mishra (1700 century) was a famous scholar of madhva cult. His famous book was Madhvamukhalankar.

It would be quite relevant to say that if Ramanuja as a reaction to the reaction to the Advaitvada of Shankara established Vishishtadwait Principle, he considered God as the eminent reason and motive force behind this world. Madhvacharya neither followed the Nirgun Advaitvada of Shankara nor the Vishishtadwaitvada of Ramanuja.

Madva established the discrimination between God and living being, God and world, living being and world, living being and living being and established a separate Dewaitparak Principle.

Under the aegis of Vishishtadwaitvada the seed of Dwaitvada were sown. Leaving Brahma Vishishtadwait accepted the reality of living beings and this world. He called them the attributes of Brahma.

Acharya Madhva did not call the world as an attribute of Brahma or did not consider it as body, Brahma and the world are two distinct entities.

■ **Rudra Principle (Shudhadwait) or Vallabh Siddhant :**

Lord Shankara happens to be the beginner of this sect therefore it is called :-Rudrasampradayaø

õIt is a popular belief that Rudra first gave the teaching of this sect to Baalkhilya Rishi. Later this knowledge was received by Vishnuswami. He established a separate sect as well for proclamation in public, it was popular by the name õVishnuswami sect.ö¹

The prime acharya this sect was shree Vishnuswami and Rudra actuated or began this sect.

According to Padmapuran the propagator of Rudra Sect was Vishnuwami. In Vishnuswamiø sect were many saints Gyandeva, Naamdeva, Trilochan etc. later vallabh followed this path and established their pure Dwaitmoolak Pushtimarga.

The anecdotes and incidents related to vallabh are concerned with places like Kaashi, Arail (Prayag) and Vrindavan.

õIn the court of king Krishnaraya (1500 ó 1525 A.D) of Vijay Nagar he defeated Advaitvadis, under the presidency of Acharya Vyasteerth of Dwaita belief. It is said that Acharya Keshakashmeeri and chaitanya Mahaprabhu were intimate friends of Vallabhacharya. Shree Vallabhacharya is the contemporary representative in middle ages of this sect. The elaborate biography of Mahaprabhu Vallabhacharya is :-Vallabh ó Digvijayaø

On the one hand just as Ramanuja established the form of Brahma as :-Chidchidvishishta formø independent divine elem ent in Madhva and Dwaitadwait cult of Nimbark; Vallabhacharya accepted Brahmatatva as pure Brahma without maya (illusion).

¹ Pg. 151, Brij Sampradayo ka Itihas, Dr. Prabhudayal Mittal.

Vallabhacharya both God with form and God without form.

God without form is pure Advait tatvaswaroop. God with form, the same Brahma is endowed with many majestic traits (gunas). In the opinion of Vallabhacharya Lord Krishna is -Purna Brahma Swaroopø Although Lord Shri Krishna took a body but that body was divine body. He is satchitananda swaroop. In the form of Purushottam all his plays are infinite.

Short Biography :

The founder of Shuddhadwait principle shree vallabh was born in a Brahmin family in Tailang. His fatherø name was Lakshman Bhatta and Motherø name was Elmagaran. Some scholars suggest that his motherø name was yallamatagah.

One incident is mentioned in all the books. When his parents were going to Kashi he was born under a tree in -Baisakh Krishna Paksha Ekadashi. At the age of eight he was initiated by his parents. He received his early education from Vishnuchitta.

Vallabhacharyaø Gurus at the time of the study of Vedas (vedadhyayan kaal) were Guru Trirammalaya, Andhanarayan dikshit and Madhavyatindra. He went on pilgrimage to almost all the places of north and south India. He was married to Devanna Bhattaø daughter of Kashi Mahalakshmi. When vallabh was 37 year old he was blessed with a son named Vitthal. After this incident he became a Sannyasi. Vallabh has written 84 books. His disciples are also 84 in number.

For a short time vallabhacharya remained at Urindavan. On Govardhan mountain Gopalkrishna named Shreenath gave him darshanat.

It is said that God gave him darshanas in a dream and told him to build a temple and proclaim ःpushtimargø

Before Rudra Sampradaya, on the name of Acharya Vishnuswami the name of the sect was Vishnu Swami sect.

Dr. Bhandarkar has clearly written that the philosophical principle of Vishnuswami is the same as that of Vallabhacharya. All these facts and evidences prove that the philosophical principal of Rudra sect was ःShuddhadwaitø

The Major works of Vallabhacharya :

Vallabhacharyaø Brahmasutranu bhashya is the ःUpa jeevya Pradhanø philosophical treatise of Shuddhadwait sect. Vallabh had written many books works like commentary on shrimadbhagwat, commentary on subhodhini Geeta, Tatvadeepnibandh or Tadarthdeep, Nibandh Prakash, Pushti Pravahmaryadabhed Krishna premabhoot. Siddhantrahasya Sevalavivritti Bhaktivardhin etc. are still read, analysed and studied in this sect with great reverence.

In vallabh sect or Rudra sect, in the clan of vallabh, his sons wrote many invaluable works. Amongst these ःVidvan mandanø by Vithalhnath or Vithaleshwar is the most remarkable. This work has been mentioned in the sutras of ःAnubhashyaø of Vallabhacharya. The fifth son of Vitthal Raghunath wrote a commentary ःBhaktitaranginiø on ÷ Bhatihansaø and wrote the commentary ःVallabhashtakstrotaø Kalyan Rayaø Son Gopeshwar was a disciple of Vitthal. His works Bhakti martanda, Vadakatha are quite remarkable.

Giridhar Maharaj Goswami was the son of Vitthalnath. His treatise ःShuddhadwait martand vallabh mat ka vivechanø is a very illustrious work. Harirayajee wrote Brahmavada, Bhaktirasavad etc.

The Principle of Rudra Sect or Vallabh Sect :

õThe philosophical principle of vallabhacharya was famous by the name õshuddhadwaitö. In his opinion Brahma is absolutely pure, (alīpta) untouched by maya (illusion). For this reason its name õshuddhadwaitö is quite relevant.ö¹

When the name -Pushti sampradayaø was given to val labh sampradaya, the word -Pushtiø itself means to become strong by moving with the feelings of devotion. õBy the will of Purushottam his satraguna became ocean of bliss. He creates this world in his Akshar Swarup, as the reason behind all karanas (reasons). There are two kinds of Akshar Brahma, one kind is the Akshar Brahma Swarup of God which is the base of his Purushottam Swarup. The second form is that of Lord Purushottam in which there is no end to the infinite gunas of Lord Shri Krishna. By his infinite power his endless majestic gunas flow and disappear into him.

In the scripture shrimadbhagavadgeeta, which satchitananda swarup Brahma, there are special teachings on Akshara Purush :-

õDwavamay Purushau loke Sharashchakshar eva cha |

Sharah Sarvani bhutani kutasthokshar uchyati || Geeta 15 ||

In the Geeta Shree Krishna has said that he is even superior to Kootastha Akshar.

õThe satvaguna of Lord Shri Krishna, is the saviour of this world in the form of Vishnu. His rajoguna is the creator and tamoguna is the destroyer. Taking this perspective as the base there has been the expansion of vallabh philosophy.ö²

¹ Pg. 414, Bhartiya Darshan, Pt. Baldev Upadhyay

² Pg. 501, Bhartiya Darshan ki Chintandhara, Pt. Rammurti Sharma.

Acharya Shankara established shuddhadwait vaad, in opposition to maya ó shavalit Brahma. Vaad means belief ó Shuddh am Cha taddwaitam that means Advaita Brahma without the relationship of maya (illusion) or Shudhayordwaitam. Which means, Brahma without maya sambanda (attachments of the world) or the Advaita of this world.

Maya sambandhrahitam Shuddhamityachyate buddaih |

Karyakaranroopam hi shuddham Brahma na Majikam ||

(Shuddhadwait Maltand 28)

In this Vallabh belief Brahma is pure not mayik both ways, as karan roop, and as karyaroop.

The whole world is a play of God. Sarvan Khalvidan Brahmathis principle is uniformly acceptable in vallabh sampradaya.

The Form of a living beings :

In vallabh sect a Jeevatma is inseparable from Brahma or Brahmansh. From Karanatmak akshar Brahma, Satchitanandatmak micro elements come out as sparks of fire from Brihat agnirashi (wide volcano).

The Pure Satva, the natural religion of Akshar Brahma or God, is broken in the same manner. At the time of creation God's anandansh is lost by living beings. A living being is just an atom, in the state when it is bhagvadaavishta, at the time of the manifestation of bliss expansion etc. Bhagvaddharma are expressed by it. Still, the extensiveness of a living being is not proved. Shri Krishna sitting in the lap of Yashoda is manifested as the root cause (adhar roopa) of the whole world. Similarly, from bhagwadavishta beings innumerable universe (Brahmand) are

illuminated. When a piece of iron comes in contact with fire, it adopts the quality of fire, but we cannot say that fire is the dharma (characteristic) of iron. Extensiveness also from the relation of anandansh is just manifested in chidansha. In the vallabha sect a living being is nitya (eternal). There is the reference of creation (srishti or nihasriti), which is not udgambodhak, utpattivachak. Although it is quite extensive, we cannot remove the Brahma element from it. Thus upadaan, upadesh, adhikaran and vyapar all are Brahma maya.

When the atom comes out from Brahma, by the sublimation of anandansha, the state which is developed is called pure jeevabhava. It is just pure chidbhava. A living being is nitya (eternal). Just as sparks of fire comes out of fire similarly a living being comes out of God.

Vallabhacharya believes in Parimanvada. In his opinion a living entity and this world both cannot be the vikar (defect) of Parabrahma's results or outcome. They are not parinamee because it doesn't have any defect in it.

The form of this world or Prapaweha (delusion) :

According to vallabh belief this delusion is not unreal. It is truth because it is bhagvatkriti birth i.e. bhagwad rupatmakö.

The followers of vallabh accepts an achintya power (shakti) named maya in God. By the effect of this shakti to help others God can take any form without any exception. What we call Prapanch (delusion) is the atma roopa of God only. Because of the power of maya, it is manifested in the form of Prapanch. Just like maya, avidya is also controlled by God, by the power of these two a living being gets good as well as bad experiences in this world.

Prapanch (delusion) and world are not the same elements. I, mine, this is the form of the world. Prapanch is Brahmatmak, it can never be agyankalpita (fancied by an ignorant) or a delusion.

It is the nature of God that he doesn't want to live alone, in his bliss he wants a companion. In the shruti it has been said that 'sarve mamameva tasmadekaki na ramate sa dwitiya maichat' to relish bliss or merriment God incarnates in the form of prapanch (delusion).

When thousands and thousands of beings get liberation even then this Prapanch doesn't disappear. But, when God wills for merriment then this prapanch (delusion) melts into him. In this state every living being enjoys the joy of rest.

According to vallabhacharya God is the ruler, the supreme commander of this world. According to Vallabh Philosophy discrimination was established between this world and God.

The elements manifested by the will of God is known as world. Avidya creates delusion in the mind of living being by swaroopgayn, dehadhyas, Indriya dhyar, Pranadhyas and antahkaranadhyas. Due to these five parvas of Avidya the illusion created in the mind of living beings is called sansara (world).

Brahma is Vibha vastu. All the time of Pralayaka leen atmaraman when the beginning of this creation comes, then his power gets sublimated. His first work is will power and after that Trigunatmika Sukshmaroopa mayashakti's light. He is surrounded by this maya, it means its extensiveness disappears.

According to vallabhacharya Brahma is undivided, and sovereign yet it has infinite forms.

Divided into infinite forms it is Brahmaswaroop the upadaan of creation. According to vallabh living beings are of three kinds ó Pravamargee, maryadamargee and pushtemargee. In Pravamargee beings there is prominence of sansar bhava (element of the world) so they have interest only in karma.

Pravamarg is the worldly path. Those who travel on this path come time and again in the world. The living beings who are involved in karmar that are in accordance with veda ó vidhi are maryadamargee (following the path of rectitude). Only those who lovingly serve God and sing his glory are called Pushtimargee.

Shuddhah Premnatidurlabhah / Pushti Pravah maryada bhedah vallabhacharya |

It means only Pushtimargee beings as per their nature, they find recourse in -Leela ó dehaø and enter into the leela (play) of God.

According to Vallabh Prameya Vastu or element or Brahma :-

-The followers of vallabh says that Brahma is the only one Pramaya Vastu (the thing fit to be used as a universal statement).

õIt means in this religion the -shuddhadwaitataø o f Brahma. Because of pure Advaita element Brahma is formless and endowed with infinite majestic gunas for this reason God is with form too.ö¹

õIn Vallabha sect Brahma has been recognized as Sarvadharmavishishtaö.

To explain the belief of Brahma the Acharyas of this sect have mentioned it three ways. The first is form, the second is karan or element, the third is work.

¹ Pg. 414, Bhartiya Darshan, Pt. Baldev Upadhyay

In them swaropatmak Brahmagyavishishta, Kriyavishishta and Gyan ó kriya Uphayvishishta. In Vallabh sect the Pratipadya vastu of the purvakand of Vedas is yagya. It is Kriyavishishta bhagwadatmak still from anushtaan to the slate in which one feels the result it appears as sadhanatmak kriyaroop. Similarly the pratipadya vastu of Gyankand is satchitananda Brahma. It is gyan vishishta bhagwatswaroop. Still from swaropasatti to the Charamvrittis rise it seem gyanroopa.

The swaroop (form) manifested in Geeta and Bhagwat, is the subject of devotion, because it, is gyankriya vishishta.

It means the one which is with form and adorned infinite gunas. God with infinite forms is still one, although God was free yet God -Bhaktaparadheenø

In the opinion of Acharya Brahma is of three kinds. The swaroop (form) of this Brahma has been described by reason (karan) and act (karya). That same Brahma is ó (1) Adee Daivik ó Pa rbrahma (2) Spiritual ó akshar brahma (3) Adi bhautik jagat (existing world).

Since there is no discrimination between karya and karan the karyaroop jagat is karan roop Brahma.

The coming into existence is mere play (leela matra).

The secret of this leela (play), has been written by vallabhacharya in the third scandh (chapter) of Subodhini. òLeela ka naam vilaseccha karya vyatirekena kritimatram na taya kritya bahih karya jagata, janitamapi karya nabhipretam, naapi kartaree prayasam janayitah, kintu antah Karen purna anandastdullasen karya janansadrishi kriya kachidutpadyatelø.

(Subhodhini, III Scandh).

It means leela (play) is the name of the desire. Without karya (work) it is just vyaparmatra (business).

There is no goal of the doer in it. The doer doesn't make any effort. When the heart is full of bliss, then by its jubiliante a kriya arises which is like the rising of karya (work). This is the play of God. Just Sarga ó Visarga devotion, anugrah and pushti are also the play of God.

õThe Geeta calls parabrahma as -Purushottamø this is Krishna, this is akshar tatva (element). The Krishna name of Parabrahma has been mentioned in the Bhagwat. It is Savishesh, nirvishesh, sagun, Nirgun, anu, gret, movable, kutastha, ganya, aganya, the abode (ashraya) of all opposite religions and gunar.ö¹

In the above mentioned vallabhacharajee have mentioned shara and akshara brahma, which is physical element (bhautik element) it means prapriti (nature) is that shara purusha. Since it is a form of Brahma it is nitya (eternal) like Brahma.

According to Vallabha Sect, when the element of bliss is lessened to a little degree from Brahma, then it becomes akshara brahma. When the element of bliss is present to the fullest degree then it is called Parabrahma or Purushottam.

In vallabhmat this the adi davik form of Brahma. Vallabhacharyajee believes that gyanee realizes akshara gyan by his vishuddha gyan (pure knowledge). But Purushottam is realized by ananya bhakti (unbounded devotion).

õIn -Rasa Shastraøthe description of -Rasaøis th e -Karyabhoot anshaøof that rasaswaroop God. The process of -Ras abhivyanjanaøis

¹ 3/2/27, Brahma Sutra par Anubhashya.

different. For this reason though rasa is one yet it sloves in many forms. In fact, Parbrahma is manifested in process,s distinct heart and is -resapadavachyaøö¹

In vallabh sect God is -rasaroopø God is the bhokt a (one who enjoyes) all rasa.

Liberation in Vallabh Sect :

õWhen ego, affection, avarice etc. are being overc ome, one becomes unselfish, then the joy of all the sense Purushottamø swaroopbhut bliss is attainedö.²

In vallabh sect liberation is of two types ó sagun (with form) and Nirgun (without form). When someone is worshipped then its main result is intimate union (sayujya).

If the devata (God) is with form then there would be sagun sayujya liberation, otherwise nirgun liberation.

õAccording to Vallabh sect God who is bliss incarn ate, gives swaroop (form) to the jeeva by his -Swaroop balaø b y any kind of relationship with him. He establishes the bliss of God in the body, senses and inner self of the living being and given stability to his nature. This is the liberation of the jeeva.ö³

When a living being leaves its senselessness (Jadatvata) and is established in its own blissful form, then the appearance of liveration is manifested.

¹ Pg. 78, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

² Pg. Anantamamtavashe sarvtha nirhankratau, Swaswarupaastho yada jeva kritarth sa nigadhate, Balbodh ó Shadaj Granth, Ballavacharya.

³ Pg. 420, Bhartiya Darshan, Pt. Baldev Upadhyay

The nature of God is to make the jeeva blissful, this is the Prakriti of God, Prakriti here infers to nature. òThis bhava of God is called Swaroopapatti, -here swaroop means blissful formø To attain this blissful form is liberation.ö¹

Devotion and the Swaroop of Marg :

òThe revised name of the path shown by Vallabhacharya is pustimargö. Pushti here means the -Kripadrishtiø (grace) or anugraha (favour) of God.ö²

It is theøvadhakøof bhagvaddharma and time (kaal) .

There are two streams of devotion in vallabh sect : -maryadabhaktiø and -pushteebhaktiø

The devotion at the feet of God is -maryadabhaktiø , but the devotion towards the beautiful face of God is Pushti bhakti.

In maryadabhakti there is a natural desire by the devotee, in Pushtibhakti there is no desire for any kind of fruits.

òIn maryadabhakti -sayujyaø is attained, in pushti bhakti, the supremacy of -Abhedabodhanøis attained.ö³

òBy the vision of the fruits one can guess about pushti mahapushti is the attainment of strong ó restricting ó detached (nivrittipurak) swapad of the sadhak.ö⁴

Vallabhacharya has nourished and accepted this pushti element on the basis of the spiritual elements present in the bhagvat.

¹ Pg. 420, Bhartiya Darshan, Pt. Baldev Upadhyay

² Pg. 71, Bhartiya Sadhana ki Dhara, Dr. M.M. Gopinath Kaviraj.

³ Pg. 420, Bhartiya Darshan, Pt. Baldev Upadhyay

⁴ Pg. 420, Bhartiya Darshan, Pt. Baldev Upadhyay

According to this belief even liberation counts nothing before pushti bhakti. Some scholars believe that vallabhacharya has considered affection is the most important element of devotion.

After realizing the greatness and glory of God, the strong and immaculate love that arises is devotion. Vallabhacharya has considered love as the seedling of devotion. It arises from the grace of God. When this seedling goes to pushti, then it reaches the intellect by renunciation, devotion and singing of the glory of God. Taking love as the base when austerities are practiced from worldliness to esoteric joy, then the eternal stream of Pushti marg starts flowing.

According to Shrimadhagvat (poshanam Tadanugraha – 2/10)

Pushti means :

“The creation of God which is saved by him, in that creation the grace of God on his devotees, is called poshanam.”

It means as per vallabh philosophy the favour of God is the main cause of liberation.

“The Principles of devotion of vallabh philosophy are expressed by pushti marg. According to pushtimarg, to attain God, gyan etc. are not looked upon.”¹

The commonly accepted difference between maryada bhakti and pushti bhakti is :-

“Maryada bhakti is that devotion which is attained by man's deeds (karmas) and means (sadhana). The devotion which is attained by the favour of God without Karmas or Sadhans is called Pushti bhakti.”²

¹ Pg. 80, Tatwarth Deepika.

² Pg. 151, Bhakti Martand.

Vallabhacharyajee has called Pushti marg as the devotion of kanta bhava. There are four types of pushti bhakti ó (1) Pravaha Pushti (2) Maryada Pushti. (3) Pushti ó Pushti (4) Shuddha Pushti.

õA Pravahi Pushta bhakta can remain in the world, without renouncing the world such a devotee can do the bhakti of God. A maryada Pushta bhakta detaches his mind from the enjoyments of senses and luxury of this world, such a devotee does bhakti by singing the glory of God. A Pushti Pushta receives the favour of God and is engrossed in the practice of devotion. As per pure pushti devotion a pure ó push t ó devotee establishes mental co-ordination with the plays of God and is completely dependent on God. This is the highest state of Pushti bhakti.ö¹

After taking the Pushti marg to the highest peak vallabhacharyajee concentrated on the sadhan (modes) by which devotion could be attained. The inner purity of heart and mind of the devotee play the most important role here. There are sixteen ways (shodash sadhan) to attain inner purity. The outward practices are ñswan yagyaø and ñthe arc han (worship) of deityø ideol. To see God in the soul of every being is the third means. The culmination of Satva guna, surrender of all karmas and detachment are the fourth, fifth and sixth sadhans.

Respect for the venerable people. The ninth is love and friendliness towards all creatures, yama is the tenth and niyama is the eleventh. The listen to the scriptures from the guru and to sing the glory of God is the thirteenth.

Love and sympathy for all is the fourteenth means, communion with God is the fifteenth and the sublimation of ego is the sixteenth means.

¹ Pg. 61-62, Ashachaap and Ballabh Sampraday aur Rasik Sadhan, Dr. Premnarayan Sharma.

Vallabh sect establishes the greatness of pushti marg by the fact that in pushti marg God is not dependent on and sadhan, God is free and independent. The favour of God is the form of eternal play of God (nitya leela vilas of God). The secret of pushti is realized by comprehending its meaning. (poshan) where a devotee is nourished by the love of God every second, every moment. Where the devotee is attached to God by love, then the power stream of the grace of God starts flowing on that devotee.

õThe shakti tantra, that which is called ñShaktipa tå that same element is famous by the name ñPushtiñn Pushti Mar ga.ö¹

The fruits of this both is the realization of God. For this sadhan (means) was not required. Here it is to be understood that the lack of means gets converted into sadhan roop. On this path there is bliss even when there is separation from God. A devotee is free to give ñSwaroopanandatmak fruitsø ó there is no expectation of incarnation of the appearance of God (swaroopavirbhava).

Means and fruits are opposite states. Bhava is nirupadhik affectionate. ñAnyanirapeksha dainyaø is the reason for the incarnation of God. Due to separation one gets the resultant ñdainyafalaø In it there is the renunciation of all the objects of senses and surrender of the body.

õPushti marg : sa eva yatra falam swayameva sadhan am.ö² This is the distinct feature of vallabha sect that God who is fruit becomes the means as well. In his devotional path vallabhacharyajee has paid attention to surrender towards Shri Krishna. Complete surrender by Brahma ó Sambandh is the distinct feature of this path.

¹ Pg. 416, Bhartiya Darshan, Pt. Baldev Upadhyay

² Pg. 22-23, Brahamvad.

õIn vallabh sect there is the proclamation of Shri Krishna as a child still, from literary point of view there is madhurya bhava too. In addition to the four major vaishnava sects there is the recognition and authenticity, in the world of devotion, of few other sects too.ö¹

Some of the major sects are : Chaitanya sect, Haridasi sect, Sahajiya sect and Sakhi sect. On the basis one's God, God's love and devotion the different different sect have varied philosophical concepts.

Mahaprabhu Chaitanya and his Sampradaya :

Shri Mahaprabhu Chaitanyadeva (1485 A.D. to 1533 A.D.) was born in Bengal. By his melodious kirtana he overflowed the whole Bengal state. He was the contemporary of vallabhacharyajee.

In a Brahmin family chaitany mahaprabhu was born in 1542 (Shakabda 1407) at Navadweep (Nadiyaad). His father's name was Jagannath Mishra and mother's name was Shachi Devi.

In 1558 he was married to Laxmi Priya. After the death of Laxmi Priya, his second marriage was held with Vishnupriya in 1562.

õHis another name was Gaurang, because his body was fair. In order to after sharaddh to his forefathers when chaitanya went to the pilgrimage to Gaya, he met Ishwarpuriji. Ishwarpuriji was the dearest disciple of Shree Madhavendrapuriji. Who sowed the seeds of bhakti in him. Chaitanya was deeply impressed by the spiritual knowledge and devotion and became his disciple. A tremendous transformation came in the life of chaitanya by his satsang.ö²

¹ Pg. 43, Bhakti Ras Siddhant, Dr. Shukratha.

² Pg. 44, Bhakti Ras Siddhant, Dr. Shukratha.

Infact, Chaitanya mahaprabhu's life's aim became the proclamation and publicity of Krishna bhakti. He paid attention to love and devotion towards God. Chaitanya Mahaprabhu while singing the glory of God used to go in so much bhavavesh (state of trance), even the touch of the world or the existence of world made him usprishya (untouchable).

He renounced the world at the age of 24 and received sanyasa from Keshavbharati. Chaitanya strengthened the emotional onrush of devotion i.e. he strengthened the bhava paksha. After taking initiation chaitanya mahaprabhu first visited Jagannath puri. In varanasee he had a shastrarth with Advaiti Acharya Prakashananda.

Chaitanya Mahaprabhu was the advocate and supported Parinamvaad instead of Advait Vedant Sammat Vivartavada.

It means the philosophical principle of chaitanya mahaprabhu was Achintya bhedabhedvaad. According to this concept the shakti or power of God is achintya. Therefore, there is discrimination between God and this world. Abheda is also achintya. For this reason the name of this principle is achintya bhedabhedvaad. According to chaitanya belief the world is real, it is not an unreality. In chaitanya sect Brahma has not been accepted as nirgun, it is sagun (with form) only.

There are three forms of the shakti of God as per chaitanya sect:-

Vishnu shakti, Kshetrakya shakti and Avidya shakti.

Vishnushaktih paraprokta kshetrakhyakhyatha para |

Avidyakarmasangyanya tritiya shakti rishyate ||

Vishnu Puran (6/7/61)

Chaitanya Devø sanyas guru keshav bharati wasof Madhva sect. his guru of initiation Ishwarpuri and his sanyas guru both were the disciples of shreeman Madhavendrapuri. Yet chaitanyaø philosophical principles were not in union or congruity with the Principles of Madhavacharyajee. Between both of them there are differences in style of worship and their ideals. The three forms of divine power mentioned by chaitanya mahaprabhu are distinctly different from each other. There are three classifications of the power of Vishnu : Haldini, Sandhini and Samvit. Sat, Chit and bliss (anand) comes under the power of Parashakti or Vishnu shakti. Amongst these two the kshetranya shakti (Jeeva ó shakti) and Avidya doesnø come under the parashakti of God.

According to chaitanya Mahaprabhu Bhagvadaash are of two types ó (1) Swansh and (2) Vibhinnash.

õThe group of Avatar are also the swansh (part of oneø own being) of Shri Krishna. Living beings are their shakti ó p arinat vibhinnash. Vibhinnash beings are alpa shakti. By the firm and neutral power of God vibhinnash exist as continents and small islands.ö¹

Although Jeevas are a part of Bhagvadaashakti. Yet shri

By nature a living being is pure therefore it is not subject of maya. A jeeva experiences the tendencies of inner self created by maya and is affected by them. A living being tangibly feels the relationship with gross body and subtle body. A jeeva has satva, raja and tama guna.

According to the belief of chaitanya mahaprabhu there are two kinds of Jeevas (living being) : Baddhe (bound) and mukta (free). Yet a living being is ever the servant of Shri Krishna.

¹ Pg. 421, Bhartiya Darshan, Pt. Baldev Upadhyay

Lord Vishnu is chaitanya and a living being is once chaitanya.

According to chaitanya mahaprabhu the shakti which by nature parichinna (concealed) becomes the cause of the incarnation of Anutvavishishta living beings. It is called Tatas tha or Jeeva Shakti.

Here the swaroop shakti is also called chit shakti or antarang shakti because Bhagvadrupini.

Due to sat and anand it becomes sandhini, samit and Haldini.

By the power of sandhini God himself takes the authority or royal seat, bestows authority on others too. Through samvit God knows himself and gives knowledge to others. Through Haldini God himself remains in bliss and gives joy to others.

As per chaitanya sect God is vigyananda vigraha. God is the abode of infinite gunas. In God there is no difference between guna and guni. For this reason satyakamatvadi infinite gunas are not different. God's idol (vigraha) is one with God. It is eternal and unnatural.

Haldini Sandhini Samvit twayyeka Sarvasankshaye

| Haldataapkari Mishra Twayee no guna varjate ||

(Vishnu Puran) As per the belief of Shankaracharya chaitanya's belief is in consonance with his belief that Brahma is without swagat, sajatiya and vijatiya bheda (discrimination). It is one (akhanda satchitanandatmak) element. The Brahma of chaitanya philosophy is without prakritgunas (natural tendencies) but it is endowed with aprakrit (unnatural) qualities. Here shankaracharya's by his belief differs from the belief of chaikanya that, this world is unreal because it is born out of the avidya shakti of God.

According to this belief there are two forms (roopa) of God :

(1) Aishwarya (luxury, abundance) (2) Madhurya (Sweetness).

When the devotees attain the knowledge of the ãishwaryamaya roopa of God then they have intense respect for God. When a devotee get the knowledge of the ãmadhuryamayee roop (sweet form) of God then the devotee assimilates many bhavas of love with God.

In chaitanya sect shri hari has been called the paramatatva. Shri Krishna has been addressed by the name Hari.

õChaitanya Mahaprabhu has suggested for pure devotion. In pure devotion a devotee renounces all desires, ritualistic worship, knowledge and karma. With all the might of his five senses a devotee is completely immersed in God.¹

In Chaitanya sect devotion has been classified into ãvidhi bhakti and ãRuchi bhakti. According to chaitanya belief the gratitude towards God, is expressed by serving God (bhagvatseva and bhagvatparikarta) this is real liberation.

Devotion is the essence of all principles. As per chaitanya belief the bliss attained by singing the glory of God is the greatest bliss.

In a poem vishwanath chakravarty has written :-

‘Aradhya bhagwan Brajeshtanayastdhambrindavanam

Ramya kachidupasana brajvadhuvargena ya kalpita |

Shri mad Bhagvatam Puranmamalam prema pumartho mahan

Shri chaitanyamahabratmatmidam tatradaro nah parah ||

¹ Pg. 516, Bhartiya Darshan, Pt. Baldev Upadhyay

Krishna Chaitanya, Nityananda and Advaitananda are the helmsman of chaitanya sect. There are no handwritten scriptures of chaitanya mahaprabhu, nityananda and Advaitananda. Amongst the disciples of chaitanya mahaprabhu Rupa Goswami, Jeeva Goswami and Sanatana Goswami have about the principles of chaitanya sect.

Bhakti Rasamrit Sindhu is a distinct scripture of Chaitanya sect by Sanatana Goswami. In chaitanya sect two great acharyas Jeeva Goswami and Baladeva Vidyabhushan were prominent acharyas. Shatsandarbh of Jeeva Goswami is a most important scripture.

Jeeva Goswami's Concept :

“Bliss is visheshya, all powers are visheshan & God is vishishta.”¹

According to Jeeva Goswami, in order to attain liberation salokya, sarashti, saroopya, sameepya and sayujya. In this sect Vishwanath chakravarty has written two famous books sararthvadini commentary and Ujjwalineelmani's Anand chandrika commentary. Krishnaraj kaviraj translated chaitanya charitamrit into Hindi.

The other works of Rupa Goswami are 1 Vidagdhamadda va play, lalit madhav play. Hansadoot, Ujjwal Neelmani natak chandrika, Daankeli kaumudi uddhava. Sanatan Goswami's shri Haribhakti Vilas is a remarkable work. In this way in chaitanya sect devotion has been considered highest. To strengthen the path of liberation the grace of Shri Krishna has been considered as most important. Apart from those sects that have kept their belief as an entire wheel to save the identity of their sect, there are other sects also that come under vaishnava sampradaya.

¹ Pg. 517, Bhartiya Darshan ki Chintandhara.

All major sects have mentioned shakti with God. Brahma and incarnation. When all the branches of vaishnava sampradaya, in their philosophy considers shakti as the ishta, then the everflowing stream of devotion flows in the form of Radha Krishna shakti. The devotion towards Radha ó Krishna is the base of all vaishnava devotion. Just as there is oneness and hair of Shiva with shakti, similarly Krishna has a hair with Radha. Without Radha Shri Krishna appears to be a great and skilled politician. Radha makes Krishna as the very adhara (base) of devotion. The worship of Radha is not very ancient in Indian religious belief, this could be the viewpoint of few scholars.

“This seedling of the name Radha gives ever widening joy (satat Alhaad) to Shri Krishna. The devotees in the laukik naad (worldly bliss) have infused the celestial divinity of bhakti by this one name radha.”¹

In the absence of Radha devotion has not been even thought about in vaishnava religion. “There is no heroine in literature whose example has not been given by some or the other leela roopa of Radha. There is hardly any such delicate mental tendency, whose utmost symbol could not be Radha.” Radha word is made from Radh dhaatu (verb) which means worship or fulfillment (Radha sadh sansidhan). Radha means the one who is doing aradhna (worship). Devi Bhagwat has also accepted that the worship of Radha is detrimental in the sadhanor of Shri Krishna.”²

In the ninth scandle (canto) and 50th chapter of Devi Bhagwat is has been written :-

*“Krishnacharya noadhikaree bhooto Radharchan bina |
Vaishnavaih Sakalaih tasmaat kartavyam Radhikarcharan
||” Radha archana has also been related with Samaveda |*

¹ Pg. 160, Shree Radha ka Kramik Vikas, Shree Shashi Bhushan Dasgupta.

² Pg. 161, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

õRadha is the adhishtatri of Raas, where the most sublime culmination of music, dance and feeling of heart have been expressed in their suprahuman form.õ¹

õRadha has the pragya of Gandharvi for this reason Radha attains the highest place in rasa. When there is union of all arti, the finnnacle of devotion takes a human form, where the nada of inner mind is converted into the venu of Shri Krishna there Radha is manifested.õ²

Amongst the five kinds of Prakriti (nature) Radha is the best. Lord Krishna is the Lord of all planes and the basis of everything. Yet when he remembers Radha he takes the seven notes in his venue, the places where Radra herself is the object of remembrance their Krishna beli begins with music, where remaining in his own self Shri Krishna dances to the tuens of swara lahrees (musical compositions) with Radha.

The plays and forms of Shri Krishna have been given importance by vaishnava sects as epr their beliefs. In Dwarika leela, Mathura leela and Braj leela, the first two outward element are lost gradually. Braj leela has been categorized as something very subtle.

The heart of Braj leelas is the Shringar leelsa of Vrindavan. This is the incarnation of paramatma for the nitya vilas of Paramananda. This singing of his glory with nishkaam bhava and the realization of God is the highest aim of vaishnavas. The enjoyment of this bliss of his plays in greater than Brahmananda. When Suradasa realized the essence of element of leela bheda then he left the ordinary devotion of politieness and was dipped in the singing of the glory of God.

¹ Pg. 161, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

² Pg. 34, Hindi Vangmay me Radha ó Tatva ki Chintan Parampara.

“Shree vallabh guru tatva sunayan

Leela bheda batayan |

Ta din te Hari leela gayee

Ek lakshya par banad .”¹

In the sakhi sect even the men takes themselves as the friend and beloved of Shri Krishna and Radha and serve them.

In vaishnava religion, at certain places directly and at other places indirectly, in a hidden way Radha is present everywhere. It is the only shakti that gives Shri Krishna the form of Sat ó Ch it ó ananda.

Where there is sat chit ananda, from there one can have the rasamayee darshan of divine naad. The other sects in which Radha has been recognized as the best gopi or Radha, as the friend of the devotee, and then the devotion towards shri Krishna is aggrandized. The most important amongst these sects is -Sakhi sampradayaø

Vaishnavas have laid emphasis on two rupas of Shri Krishna :

1. Golokastha Avataree Rupa.
2. Brajasth Avatar Rupa.

Amongst these two incarnations the first one is rupa of -Nityaviharø and the second one is -Jagatpravritti rupaø The pl ays of Goloka are called Antarang leela and avatarkallen ordinary plays are called Bahya leela.

õOutward plays were seen by Vaishnavas the whole w orlds and its gatichakara (the wheel of time) is the arati of Shri Krishna. Suradasjee in a poem has given a beautiful description of the plays of the world (Vishwaleela).ö²

¹ Saora Saraswati, Chand 1102, 1103, Ref. Brij ke Dharma Sampradayo ka Itihas.

² Pg. 95, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

õThe milkmaids are souls and Shri Krishna is Param atma. The union of Shri Krishna with the milkmaids is the union of atma (soul) with Paramatma (God).ö¹

In Sakhi Sampradaya (Sect), in the upasya leela of sakhi bhava two forms of one -rasaø in eternal love relationship, t hey are involved in nitya leela (eternal play).

In the worship of sakhi bhava, the softness of love and bliss these are the chief elements of Godø play. The role of sakhi in the madhur bhava of Radha ó Krishna has been of great importance.

õBe it the boating (jala vihar) of Krishna or the breaking of theearthern pot of curd by shri Krishna, it is this sakhi who becomes the gopi and does the gopan (to hide) of the astonishing plays of shri Krishna. In Geet Govind it gives the message of love to Krishna and Radha. It proves that union and separation both have one witness that is the sakhi 9friend). The pangs of separation of Radha and Krishna are known to the sakhi only.ö²

In the book of poems Geet Govind Jayadeva has assorted a unique place for the sakhi. In the poems of Vidyapati and Chandidas also there is the sharpness of the love of Radha ó Krishna. In th e plays of Krishna the gopi tatva or sakhi tatva present in that, the various vaishnava sects presents varied opinions.

õThe worship of sakhibhava is ekantik premopasana. ö³ The sakhi sampradaya, which considers the sakhi bhava as the base, it takes all the four vaishnava sects as its base. It has its distinct identity in world of

¹ Pg. 98, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

² Pg. 99, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

³ Pg. 198, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

devotion due to its service, bhajan and complications of archan.

“Though Radhika is the best devotee of Shri Krishna and the flow of Haldini shakti rasa it is impossible to attain the Radhika Swaroopatva or to serve Shri Krishna with the bhava of Radha. Therefore for a living being the transformation into sakhi bhava make devotion possible.”¹

“The sakhi bhava ó dhara (flow of thought) was encouraged by Gandiya Vaishnava sect of chaitanya Mahaprabhu, Radhavallabhiya sect established by Goswami Hitharivansha and in the principles of devotion propagated by these sects there is the onrush of complete surrender, this surrender is expressed in the female form to the fullest.”²

Primarily, bhagwat relationship is established by deciding the relationship between Brahma, to a living being and this world. In order to establish co-ordination between knowledge and devotion, the form of devotion is established on the basis of knowledge. But in sakhi sect love is the only means of meeting with hari.

In sakhi sampradaya the sect of Shree Swami Haridasa is famous and popular by the name Haridasi sect. Swami Haridasji was the first upasak (worshipper) of sakhi bhava. The upasaneeya tatva (element of worship) of Swamiji is Shree Kishore ó Kishori ni tya ó nikunj ó vihar. Here nitya sanyog is considered. Swamiji was initiated in Nimbark sect. This sect got the Tatti Sampradaya. Basically sakhi sampraday is Shree Haridasa Sampradaya.

In Swami Shree Haridasa Sampradaya instead of philosophical principles, pure loving devotion and rasopasana are important. This method of upasana is not called a sect, it is rather a belief or a path.

¹ Pg. 218-219, Shree Radha ka Kram Vikas, Dr. Shashi Bhushan Dasgupta.

² Pg. 49, Krishna Bhakti Kavya me Sakhi Bhav, Dr. Sharan Bihari Goswami.

In this sect Premrasa (the joy of love) is considered as the sarvoparee (topmost) element and has been mentioned as Shree Shyam Kunjabihari.

The mutual love element is one still it takes the form of a pair and does nitya vihar (eternal playing and roaming) in divya nikunja. Its angaswaroopa sakhis (friends who are like one's own body part) give their contribution to this eternal play feel the joy of Divya leela rasa.¹

Haradaasi sect is the expanded and subtle form of the Radhakrishna upasana of Shri Shri Nimbakacharyaji.

Amongst the vaishnava sects that comes under sakhi sampradaya, Radha Vallabh sampradaya holds a very prominent place.

In this sect the object of worship is Radha and Krishna in Nikunj Vihar. The crown for the origin of this sect goes to Raseshwari Shriradhajee. This sect was established by Hita Harivanshajee. A new turn had been given to devotion by worshiping Radhikaji in Nimbarkiya Radha Krishna worship.

On the one hand Haridasajee has given importance to Sakhi bhava. Hita Harivanshajee has laid emphasis on Radha bhava. The word hita in Radha Vallabh sect has the meaning love. They have the opinion that hita is the friend, who always remains with the beloved (Priya's sakhi sahachari). Krishna is divya prem hita.

Prem tatva or hita tatva is the principle of devotion of Radha Vallabh sect. Shri Radha Krishna's Nikunj leelas have been sung in Hita Vaani. This Hita Vaani is the primary theoretical creation of Radha Vallabh sect.

¹ Pg. 433, Brij ke Dharma Sampradaya ka Itihas.

Sabsaun hita, nishkam mati, Brindavan vishram |
Shri Radha Vallabh laal laal kan Hridaya dhyanam much naam
||1|| Tanahi rakhee satsang me, manahi premrasa bhava |
Sukh chahat 'Harivansh Hita' Krishna kalpataru sab e ||2||

(Hita Harivanshø sfut vaani) In Radha Vallabh sect, òLove is the form of the lo verø ragatmik vritti, which attracts it towards the lover or beloved and makes the lover or beloved happy by vision, touch, communication etc.

òIn this garta, (pit), by atma visarjan (sublimati on of ego) oneø tushti is possible.ö¹

Hita Harivanshajee says that in union of Radha and Krishna also there is separation. In Radha ó Vallabhiya devotion there are three deciding factor in ñNitya ó viharø :- 1. Shri Radha Krishna 2. Radhajiø Sakhi Saanchari 2. Shri Vrindavan.

The pair of Radha Krishna and their Premopasana are bhakti swaroop. On the one hand, in other sects Radha has been called the Haldini shakti of Krishna, in this sect she has been called ñKrishna Aradhyaø It means Shri Radhaji herself is the aradhya of Shri Krishna. She is the ishta or sadhya of this sect.

In the love of Radha shyam is unable to control his anurag urmiya (rays of lovv).

“Radha pyari tere nain salol |
Ten niju bhajan kanak tan jeevan leeyau manohar mola |
Adhar nirang alak lata chooti, ranjit peeka kapola |
Ter rasa magan bhayee nahin janat, upar peet nichol |

¹ Saras Sar Bichurat Kaun Jo Pal Sahe Sharir.

*Kuch yuga para nall – rekh prakat manav shankar si ra shashi tola
| Jai shree hita Harivansh kahat kahu bhajini ati alas sau bola |*¹

In vaishnava sects devotion has been enriched by ÷bhajanatmak methodø (singing the glory of God). In addition to these sects another sect hold a very important place in Vaishnava setcs, whose stream gives a new turn to devotion. In Maharashtra this sect is called varakaree sect.

Between eleventh century to twelfth century varkaree sect laid emphasis on maryada bhakti. It is a pauranik tradition, it has been connected with vedic tradition. It began with Saint Gyaneshwar of Nath Sampradaya. In Shiva and Vishnuø inseparable form vithal devotion was proclaimed. His Abhang gaatha written in Marathi language, but Gyaneshwari, Amrita Anubhav and Changdeva Pashashthee was written in the ancient Marathi language. It poetic categorization is ÷Auveeø cchand. The language of Gaatha is in ÷Abhang Cchandø His o wn contemporary saint Namdevajee who went with him on Pilgraimage, his whole literature is in Abhang Cchand. Abhang and devotional verses are found in Gurugrantha Sahab, which are based on ragas.

Gyaneshwar maharajø brother and guru shri Nivritti Nath Sopan Dev, sister Mukta Bayee, Saint Gorakumar Saint Chokha, Savatamaali, all these sainte have composed Abhang. These compositions are sung in various ragas in eight prahars.

Out of them many ragas became obsolete and their swara rachana is also unavailable. In truth, vithaljiø service is eight prahars was popularized by Namdeva maharaj. The saints who came later have composed their verses on this basis. Three hundred years after saint Gyaneshwar was born

¹ Pg. 147, Radha Ballabh Sampradaya, Siddhant and Sahitya.

saint Eknath. He was a great saint who lived in Paithan õPrathishthanõ. In his verses on the basis of the social structure of his times the literature written had Hindu óMuslim unity. Samalochanatmak bhava of all varnar, critical literature in which Jogi, Sanyasi, Pingala, Andhada, Pangada, killa, Grahan etc. such versatile and panoramic literature was created. In the later part of this period comes the third major kaal khanda of varkari sect.

It includes saint Tukaram, Sanit Niroba Maharaj. All their creations are in Abhang Cchandass. In them also all the sects of the society are given importance. On this basis, for musical composition the literature has been created in Abhang Cchandass. In the Pandurang temple of Pandaree, in the morning at the time of ãmurti snanaõ some compositions are sung in the ragas of morning.

Primarily, the saints of Varkari sects have not only given words to the soft and delicate devotion of Gyaneshwar Maharaj, they have also imbibed his Gyaan. The primary base here are bhajans. In Varkari sect when the devotees pour their whole heart in Abhang songs and sing ãVitthala Vitthala then many saints have the vision of vitthala. It proves only one thing that only ãBhava ó mayee nadaõ which overflows with bhakti rasa soon makes one realize God, as compared to the path where arduous austerities and sadhana is required.

The Tradition of Varkari Sect :

The prayer sung in the morning in this sect is called the bhajan of Kankad Arati.

“Utha Panduranga ata darshan haya sakalam |

Jhala arunodaya saralee nidrechi velam || 1 ||

Santsadhumuni avadhe jhaleti gola |
Soda Sejasukh atam pahum dha mukh kamala || 2 ||
Rang mandapi mahawaree jhaleese daati |
Mun Utawali roop pahavaya drishti || 3 ||
Roahi rakhumabai tumham yeu dya daya |
Seje haaluni jage kara devaraya || 4 ||
Garud Hanumant pudhe pahati vaat |
Swargeeche Surwar pudhe aale vobhat || 5 ||
Jkaale muktadwaar labh jhaala rokada |
Vishnudas naama ubha gheuni kakada || 6 ||"¹

I has various forms such as prabhati, Bhoopadee, Vasudeva, Andhada, Pangada, Gavadan (Gopigeet), Kheleeya. In the after noon Gatha bhajans are sung, which is in all ragas. Hari Path in the evening, Abhang are sung by saints. In the service of lord done in the evening they are sung in the traditional musical way. The bhajan sung in the first prahar is known as òNitya Prema Panchpadiö. At the time of the shay anarati at night in the second prahar of night, in varakaree sect, music in its spiritual form sits on the highest throne. On the one note of ektaara (monochord), all the seven notes unite and takes the devotee to the highest plane, the seventh plane, in the love of God, in the celestial abode.

Shankaracharya created the -Pandurangashtakø Vark aree sect calls itself vedic. Only three instruments are used in this tradition in the creation of rhythem and the bhajans of this sect, apart from the four vaishnava sects of Northern India. This is called Naradiya tradition.

¹ Pg. 17, Varkari Bhajanmala Sangraha.

The first one is ektaara, second is Pakhawaj and third is Taad (manjeere). In the kirtans of Varkari sect or their musical story telling. In the verses basically the saints that have been born from Gyaneshwar maharaj to Tukaraam, the abhangas from their collection are sung.

It is said that Gyaneshwar Maharaj laid the founding stone of Varkari sahitya mandir. The peak of the temple is Tukaramjee Maharaj.

Gyan deva rachila paya, ubhi rile devalaya |

Tuka jhala se kalash, bhajan kara sewakara |

When the beautiful show (shobha yatra) of Vaikari sect goes on the street, which is called Dandee, the main bhajan which is sung has the mukhada (the first lines) òGyanoba Tukaramö. The prominent saint of Varkari sect are saint Garoba, saint Janabayee, saint Kanhopatra, Saint Eknaath, Sainth Bahinabayee, Saint Eknaath, Saint Tukaram etc.

The main works of Gyaneshwar maharaj are : Granth Gyaneshwari, Bhavarth Deepika Amrita Anubhav. By the union of devotion and knowledge, they expressed their own feeling, emotions and thoughts.

In Varkari sect bhajan is as important as goan (singing) is for Northern Vaishnava sects. On the Veena of notes rich with feelings the flow of the ganges of bhakti, where along with music the devotee is immersed in God just like the lover and beloved. Who are one with each other this is the grand soul.

In the Varkhari story singing first the verses of saints are sung as Pada Praman. First there is Mangalacharan followed by the Sankeertan of Vitthal. First Ramakrishnahari Sankeertan, followed the verses which are abhang, then the poetry related to the story and the story singing end with the sankeertan of -Jaya Vitthal Jay Jay Vitthalø

In Vaishnav Philosophy instead of knowledge devotion is most important for the attainment of liberation.

Devotion arises by service. When a living being is dipped in the devotion of God, then unknowingly an incident occurs in his body the tendency becomes one with the prana and there is the uprise of natural pranayam. Which is sometimes expressed by Ida, sometimes by Pingla and at other times by sushumna. For example Radha's love with Shri Krishna (sati yukta prem) or the state when Radha is with Shri Krishna and still she goes into nothingness (shunya) or a detached state of love. Krishna is complete being (Purna Purush). For this reason his state is that of nothingness. He can have a momentary love, yet he is detached from everyone. But Radha is like Prakriti, which remains with Shri Krishna as the love of every devotee for Shri Krishna.

In all vaishnav sects have given the form of the power of love (Prema shakti) to devotion. When devotion premamayee, then premrassa arises. In vaishnav sects, may be that, there is similarity between a living being, God and liberation yet in the Jeeveshwar relationship there is separation.

On the one hand Chaitanyamatō nourishes the principle of Achintyabhedā due to chintyashakti of God, Vallabh sect is without the relationship of maya believes in the unity of pure Brahma. Bhashyamat clearly supports the Dwaitbhava in Jeeveshwar. Ramanuja considers chit and achit as the quality of God believes in the Advaitata of Ubhaynishishta Brahma. Yet Nimbark considers chit and achit as different and one with God and support bheda bhedā¹

¹ Pg. 427-428, Bharatiya Darshan, Pt. Baldev Upadhyaya.

In devotion also where there is desire and fruits, there karma remains in existence, that which happens beyond trupti and nivritti, that is the play of God. The form of leela occurs in keli and is manifested. Krishna with the nada of venu does the keli (amusement) of this type. When the music of venu echoes in the universe then the living being is solely attracted toward that naad only and goes to that musical world (dhwanyatmak loka) and goes for the sadhana of prem keli, by practicing the mind for the angaragatmak swarup of Krishna, it reaches to such a state where ñNitya Maharasa keliø

The joy of devotion is expressed this maharasa leela. Chaitanya sect fancies many bheda and prabhedas (classifications and subdivisions) on the basis of devotion, play, abode, element of God (bhagvattatva) and surroundings etc. Vallabh sect accepts this fancy. But Haridasee and Radha Vallabh sect worships the pair of Radha ó Krishna a s ñnitya ajanma kishoreøand does the fancy of ñnitya viharø

In chaitanya sect Shri Krishna is Paratatva or object of worship. ñAradhyo Bhagwan Vrajeshtanayahø ñSarvashakti gariy asi Radhaø is krishnaø alhadini shakti. In fact Radha and Krishna are one yet for rasasvadan they are two. There is difference in its form yet there is abhinnata in it.

Vallabh sect accepts both ñrupasø(appearances) of Shri Krishna, the one who establishes religion (dharma sansthapak) and rasa6tmak. Althoughs from the point of view of worship importance is being laid upon ñrasatmak roopø The devotion of this rasatmak form has been doen by the musicians of ñAshtacchapaø in swaras (notes) . It is also known as Heveli Sangeet. In the shri Krishna nama sankirtan chaitanya mahaprabhu

himself accepted the Radha bhava. He took all his devotees on the simple path of devotion by singing and dancing on the melodious music of Hare Krishna

At the same time vallabhacharya has made madhur bhakti to be the best one. In the vallabh sect the gopis have also been accepted as gurus. Goswami Vitthalnath has entirely accepted the Radha bhava. Yet in this sect Shri Krishna receives the most important place in all the plays of love (Prem leelas).

In Nibark sect rasopasana has been mentioned in Yugal ó Shatak and mahavaani. In this sect though Shri Krishna is advaya yet by his own will he becomes two and is doing nitya vihar with his alhadini shakti Radha. Radha is Krishna's param swabiya. In Swami Haridasa (sakhi ó sampradaya) bhagvat tatva and its shakti (power) is leela rahasya darshi. He uses the expressions shyama ó shyam, laal ó ladi lee, Kunjbihari ó viharin etc. His Radha is not the Radha of Braj and Raas ó vilas, she is the Radha who is ever into nikunj rasa beyond birth and karma.¹

Swami Haridasa himself pleases Shyama ó shyam by the notes of his music. This pleasing and every kind of service to shyama ó shyam so as to increase the ananda ó rasa. This rasa is the glowing (ujjwal) rasa, which is nitya and shashwat (eternal and everflouring). This rasa is getting ujjwal (bright) every moment. Nada itself takes the form of raga ó ragini and becomes the one that drinks rasa ó keli (the amusement of rasa).

In the Radha Vallabh sect the center of affection (Pradhan rati) is at the feet of Radha. Whereas in Vallabh and Gaudiya sect the primary love is at the feet of Shri Krishna and do the rasaswadan of the play of both of

¹ Pg. 69, Bhakti Rasa Siddhant, Dr. Shukraratna Upadhyaya.

them. In Radha Vallabh sect Shri Krishna is the lover who is completely carried away by her love. They become Radha vallabh so as to surrender and offer Radha to Shri Krishna. Jeeva Goswami has classified leela into manifested leela (Prabat play) and aprakat leela (hidden play).

A prakat leela (play) is that leela which could be seen by Divine eyes. There are two kinds of aprakat leela ó õmantr opasanamayee and swarasiki.ö¹

Acharya Vallabh has given the name leela even to the desire of leela. Nimbarkiya describes the nikunj leela and braj leela.

In Haridasi and Radha Vallabh sect, there is only the description of rasa ó paraka, nikunj leela. In all vaishnava sects bhajan seva is considered as the best means of bhakti rasa. Devotees write poetry and then use beautiful and melodious ragas to please the hearts of their object of worship. õA state is built where music becomes a mo de to please God and make God happy for the devotee. When the notes of music which in three septet is beyond the three gunas, becomes the mode of calling, inviting God with a heart full of devotion. Music goes on the journey of laukikta (pleasing to the world) and alankikta (divinity), where music also becomes divine, where the by the touch of the love of divine pair music also becomes divine. The inner self enters into naad. It becomes the base in the establishment of sangeet rasa.ö²

Though the Vaishnava sects are not one in their principles yet in the creation of devotional verses they all seem to be one. To relish the play of God Roopa Goswami considers Golaka dham as the highest in Vaikuntha

¹ Pg. 69, Bhakti Rasa Siddhant, Dr. Shukraratna Upadhyaya.

² Pg. 406, Shri Krishna Sandarbh.

loka. Dhaam has been called God's -Swaroop bhoot sh aktiø Vallabh calls Vrindavan as the nijadham. Haridasi ect call nikunj as the best.

Radha Vallabh sect calls -Radha Vihar Vipinø of Vr indavan as the one that excel or is the best.

Nimbark sect considers Vrindavan to be the chief abode.

All four vaishnava sects have establishedbhakti rasa as per their own feelings and emotions.

The -Sthayee bhavaø(permanent bhava) of bhakti ra sa is affection.

õDue to the excellence or peak of devotion in bhak ti rasa the whole life of the devotee is dipped in the joy of God (bhagvadiya rasa).õ

Bhakti rasa (joy of devotion) encompasses in itself all the rasas.

õNavarasa militam va kevalam pumarthamõ.

Due to its distinct featured devotion cannot be included in other rasas, it is completely independent rasa.

3.4 The Relation of Bhava and Rasa :

Bhava is a state where all the tendencies (vrittiya) flows into one tendency. In devotion mind is controlled, there is the Sadhana of mind, a devotee yearns for the mental realization, when a devotee enters into briya by the sadhans of devotion such as bhajan, meditation, singing the name and glory of God, then the state it reaches by his mental concentration is called bhava.

Amongst all the Gods Krishna's life is multi ó dim ensional. Due to these dimensions, as per the extent of devotion towards Shri Krishna the succeeding bhavas are related to every devotee. For example with Ram the

devotee is attached with the bhava (feelings) of a servant with Krishna all the five dimensions could be seen. The play of Krishna gives birth to various kinds of bhavas. In every leela (play) of Krishna there is the creation or birth of music. Be it the bellowing of cows, playing of flute the Gopis leave everything and rush towards Shri Krishna when they hear this music, Krishna's leela with his gopa ó sakhas (his friends who were milkmen). On every step of Shri Krishna leela there is music, which is present in its bhavamayee roopa.

There are five kinds of bhavas that are visible in the plays of Krishna. With Arjun it was Sakhya bhava, with Yashoda it was Vastsalya bhava, with Gopis madhur bhava, with uddhava shant bhava and with Daruk there was dasya bhava.

In all these five bhavas the nine rasa of literature were created. Krishna and Vishnu both are param upasya yet the play of love (prem leela) is the distinct feature of the play of Krishna.

When rasa is attached with Brahmavada it becomes bright and extensive, then the jeevatma is transformed into paramatma. Rasa sadhana is the means of devotion, the sadhana of rasa is the sadhana of Radha. The Sadhana of Radha is the Sadhana of shakti.

Just as a living being does the sadhana of shakti, shakti of shiva, the bhakta similarly does the sadhana of Radha and Radha does the sadhana of Krishna. The loving devotion is converted into rasa ó sadhana. Because Radha is alhadini shakti which does the alhad of loving devotion.

In every bhava, there is excitement of rasa, this rasa is the rasa of that bhava. When the seven notes of music are attached with the five bhavas then the rasa which is born is on the basis of bhava of music.

For example in raga maalkauns there is prominence of veer rasa (the rasa of Chivalry). The time of its singing is midnight. In the nitya vihar of Radha-Krishna, when there is alhad due to the peak-point of love, then sometimes they endore the attribute of Chivalry to each other. Thus is their love the bhava worn by Shyam_Shyama. On the basis of that bhava there is the birth of rasa.

Basically it is the bhava which gives birth to rasa. For example when a Koel cackler then in the that singing there is the bhava of its meting with the beloved, this is the bhava of love.

Just as a peacock spreads its wings to please his beloved and cockles and gives invitation of his love. Here the musical note is enriching the feeling of love. The rasa born out of this feeling of love is called -bhakt rasaø When there is synchronization of beauty and music in bhava than rasa is manifested.

Similarly due to devotion there is the birth of musical compositions and music. For devotion music as if has come into existence.

In the cackling with the rising sun the singing of the sparrow hawk, the softness and tenderness in the flow of river, in the nodding of trees, everywhere there is music. They are all devoted to their ishta with their own distinct bhavas.

Music is present everywhere. In all the five bhavas the Veda says that the world is made of music, this world is made of nada.

As per the bhava of the vedic richer, they are sung to keep the Gods happy, as they give birth to the rasa that makes the Gods happy.

In the tradition of love the culminating point of affection is bhava

*“Anuragah swasamvedyadasham prapagya prakashitah
| Yavadeshraya Vrittishweda bhava ilyabhidhiyate ||”*¹

highest peak from bhava arises mahabhava, which is the of bhava sadhna.

Radha is mahabhava swaroopa who is the maker of the illumined rasa of love.

Just as sun and moon gives heat and coolness from great distances too similarly Shri Radha gives premananda in the form of devotion to a living being.

All the directions of love are Swasamvedya, where all the bhavas flow into the bhava of loving devotion, there the world rasa itself does the work of vistaar (expansion) of raas.

Rasa means the druti of chitta The meaning of rasa is essence of the expansion of chitta.²

This is one level of the oozing out of rasa, when we are unable to know ourselves, then our own reflection gives exact identity to us. In this Pratibimbatmak form Radha is established. In the devotion due to this Radha the Paramtva receiver complete identity.

This Radha sacrifices and offers herself to the Paramtva. This bhava of surrender gives birth to Prem rasa, which is the creator of rasa.

The manifestation of rasa is in the churning of the cupid element. (from manmathatva to manthan)³

¹ Ujjwal Nelmani (Sthayee Bhava Prakashan), Karika 145

² Pg. 62, Radha Madhav Ranga Rangee.

³ Pg. 65, Radha Madhav Ranga Rangee.

In this rasa the senses are abandoned. They are churned in such a manner that they themselves become rasa, they don't remain as the admirer. When there is surrender or abandonment is devotion, then the attachment, ill will, ego, intoxication all these things become the amusement of rasa.

All Vaishnava sects have worshipped either Radha-Krishna roopa or Vishnu-Lakshmi roop. On the symmetrical plane of bhava and rasa the plant of devotion is drenched or irrigated. It is the symbol of the fulfillment of devotion.

3.5 Classification of Devotion in Vaishnava Religion :

Trisatyasya bhakti rasa gariyasee bhaktirwe gariyasee ||¹

In all the ages (kaal) devotion is the best, devotion is the foremost. Bhakti is related to the bhava or love of the heart.

The sadhak of devotion never struggles with the feelings of the heart. A devotee when turns the flow of his thought from the physical plane to the divine sphere, then devotion starts doing its own work and makes the devotee reach to his chief aim.

Bhakti yoga is better than Gyan yoga, Karma yoga and Raj yoga. Devarshi Narada has said that ó

“Yatprapya na sinchidwagdhathi na shochati na dvesth ti narmate notsahee bhavati” |

After getting that no desire is left within a man's heart, neither sorrow remains, nor malice and attachment.

¹ Pg. 89, Naradiya Bhakti Sutra.

The impact of devotion could be understood by looking at the condition in love of gopies when they establish co-relation or co-ordination with the notes of the flute of Krishna.

To take the Gopies on the path of devotion Krishna echoed the bhakti naad on the Venu that all the gopis lost their senses. They were completely lost in that divine naad which imbibe in itself the bhava laharees along with swara laharees. Thus they became the embodiment of complete surrender.

ĀSatvattantraō hails that though devotion is one yet on the basis of knowledge, kriya and play it could be classified into three kinds. On the basis of knowledge Nirgun devotion, on the basis of kriya karmaj devotion and on the basis of play loving devotion (Premamayee bhakti) has been propagated.

When naad breaks up into seven notes then three states of septet arises, when Naad flows in mandra Saptak (lower septet) then a state of peace is being built, further and further more one dips into gyaan. When naad activates the mind in middle septet then the living bang enters into work on labour, when the flow of notes is offered at the feet of God then the waves of music for the unique cause which is devotion, let the devotee sink in itself. When naad is in the heights of love. The play of a living being and God is expressed through extreme joy and love.

Music and devotion, on the one hand are present in play of nada. The one that shows the rever through Pranavakar in the form of Om.

In Shandilya Samhita two kinds of devotion have been mentioned ś Sagun (God with form) and Nirgun (God without form) devotion. When there is discrimination i.e. I am different from God, this ego is present and

the mental inclination is toward the service of God i.e. one believes that one is in the service of God. The devotion of this kind is called Sagun devotion. The sadhak of sagun devotion when lays emphasis on Satva-rajatam whichever guna the gyanis (scholars) accordingly call that devotee of rain, when comes in contact with various kind of land becomes sweet, tasteless etc. Thus it becomes a water of various kind of rasa.

Sagun devotee on the basis of three gunas present different different amplitudes on the basis of devotion in various living beings. Similarly music also connect a person with different bhavas as per the three gunas. The three gunas, the three septet of music and the three kinds of devotion on the basis of Gyanshakti, Kriyashakti and will power does the sancharan (flow) of divine devotion in a living being.

It has been said about nirgun bhakt :- "When devotion becomes atmarupini, becomes the witness of ego-pratyaya (ahma-Pratyaya), with any skeptical attitude, then it is called nirgun. There is single-minded devotion towards God. There is no realisation of the religion of body and the subjects of senses. All the mental tendencies are sublimated. Then such a devotee is called the best nirgun devotee." ¹

Just as Sagun devotion is sadhanswaroopa, nirgun devotion takes the sadhak to siddhavastha.

"Shiva in Narada Paanchratra has sung the glory of devotion. He says to Narada that liberation cannot be compared even to the sixteenth kala of devotion related to Shri Krishna."

Aadeeguru Shri Shankaracharya, who believes in nirgun bhakti (God without form) considers the discrimination between a living being and God in terms of fire and sparks of fire and sparks of fire.

¹ Pg. 89, Bhakti Tatva Shandilya Samhita.

According to Shankaracharya God is devoid of Chiratishaya Upaadhi and the ruler of living beings. Yet for the sake of ordinary alks, to take them to the pathe of liberation from al the bondages of this world (mayik bandhan) bhakti (devotion) is the only means.

On the one hand in nirgun stream of devotion the path of knowledge is considered as the best, at the same time Shankaracharya in Shrimad Bhagvan Manas Pujanam strota beautifully explains the fascinating sagun rupa of Shri Krishna Haridambhoj krishnan sajal dala shyamaltanuh | Sarojakshah sambhi mukut katakadhabharanvaan | Sharadrakanath pratim vadanah shri muralika | Vahan dhyeyo gopiganah Parivritah kunkumarchitah | (Bhagwannamanas Pujanam)

Similarly in Krishnashtak and Pandurangashtak Shankaracharya creates the sagun bhakti roopi kauyamaya swaroop of Krishna. (the poetical form of Krishna).

Acharya Shankara does the churning of the beauty, comparison, motherly love, wealth etc. and like the Krishna devotees who believes in sagun devotion gives the advice to sing the glory of God.

õDescribing God as formless, propagating the rules of -Swaroop Sandhanyuktaø devotion nirgun bhaktas promote the worship of Advait Brahma.ö¹

In kenopanishad it has been declared that since it is a bhajaneeya vastu for this reason one should warship Brahma, õV adhanamipyau-paasitavyamö.

Tad (Brahma) Vanam (bhajaneeyam) iti upasitavyam |

(Kenopanishad-5, 6)

¹ Pg. 68, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan Ali.

The sole aim of devotion is to attain nearness with God; By worship and devotion to attain divine love.

õThe nirgam bhakti Kavyadhara propagated by Acharya Shankar in 15th Century, after a little change became evident in the form of Santa Kavya (the Poetry of Saints). In this Stream of Poetry we get the verses of devotion right from Acharya Shankara to saint Kabeer.ö¹

õThe Acharyas of bhakti cults established God with form (sagun sakar) Brahma instead of nirgun nirakar Brahma. õThat Parabrahma is savishesh, sakar and is endowed with infinite name and gunas. That is Purna Purushottam, eternal and infinite.ö²

The Vaishnava Acharyas of sagun devotion considers the nirgun of upanishads in terms of infinite power and God endowed with divine gunas. The vision of this God ends up the very concept of all õJeevatvaö.

In Vaishnava sect Vishnu is satogunee, compassionate, preserver of all and extensive. For this his relation is with water which was present everywhere even before creation. He has been called Narayana.

This Brahma in the form of Vishnu has three states : Brahma the creator, Vishnu the preserver and Rudra the destroyer. The Vaishnava religion, on the above mentioned base, there is vaishnavi upasana.

õUpasana is complete by taking five parts. These five parts are : Object of worship, worshipper, upasana vidhi, sadhak (assistant) and obstacles (bodhak tatva).ö³

Acharya Ramanuja calls Vishnu as his Lord, who sleeps in the rangadham. He is God with form. O Lord you are natural, infinite, excessive knowledge, power, wealth, veerya shakti (virility), dyanamism,

¹ Pg. 69, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan Ali.

² Pg. 77, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan Ali.

³ Pg. 77, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan Ali.

gravity, cleverness, stability, preserverance, bravery, truth, will power etc., the ocean of infinite Kalyan guna Samuha.

At all same time Acharya Madhvacharya calls Shri Vishnu as Shri Hari and devotion for him. Acharya Vallabhacharya worship Lord Vishnu as Bhagwan Shri Krishna and Nibakacharya lays great emphasis on the meditation on the plays of Shri Krishna who is the transformed roopa of Lord Vishnu. On the path of devotion there are two paths sagun and nirgun stream of devotion. The means of God with form have been described. A every devotee as her one's nature selects the means of devotion and aspires for the vision of God with a simple mind.

3.5.1 Navadha Bhakti :

õIf the object of sudhna (sdhya) is God then sadhn a bhakti matures and become parabhakti. The trasformation of sadhna bhakti into Parabhakti is a continuous process, which a thing to be experience and not to be discussed.õ¹ In the Bhagwat there are nine types of Sagun devotion, which are based on five parts.

Shravanam kirtan Vishanoh, samranam, Paad Sevanam

| Kriyate Vandanam, dasya, saranyamatmanivedanam ||

Iti punsatrirta Vishnor bhaktichenavalakshana |

Kryate bhagvatyaddha tanmany addhitamuttamam ||

(Bhagwat 7/5/23/24) It means the devotion in which there is Shravan related to God, Kirtan of God, remembrance, the Service of Lord's feet, archan, vandan, dasya, sakhya and opening of one's heart (atmanivedan mulak), these are the nine traits of Navadha bhakti.

¹ Pg. 99, Bhakti Tatva, Vishnukant Shastri.

Shravan kirtan etc. all these kinds of navadha bhakti are not the means of devotion, they are the characteristic of devotion, which is the swaroop of devotion.

õIn these nine types of devotion there is the capability of making the bhagwatprem uttarottar sandra and nishkaam.ö¹ It means the types of navadha bhakti are actually the traits that are followed when one takes the path of devotionally these who love attachment and love towards God. For this reason navadha bhakti immersed in the sea of the love of God.

There are two branches of devotion ó Vaidhi bhakti and raganuga bhakti. Vaidhi bhakti is based on rules and rituals therefore it is bound by them. But the heart of a devotee is ever free which follows freely which by its very nature does devotion by Sadhan Samagree. Where there is no bondage, no rules, where everywhere there is the chanting of God's name, kirtan, service and meditation on the feet of God, vandan, loving devotion that gives parmananda and peace of the devotee and takes the devotee to the state of parabhakti.

In the Bhagwat Shri Krishna satsang is the basic (way) upaya to attain devotion towards him :-

Te nadheet shrutigana nopasitmahattamah |

Avrata taptatapsah satsangadha mupagatah ||

It means a living being who cannot do japam and austerities nor meditation, yama or niyama, that too can easily and simply attain me by satsang. The first part of Navadha bhakti is Shravan. In the world of devotion Shravan means to listen to the name, Character and gunas (distinct traits, qualities and features) of God. They alone are the real

¹ Pg. 99, Bhakti Tatva.

devotees. For Shravan the company of saints is essential. In Shrimad Bhagwat Kapilji has remarked :-

*Santa pransanganmam veerya samvido bhavanti dwat karna rasayanah kathah |
Tajjashanadashwap vargavartmani Shraddharatihbhakti nukramishyati ||*

(Bhagwat 3/25/24) òIt means, in the company of holy men one gets the pleasure of listening to -rasamayeeø(interesting) stories that would reveal the bravery of God and would give pleasure to the ear and heart. As a result of which towards God, who is the giver of liberation, there arises in the heart of the audience faith, love and devotion.ö¹

In Pushti sect when Shyam is adorned by flowers, then this poetry, composed in raga sarang. Creates such a fascinating scene, which takes the devotees heart beyond the physical plane :-

*“Fool ki mandali maohar baithe jaha rasik piya pyaa ree
| Foolan ke vaage or bhooshan ki pag samvar ||
Thing Fooli Vrishabhaan nandini taisiye fooli rahiuijiyaari
| Fool ke jhumka jhrokha bahu foolan ki rachi attaree ||
Fool Sakha chakore niharat beech chanda mil kiran sanwaaree |
Chaturbhuj sakha chakore niharat foole laal govardhan dhaaree || ”²*

òThrough sadhanroopa Shravan bhakti the mind is naturally purified in the course of the attainment of sadhyaroopa premabhaktiö³

The name of Good takes the wings of love and fly high in the sky of devotion, the sky that has the quality of Shabda. Then perchance the

¹ Pg. 101, Bhakti Tatva.

² Pg. 178, Kirtan Mani Ratnamala.

³ Pg. 101, Bhakti Tatva.

Sankeertan of naam, rupa and yasha (name form and glory), in the aspiration for the realisation of God, makes Shravan the means and characteristic feature of devotion.

Devotion keep the mind of the devotee from Present, Past and Future, which is the cause of the sorrow of all the three kaal. It fills the life of the devotee with bliss, this is the gift of Shravan.

Shrotavyam man Shastram hi yashodharmajayarthina |

Paapshayaarth lokesh moksharth dharma buddhina ||

(Scand Purna Vishnukhand A, 16/17) It means the fruits of Shravan is received by devotees and aspirants in the form of bhukti and mukti. The worldly people, by doing the Shravan of Bhagvat Shastra, along with

Paapshalankar moksha they can attain yasha, dharma and victory.¹

By doing Shravan in bhakti a devotee becomes a raskik the tune of the name of God takes him to a naad roopi meditation, where he loose even his own body consciousness.

The natural development of Shravan Bhakti is in singing the glory of God. Kirtan is singing of the glory of God when a devotee spreads the glory of God in all the four directions. In the kirtan dhaara of devotion a devotee sings the glory of God in absolute free state. Here there are notes of music but the singing of the glory of God is by notes the are woven in various bhavas, that comes when the chitta (mind) is completely engrossed in devotion. The bhava of kirtan concludes with bhajan, which is woven in notes. Yet its aim is to keep Gods happy.

¹ Pg. 101, Bhakti Tatva.

õThe Bhagwat smaran (remembrance of God) by devotees, takes the form of geets in the dravavastha of mind.ö¹

õA devotee by the means of music, melodious in its very natural makes bhajan a mean of the worship of God. This is done by simple raganuga devotion, in which kirtan is done on the basis of bhava and the group of ordinary folks take the form of Kirtan mandaliö²

For this reason it has been said that the fulfillment of sadhan is in Devishakti (the singing of the glory of the Divine Mother). In the praise of music the reward by Gods (Devata-Paritosha) has been mentioned.

For this reason in vaishnava religion the devotees who are rich with Sangeet guna are not musicians, they are in truth great devotees. They made the music celestial and endowed it with bhavas of their heart. This artistic beauty of bhakti yuga came up in the form of the best Anubhavamayee bhava roopa. The sole aim of music is to enhance the glory of Good over and above all the four means of Purushartha.

Where Shravan dhara (stream of listening) is mentioned Kirtan dhara (the stream of the singing of the glory of God).

Kirtan is the saswal uccharan (singing with correct notes) the play and gunas of God. It also includes the stories, analysis etc of God.

õThe chanting of the name of God (Japan) and sankeertan of the name of God both are forms of kirtan but the Japan of God is in the mind and Sankeertan is done either in group or all alone with a high pitch.ö³

In kirtan when there is union of mind, intellect and cchitta then the swarawali of bhava (notes rich with feelings) occurs naturally.

¹ Bhakti Tatva, Premlata Sharma.

² Bhakti Tatva, Premlata Sharma.

³ Bhakti Tatva, Vishnukant Shastri.

Surdaṣji says, a soṣee rasana jo, Hariguna gavenö It meant the Karmendriya →Vaakø of a jeeva geti transforme into Gyanendriya →rasanaø in the waves of meditation and kirtan.

In Vaishnava religion the foremost stream of devotion is kirtan (singing of the glory of God) In all sects be it Chaitanya Sect, Ramanuja Sect or Nimbark Sect, Varkari Sect or even Pushti Sect kirtan is considered as the foremost way to serve God. The formation of the group of Ashtacchapee Saint poets in Pushti Sect was done for Kirtan Seva pranali. (the method by which God is served by Singing his glory).

In the sole and group (Samved) singing along with stories and discourses, in which dance is also included are the main parts of the serving method of devotion. In the →Hari Kathaø of Southern Inida, Manipuri Nata Sankeertan and Assameese Bada Geet singing the glory of God and Sankeertan are important. The →Shabadaø sung in Gur udwaras of Sikkha religion proves the importance of music in devotion.

öIn Shrimad Bhagwat also the music has been includ ed in devotion. In →Shrimad Bhagwatøthere is symbolic use of singi ng.ö¹

In Nimbark Sect the Gopees themselves have sung the glory of the love of lover beloved i.e. Radha and Krishna. By the help of the notes and musical phrases of ragas the love of lover and beloved has been expressed in ever new form :

Nanadhuni bandsika bajawat | Nirtat ati munmod badawat |

*Saba war dekhat such pavat | Jai jai kar karat sir nawat ||*²

Chaitanya Mahaprabhu says that kirtan purifies the mind of worldly people bound by maya. It pacifies the taaptraya of the world, the spiritual,

¹ Bhakti Tatva, Premlata Sharma.

² Pg. 276, Parshuram Padawali, Nimbark Sampradaya, Siddhant aur Sahitya.

adhidaivik fire of worldly sorrows and pains, sankirtan showers moonlight on auspicious red lotuses and lilies.

Devotion or knowledge of subtle things is the life of the bride whose name is Paravidya ó it enriches the sea of bliss. On every step it drinks the nectar of fulfillment and satiates the mind, intellect and prana (life force). For this reason Krishna Sankirtan makes the devotees ever victorious :

*“Chetorshanamarjanam bhava mahadavanirvapanam |
Shreiyah kairavchandrik vitaranam vidyavadhu jeevanam ||
Anandam budhivardhana pratipadam purnamritaswadanam |
Sarvat masnapanam param vijayate Shri Krishna Sankeertanam ||”¹
In this series Naradji remarks :-*

*“Sa keertyamanah sheeghramevar vibhavati anubhavati
anubhavayati cha bhaktaan” ||²*

It means by regular kirtan God incarnates and renders divine realisation to devotees :-

*Yashoanuvarnanah kirtanam parikirtitam |
Kirtishabdah prasiddhamsau tathathanugamoda bhavet ||³*

The kirtan of Vishnu refers to the singing of his glory. Following and infusing this meaning the meaning of kirtan has been interpreted as fame or glory :-

*Prahalad astaldhaari taralgatitaya choddhavah kansyadhaaree
Veenadhar surashih swarkushaltaya ragakartarjunoabhoot |*

¹ Pg. 103, Bhakti Tatva.

² Pg. 631, Sutra 80, Naradiya Bhakti Sutra.

³ Sutra 80, Shlok 2, Naradiya Bhakti Sutra.

Indrovadeenmridang jayjaysukarah keertane te vumarah |

Yatrage bharavakta serascharya Vyasputro Vabhoov |

(Padmapuran-6/87)

By the help of various musical instruments sankeertan of God is done to reveal the greatness of God by repeating God's name, singing the gunas and play of God. The sankeertan in which the poems are composed in various raga and raginees is done. Its description is age old.

There is a beautiful description of sankeertan, swimming in the rasa of devotion Prahalad gives the rhythm, Uddhava plays the Jhanj-Manjeera, Devarshi Narada plays the veena, while playing Mirdang Indira creates such a nectar of joy of -bhavamaya swaras- tha when Shukadeva hears this divine singing he too only means by which a group of devotees with mind turned towards simple devotion (saral mana bhakti).

Bhajaneapi cha yan mukhyam sukaram ha yat |

Tann ardishat hi tasyap prabhavam bhagwan rishih ||

(Wardiya Bhakti Sutra 8 | Sloka 11, Page 630)

Bhajaneeya has one meaning, that which is relished by the senses. In that too the most feasible and available is the -Kirtanatmak Shravan- (to hear or listen to the glory of God) by the help of ears.

Kirtanam gaunroopena swaroopenathava bhavet |

Namnam tatsarvafaladam natra karya vicharana ||

(Naradeeya Bhakti Sutra, Sloka21, Pg. 633)

The singing of the glory of God whether it is done secondarily or by swaroopa, it is ever truthful and auspicious. -In Krit Sanshabda- there is such a dhaatu path which has the meaning to come together collectively so

as to sing the glory of God. Naam Kirtan, Leela Kirtan, Charitra Kirtan, Guna Kirtan, Mahima Kirtan etc. are all Kirtans :-

Yadi nam japalasyam sunshabdamupeyatam |

Ucchayantam harigatha va bhavatvaho samucchayeh ||

(27-7-9-634, Naradiya Bhakti Sutra) "There is no rule for chanting the name of God, Kirtan or Harigatha. If one is drawn while doing Japa the one could do Kirtan or do Harikatha." ¹

In Naradeeya Bhakti Sutra there is a beautiful description of the free and liberated state of the devotee has been beautifully described. In sankertan the freedom of the devotee beyond gunas and avagunas makes the devotee very natural.

Asuwaram saswaram vaapi bhavatkirtan charate |

Atra sthannijianaipunyam samvasyapi niyamakam ||

(Waradiya Bhakti Sutra | 29/79/635) Naradji remarks

“Swarbrahmavibhushitam does not mean that one who does not know how to play veena cannot have the vision of God. As per one's knowledge of notes one should do Kirtan with notes or by simple singing. With the bhavas of the heart or the gunas one can enter into the ocean of divine devotion.

It could be said that the kirtan adorned with notes if done with a simple mind then God becomes very happy and gracious because notes come under bhavas and are transformed into devotion. In kirtan pranalee there are three methods :- Vyas (method) Paddahti, Hanumaan Paddhate and Narada Paddhati.

¹ Pg. 103, Bhakti Tatva.

In the method of Vyasa and Shuka there are no instruments. In the Paddhati of Hanumaan Kartaal etc. are there, in Naradiya Paddhati Veena is used. Some scholar hav included the fifth method by Gopis too :-

Tathaivanye gopikanam chturthimapi Paddhatim |

Ruruduh suswaram rajan ti rodan sanyutam ||

(Naradiya Bhakti Sutra | 31/39/635)

When Gopis sing with tears in their eyes, in their singing there is dominance of bhava. The crying and aspiration of gopies is also a part of their sadhna where tears of separation flow in the love of God.

Prematmakoh Harih sakshadarvibhavti Kirtinaat |

Sevayam prakash rupa tvadanubhavayati swakam ||

(Naradiya Bhakti Sutra | 55/80/641)

Hari himself is an embodiment of love, comes into being due to Kirtan. For manifestation no other light is required, God is self illumined and gives us the experience of realisation.

In their Vedavaani the rishis have given the preaching to listen to the name of God and as said that :-

‘Bhadram karnebhih Shranyam devah’

(Shu-yajun 25/21)

In this mantra there is a prayer to the Gods that we should listen to the gunas of bhadra padavachya God. The devatas give the preaching of Kirtans :-

“Sthirai rangastushtu vasastanubhih vyasheshmahi de vahitam yadayuh”

(Yajurved 2/32/81)

I do the stavan in the form of kirtan of that same God with avayavayukta body. For the grace of that God I should spend my whole life may take the name of the hard with Samyak Prakar entirely and spend my whole life.

The nine paths (navavidhayen) of devotion have been quoted from Vedas. In vedas in the form of samgaan the rishis have made the Gods happy. The third rule of Navadha bhakti is Smaran (remembrance).

In the mantras Stavamatva swadhyayah (Rigveda 1/16/9) and Bhargo Devasya Dhimahee (Rigveda 3/6/20) to remember God by meditation, stavan etc. is devotion.

For the first time when the milkmaids (gopis) saw the beauty of Shri Krishna, they were completely lost in the roopa smaran (to remember the form of God), all the feeling of their hearts dreamed to sit like a swirl on the flower named Krishna.

The gopees say to Shri Krishna :-

Aa piya ina nainan me palak dhap tohe loon |

Na me dekhu or na tohe dekhan doon ||

In Shravan and Kritan God is remembered because when one remembers God the name, form, play and gunas of God, this remembrance takes the form of a stream of devotion.

If Kirtan is done by vaani and Shravan is done by ears still the mind goes here and there, it means without remembering God the sankeertan and Shravan of God, both are incomplete.

In Smaran the mind should be concentrated on one point, one form only. In order to control this mind there are many ways mentioned in

Ashtang Yoga :

Smaranam sa evam vidh guna ityadyakarasmritih |

It means the necessity of the yoga of the mind is primary.

In Geeta God himself says that :-

Ananyachetah satat yo mam smarati nityashah |

Tasyaham sulabhah partha nityayuktasya yoginah ||

The relevance of smaran is in the concentration of mind the ananyachitta of mind. When the mind is diverted towards some other topic then the smaran is broken.

The roopa (form) of smaran could be easily seen in the love in separation of gopies :-

“Praan dhan ko smaran karate, nayan jharate, nayan jharate”

Kabirdasjee says that :-

Meera Man sumiran Ramkun mera mwa Ramahi aadi |

Tulsidasji says that one who is lost in the remembrance of God, troubles cannot touch them.

By continuous contemplation, the fire of God ignites the mind, which is satiated only after the darshanas of God Similarly when the notes are woven with feeling and with a yearning heart music becomes a mean of antaryoga sadhna.

Navadha bhakti ways are such a beautiful fountain of the feeling of devotee, which is everflowing. It is just like the waves of music that enters deep into our heart and its flow is persistent.

While serving the feet of God there is meditation of the dark red feet, on the shape of the soft feet of God, the thunderbolt, lotus, flag, ankush (iron huol to control elephants) and the prominent beautiful radiant nails etc.

While doing the Kirtan the devotee meditates at the feet of Good an dwants that in the morning when I wake up first I may have the darshanas of the feet of the Lord of all the pleasures of the world, if a devotee is blessed with a place at the feet of the Lord, this is the best of all.

In the pada (poetry) which is classical by nature, the notes woven in it have the themes like complete surrender at the feet of God.

Meera in her composition again and again surrendes herself at the feet of God : -Meera ke Prabhu Girdhar Nagar, Charan kamal par sirø

In the Bhagwat for the complete surrender at the feet of God it has been said :-

Dhyeyam sada paribhavahanam bheestadoham, teerthaspada, Shiva Viranchanutam Sharanyam.

Bhrityartiham pranathaal bhavabdhipatam, Vande mahapurush te charanarvindam. (11/5/33)

The feet of the Lord are worth meditating, victorious, (dispelling all failures), ever gracious to fulfill the devotee wishes and are like the supreme pilgriage.

Such a divine feet is worshipped by Shiva as well as Brahma.

It is the mighty greatness of God that in the Vaman roop, with small feet. He could measure the whole universe. At some places he delivers Devi Ahilya from her sins by his lotus foot. In childhood with his same

divine he used to dance playing his flute on Kaliya Serpent. When one remembers these plays of God, a natural reaction comes that one's mind is completely engrossed at the feet of God. The fifth rule of Navadha bhakti is archan. Archan means to worship.

In worship; the idol of God plays a vital role. When a devotee considers bhajan (singing of the glory of God), kirtan, smaran worshipping the feet of God, all these things as part of their worship then roaming in fancy his mind imagines lot many things, thinks differently.

A devotee waits for the time of the day when the deity would bath, would adorn the devotees with his own hands, would offer (food) 'bhoga' to God. God would give meaning to his music by giving him darshan.

For this reason when the image of God is established the devotees start its archan. When Meera first got the image of Krishna there was a spontaneous outburst of music, a desire for dance arose within her to please Shri Krishna. The more she beheld the figure of Shri Krishna, the more she felt that Krishna was looking at her. This faith became stronger and stronger with the passage of time. Thus it is the power of archan because of which the heart of devotee wants to leave everything and would wish to add new colours to all his desires.

In the vritti of Shandilya Bhakti Sutra it has been mentioned.

*Shravanadibhinno Vishnu Preetihetuhvyaparah pratimaado
Gand hapushpavibhinno, Vishnupreetihetubihuyaparah Pratimado
gandha pushpadyarpanroopah.*

[Shandilya Bhakti Sutra 2/7]

In truth when a devotee offers his pure love to God, then it is 'archan'. In the Vedas also in 'Archan Prarchan' in Saam Geetheer 'archan bhakti' has been mentioned.

The Ashtacchaap Poets of Pushti Sampradaya of Vaishnava religion song kirtan and in this singing the glory of God was their 'archan' to please God. In varied prahars they adorned the poems with various ragas and did the worship of God; this is still innocent. There are five kinds of styles of worship (archan) : Abhigaman, upadaan, Yoga, Swaha and Ijya.

Archan is based on rituals and regulations. In the worship of idols time and Pooja Vidhi (the rituals of worship). In the Geeta God himself says that ó õPatram Pushpam falam toyam yo me bhakt ya Prayacchati tadaham bhaktiyaphatam ashnamī Prayattamanahö (9/26).

It means if I am offered flower, leaves, fruit, water etc. with devoted affectionate heart I accept the gift earnestly.

In Navadha bhakti adoration (Vandan) is the 62 rule. In the Yajurveda Vandan bhakti has been described as 'Namah Shambhavaya Cha Bhavo Bhavaya Cha.'

The word Vandan is associated with the devotion towards God because when we say 'Pratah smarniyam Vandaniya' (one who should be remembered with the rising sun, the venerable one with whose name one should begin the day), it is for God only.

In the Geeta Lord Krishna says to Arjuna.

Manmana bhava, madbhavanto mandhaje, mam namashkurun

| Mamevaishyasee satyam to pratijaane Preeyoasi me ||

(18/65)

Arjun give your mind to me only, you become my devotee, you do only my worship, leave everything and keep you mind within me. You are bear to me. Only in intense love can you surrender everything to me. It means with a devout heart, wholesome feelings, considering oneself as nothing, when a devotee worship God the he is completely free of his ego.

In Vaishnav religion, in every sect, worship (vandana) is essential. These is the service and worship of God in eight prahars there are poetic verses too full of devotion. They are woven in notes luscious with love of God and surrendered towards God. For this reason be it Pushti Sect of Haridaasi Sect, Ramanya or Nimbakeeya or Chitanya Sect, in all of them there is worship because it sublimates and destroys the ego. First there is kirtan then group singing or Sankeertan. In the repetition of mantras like 'Om Namō Narayana' or 'Om Namō Bhawate Vasudevaya', the word 'Namah' strengthens the Vandaneeya bhavas (Venerabl feelings) of the mind.

Vandan is the main aspect of devotion towards one's guru by Vandana one can enter into natural devotion. There is a song sung by Haridasi Sect in the worship of God:-

Deenanath kab karihaun kripa mauko rakhani chakhani

| Charanani chit laun gun gaun pau prem prakasa ||

In Sakhya bhava there is leelamayee bhakti (Play in devotion) with God as a friend. It is followed by the nineth phase of Navadha bhakti self sacrifice, self-revelation. However devoted a devotee may be everything is futile if one doesn't have devotion towards God.

In Bhakti Vivek it is quite clear that :-

Chintam kuryaann rakshayei vikritasya yatha pashoh |

Tathaparyan harau deham viramedasya rakshanaat ||

It means if a devotee surrenders himself completely at the feet of God then he has no worries of his body, mind or of this world.

Through self sacrifice and self surrender the obvious reaction of the oneness of the devotee with God occurs consequently.

In one of his complete surdaasji says :-

Jaise rakhhun taise rahaun |

Janat haun dukh sukh sab jana ke mukh khari kah kahaun ||

Since music plays a remarkable role in Navadha bhakti in all the rallias (Jhanki) and exhibition of Shri Krishna the signing of devotional verses is essential.

In Shandilya Bhakti Sutra the devotee of Navadha Bhakti have been mentioned :-

Shree Vishno Shravane Parikshit bhava bhwaiyasakih kirtan,

Prahladah samarane tadanghribhajane Laxmih Pruthuh Poojane |

Akrurasta vabhivandane ch Hanuman dasye, cha sakhye Arjuna,

Sarvaswatmarivedane Balirabhoot, kaivalya mesham samam ||

It means in shravan bhakti (listening to the glory of God) Parikshit, in kirtan shukdeva, in remembering God (Smaran) Prahlada, in Paad sevan Lakshmi, in Poojan Prathu, in Vandan Akrur, in dasya Hanuman, in Sakhya Arjun, in self sacrifice.

Neel supeet harit mani kanchan dharihau duti basa |
Harashi harashi maun rahaun nirkhaun nava nitya vilasa
|| Patit pavan bhakti bhavan purihaun mun asa |
Ihi bharose rahat rahat nit nitya Bihari dasaa ||

(Raga Sorath) It means if my head goes down, it should be before God only then there would be natural devotion. In Navadha Bhakti, the devotion towards

God as a servant touches the pinnacle of bhava.

"In the devotion from Shravan (listening to the glory of God) to worship, the action is primary and feelings are secondary. For this reason it is also called Sadhan Bhakti. Sadhan Bhakti has the innate ability to become Sadhya Bhakti or PREma or Parabhakti. Its glimpses could be seen from dasya Sakhya and self sacrifice."

In dasya bhakti out of the five dasya bhavas one is prominent, which is described later. In the devotion of dasya bhava the devotee considers himself or herself as the servant and God as the Lord.

There are many poems written by Vaishnavas in which Radha herself expresses dasya bhava towards Shri Krishna.

"Haun to daasee nitya teeharee |
Prannath jeevan dhan mere, haun tum pe baliharee ||
Chahen tum ati prem karan, tan-man sau mohi apanao |
*Chahen droh karau, trasau, dukh dei mohi cchitkau ||"*¹

The state of feelings (bhava) regulates the mental state of the devotee, which changes as per the feelings of the devotee. In Navadha

¹ Pg. 149, Hindi Vangmay me Radha Tatva Chintan ki Dhara.

bhakti dasya bhava carries humility, service the eight phase of Navadha Bhakti is of Sakhya bhava. Amongst the five bhava it is one such bhava whose elaborate description has been given further.

Bali are the most remarkable devotee. In Navadha Bhakti feeling are everywhere prominent it is sound or music by which a devotee expresses his or her feelings. Rasa is produced from sound, which sound is produced by which bhava, this becomes the base of the production of rasa.

Our sentient knowledge is the resultant of the perception or our sensory nerves. The knowledge received by our sensory nerves, transmitted to us by others is called ordinary knowledge when the knowledge is the outcome of one's own fancy it becomes devotion because the divine perception of devotion leads it to the fancy of the beautiful form of God. The various parts of the body and their ability to feel everything, where unites with the outer world, then there arose the consciousness of the outside world, it is merely as sensory experience. The base of bhavas (feelings) remains the inner mental state of a being. But the mind flows in two directions :- One is the shore of intellect, the other is the shore of cchitta. By regular and persistent devotion, with the passage of time 'bhava' arise in the mind and heart of the devotee, this is nature too, and obvious outcome. In devotion bhava is eternal, therefore the base of bhava is also eternal.

In the devotion towards Shri Krishna or Vaishnava religion whatever bhava arose within the devotee on looking at Lord Krishna have been divided into five major categories. Only in life and Philosophy of Shri Krishna, as has been mentioned earlier, we could see all the aspects of bhavas.

The 'nada' also accepts and assimilates the bhava in the 'Venunada' of Shri Krishna. Being lost in the 'Venunada (Playing of Flute)' of Shri Krishna, bhava was accordingly formed as per the fancy of the devotee.

Shantam dasyam cha sakhyam cha vatsalyam madhuryam tatha |
Panch bhava ime prokta bhaktaswabhavya bhidatah ||

It means shanta, dasya, sakhya, vatsalya and madhurya these are the five bhavas. They have been so divided as per the nature of the devotee. These five bhavas are 'Sarvanubhava Vishaya' that are the resultant of the mental state of the devotee.

Paramatma jagajjanmasthema sansthan krud vibhuh |
Sa no rakshacvayam bhavo muneenam shanta lakshanah ||
Sa prabhustasya dasoasmi seve tatcharanau sada |
Dasyemata bhaven maranyandhaadau sphutekshitah ||
Shkhyam saha gacchami sah bhunje shayesaha |
Sakhyam tadhopa laladau parthadau cha sphutsthitam ||
Lalaye shishumunmugdham palaye bhojaye Harim |
Vatsalyam tatsphutam nanda - yashodadishu vikshitam ||
Kantah sa madhunasmernanohar mukhambujah |
Iti madhurya bhavash cha radhabhyeimyadis sphutah ||

It means God is the preserver of this world. God will save us. God is supreme Vibhu, with God our soul would be united. It means the bhava of the devotee after the attainment of ultimate truth is Shanta bhava.

The devotees of Shanta bhava are Saint Gyaneshwar, Uddhava ad Akroorjee, Gyaneshwar Maharaj has written many abhangas. God is the

Lord, the doer of this world. I will over remain the servant at his feet, this is 'Dasya bhava'. Hanumanji's devotion towards Lord Ram, is an example of Dasya Bhava.

When God considers the devotee as his own friend and the devotee consider God to be his own friend, as if the devotee is doing Krida (happily playing) hand in hand, arms in arms, then sakhya bhava is established. There are many devotees of Shri Krishna like Shree Dama, Sudama, Madhumangal and Arjun.

3.5.2 Panch Bhakti Bhava :

In vaishnava religion every bhava of the bhakta, though complete in itself meets each other by the rays of devotion. Such as interconnected bhava is Vatsalya bhava. The vatsalya prem of Krishna Yashoda is world famous. It is a beautiful expression of the motherly affection and plays of vatsalya prema. On the basis of this vision and sight Surdaasjee and Raskhaan have presented the unique façade of the plays of baby Krishna.

The fifth bhava which is the foremost one as it carries in itself the description of Ragatmika bhakti and Raganuga bhakti is madhur bhava. In the process of the evolution of the realization of God and play of God Prema bhakti (affectionate devotion) finds its fulfillment here. The absolute expression of prema bhakti is mahabhava, which is madhur bhava. The one who is the very embodiment of mahabhava (the highest state of bhava) is the one who is the most remarkable jewel of the clan of devotees, the one who is Hridinisaar bhoota she is Shri Radha.

The state of the devotee is established on the basis of the three gunas satva, Raja and Tama that rule him.

The belief of Panch Vadh is similar to the five bhavas. On the basis of this we can say that the vadha which will be pre ó eminent, accordingly bhava would be formed or created by it. In the path of yoga there is concept of Panchakosha. By practice (sadhana) one after the other every kosha is crossed, the bhava is also changed.

3.5.3 Vatsalya, Sakha, Madhur, Dasya, Shanta Bhavas and their

Resatmak Elucidation :

Yet on the path of devotion the devotees retain all the five bhavas under the stream of Navadha bhakti and try to attract, coax and keep the ishta (one's desired deity) happy.

How ñrasa is expressed through bhava and how rasa originates from bhava, all these things have been discussed earlier.

Bhava which is formed by the mental state of the devotee. From these five bhavas the seven notes of music.

The seven notes of music are rich with bhavas for example pure and flat notes when render softness to the notes. In these notes reverence, love and sympathy are naturally been created.

This is called Bhavasthan bhakti, which is one with all five bhavas. In the service of the lord when Raga Bhairav is sung in the morning to awaken God, in the devotion of eight prahar.

There is ñVatsalya bhava (motherly love) when Yas hoda awakens Shri Krishna. In the play of Shri Krishna when Shri Krishna steals curd and butter there also there is vatsalya bhava.

Bhavamaya devotion is a part of Ragatmika devotion, whose name is ñsambandhroopa devotion.

In Brajdhama Shri Krishna keeps some kind of kinship with every being. Nanda Baba is also attached with Shri Krishna through Vatsalya bhava. The milkmen (gopa sakhas) with whom Shri Krishna did many plays (leela) considered him to be his own friend. Krishna has sakhyabhava with them. There is Dasyabhakti where Shri Krishna is considered as lord God like that of Darook.

Uddhav who worshipped Shri Krishna as Paramatma (God) had the devotion of shantabhava.

Yet there is one bhava in which all the four bhavas melt, the bhava which is best of all where Krishna is the lover and Radhika is the beloved, it is madhurbhava, lord Krishna himself becomes the beloved and by the help of notes creates rasa for the devotees like gopikas. He plays his flute in such a manner that the heart of gopis sometimes has karunabhava (sympathy), or shantabhava (peace), dasyabhava (that of a servant) or vatsalyabhava. The string of musical phrases coming out from the flute of Shri Krishna disperses all the five bhavas beautifully and finally takes the devotee to madhurbhava.

The state of three gunas in nava rasa is as follows :

Rasa	Guna
Shringar, Karun, Shanta	Madhurya
Veer, Veebhatsa, Raudra	Oja
Sarvarasa.	Prasad

Ahladkatva madhurya shringar drutikaranam

Kurushe Viprallambha tatchante Chatishyantitam ||

Deeptayapya Vistruteheturojo veer rasa sthithi |

Vibhatsaraudra rasayosta syadhikyam kramen cha |

Shushkendhanagnivat Swacchajala vatsa

*Pradau asan sarvatra Vihitsthitih |*¹

It means through madhurya guna ðAhladakatvaø is interpreted which renders momentum to the cchitta i.e. it melts the heart.

This element is prominent in sanyoga shringar and more than that it is prominently found in ðrasaø and karun vipraprayo ga.

Oja guna (the guna of chivalry) is the base of self expansion. In vibhatsa and raudra rasa respectively it is distinctly seen. The third guna is prasada. It catches the cchitta of the devotee in such a manner just as fire catches dry logs of wood.

Abhinava Gupta, the scholar of Pratyabhigya philosophy and the propagator of Kashmirik shaivadwait vada. His spiritual fancy and concept of shanta rasa assimilated in it the feeling of devotion. In his opinion devotion is not an independent ðrasaø it is a sanch ari bhava (transformed bhava) of shanta rasa. It is like in smriti, mati, shruti, enthusiasm.²

In my opinion if we don't consider devotion as one rasa, even then it is evident that by Krishna and his plays, the bhaktimaya bhava which has been expressed is the creator of bhakti rasa.

Venu nada, by the help of devotion disperses the bhavamayee dhvani of antarnaad. This venu nada became ðbhava dhvaniø

By the help of ðbhavaø the nine ðrasaø of literature are expressed through devotion.

¹ Kavya Prakash reference 8/68 ó 70 / (Pranav bharti Pg. 53).

² Page 445 Bhakti tatva, Venkat Sharma.

“Madhurojah Prasadakhya straaajaste”¹

Rasa is the soul of poetry, madhurya, oja and prasad are the natural religion of that rasa. It means this trait is present in all rasa.

Shrimad Roop Goswami, the foremost propagator of Vaishnava literature in his treatise Bhakti rasamrit sindhu (11/5/93 ó 4) has expressed five states of a chitta (mind) completely lost in devotion :-

In traditional literature there are only nine rasa but Shree Roop Goswami written about twelve kind of rasas in Vaishnav literature :-

Rasa	Aswadjanit Avastha (state of enjoyment or feeling)
Shanta	Poorti (Shanta bhava) (Satisfaction)
Dasya, Sakhya, Vatsalya	Development
Madhur (Shringar), Hasya	Expansion
Veer, Adbhut	Vikshepa
Kuroop, Raudra, Bhayanak, Vibhatsa	Anger (Shobha) ²

By the help of rasa the mental state developed. On the basis of which we can establish a link with the notes of music.

Pangs of separation in the heart of gopis reflect anger even in the notes that are spontaneous from their heart. The whole nature appears in anger. In this mood when all of a sudden if they could hear the sound of the playing of flute that invites them for love then the gopis are awakened to expand their love. When there is the meeting with the lover, the affection of their heart develops. In the state of persistent meeting when all

¹ (8/81) Kavya Prakash.

² Page 62 Pranavbharati.

the notes melt into one note then shanta bhava expresses the slate of fulfillment in love.

The nine rasar are based on the bhava of the devotee towards lord Krishna :-

- | | |
|-----------------------------|--|
| (1) Raudra Rasa | ó Chanoor, mushtheek, mala |
| (2) Adbhut Rasa | ó Ordinary people who saw Krishna's mallayuddhaø in Mathura. |
| (3) Shringar Rasa | ó By Gopis |
| (4) Sakhya and Hasya | ó By the friends of Shri Krish na. |
| (5) Veer Rasa | ó When the yadav kings saw Chivalrous Shri Krishna |
| (6) Vatsalya and Karun Rasa | ó By Nanda, Yashoda and Devaki |
| (7) Bhayanak Rasa | ó Kansa Saw Shri Krishna as a bhayanak (dreadful) enemy |
| (8) Vibhatsa Rasa | ó Those who saw Shri Krishna killing kansa |
| (9) Shanta Rasa | ó Akroor and other rishis who sar the divine from of Shri Krishna. |

The love towards God (Bhagwat Prem) is in itself Purusharth. Love is only rasatmak as lord is sat ó chit ó ananda ras atmak.

õIn Vedant bliss is called rasa but in bhakti shas tra there is as much discrimination between rasa and bliss or there is between chitta and bliss ó shruti means after getting rasa one naturally get bliss. In the world also when there is love, one gets joy to see one's child . Here it is quite evident that rasa is love. It is quite evident that rasa is love. It is discriminated from bliss and bliss is expressed through love only.¹

¹ Page 6 Bhakti Shastra.

It means love is Purushartha, which is rasatmak. God's Sat ó chit ó Ananda form is premamayee therefore it is rasatmak, as it is rasatmak. Naradaji has expressed this rasatmak love as supreme love, intense aspiration and state of extreme pangs of separation.

The pangs of separation in their extreme state in nitya sambhog not only gives hint of bhava but of the zenith of rasa. This rasatmak bhakti in vaishnava religion has been expressed in various verses. This rasa has been further intensified and expressed by weaving these verses in various notes and musical phrases.

The beings who look at God in the context of various leelas, as compared to these beings, the one who looks at God affectionately holds the highest sway. Yet there are certain devotees who have remembered and sung the plays of God and received the grace and vision of God such as Meera, Soor, Saint Haridas, Narasinha Mehata etc. Nanda, Yashoda, Shree dama, the gopis were like the parts of his own being. They came with him to accompany him in his leelas (plays). Yet the beings who accepted and imbibed their bhavas and aspired for the vision of lord Krishna, they started doing bhajan and kirtan with that bhava only.

Tatprema taccha madhurya yato taneapi vismritih |

*Dharya dhanyanirdeshya manyanmanyamahe vayam ||*¹

In devotion there love and sweetness that has in itself both knowledge and forgetting (Vismriti). This is a rare element.

In Prema Vritti (love towards God) the soul is the object of the senses whileas in the worldly plane vritti is based on desires.

¹ Page 61 (Bhagwat Bhakti Sutra) 23rd Sutra.

In vaishnava religion this soul attains its oneness with God (Paramatma). That state of supreme love has been given the name ðbhava bhakti or ujjwal rasaø by Goswamiji. This same rasa became ambrosia of Nimbarkiya sect in their sakhi bhava as the ðNikunj rasa of shyama shyamø. This same rasa when became the base of the musical phrases of bhajans (devotional songs) then it became nadatmak layatmak flute that expresses sound. Shri Krishna himself has beautifully played his flute in all the five bhavas that every being felt that this sound, this nada is for him or her alone. The culmination of this nitya rasopasana is rasa.

The word ðRasaø is related to a unique sound.¹

Rasa is related with rhythm, dance, cchanda, geet, uparoopak, poetry and rasa natya.

Out of the 120 kinds of deshi rhythms sharangadeva has mentioned ðrasa taalø:-

*“Labdhavaditato Lokeasau rasah”*²

Scholars have given the name ðaadi taalø to this ðrasa taalø. On the rhythm of feelings (bhavas) when the music of devotion by the help of rasa give birth to maharasa, it becomes a synonym of navarasa where pacl and every gopi, is completely lost in the five forms of bhavas, that are eternal.

ðRasaø itself is a form of Shri Krishnaø it has been sung in many songs : - ðRaso ahamatsu kaunteyaø³

In the Upanishads the Brahma designated by ðRaso Vaisahø is parabrahma Shri Krishna.⁴ It means that rasa originated from Shri Krishna. The bliss that originates from that raasa originates from Shri Krishna.

¹ Page 1 Rasleela tatha Rasanukool Vikas, Basant Saamdagni.

² Sangeet Ratnakar (5/261)

³ Shrimadbhagwatgeeta (7/8).

⁴ Taittiriya Upanishad (2/7/1)

–Rasanam Samuho rasaø in this statement the unifo rmity (sarvarasa samata) of rasa has been expressed :-

Karun Vibhatsa raudra veer vatsalya

*Virah Sakhya Shringarali rasa samuha rasah ||*¹

The rasa leela including rasas give birth to rasa in the mind.

‘Rasakadam b mayah kaschidvilakshau do braj leela visheshah |

Yadwa mukhyarasah shuddha prema sa eva rasah ||

In the Brajleela the main rasa is prem rasa, which is having all bhavas and is nitya Shuddha.

There has been an amazing combination of the 64 Kamasutriya asanas of vatsyayan and the sadhan bhakti of Roop Goswami and its 64 states of Premaroprati.²

On this ground, the 64 Kalas are also a part of sadhan bhakti. Amongst these kalas music which is simple natural and bhava uddepak (instigator of feelings) is full of rasas therefore it is an integral element of rasa.

Rasa that begins with the flute of Krishna, rasa that develops by the Pada ó gayan (singing of verses) by Gopis. In the c onfluence of sura, taal (rhythm) and laya (tone), the three gunas satva, raja and tama flows into this confluence. The lord of all the three lokas dance with the tinkling of the anklets of the Gopis. The union of Gopis and Shri Krishna is the union of a being with God (Jeeva and Paramatma). This union.

Here devotion which is the –mahabhava roopiø The synonym of this mahabhava is Radha. To meet Krishna Radha moves in the maharajya

¹ Page 17 Rasaleela tatha rasanukaran vikas (reference, Vishnuyamaya).

² Page 82 Rasasiddhant (Dr. Shukratna Upadhyaya)

(empire) of fancy. Her companion also does the sanyog with some loving fancy and becomes a poem or piece of verses. Rasa accompanied by devotion, rasa which has originated from bhavas affect music as well.

The eight female friends who attract Shri Krishna towards the various sounds of music, serving Shri Krishna, they enhance the beauty and -rasa of the pair of Radha ó Krishna :

Ashta agra hum khari apar par baddh bajawwei |

Raga same anukool sapta sura kantha lagawen ||

Dampati charan saroj hriday Hari seer madai |

Vaam or mum lagen bisakha guna samudari ||

Gram murchana sahit pratham alaap kiyo hum |

Teen taal sura bheda visham sama upaj anupam ||

Je je nitya vihar prabandha param such dayak |

Ughate ho gati manju bisakha sanga sahayak ||

It means singing the melodious seven notes of music and playing musical instruments that produce sweet sounds the sakhees (friends) of RadhaóKrishna are enhancing the glorious prema rasa of the divine couple.

To reach the pinnacle of -Uddyeshya bhakti where by the help of music which cro is beyond laukik ranjan (worldly entertainment) and supportive in the joy of divine rasa. Due to the mahabhaveroopi rasa it is spiritual too.

Amongst the nava rasas shrinagar rasa is considered as the king of all rasa. The sthai bhava (permanent bhava) of shringar rasa is rati (amorow love). Rati that originates when the lover meets the beloved. This divine bhava in devotion has been called madhur bhava. In madhur bhava Shri

Krishna is the ishta or the lover and Radha is the beloved because Krishna has the ability to take everyone in his refuge. Krishna was an excellent karmayogi still he was absolutely firm.

The two main bases of madhur bhava are : Shrinagar and rati.

For instance Ranganayakee and Shakuntala both are engrossed in Shringar. For Ranganayakee this shringar is her life breath whileas Shakuntala was emotionally attached. That which is shringar is felt by Ragnayaki whileas Shakuntala is just action the shringar rasa.

On the path of Shringar both of them go together upto a certain distinct phase. But Shakuntala may stop. Ranganayakee goes forward to attain the boundless.¹

The above remark is just like the following thought. A devotee serves God by offering the service of music and the melody of notes. All his composition are for Lord Krishna. Adorned with the art of music he is called an artist. To entertain this everchanging world an artist uses music. When the external world is everchanging, unreal then the bhava and art that entertain this world are also unreal and everchanging.

But the notes that give joy to God and the devotees just like God would be ever present in the form of eternal love.

Saint Gyaneshwar has remarked about madhur bhava in his Auvée (12 ó 156) :-

“Tan Vallabha bhi Kanta”.

It means the devotee is my beloved and I am the lover. He is very dear to me.

¹ Page 41 (G.G. Sangoshthi).

It means òBe it Christian mysticism or soofi or Al vaar saints. All of them are alike in taking refuge in God.ö

In the (13, 390) Gyaneshwari Gyandeva remarks; òTh e living being is the bed stead. The devotee becomes the object of love, the beloved of the master (Guru). Here guru is no one else than a lover. In this way such a living being attains God by amorous love (Kaam Kridaa). Here Kaam Krida means to concentrate all the tendencies on one ishta there is only one desire that how could I keep my lover happy :-

Biharein see syam syam udit anange |

Saurabh sad such sej surange ||

Gaur sanwal jhalmale anga ange |

Manjni manoj manaun pritata sudhange || 1 ||

Lahakati greeva gati bheda bhu bhange |

Ughatat sabda gati gati tata thunge thunge |

Bajat balaya manaun madhur mridange |

Kunit Kinkini sura nupur upange || 2 ||¹

Madhur bhava completely makes the devotee. Be it Meera, Surdaas, Vidyapati Chandidasa, Swami Haridasa, Hit Harivansh, all have established themselves with this bhava, as the beloved of God.

Keeping music as the means of devotion devotee Jayadeva have written an epic Geet Govind in which there are the most intimate contexts related to the divine love of Radha and Krishna. Just as music expresses the inner soul, inner feelings, sometimes even without words, similarly the shringarik bhavas of the inner self Radha ó Krishna have been expressed by

¹ Shree Swami, Nagari deva jukan pada, Page 76, Samaj Shringa.

ragamayee songs in this epic. There is trio is Geet Govind : Radha Krishna and sakhi, three worlds, three septed and three gunas. Sakhi is empathetic towards the pain of inner self of Radha ó Krishna just like a note which knows the importance of nada that takes the form of devotion towards God.

Radha ó Krishna's meeting and one ness in Geet Govind is the soul's union with God. Along with re ó union, re ó vital existence there is the preparation of the making of new world of bliss. There is again preparation of the re ó union of shringarmayee lover and beloved.

3.6 Bhakti and Rasa :

Bharat Muni remarks about the bhava of Shringar rasa :-

‘Purushah pramada yukta shringar’

He further used the words “Yam Purnaya”

It mean shringar is complete in itself in terms of rasa.

Bhart has directly connected the seven notes of music with rasa :-

“Tatra hasya Shringarayoti Swarito latre varneih

Pathyamup Pa dyam.

*Veer raudraya bhutesh udata kampitaih karun vibhatsa bhayanake
evanudattaswarit kampitaih its.”¹*

For various rasas varnas are used. For example; for hasya Shringar Swarit and udata for Veer Raudra and Adbhut udata and kampit, for karun, Vibhatsa ó bhayanak Anudatta, Swarit and Kampit. In this way various varnas are used for various rasa.

¹ Page 108 (Pranav Bharati)

3.6.1 Shringar, Hasya, Adbhut, Veer, Karanara, Randra, Bhayanak, Vibhatsa :

*“Hasya Shringarayan karyan swaro madhyam panchaman
Shadajrishabho tatha chaiva veer raudraya bhoote evacha |
Gandharasch nishadasch kartavyan karune rase |
Dhaivataskhaiva karatavyo vibhatse sabhayanake ||¹*

It means the notes that are used are :-

Hasya Shringar ó Madhyam, Pancham

Veer ó Raudra ó Adbhut ó Shadaj, Rishabh

Karun ó Gandhar, Nishad

Vibhatsa, Bhayanak ó Dhaivat

In the singing of Vedas there are hundreds of styles such as Aranyagaan, Arhagaan, Ahagaan, tavasheeya gaan etc. These styles of singing were very popular. In them peaceful, grave, chivalrous, patience, sympathy all these feelings have special emphasis. Further, in the singing of Dhrupad bhavarasamayee shringar and the feeling of bhaktimayee Dhrupad singing in Dhrupad rasa has played an a remarkable role.

Swami Haridasa, the master of vaishnava dharma rasopasana and the Ashtacchapiya devout poets used to sing Dhrupad with rasavadha bhavaø as per the time of singing. It became famous by the name samaaj gaan and Haveli Sangeet.

The source of this rasayukta serviceø was the nad a of flute of Shri Krishna. It makes the jada (non living) chetan (full of consciousness) and

¹ Page 109 Pranav Bharati.

chetan jada. This is its immerse ability, this nada which has come in the form of verses of the devout poets.

The glory of that nada which has taken away the very soul of every jeeva has been delineated by veda vyas in his words. The beautiful bhava Paksha (feelings) has been described.

Five bhavas could be realized by this vision. In childhood though a child doesn't have knowledge of language, still, its childish mind could understand the nada behind the lullabies of his mom and is attracted towards it. By nada we could see vatsalya bhava here.

When Shri Krishna's friends were frightened by Ka lia Waga then the notes that came out of the flute of Shri Krishna pacified the heart of all his friends. This is an example of sakhya bhava and shanta bhava. Similarly in the mahabharata when Shri Krishna produced sound from the conch shell (shankhanada), all the sorrow and darkness of Arjun melted away. It expresses both the sakhya and shanta bhava of Arjun. While taking bath the gopis were completely lost in the sound of flute. They were not aware of anything around them. Here madhur bhava has been displayed along with nada.

Here it is quite evident that the five bhavas, nine rasas and seven notes of music all together flow into the tenth prem raa of devotion. By the help of Nada Keli the lover expresses the joy of Rasa Keli and establishes the joy of bhava keli in the heart of the devotee.

In the wide expanse of vaishnava religion there are two forms of devotion

- (1) Vaidhi Bhakti.
- (2) Raganuga Bhakti.

Vaidhi bhakti is based on devotion. Raganuga bhakti follows sadhan bhakti. After Raganuga bhakti the melodious, rasamayee Ragatmika bhakti comes into existence. Because, Ragatmika bhakti in nityasiddha.

According to Shree Roop Goswami Ragatmika Bhakti is divided into two streams : Kamanuga and Sambandhanuga devotion. One is sambhogecchamayee (amorous desires), the second is bhavecchamayee. (desire for love and feelings).

Sambhogecchamayee is unnatural and with kelikrida; with a desire for bhava madhurya of the goodesses of Braj there is Bhavecchatmika bhakti.

Madhur bhava is an example of this devotion, out of the five bhavas in sambandhanuga devotion, the rest of the bhavas are delineated.

In vaishnav beliefs there is the acceptance of devotion with these five bhavas in the heart of the aspirants.

All these -bhavasø and -rasaø find their expressio n in the verses of many Vaishnav peots. Their poetry is a miraculous combination of devotion and music.

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CHAPTER – 4

Verses of Vaishnava Sects

4.6 The Verses Sung in Worship in Vaishnava Sects :

The style of devotion of Vaishnava sects is full of ãrasaø and ãbhakti bhavaø. The verses expressing ãAtmabhivyanjanaø are written in ãgeetikavyaø (could be sung).

In small verses, that could be sung, the melodious, self expression, rich in feelings quited natural. In these verses the practice of swara (notes), along with words is remarkable.

In the turmoil of the heart when the verses and notes rich with divine love and devotion, that comes from the eyes in the form of notes. These notes and verses reflect divinity.

Geetikavya is such a wide literature of the style of worship in Vaishnava sect that has music, Komalkant Padavali (subtle and delicate verses), ragatmakta and the unity of bhava. In the bhavamayee geeti kavya of the devotees the ãakshunna motiø (unique pearls) of sadhana are attained effortlessly.

There is an natural and obvious classical touch in these geeti kavya when a devotee goes to God and surrenders everything to God then God himself makes the devotee divine. For this reason, Geetikavya has been called personal self ó manifestation, endowed with personal emotional feelings, the sensitive aspect.

The thoughts that are not awakened by the intricate method of sadhana, by the help of ãgeyatmak kavyaø (the poetry that could be sung)

strengthens the thoughts and states of mind quite obviously and naturally.¹

õIn the verses of Meera this personal touch has been expressed in this manner only. The tenderness of a woman's heart its affection, self surrender and complete engrossment, all are personal yet it is the blooming of the emotional and sensitive heart of a woman.²

Here it means in the devotional verses of Meera the heart of a devotee is expressed, which reflects the act of persistent palpitation. Here,

*“Jab man ye spandit hota
Tere Swaro se gandhit hota
Anant Suro Ki Marichika me
Vedit Swar Ko gungunata”.*³

õThe insistence of musicality in Geetkavya is the insistence in music. If inner music is present then it is very difficult to unite it with outward music.⁴

It would be right to say that this geetikavya is the base of the Sankeertan style of vaishnava sects. The poets of devotional music have expressed the nada ó swaroop by the musical words. This nada is a divine Anahad nada that keeps even the greatest rishis and munees in samadhi when they do antaryoga sadhana. It is an everflowing fountain, to be one with it. To become one with it should be attached to oneself. This same anahad nada has been expressed by the devotees of Vaishnava sects that became the synonym of love and devotion.

^{5.5} Page (96) Kavya or Sangeet Ka Parasparik Sambandh (Dr. Uma Mishra).

^{5.6} Page 97, Kavya or Sangeet Ka Parasparik Sambandh, Dr. Uma Mishra.

^{5.7} Bhava Manjusha (Swamiji Satchitananda Saraswatiiji).

^{5.8} Page 98, Kavya or Sangeet Ka Parasparik Sambandh, Dr. Uma Mishra.

~In the verses of Tulsidas there are traces of its name, in the verses of soor there is the devotion towards God of ~Surdasa Prabhuø The call of Meeraø God Girdhar Nagar. It reflects the individuality of ragatmakta.ö¹

In the worship of God the heart of the devotee craves for the vision of God in the depth of the heart when yearns for God every moment. In successive sankeertan swaroop there is the tradition of devotion.

There is only one ~bhavaø that resides in the inner self of a devoteeø heart, ~If you are in the heart then the tendency of thought still does the ninada in dewdrops.ö²

This ninada leads to the birth of great sadhakas of bhakti. Their tradition leads to the ~shankharadaø of Vaishnava s ampradayas.

By the process of simplification it is publicly recognized. The sharp ragatmak experience wears a musical garb and is fascinated by its charm.

5.6. The Verses of Ashta Chhap (Asthayam) :

As mentioned earlier there are two kinds of devotion :ó

Pushti Marga and Maryada Bhakti or devotion.

Attachment with desires lies in maryada bhakti. In ~Pushti Bhaktiø there are no desires of the devotee.

In the Vallabh sect emphasis lies on Pushti bhakti.

In Vallabh sect rasik sadhana is the swaroop of bhakti.

In this Rasik Sadhana the most important part is madhurya ó bhakti or kantabhava.

5.10 Page 100 Kavya or Sangeet Ka Parasparik Sambandh, Dr. Uma Mishra.
5.11 Bhava Manjusha, Pada Sangraha ~Swamiji Satcchidan anda Saraswatiö.

The important upakaranas of rasik sadhana are ó Ra dha ó Krishna, the gopees of Braj, raas, golaka, gokul, Vrindavan, Jamuna, Pulin and the groves of Vrindavan.

In Pushti sect great importance is given to the plays of Shri Krishna. There are philosophical and spiritual interpretations and viewpoints of every play.

In Pushti sect Shri Krishna is madhurya swaroop. His colour is dark, there is delicacy and sweetness in his teenage, the acts of Shri Krishna are pleasant, his Tribhangi mudra is also enchanting. His body, form and ornaments are beautiful. When the music of the flute the nada of the flute when the lips of Shri Krishna touches the flute then the stream of devotion oozing out from that nada becomes melodious.

In vallabh sect the worship of Shri Krishna, as a teen ager becomes its distinct feature.

Acharya Vallabh himself has worshipped Shri Krishna of dark complexion.

Acharya Vallabh has explained the elegant and enchanting swaroop of Shri Krishna in his Madhurashtak :

Adharam madhuram vadanam madhuram nayanam madhuram hasitam
madhuram |

Hridayam madhuram gamanam madhuram madhuradhipaterakhilam
madhuram ||

Vachanam madhuram charitam madhuram vasanam madhuram valitam
madhuram |

Chalitam madhura**m** bhramitam madhura**m** madhuradhipate rakhilam
madhura**m** ||

Venuhmadhu**ro** renuhmadhu**rah** panihmadhu**rah** padau madhu**ral** ||

Nrityam madhura**m** salehyam madhura**m** madhuradhipate rakhilam
madhura**m** |

Geetam madhura**m** peetam madhura**m** bhuletam madhura**m** suptam
madhura**m** ||

Roopam madhura**m** tilakam madhura**m** madhuradhipate rakhilam
madhura**m** |

Karanam madhura**m** taranam madhura**m** haranam madhura**m** ramanam
madhura**m** ||

Vamitam madhura**m** shamitam madhura**m** madhuradhipate rakhilam
madhura**m** |

Gunja madhu**ra** maala madhu**ra** yamuna madhu**ra** Veechi madhu**ra** |

Salilam madhura**m** kamalam madhura**m** madhuradhipate rakhilam
madhura**m** ||

Gopee madhu**ra** leela madhu**ra** yuktam madhura**m** bhuktam madhura**m** |

Drishtam madhura**m** shishtam madhura**m** madhuradhipate rakhilam
madhura**m** ||

Gopa madhu**ra** gavo madhu**ra** yashtih madhu**ra** srishtihmadhu**ra** |

Dalitam madhura**m** falitam madhura**m** madhuradhipate rakhilam
madhura**m** ||

In this way we can say that in Pushti Sect or Vallabh sect there is rasik sadhana of the madhur roopa of Shri Krishna.

Vallabhacharya along with Radha bhava established madhurya bhakti. Without Radha bhava rasik sadhana is not possible.

The devotional tradition of Vallabhacharya is evident in the bhakti pada of Bhakti maal:

*Naam tilochan shishya soori sasi sadrish ujagar |
Gira Gang un un Hari kavya rachana Prema kar
| Acharaj Haridas atulbal anand dayan |
Tehi marag Vallabh Vidit Prithu Pathiti Parayan ||
Navadha pradhan seva sudrida mana vacha kram Hariranrati |
Vishnu Swami Sampradaya gyan deva gambhir mati ||*

(Bhaktimaal ó Nabhadasa Krita ó Pada 48)

In Pushti sect Navadha Bhakti which is bhava janya is accepted by all. By devotion and by bhavanyat seva the love of God is facilitated, to enrich this love is the swaroop of the devotion of Vallabh Sect. In Vallabh sect the garland made by Tulsi (basil leaves) are worn in the neck. For doing bhajans the rosary of basil leaves are used in the hands.

On the forehead the mark of Shelli is worn. In the Vallabh sect there is the tradition of serving the Baal Krishna roop of God. The swaroop of Shri Nathjee is supreme, his manifestation at Govardhan mount, the vigraha (image) was kept by Shri Vallabhacharya.

The vigraha of Shree Nathjee is addressed as the Swaroop of God in Vallabh Sect.

Bahyasphutan Viyogen rase hridaya deshage |
Rasatmakah Prabhostatra Pradurbhava swato bhavet ||¹

õIt means the state when the sadhak is extremely eager to meet his object of adoration and bear the pangs of separation. At that time God manifest himself in his rasatmak roopa in his heart and make him realize the plays (leela) of the Divine.²

õThe rasa sadhana of vaishnava sect is quite mysterious and clandestine. Rasa sadhana means to raise devotion from bhava dasha to states of intense realization. In Pushti sect Acharya Hariraya has emphasized the path of meditation and contemplation on Shri Radha instead of contemplation on Shri Krishna.

The aura around the face of Shri Krishna and the elegance of every part of his body is enchanting for the Gopees. Krishna is ever attracted towards the roop ó maduri (enchanting beauty) of Radha.

Bhagyan Vrishbhanusuta see ko taya tribhuvan mahin |
Jagan pati Tribhuvan munmohan, diye rahat gulbahi ||
Havai adheen sangahi sanga dola, jagan kunwari chali jaheen |
'Rasik' lakhyan jo such Vrindavan, so Tribhuvan me Naahin ||³

õWhen kumbhandasjee took the refuge of Shree Vallabhacharyajee, he sang the verses of the Kishoreleela (plays of teenagea Shri Krishna) Vallabhacharyajee said to him :ó

õKumbhandas ! Nikunj leela Sambandhi rasa kau anubhava bhayan|

Tihare bade bhagya hain |

5.10 Swamargiya Sevaphalroop Nirnaya Sloka ó 5 Shree Harirayajee Vangamuktawali.

5.11 Ashtachapam Vallabh Sadhana me Rasik Sadhana Page 90.

5.12 G. Harirayajee Ka Pada Sahitya ó Reference Prabhu dayal Mittal, Page 141.

Jo Pratham Prabhu tum ko prameya bala ko anubhava bataye,

Tasaun tum saa hari ó rasa me magan rahoge | ¹

In Vallabh sect there are two kinds of services :ó

(1) Manasee (mental) and (2) Kriyatmika (Physical)

Through meditation God is served in manasi seva. In Kriyatmaka seva there is (1) Nitya seva or Ashtayam seva (2) Varshotsava seva.

Nityaseva or Ashtayam seva is the regular service of God for eight yam or eight prahars music has its own distinct role in it because, In the service of eight prahars there are varied ragas sung in different different prahars. The ashtayaam service has been divided into six parts :

Margala (2) Shringar (3) Gwaal (4) Rajbhoga (5) Uthapan
4 Bhoga (7) Sandhya Aarati (8) Shayan.

- (1) **Mangala** : Mangala's time is early morning 4.30, Through mangala aarti and singing of ragas sung at early morning God is awakened by blowing conch shell. It is followed by bathing of God. Along with -snanadi sevaø that is done after mangala aarti there is anurag, khandit and daahi mantha bhava that is included in morning services.
- (2) **Shringar** : After mangala God is adorned and decorated. While doing Shringar there is singing of the verses.
- (3) **Gwaal** : Shringar is followed by -Gwaal Jhankiø Along with gaucharan the verses of makhan choree and vatsalya bhava are sung.

¹ Chacraseevarta Me Ashtasakhchaan Ki Varta, Reference ó Ashtachap aur Vallabh Sampradaya Me Rasik Sadhana, Page 61.

- (4) **Raajbhog** : After Gwaalø (cowherd boys) pasturage food is offered to God. The verses related to offering bhoga to God are sung. After bhoga God takes rest at noon hours.
- (5) **Utthapan** : After the rest at afternoon God is again awakened at post meridian hours. There is the scene of gocharan. The ragas of ðmadhyanha kaalø are sung during this service.
- (6) **Bhoga** : In Pushti sect, God is served like a baby. Just as we are eager to watch the activities of a child every moment similarly God is also served like a child with the same curiosity. Again there is the display of ðbhoga Jhankiø

Krishna roop, Gopidasha, Murali (flute) and Gopa bhava enriched verses are sung.

- (7) **Sandhya Aarati (Evening Prayer)** : After coming back from ðgocharanø there is the bhava of the arati of Shri Krishna by mother Yashoda. At this time there is the Jhanki of Godohan. This bhava is supported by the singing of ragas sung in the evening.
- (8) **Shayan** : This ðJhankiø comes after the exhibit at the time of twilight. It includes the dinner of the lord. The verses of sanyog shringar of Nikunj bhavana are sung.

In the Pushti sect there is the tradition of five aaratis in nitya seva :-

- (1) Mangal Aarati (2) Shringar Aarati (3) Rajbhog Aarati (4) Sandhya Aarati (5) Shayan Aarati.

Five times there is bhoga seva :- (1) Mangal Bhoga (2) Gwal Bhoga (3) Raj Bhoga (4) Uthapan Bhoga (5) Byaaroo (before sleep).

After bhoga betel ó leaves are offered. In the bat ta two sweet meats (laddoos), in mun patta paan (betel leaves with other ingredients) and Jhaari (a pitcher with slender neck and a spout) of water is kept near the vigrah. Right from Shringar to the time before shayan bhoga the shree vigraha is adorned and decorated.

At the time of mangal and sleep trite clothes and ornaments are worn. In pushti sect there are three important parts of service :-

(1) Shringar (2) Bhoga and (3) Raga

In Shringar clothes and ornaments are offered to the lord as per the season.

S. N.	Season	Clour of Dresses
1.	Spring	Yellow Dresses
2.	Summer	White Dresses
3.	Rainy Season	Green Dresses
4.	Antumn	White Dresses
5.	Winter	Red Dresses
6.	Shishir (Winter)	Blue Dresses

The ornaments are also offered asper the seasons :-

1.	Hot Weather	Ornaments made by Pearls and flowers.
2.	Cold Weather	The nine precious stones and ornaments made by them.
3.	Spring	Meena (Precious stone of blud colour) and ornaments made by it.

Bhoga is also offered as per the season. As per the seasons there is the provision of raga service. Raga is the one that pleases the mind makes it blissful. Through music God may be pleased, God could be made joyous this is the primary bhava which is evident every where in Pushti sect.

Along with ñNavadha bhakti there is another stream of devotion propagated by Pushti sect which is ñPrem lakshana bhakti Soordasa the primary devotional poet among the Ashtachap poets of pushti sect has described prem lakshane devotion as :-

õShravan Kirtan, smaran, paadrat, Asvan, vandan da sa, Sakhya and Atma nivedan.ö¹

It means the addition of ñPrem lakshana bhakti to ñNavadha bhakti has lead to ñDashadha bhakti

Vallabhacharya has given the swaroop (form) of Ashtayam to the service of Lord. As a rule at the time of service, there is chanting of mantras, kirtan seva that includes music and the singing of verses of various ragas and raginiyas.

In Pushti Sect the kirtan seva is based on unalloyed classical music.

The son of Shree Vallabhacharyajee Goswami Shree Vithalnaathjee expanded the activities included in the service of the Lord and imbibed the Ashtabhoga seva process of Ashtayam.

There are eight kirtan singers of eight Jhankis respectively.

Out of the Kumbhandasa, Soordasa, Paramanandadasa, Krishnadasa were disciples of Vallabhacharyajee. Govind Swami, Chhitsuwami, Chaturbhujadasa and Nandadasa were their disciples.

¹ Soor Sarawali. Page 5.

All these eight singers together formed a group named Ashtacchap. All these eight poets were adept in artistical skills like poetry, music etc.¹

In Pushti sect Shri Krishna's teenaged form is worshipped. 'Thakur naath' is addressed in vallabh sect.

The seven swaroopas of Thakurjee, his places and the seven Aseegoswami's names are as follows :

No.	Name of Sons	Swaroop	Present Places
1.	Giridharjee	Shree Madhureshji	Jaatipura (Kota)
2.	Govindrayajee	Shree Vithalnathji	Nathadwara
3.	Balkrishnajee	Shree Dwarkadheshji	Kankroli
4.	Gokulnathjee	Shree Gokulnathji	Gokul
5.	Raghunathjee	Shree Gokulchandraji	Kaamvaji
6.	Yadunathjee	Shree Balkrishnaji	Soorat
7.	Ghanshyamjee	Shree Madanmohanji	Kaamvan

The poets of Ashtacchap who formulated a new path towards God through 'Sangeet Seva Pranaali' have been addressed by Goswami Shree Vallabhacharya as 'Ashtasakha'

The singing of Kirtanas and service of God through music came forth with an illumined divine form.

The poets of Ashtacchap were called Ashtasakha by Vallabhacharya, with the Prakatya (incarnation and revelation) of Shri Nathji the Ashtasakha also came for their service.

¹ Ashtacchap Aur Vallabhsampradaya Me Rasik Sadhana; Dr. Premnarayan Shrivastava, Page 4.

In this sect there is a belief that when Thakurjee and Swaminijee goes for Vanvihar (traverse in the jungle) then these Ashtasakha in the daytime are the ःsakhaø (companion) of Thakurji and at night becomes the ःsakhiø of Swaminiji and thus enjoy the bliss of Ni kunjleela. According to the belief of Pushti sect the leelatmak swaroop, leelasakti, Adhikrit dwaar of Ashtasakha are as follows.

No.	Ashtasakha	Leelatmak Swaroop	Leelasakti	Adhikrit Dwaar
1.	Kumbhandas	Arjun Sakha Vishakhasakhi	Nikunjleela	Anyor
2.	Soordas	Krishnasakha Champaklata Sakhi	Maanleela	Chandrasarovar
3.	Paramanandadas	Toksakha Chandrabhaga Sakhi	Baalleela	Surabhi Kunda
4.	Krishnadas	Rishabh Sakha Lalita sakhi	Raasleela	Bilhu Kunda
5.	Govinddas	Shreedamasakha Bhama sakhi	Ankhmichoni	Kadamkhandi
6.	Chhitswami	Subalsakha Padmasakhi	Janmaleela	Apsara Kunda
7.	Chaturbhujdasa	Vishal ó sakha Vimala sakhi	Annakoot leela	Rudrakunda
8.	Nandadasa	Bhoj sakha Chandrarekha sakhi	Kishore leela	Manasiganga

The in the verses given below the reflection of the imaginative faculty (Swaroop of Kalpana) of Ashtacchap poets of Pushti Sampradaya is very well reflected :

*Soordasa so to Krishna, tok Paramananda jaano,
Krishnadasa to Rishabh, Chhitsuwami Subal bakhanol
Arjun Kumbhandasa, Chatrabhuj Vishalaa,
Vishnudasa, so Bhojswami, Govind Shreedamaala ||
Ashtacchap atho sakha, Shree Dwaarkesh Paramaan
Jinke Krit gunagaankari, nij jana heet suthaan ||*¹

The poets of Ashtacchap were ardent followers of the principle of shuddhadwait. Though the poets of Ashtacchap were very sensitive poets, their poetic sensitivity, the fusion of their bhava and kala is deeply reflected in their madhurya bhakti and Raasleelamayee bhakti and their collection of songs sung during kirtans.

On the one hand the Ashtachapiya devotional poets had deep insights into their subject (classical music), on the other hand they also proved to the world that if the direction is towards the feet of God and the aspiration isto realize God then devotion becomes a means to take the sadhak towards God.

Life Sketch of Ashtachhap Poets :

(1) Kumbhandasa (1525 to 1640 A.D.) :

Kumbhandasajee was born on 1525 A.D. at Jumunavatau near Govardhan. Kumbandasajee's unclce Dharmadasajee was an ardent devotee of God. Right from childhood the impressions of devotion and kirtana were printed on the mind of Kumbhandasajee in the company of his father's younger brother, his uncle. After being initiated from Shri Vallabhacharyaji

¹ Shree Govardhannathji Ke Prakatya Ki Varta Se Uddrit reference ó Ashtachap aur Vallabh Sampradaya Me Rasik Sadhana ó Dr. Premnarayan Shrivastava.

the Acharya gave him the responsibility of kirtan ó seva of Shri Govardhanji. Vallabhdasaji himself praises the melodious voice of Kumbhandasajee :ó

*“Sau Kumbhandasa kirtan sundar gavatei,
Kanthahu into bahaut sundar hatau,
Tasaun Kumbhandasa saun shree Acharyajee aapre kahai,
Jo tum samay samay ke kirtan nitya shree
Govardhan nath ko sunaiyo |”¹*

Kumbandasaji, while singing the kirtan of Shri Govardhannathji used to get compleely engrossed in the kirtan. One could have the feel that Thakurjee himself was playing with him and tells him to sing the kirtan in different different ragas. An anecdote affirms his dexterity :ó òTasaun Shree Govardhannathjee aapu Shree much te Kumbhandasaö.

Saun Agya kiye saun kumbhandaan | Tu kahu ya samay kirtan gave to mun Prasanna hoye | Aur main samagree arogat ho, takhon tu kiran gaau| So Kumbhandasa apne mun me vichare, jo prabhu ko mun kahu hasya prasang sunivai ka hai / Aur kumbhandasa aadi charyau vaishnava mookhe hate aur kaanta hu hage hate, so to samay kumbhandasa ne ek pada gayau sau ó pada.

Raga Sarang ó òBhavat hai tohi toond kau dhani ! K anta laage, sau yaha kirtan suni ke shree Govardhan jaat yah tanyau, Swaminijee bahaut Prasanna bhayai |ö²

¹ Goverdhannathjee Prakatya Ki Varta, Page 6, Reference ó Madhyayugeen Shastriya Sangeet Adhar Stambha Ashtasakha Page. 12.

² Chaurasee Vaishnava Ki Varta, Page 483, Reference ó Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Page 12.

Kumbhandasji renunciation was ardent and intense. Kumbhandasjee influenced the arena of music by the impact of devotion. He explained the importance of devotion to emperor Akbar and inspired him to how down before God. òBefore emperor Akbar K umbhandasji, opened the heart of a devotee and sang Raga Sarang :ó

Bhagat Ko Kahan Seekaree Saun Kaam |

Awat Jaat Panhaiyan Tootin, bisari gayau Harinaam |

Jakau much dekhat dukh lagae, takaun karan Parayon Parnaam

| ‘Kumbhandasa’ laal Girdhar binu, aur sabae bekaam ||

òKumbhandasjee has not written many verses on Baa lleela (Plays of baby Krishna). He has written most of the verses on the duo Radhakrishna, (yugal leela) and has written the verses on Madhurbhakti.ö¹

òKumbhandasjee did the aradhana of music just to please his object of worship, Shri Krishna. He used to please and coax Shri Krishna by decorating them with various ragas and raginees.ö²

He gave such a beautiful colour to music, the colour of devotion that the whole world began to use music as a strong base to please God.

*“Gavat Giradharan sang param mudit raas
rang Urpati rayamaan leta Nagar – Nagaree”*

Sa Ree Ga Ma Pa Dha Ni Ga Ma Pa Dha Ni Udyat kala sabad Sukh
lag drat leta taal ati ujugaree.

*Charvit tambool deta, dhruva taal gati leta, gid, gidata
Gid, gidata, tata, yuga theyee alag laagaree |”³*

¹ Ashtacchap ó Parichaya (Shri Prabhudayal Mittal) Page 102 ó 103.

² Madhyayugeen Shastriya Sangeet Ke Adhaar Sthambha ó Ashtasakha, Dr. Surekha Sinha, Page 13.

³ Nitya Kirtan Sandavbhit (Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha) P. 347.

On the one hand Kumbhandasaji presented the verses coloured in classical music describing the plays of God, on the other hand there is the exhibit of Madhur rasa where music is plunged in bhava and bhakti. For instance :

“Raag Lalit Taal Sooltaal

Sanjhaju avani kahi gaye mohan bhove bhaye dekhien |

Ginat Nachatra naina akulane chaari pahar muno jugate bisekhe ||1||

Kini bhali ju chinha mitaye adharani rang ure nakh rekhe |

‘Kumbhandasa’ prabhu rasik siromani Giridhar tumha are

hee kaha lekhe ||2||

Kumbhandasaji has comprehensively explained various raga ó raginees, septet, names of musical instruments, lyrics, dance etc. Kumbhandasaji was a disciple of Vallabhacharyajee. Vallabhacharyajee along with sakhya and madhurya bhakti gave the teachings of vatsalya bhava. For this reason kumbhandasajee was attracted towards nikunj leela.

The distinctness of music in the verses of kumbhandasaji is evident from the following verses :ó

4 õTaanö maan bandhan bheda gati õtallasö õmridang ö bajawe | ¹

5 õUram tirap leta ðaanønagar nagareeö

Saregama ó padhani, adharati ðaptaø ðurinø | ²

6 õKamalnayan tyore avadhar ðaanøjanat

Alag so laga aru ðago so raginiøbahut anagat a w at |ö ¹

³ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Singha, Page 13.

⁴ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Singha, Page 13.

In another verse Kumbhandasajee has depicted as beautiful picture of singing, playing of instruments and dance :

**Taal Sooltaal (Raga Lalit)
(Sthayee)**

Ga Re	Ni Sa	Ga Ma	Ma Ma	ó ó
San ó	Jha ju	aa ó	ba	ó ni
x	0	2	3	0
Ga ga	Me Dha	Ma Dha	Ni San	ó San
Ka hi	ga ye	Mo ó	ha	ó na
Re San	Ni Dha	Ma Dha	Ma ma	Ga <u>ma ma</u>
Bho S	ra bha	Ye ó	De ó	Khen <u>ó ó</u>
x	0	2	3	0

Antara

Ma Dha	San San	San ó	Ni Re	Ya ó
Gi ó	Na Ta	Na ó	Chaó	traó
x	0	2	3	x
Ni Ren	Gan Ren	San San	Ren Ni	Dha ó
Ne S	Na S	A Ku	La ó	Ni ó
Sa Ni	Dha Ma	Ma Ga	Ma Dha	San ó
Cha ó	Ra Pa	Ha Ra	Ma ó	No ó
San Re	Ni Dha	Me Dha	Ma Ma	Ga <u>Ma Ma</u>
Ju ga	ten ó	Bi se	S S	Khe <u>S S</u>
x	0	2	3	0

¹ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Singha, Page 13.

Sanchaaree

Ma ó	Ma Ma	Ma Ga	Ma ó	ó ó
Ki ó	Ni Bhi	Lee Fu	ó ó	ó ó
Ni Dha	Ma Ma	Ga Re	Ga ó	ó ó
Chi ó	Nha Mi	Ta ó	Ye ó	ó ó
Ma Ga	Ve Sa	Ni re	Ga ó	ó Ma
A Dha	Ra Hi	Ran ó	Ga ó	ó Ki
Ma Dha	Ni Dha	Ma ma	Ma Re	Ga ó
Ye ó	Na Kha	Re ó	Kha ó	ó ó
x	0	2	3	0 ¹

Aabhog Antaranusaar

The above verses of Kumbhandasajee is an excellent example of madhur bhava plunged in devotion. It is sung in raga lalit in sooltaal in Kirtanas. In the handwritten collection of verses of Kumbhandasaji there are 22 ragas. While writing these verses he has mentioned the names of many instruments of music also. In his bhakti verses there are many musical phrases (bola) of dances also. They prove that kumbhandasajee is a sadhak of rasik sadhana :ó

“Lalita dik mridang bajawati”²

Baajat ‘ska’ ‘mridang’ ‘kinnaree’ sura kaumal ree”³

⁸ Pg. 59-60, Aasthchapiya Bhakti Sangeet Udhbhav (Sangeet Keertan Acharya, Pt. Champaklal Chabeeldas Nayak)

⁹ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Singha, Pg.23 Pada28

¹⁰ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Singha, Pg.22 Pada25

*Baajat taal 'mridang' aghauti 'Been' murali taan ta rang*¹

*Bajat awat 'Upang' Bansoori Sura benu chang*²

Sankha 'Bansa' 'Jhanijhi' 'Sfa' "mridang – tholana" .

*Baajat Taal 'mridang' aghauti bajat 'duff' soori be en upange*³

*'Jhanja' 'Balan' 'Pakhawaj' 'Kinnari' 'Duff' mridan g bajaiye*⁴

*Baajat Taal Mridang Jhanjh Bajat Shankha duff "Pina ak"*⁵

*Tahan bajawat "benu" 'Mridang' laal bich 'murali' a ti rasayan*⁶

In these Pada the badhon (combinations) of tall have been given.

At the time of maharasa Kumbhandasajee accepted the inclusion of instrumental music. At the time of vedic age these instruments were used to please Gods. Shri Krishna made them a part of raasa to please the gopees. The melody of these instruments increase the -Prema rasaø and bliss of music. In rasa the rasik bhava when reaches the pinnacle of bhava mayee bhakti. Here music is not limited to singing, to please each other Gopees and Shri Krishna dance joyfully; in raga ó raginees it is decorated with taal.

õUrap tirap -Tandava kareø tatheji rachi ughati ta an sudhang chaal leta hain, sangeet swaminiö.⁷

Raas me Gopaal laal nachat mili bhagini

*Urap tirap laag, daat, grag tata thei – thei thaa t*⁸

^{2.4} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg.35 Pada 72

^{2.5} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg.36 Pada 74

^{2.6} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg.37 Pada 76

^{2.7} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg.47 Pada 111

^{2.8} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg.51 Pada 120

^{2.9} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg.35 Pada 73

^{2.10} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg.26 Pada 45

^{2.11} Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg.24 Pada 42

“Theyee theyee ucharati raga raginee”

*“Uratirap sangeet ughatat tata tata theyee taal”*¹

Although this dance is of normic world, it reflects the esoteric state of bhava ó bhumi. Here Shri Krishna has made love and music synonymous to each other.

Take the example of another verse that symbolizes the madhur bhavamayee rasik sadhana of pushti sect.

Raga ó Suha ó Sugharacee (Taal Dhamaar)

Sthayee ó Jaani main aaj tu mili Pyaare saun apano bhamato Hari kiye) Antara ó Safal rena ratirang rasabhare khelat palaksaun palak na lagani diyo || 1||

Sanchari ó Kantha lagaya bhuj hai sirhane rasik la al ko adhar rasa diyo |

A yoga ó kumbandasa ó Prabhu Giridhar to anga bhar i bhenti judayo hiyo || 2 ||²

Sthayee

Ni Pa Ga Ma	Pa San ó Ni Pa	San ó	Ni San ó
Jan Ni Man ó	Aa ó ó Ja	Tu ó	Mi li ó
3	X	2	0
Ni Pa ó	Ga ga ó Ga Ma	Re Sa	Re Sa ó
Pya ó Re ó	Son ó ó a ó	Pa ó	No ó ó
Ma ó Ma ó	Pa ó ó Ni Pa	Ga Ma	Re ó Sa
Bhan ó Ma	To ó ó ha ree	ó Ki	Yo ó ó

³ Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaó Ashtasakha, Dr. Surekha Singha, Pg. 27 Pada 46-47

⁴ Ashtachapiya Bhakti Sangeet ó Udbhava Aur Vikaas, Page 89 ó 90.

Antara

X	2	0	3
Ma Pa Ni Pa	San	San	San ó Ni San
Sa Ka ó La ó	Re	Na	Ra ó Ti ó
Ni Ni San Re ó	San	Ren Ni Sa	Pa ó Ni Pa
Ran ó Ga Ra Da	Sa	Bha Re	Khe ó La Ta
Pa Pa ó Ga Ga	Ma	Pa Ni	Ma Pa San ó
Pa La ó Ka	Son	Pa La	Ka ó Na ó
Ni Pa Ga Ga	Ga Ma	Re ó Sa ó	
La Ga ó Ni ó	Di	Yo ó ó	

The Sanchari and Abhog of the above song would be like the Sthayee and Antara.

Amongst the Ashtachapiya poets there is the tradition of singing raga suha sudharaee in rainy season before Rathayatra, at the time of Shringar darshan. It is very rare to get the exact tradition of this raga.

There are two popular forms of this raga :

(1) Dha of Varsha (2) Dhaivat Yukta. The Dhaivat yukta sadhurayee is sung in Ashtachapiya tradition.

Here it is quite evident that the primary bhakta poets of Ashtachapiya tradition worshipped Thakurji and Thakurayin i.e. Krishna and Rasha together. By their natural, cognate devotion they gave the colour of devotion to music also.

õKumbhandasa died near Anyor near Sankarshan kunda in 1640, left his mortal frame and entered the leeladham.ö¹

¹ Ashtacchap Aur Vallabh Sampradaya Me Rasik Sadhana. Dr. Premnarayan Shrivastava, Page 7.

4 Soordasa (1535 A.D. – 1640) :

In the Ashtachapiya compositions the devotional poets have used the language of music to express the intensity of their feelings. Like a beloved and lover who decorate each other by ornaments, the Ashtacchap poets had their relation with music. The ornaments decorate their poetry with shruti, swara, saragama, taan, vadya, murchan and dance etc. The stream of music was thus immortalized by them.

Soordasa holds a distinct position amongst the Ashtakaleen kirtan singers of vallabh sect. The life of Soordasajee is evident in the works of like òChaurasi Vaishnava Ki Vartaø by Goswami Gokul naath, Ashtasakhan Ki Varta, Bhava Prakash by Hariraya. òFive critics have accepted the birth date of Soordasa as Vaisaakh Shukla A.D. 1535.

Right from birth Soordasjee was blind. At the age of eighteen he left his house, as his renunciation and detachment was intense.

He received initiation at Goghat from Shree Vallabhacharyajee that lies between Agara and Mathura. Staying at Govardhan he served Shree Nathjee and did his kirtan ó seva all through his l ife.ö¹

Vallabhacharya himself removed the misery Soordasajee and took the initiation at Gajaghaat as per his sect.

In Chaurasee Vaishnava Ki Varta this incident has been mentioned like this :– “*Tante Soordasajee kav Navadha bhakti siddha bha yee |*

Tab Soordasajee ne bhagwat – leela – Varnan Karee | |”

Anukramanika me Sampurna Leela Poori Aur Taahi Samaya

Shree Mahaprabhu Ke Sannidhaan Pada Kiya | So Pada, rage

*Bilawat ||*²

³ Mahakavi Soordasa ó Acharya Nanda Dulare Vajpayee , Page 63.

⁴ Mahakavi Soordasa ó Acharya Nanda Dulare Vajpayee , Page 63.

õSoordasjee wrote verses of madhur rasa, the major upasana of soordasa is of Sakhi bhava and of gopi bhava.ö¹

Soordasajee has beautifully wrote verses on baby Krishna, adovned them with music presented the esoteric form of Yashoda Krishna leela.

Soordasajee adorned all his verses with ragas and thus gave importance to classical music too.

Lalita Lalit bajay rijhawat madhur been kar leete |
Jaan prabhat raga Pancham shat maalkauns rasa bheene
|| Sura hindaul megha malava puni sarang sura nata jaan |
Sura Sawant Bhupaali Iman karat kanharau gaan ||
Unche adaane ke sura, suniyat nipat nayaki leen | Karat
Vihaar madhur kedaron sakal saran sukh deen || Sorath
Godamalar Sohawan Bhairav Lalit bajayau | Madhur
Vibhaas Sunat Velavaldampati ati sukh payau ||
Devagiri desakh deva puni Gauri shree sukhwaas |
Jait shree us Purvi Todi Asawaur sukh raas ||
Raamkali gunakali Ketaki sura sangharayee gaye |
Jaijewanti jagat mohini surason beej bajaye ||
Suha saras milat Preetam sukh sindhura rasa manyau | Jaan
*Prabhat prabhati gayan bhova bhayau dou janyau ||*²

^{4.} Mahakavi Soordasa ó Acharya Nanda Dulare Vajpayee , Page 727 ó 740.

^{5.} Page 50, Pushti Margiya Mandiron Ki Sangeet Parampara ó Satyabhaan Sharma.

In the verses of Soordasajee all the element of music alankar, raga ó ragini etc. have been mentioned. It proves that the verses adorned in music were effered by Soordasa at the feet of God.

Swara Shruti taan bandhaan amit ati sapta ateet anagat awat |

In this verse Soordasajee has mentiond saptak taan swara, shruti etc.

Panchami Panch Shabda kari sauji saji vaditra apaar

| Aja muraj dhufftaal bansuri jhalar ki jhankar |

Bajat been rabaab kinnari amrit kundali yenta

Sura Suramandal jalatarang mil karat mohani yantra

Bich bich Pakhawaj awaj sanchit bich bich madhura

upang Sura Sahanayee Sarangee upajat taan tarang.

Kansataal katataal bajawat shring madhur much changa

Madhuri khanjari pataha panav mil sukh pawat ratabhang

Nipat kerī shravanana dhuni suni dheer na rahe Brajbaal

Madhur naad murali ki sunake meta shyamtamaal.

The chief treatises of Soordasa are Soorsagar, Soorsarawali and Sahitya Lahari.

In additin to it Soorsaathi, Soor Pacchisee and Sevafala are his independent small verses.

The following verse is in raga maalkauns Teentaal :ó

“Maiya Ju tero Mohan atihi sayano deta atapali gari |

Kunja mahal maten achara farayo hans – hansaya de de gaari

||1|| Gorasa thore mun ki jore maat dahi ke fere |

Ukhal ki dari kaise baandhi chand bhavan bandh tore || 2 ||

Adhar Paan parirambhan chumban kaha – kahun main l ajaani |

Shuk Narad soo leela, agochar soor ketik bakhane || 3 ||¹

Sthayee

Ni		Ya	Ga Mai
San ó Dha Ni Dha	Ma ó ó ó	Ga ó Ga Ma	Ga Sa Sa Ni
ó Ya S Ju	Te ó ó ó	Ro ó Mo ó Ma	Ha ó N a am
Ni		Ma	
Sa Dha ó Ni	Sa ó Ga ó	Ma ó Dha Ma	Ga Sa ó Ga
Ti Hee ó Sa	Ya ó ó ó	ó ó ó ó	No ó ó De
Nee		Nee	
Ma ó Dha ó Nee	Saa ó ó Ga	Sa ó Dha Ni Dha	Ma Ga Sa Ga
ó Ta ó a	Ta ó ó Pa	Tee Ga ó Ree	ó ó ó Main
3	X	2	0

Antara

			Ga Ku
Ma Dha Ni San Nee	San ó ó ó	Dha ó Ni Ni	San ó ó Dha
ó Ja ó ó Ma	Hum ó ó ó	ó ó La	Men ó ó a
Ni Sa ga Sa	Ni ó Dha ó	Ma Ha Ma Dha	Sa ó ó Dha
Cha Ra ó ó	Fa ó ó ó	ó ó ó ó	Kh Ya ó Ha
Ni Sa Ma Ga	Sa ó Sa ó	Ga Sa Ni Dha	Ma Ga Sa Ga
Sa Ham ó Sa	De ó De ó	Ta ó ó ó	Ree ó ó Main
3	X	2	0

¹ Ashtachap Parichaya Shri Prabhudayal Mittal, Page 131.

Sanchaari

Nee			Nee
			Go
Sa Dha ó Nee	Sa ó Sa ó Ma	Ma Dha Ma Ga Ma	Ga Sa Sa Ga Ma
ó Ra ó Sa	Tho ó Re ó	Ma Na Ki	Jo ó Re Ma
3	X	2	0
Ma ^{Ni} ó Dha ó Nee	Sa ó Sa ó	Sa Nee Dha Ma	Ga Sa Maa ó
ó Ta ó Da ó	Hee ó Ke ó	Fo ó ó ó	Re ó ó ó

Abhoga

			Ma
			Ga
Ni		Ni	U
Ma Dha ó Nee	San ó San ó	Sa ó Dha Nee	San ó San Dha
ó Kha ó La	Ki ó Da ó	Ree ó Fan Se	Ban ó Dhee Cha
3	X	2	0
Ni San Ma Ga	Sa ó Sa ó	Ga San Ni Dha	Ma Ga Sa Ga
U Da ó Bha	Va ó Na ó	Ke Ban Dha	Tau ó Re Mein
3	X	2	0

The remaining antara as per the series in the notes of Sanchari and Abhoga. On the one hand Soordasa sings the glory of vatsalya bhava, the plays of baby Krishna, on the other hand when he looks at the union of Radha ó Krishna in Madhur Bhava, he feels shy and at the same time is very curious to have its vision. When the voice is marred due to intensity of feelings. He has woven the bhavas in raga Bhairav and has depicted the union and play of Shri Krishna to reveal it before the whole world.

Sura (notes) and taal (tempo) became the two eyes of Soordasa and his blindness became secondary. Due to them he is able to envision the bhavas of his heart and did the darshan of madhur leela.

Raga Bhairav taal Dhamaar (Madhyalaya)

*“Pratah same nava kunja mahal me shree kadha aur N andakishore |
Shinakar mukta syamake tyajat hansa aur chugat chakor || 1 ||
Tapar ek adhik chabi upajat upar bhramar karat ghan ghor |
Soordasa Prabhu ati Sakuchane Kavi Shashi Prakatat ekhithara ||2||¹*

Consider another beautiful piece of poetry in which the coy nature and karun bhava (sympathetic feelings) are being expressed together :ó

Raga Vibhaas

*Humaro ambar dehu muraree |
Lekar cheer kadamb chut baithe hum jala maanjh udhaari || 1
|| Tatu per bina vasan kyon awen laaj lagat has bhaari |
Choli haar tumhin ko deene cheer hume dehu daari || 2 ||
Tum yaha baat achambho bhakhat naangi awo naari | Soor
Syam Kahu Neha Karoju Seet Gayo tun maari || 3 ||²*

On the one hand Shri Krishna is giving the message of love by hiding the dresses of gopees. This is his plya. On the other hand in the mellifluous compositions of soora there is the ardent beauty of Radhaje. She herself is Ahladini (one who bestows joy), she is devotion incarnate as has been mentioned and described about her :ó

¹ Pushtimarga ó Sangeet ó Prakash Sangeetacharya ó late Shri Bhagwati Prasad Premshankar Bhatta. Page 5.

² Ashtachap Aur Vallabh Sampradaya Me Rasik Sadhana, Dr. Premnarayan Shrivastava) Page 81.

Raga Sorath – “Jhoolat Radhika Rasabhari |

Prathamhi paga diyo patuli bujhi aachi dharee || 1 ||

Het Ke Dwai Khambha tapar praati Vasan dhari |

Madan Bharuva jagamag Soorati dandi Karee || 2 ||

Chatur Chauki apuhee gathee neha nagson jaree |

Safal Sukhkce Seema Jaake Sanghai Sahachari || 3 ||

In this way Soordasajee by his devotion immortalized his poetry plunged with intensity of feeling. He gave a new message to the world that for devotion there should be inner flow of bhavas that are subtle beyond the material world then God himself would give darshanas and one would be able to see his play (leela).

11. Paramanandadasajee (A.D. 1554 – 1641) :

According to Pushti Sampradaya me Chaurasee Vaishnava Ki Varta he was born in 1550.¹

Paramanandasajee lived in kannauj. Right from the beginning he had Vairagyamaya vritti (feeling of detachment and renunciation) he lived in the company of saints and ascetics. He was known by the name Paramanandadasajee Swami.

Paramananda dasa has been initiated under Vaishnava sect under Vallabhacharyajee. At that time his age was 26 years. In the beginning he sang the path of separation. By the grace of vallabhacharya he sang the beautiful verses of Shri Krishna's Baal leela and Prem leela.

¹ Ashtacchap Parichaya (Shri Prabhudayal Mittal), Page 174.

Paramanandaji has created the verses of gopi bhava and sakhi bhava.¹ The foremost topic of their poetic verses was sakhi bhava in the couplets ÿyugal leelaö ÿAbout sakhi bhava Paramananda dasi remarks that when the colour of Brindavan then only the consciousness and ego of the body ends up, the companionship of amorous people is lost.ö²

On the Govardhan mountain on Surabhi Kana on Shyamatmaal tree they were doing their kirtan. The most remarkable creations of Paramanandadasji are :- (1) Daan Leela (2) Udhavleela (3) Dhruva Charitra (4) Sanskritratnamala (5) Dadhi Leela (6) The verses by Paramananda Das (7) Paramananda Sagar.³

öConsidering one's ishta Shri Krishna as the abode of joy, as the incarnation of Parabrahma, who has taken the human form to do various kinds of leelas. He considers Brahma as sagun and nirgun both.

*Nirgun Brahma Sagun dhari leela taahi ab sut kari mane ||*⁴

Rasik Shriomani Nandanandan |

Rasamaya roop anoop virajat gopa vadha are seetal Chandan |

Nainani me rasa chitwani me rasa batanee me

rasa thagat manuj pasu |

Gavani me rasa, milwani me rasa, benu

*madhur rasa Pragatat jasu||*⁵

In the above verses a remarkable example of Paramananda Das's rasik sadhana has been given. This uniqueness establishes him as a rasik

³ Page 9 (Ashtacchap aur Vallabh Sampradaya me Rasik Sadhana).

⁴ Page 666 Krishnabhakti Kavya me Sakhi bhava, Dr. Sharan Bihari Goswami.

⁵ Page 9 (Ashtacchap aur Vallabh Sampradaya me Rasik Sadhana).

⁶ Page 104, Ibid.

⁷ Paramanandasagar, Pada Sangraha, 456 (Sa, Aur Va.Sa. Me Ra Sadhana)

premi. On the hand Paramanandaji remembers the bright rastmak form of Krishna. The scenes of motherly affection (Vatsalya bhava), of the birth of Shri Krishna have been presentd in Raga Gauri.

Raga Gauri – Hindoro Braj ke angan machyo |

Sur Brahmadi dekhan aye shankar Tandav nachyo || 1 ||

Shuk sanakadi Narada Sarad dekhan aye |

Nanda ko laal jhulawat dekhyo bhali loot hum paaye || 2 ||

Yuvatijooth ata chadi dekhat apano tan mun vaare |

Paramananda ko Thakur Chitta Choratho hankaro || 3 ||

In the Ashtasakha of Paramanandaji -Tosh Sakhaøan d -Chanrabhagaø are the intimate friends of sakhi. Af ter receiving the discipleship of Vallabhacharyajee Paramanandaji began to do the worship of Shri Krishna with Radha. òOnce Vallabhacharya he ard and meditated on the verses of Paramanandadasaji and remained in samadhi for three days.ö

This poem in Raga sorath clarifies the image of the paramanandasaji, engrossed in the plays of Shri Krishna ó

“Hari teri leela ki sudhi aawe |

Kamal nain mun mohan moorati mun mum chitta banawe.” ||

After hearing these verses vallabhacharya was engrossed in deep meditation.

“So taahi samay Shree Acharyajee aye leela me magn a hoye gaye |

So upar shareer ko deha ko anusandhan hun rahayo naahee |

So teen din laun Shree Acharyajee ki murcha rahi |

So netra mundi ke gaadi takiyan pen biraje hote. ||

So paache chauth din savadhan hoye ke Shri Acharyajee ne netra khole, tab sab vaishnava pranna bhaye.ö¹

öAmongst the Ashtasakhas Vithalnathjee have considered Soordasjee and Paramanandadasaji as the infinite ocean of gunas.ö²

In his verses on bhakti Paramanandji has included all the qualities (gunas) of music ó

“Aaju neekau banyau Asavaree.”³

“Raga malar sahayo nahin jayee, kahu pantha kahi g ayau.”

Through the verses of devotion the surrender towards God. It means devotion itself carrier the feeling of surrender. God has given them the guna of kala. The identification of the devotee of the highest kind who beautify the melodious voice decorated by various ornaments. öParamanandajee in his verses has mentioned many ragar such as Kanharau, Gouree, Gujree, Bilawal, Dhanashree, Ramgiri, Asawari, Kedaro, Sorathi, Todi, Bhairavi, Yaman Gandhar Kalyan, Malhar, Vasantnaari etc.⁴

In the padas of Paramanandajee the introduction of instruments is quite evident :- öBenu, muraj, Achang chang much ch al vividh surataal Baaje

⁶. Page 454 ó 455 (Chaurasi Vaishnava Ki Varta) (Sa. Ma. Yu. Sha. Sun. K Aa stambha ó Ashtasakha he page 16).

⁷. Page 17, (Chaurasi Vaishnava Ki Varta).

⁸. Ashatachap Parichaya, 189 (Prabhudayal Mittal).

⁹. Page 17, Madhya Yugeen Shastriya Sangeet.

anck benu ó rava sau mili ranit kinkani jaal Bajat Benu pakhawaj manohar
gavat geet khuharo Bajat taal mridange, bansoori dhol damana bheriö.

The prominence of rhythem is evident, universal and uniformly accepted by all. In the celestial verses of paramanadaji in maharasa Lord Shri Krishna and Gopis dance to the tuner of notes and rhythem on the platform of love and music creating ever new rasa. This is quite evident in th verses of Paramanandadasaji.

õThe Gopi - bhava of Vallabh - sect is the quintes sential bhava of their devotion. Gopibhava is different from the Radha vallabhiya or sakhi bhava of chaitanya. In both these acts the swaroop (form) of sakhi bava, Radhaø Kainkarya and Radhaø dasya bhava is there ó yet Paramananda Dasø Gopibhava is the gopi bhava of pushti ó shikha r in which by giving ans a bahu along with Pariramban ó alingan and char chit tambool is given.ö¹

It means there are various states of devotion towards Shri Krishna like sakhi bhava and kanta bhava. Paramanandadasji in Raga Bihagada and tall Dhamaar have beautifully presented the feeling of service, of love, of worship etc. The spontaneous verses from the heart dressed in the colours of bhava that gratifies the sangeet swaravali, because notes are expressed here. Due to the supremacy of bhavas, when the play of bhavas begins the swartaal wearing the anklets of bhakti does the maharasa hritya to enchant the world.

³ Paramananda Sagar ó Govardhan Shukla, Introductio n, Page 21. Reference (Astachap aur Vallabh Sampradaya me Rasik Sadhana, Page 134)

“Raga Bihagada – Taal Dhamar

Pragat hwe maragreedi dikhayee |

Paramananda Swaroop kriphanidhi, shree vallabh sukhdayee

Kari singaar Giridharanlaal ko, jab kar benu gaharee || 1 ||

Le darpan sanmukh thade whe, nirakhi nirakhi muse kayee || 2

|| Vividh bhant samagree hari ko, kari manuhar liwayee |

Jal achavaya sugandh sahit much, biri paan khamayee || 3 ||

Kari arati anausar pata dai, baithe nija graham aye |

Bhajan kari vishram chinak lee, nij mandalee bulayee || 4 ||

Karat kripa nija daivi jeevan par, gahi mukhwachan sunayee

| Venugeet Runi jugalgeet ki rasa barakha barakhayee || 5 ||

Sevareet Preeti brajjan ki, nijjan hita Pragatayee |

‘Dasa’ Saran Hari baga, charan renunidhi payee || 6 ||

Sthayee

San ó San ó	San ó	Ni Dha ó	Pa ó Dha ó
Ma ó ó Ra ó	Ga ó	Ri ó ó	Ta ó Di ó
X	2	0	3
Ni ó ó San ó	San ó	Ni Dha Pa	Ma ó Ga ó
Kha ó ó ee ó	Pra ó	Ga ta ó	Whe ó ó ó
X	2	0	3
Ni Dha Pa ga ma	Ga ó	Sa ó ó	Ga ó Ga Ma
Ma ó ó Ra ó	Ga ó	Ree ó ó	Ta ó Di ó
X	2	0	3
Pa ó ó Ga ó	Ma ó	Ga ó ó	Sa ó ó ó
Kha ó ó ó ó	ó ó	Ee ó ó	ó ó ó ó
X	2	0	3

Antara

Pa Pa ó Ma ó	Ga Ma	Pa ó ó	Ni ó Ni ó
Pa ra ó Ma ó	ó ó	Nan ó ó	Da ó Swa ó
X	2	0	3
San ó ó San ó	Gan Ren	San ó ó	San ó San ó
Ru ó ó Pa ó	Kri ó	Pa ó ó	Ni ó Dhi ó
X	2	0	3
Ni ó ó San ó	ó ó	Ni Dha Pan	Pa ó Dha ó
Shree ó ó Va ó	ó ó	Llabh ó	Su ó Kha ó
Ni ó ó San ó	San ó	Ni Dha Pa	Ma ó Ga ó
Da ó ó ee ó	Pra ó	Ka ta ó	Whe ó ó ó

Sanchaaree

Pa Pa ó Pa ó	Pa ó	Dha Pa ó	Ga ó Ma ó
Kari ó Si ó	Ga ó	ó Ra ó	Gi ó Ri ó
X	2	0	3
Pa Pa ó Ni ó	Ni ó	San Ni ó	Pa ó ó ó
Dha Ra ó Na ó	La ó	ó La ó	Ki ó ó ó
X	2	0	3
Ni Dha Pa Ma	Ga ó	Pa ó ó	Ga ó Ma ó
Jab ó Ka ó	Ra ó	Be ó ó	Nu ó Ga ó
X	2	0	3
Pa ó ó Ga ó	Ma ó	Ga ó ó	Sa ó ó ó
Ha ó ó ó ó	ó ó	Lee ó ó	ó ó ó ó
X	2	0	3

In the same way abhog is also woven in notes and Paramanadaji holds a very distinct place amongst the musicians, the Ashta chapiya devotees. In all his verses the musical sublime guna is quite evident. In the devotional verses of Shri Krishna by the synchronization and combination of music. Paramandasji has decorated his devotion with the divine radiance and purity.

4 Krishnadasa :

In the ÷Ashtachhapø garland the fourth brilliant jewel is Krishnadasaji, who is a devotee, a poet and a musician who sang many kirtans. Krishnadasaji whose leelatmak form is of Rishabh Sahla Dr Lalit Sakha. His authorized door is Bildu Kunja and leela sakti is of raas leela.

Krishnadasjee as his very name suggests complete devotion and slavery at the feet of Lord Krishna. Lalit bhava means the intimacy of the love between Radha and Krishna. For this reason Krishnadasaji has described the ÷Antanang roop madhuriø leelaø ðHe belonged to ÷chilotaraø Gujrat. At the age of thirteen he became a disciple of Shree Vallabhacharyajee. He was appointed as a caretaker of the temple of Shreenathjee.ö¹

Krishnadasjee made himself the mode of the court of Shree Nathjee for the ÷Asvadan of leela rasaø He selected the sa dhana of music to express his evotion with sublime beauty. ðKrishnadasji has expressed immense faith in the devotion towards shree Radha, who is ever relishing the ÷Roopsudha of manmohan shyam sundarø He had this ÷Rasanubhutiø that both Radha and Madhav live in each otherø hearts both are beauty incarnate. To sing their glory is Param geya tatvaö.²

³ Page 18 Madhyayugeen Shastriya Sangeet ke Adhar Stambh, Ashtasakha, Dr. Surekha Sinha.

⁴ Page 144, A aur V. Sa Me Rasik Sadhana, Dr. Premnarayan Shrivastava.

Right from the beginning Krishnadasjee received the guidance and association of soordasjee and kumbhardas. In ÷art a sahityaø the kirtans of Krishnadasjee have been underful and marvellour.

Shri Vithaldasjee has expressed his opinion about Krishnadasji :-

“Shree Gusaijee kahe jo Krishnadasa ne teen baat aa dikaree |

Ek to adhikar kiyo so eso kiyo jo feri eso na karo |

Dusre Kirtan kiyai so eso kiye adbhut kiye aur

Teesre shree Acharya Mahaprabhu ke sevak hoye ke seva hun esi kari jo kou na kareigo” |

From this context we come to know that Krishnadasji was the caretaker of the temple and was dutiful servant of Acharyajee. He was equally and deeply involved in the devotion towards Shri Krishna.¹

øThe unique love bornout of the love of Radha Kris hna has originated, as per Krishnadas from the attraction of the beauty of Godø.²

It means Krishnadasa has expressed the beauty and eloquence of Shri Krishna in all bhavar uniformly with perfect co ó ordination.

“He was the assayer of the play and beauty of Radha – Krishna.”³

“Nirakhi Sakhi Ki Nilambar Ko chor

Jhoomi rahayo sakhi bayan chanda pai, aye ghata ghanghor |

Hasan lasan damini druti bilasat, dasa nakha chanda chakor

| Krishnadasa Prabhu roop ghata me, mano nachat more.⁴

³ Page 19, M. Sha. Sa. Ke. Aa. Stambha, Ashtasakha, Dr. Surekha Sinha.

⁴ Page 145, (A Am Va Sa Me Rasik Sadhana) Dr. Premnarayan Shrivastava.

⁵ Page 145, A Am Va Sa Me Rasik Sadhana by Dr. Premnarayan Shrivastava.

⁶ Krishnadasa ó Padawali (Pada No. 51) (Reference A Aur Va. Sa. Me Rasik Sa. (Dr. Premnarayan Shrivastava).

It means Krishna has taken the form of Prakriti. Every season (ritu) looks at Shri Ramakrishna and expresses its beauty. Where God himself is doing *saundarya vilas* there nada is also prepared for swarakeli. Krishna dasaji has created a composition in raga sorath in which Tindore leela was created with unique combination of music ó

*“Savan teej ujiyaari hindore baithe rasik piya pyaa ri |
Nandabhavan me hindore sohai nirakhi ratipati mun mohe
|| Nirakhi rati pati ko mun mohe gopee gun gopa khari |
Bajantra nana bhanti baaje jhulawe ananda bhari |
Been mridang upang taali jhanj roonjhoon bajahin |
Shree mandal jhankar sohai sapta suran at ravari |
Taan maan badhan suruke mudit gokulnaath hi | Kahat
Krishnadara Giridhar jhulawe khub sath hin ||¹*

The eight poets of Ashtachap assume the leelatmak form and enjoy Nikunj leela in the daytime as ashtusabha and in the night of ashtasakhi.

óKrishna dasa was an ordent devotee of Shri Krishn a. The nritya ó bhava expressed in the verses of Krishnadasa and various *ñbala* (combinations) are the effects of the wide knowledge of music that he possessed. Krishnadasa has created the verses of rasa ó nritya in abudance.ó
2

In the following verses of Raga lalit the features of rasa on the face of Lord Shri Krishna after the rasa, the friends of Shri Krishna looking at his lovely face says ó

¹ Page 71 (A Aur Va. Sa. Bhi. Rasik Sadhana (Dr. Premnarayan Shrivastava)

² Page 19 (Ma. Sha ó Sam ó Ke Adhar Stambha ó Ashta sakha) Dr. Surekha Sinha.

Raga Lalit (Taal – Chautaal)

Kahaun turn Saanchi Kahan te aye |

Bhor bhaye Nandalal |

Peek Kapolani laagi rahi he

Ghoomat nain Bishal ||

Latpati Paag atapati bandasi

Urasi maragajee maal |

‘Krishnadasa’ sunu rasa – basa kari

linhe Dhani – dhani Ve Brajbaal.¹

Sthayee

Ga <u>Re</u> Sa	Ni Re
K <u>hau</u> S	Tu m

<u>Dha</u> ma ¹	Ma Ma	Ga <u>Re</u> Ga Ma ¹ Ga	Ga <u>Re</u>	Sa Sa	ó Ni <u>Dha</u>
San S	Chee Ka	Han S Te S S	Aa S	E Bho	S Ra S
X	0	2	0	3	4

Sa ó	Sa Ga	<u>Re</u> Ga	<u>Re</u> Sa	Ga <u>Re</u> Sa	Ni <u>Re</u>
Bha S	E Na	Da La	S La	Ka <u>HanS</u>	Tu Ma
X	0	2	0	3	4

¹ Page 131. Agara Gharane me Puraskrit Cheezen Swarok Sahi Ho.

Antara

				<u>Dha</u> Ma ¹	<u>Dha</u> San	
				Pee Ke	Ka Po	
ó San	San San	SaNi <u>Re</u>	San ó	San <u>Re</u>	San San	
S La	Ni La	<u>Gi S</u> Ra	Hi S	Hai Ghu	Ma Ta	
X	0	2	0	3	4	

Thus as per the rules of classical music Krishnadasji created his verses. Yet bhava and bhakti has been given the highest place. Such a -leela rasawali had been created that though music is melodious and entertaining yet by bhakti it turned up to be more rangamaye.

When a devotee is completely lost in the devotion of his ista, then the whole world looks Divine and God ó like. This was the state of Krishnadasa. In Pushti sampradaya where the service of God by singing devotional songs was bound by rules. There Krishnadasaji in a free slate did the bhakti purna seva.

õAbove all castes and religions Krishnadasaji impressed by the melodious voice of a prostitute's daughter Krishnadasji taught a devotional melodious song in Raga Purvi and then allowed her to sing it before lord Krishna.ö¹

õSo ya prakar bahaut kirtan Krishnadas ne gaye ó t a son Gusayji kahan jo Krishnadasa rasadik kirtan ese adbhut kiyai sau koi doosre sau na hoye |ö²

⁵. Page 20 Madhyayugeen Shastriya Sangeet Ke Adhar Stambh ó Astasakha Dr. Surekha Sinha.

⁶. Ashtachap Page 205 Tatha Chaurasi Vaishnavan Ki Varta Page 205 Ref. Dr. Surekha Sinha. (M. Sha. Sa. A. S. A)

Krishnadasji composed many verses of the intimacy of rasa leela. Along with bhavas singing, instrumental music and loving dance the wonderful intimacy of devotion and music has been expressed.

“Rag Gujree Samudra Tandava lasya kala nidhan”¹

“Saat suran me rasik raya piye rasi kini ...

Aughar taan, maan, sampooran, sangeet sura upajavai”²

“Nachat Gopal lal adbhut nat Bhairava dhara

Gaan karati brij sundari raas ragini.”³

“Kokila alaap gavai Vrindavan rang rachai –

Raga Dhammar, raga Malar moda man nachai”⁴

÷The lasa dance has been distinctly and specially described in the verses of Krishnadasa. He has mentioned all the gesturer, mudrar, bola of Pakhawaj etc. have been beautifully picturised.ö⁵

õShyam sajani sharad rajani pulin Madhya naat tam trigatam tam trigatam Tirap bada karat kamini | gidgida gidgia gidgid gid gid

Dhi Dhi Fitter lag dayee jham jham gya na na na na na na sura tepangini

Shyam ko yaha naad bhavar tam tragatam tam tragatam gati hilawai

Krishnadasa yashahi gave kar ta thei nachawe.

Tat tat tat shabad let koti kamini |

Kakriti Kakritika ka kritika kabritika karai mridangani.||⁶

³ Krishnadasa hastalikhit, Dr. Dee. Da. Gupta, Page 30.

⁴ Nitya Kirtan Sangrah (Page 233).

⁵ Krishnadasa Hastalikhit, Dr. De. Da. Gupta Page 2.

⁶ Ashtacchap Parichaya, Page 239.

⁷ Sha. Sangeet K. A. Stambh, Ashtasakha, Dr. Surekha Sinha, Page 120.

⁶ Nritya Kirtan Sangrah, Page 79, Pada 274. Ref. í A stasakha, Page 21, Dr. Surekha Sinha.

This celestial beauty could be of devotion only where notes, rhythm, tempo and gestures of music and dance helped in the maharasa of Radha and Krishna and became immortal.

*Rasa me nachat laal Bihaari nachwat hain sab Braj ki naari |
Ta Thayee Ta Thayee Tat Tat Thayee Theyee Thungani Tatfit naari|
Shri Radha ek tarjat milwat let alaap sapta swarbhaari | Krishnadasa
nat 'natya' sikwar kushal keli Shree Govardhandhari |¹*

Krishnadas composed his verses in classical music and then decorating them with the ornaments of the five bhavas offered them at the feet of God. He gave one message as well that however the real nature of all there -kalasø would be expressed only when they will be offered at the feet of God. Here -kalaø is secondary. Surrender, complete surrender this feeling is foremost.

2.5 Govindadasa :

*Mohan nainan tain nahi tarat |
Binu dekhen talabeli see lagat, dekhat manjo haran ||
Asan basan sainan sudhi aeve, ab mun bachu na karat |
Govind bali imi kahat piyaree, Sir desi ke serk aur Bharat ||²*

The state of devotion takes one to such a state when God (Ishta) is not away from the eyes of the devotee even for a moment. If for one moment Ishta is away from the eyes the separation becomes painful. This was the state of Govindswami.

Govindswami was completely dedicated to Krishna. While rendering kirtan seva he always felt that God could hear him. When he

⁴ Nritya Kirtan Sangrah, Page 95, Pada (Verses) 330 Ref. (Page 21, Ibid).

⁵ Ashtachap aur Vallabh Sampradaya me Rasik Sadhana (Page 148) Dr. Prem Narayan Shreevastava.

didn't feel that God was listening to him he left the kirtan seva the only. The mental state of Radha was sung by Govind Swami in his verses. All through his life, he tried to take the consciousness of his devoted to that ðAhladini state by the help of devotion dipped in the melody of music.

Govind Swami Gusayin was the disciple of Shri Vitthalnath. He had the privilege of singing the intimate plays (antarang leelas) like ðShreedama Sakhaö, ðChandraualiö, and ðBhama Sakhiö from Kadamkhandi gate. Govinddas lived in the ðAntariö v illage of Bharatur. Before being initiated under Vallabh Sampradaya he was a conspicuous scholar of music and poetry.¹

In this context in the varta it has been distinctly mentioned that;

*“Aur Govinddas Kavi Kahe | So aap pad katen |
So jo kou unke pad seekhi K shree Gusayin jee ke aage gave
| Tinke upar shree Gusayin jee Prasanna hote*

Being a maestro (sangeet shiromani) when he got an opportunity to sing amongst the singers of Ashtachap his talent became synonymous to divine music. The same kind of story is available in varta sahitya as well. We find the evidence how Shri Krishna and Govind Swami used to coax each other. Even God becomes the servant of such a simple minded devotee, who sing so ardently.

*“So Ve Govind Swami mahaban ke tekra per nitya gaan karat hate |
Shree Nathji nitya sunibe kun Padharte hate |
Or Shree Nathjee sang gaan hun karat hate ... |
So Koyi samen shree nathji chukte so Govindswami bhool kaadte
| Or Govind Swami chukte jab shreenathjee bhool kadte |”*

¹ Madhyayugeen Shastriya Sangeet K Adhar Stambh ó A shtasakha (Page 22) Dr. Surekha Sinha.

It is famous for the musical ability and talent of Govinddasjee that even emperor Akbar was his fan and admirer. Even maestro Tansen considered him as the best singer and wanted to learn from him. Govinddasji was completely dedicated and faithful to his guru. When he came to know about the death of Shree Gusainjee his heart sank and he left the mortal abode.¹

This extreme sentimentality could be the trait of a devotee's heart, an artist's heart. The collection of verses of Govinddasji were offered by him at the feet of Lord Shri Krishna by decorating them with a classical touch and ornaments. There is an impressive presentation of notes, rhythm, raga, instruments, the musical phrases, dance ó bhavas etc.

Amongst the poets who established the Haveli Sangeet, the Ashtacchap poets, the verses of Govindswami are sung abundantly. The most popular verse sung by him is raga kalyanis :

*“Shree Govardhanraya lala || Pyaare laal tihare cha nchal nayan vishal
tihare ura sohai vanmala | yate mauhi rahi Brajwala ||*

Khelat Khelat tahan gaye jahan paniharin ki baat ||

Gagar thoren seesate kou bharan na pavat ghat ||

Nandraya ke ladile bala eso khelnivar ||

Mun me anand bhar rahayo much jovat sakal Brajnaar

Argaja kumkum ghar ke pyaari leeno kar lava haya ||

Achakam achakam ayekam bhaaji Giridhar laal lagaya

|| Yah vidh hori khelaahi Brajvasin sang lagaya |

Govardhan dhar roop par jan Govind bal bal jaya ||²

⁴ Page 25, Madhya Yugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha (Dr. Surekha Sinha)

⁵ Page 57, Pushtimargiya Mandiron ki Sangeet Parampara, Satyabhan Sharma.

In this series Govinddasji created many verses of music.

õSapta sura teen gram ikkis murchana bair sitmit R aga Madhya
rang rang rakhyo Sa ra ga ma padhani sa sa sa sa na na na dha dha dha
dha pa pa pa pa ma ma ma ga ga ga ga ri ri sa sa |¹ö

“Gavat ‘Gauri Raga’ vallabh balak saath”. ²

Just as Govind dasji has mentioned about ragas, similarly he has
described about the instruments and musical phrases as well ó

*“Vividh surani gavat sakal sundari
taal Kartaal bajat saras mridange
Teen pada amrit kundali kinnari jhanj
Bahu bhati awat upange ||”* ³

Along with this unequalled verses there is another verse in which in
maharasa there is a beautiful combination of rhythm, beats and dance ó

*“Nachat Goal sang Gopa kunwari ati Sadhang |
Tathayee tathayee tathayee tathayee mandal madhi
raje Sangeet gati bheda maan let sapta sura bandhan
Dhidhikati dhidhikati mridang madhur baaje |”*

There is another verse in which Radha and Krishna are trying to
wax each other in the swara laharis. Govinddasji remains astounded the
beauty of such beautiful bhavasó

Govindswami Page 168, Verse 423.
Govindswami Page 168, Verse 424.
Govindswami Page 30, Verse 65.

Raga Puriya Kalyan Taal (Rhythem) Roopak

“Radhe tere gavat kokila gana rahe ri maun dhar

| Piya ke gavat mena rahe mukha more

Koti Madan mohan ko liyo manhar ||

Kunja mahal me mohan madhur taan raakhi bitaan tara |

Govind Prabhu reejh hriday son lagayee vrishabhaan kunwara ||¹

Sthayee

Ni Dha	Ni <u>Re</u>	SA ó ó	Ma ¹ Ga	<u>Re</u> Ga	Gama Pa ó
Ra Dhe	Te <u>Re</u>	Ga ó ó	ó ó	Va Ta	ó ó ó
2	3	X	2	3	X
Ma ¹ ó	Dha Ni	<u>Dha Pa Pa</u>	Ma <u>GaRe</u>	Ga Ma	Ga <u>Re</u> Sa
Ko ó	Ki la	Ga ó Na	Na <u>He S</u>	Ree man	Na dha ra

Antara-1

Ma ¹ Ga	Ma ¹ Dha	San ó ó	Ni Dha	Ni <u>Re</u>	San ó ó
Pi ya	Ke ó	Ga ó ó	ó ó	Va Ta	ó ó
2	3	X	2	3	X
Ni Dha	Ni <u>Re</u>	Gan <u>Re</u> San	Ni ó	Ren Ni	Dha Pa Pa
Men ó	Na Ra	He ó ó	ó	Mu Kha	Mo ó Ra
2	3	X	2	3	X

¹ Page 167, Pushti Sangeet Prakash (Sangeetacharya late Shree Bhagwati Prasad Premshankar Bhatta).

Antara-2

Ma ¹ Pa	Dha Ni	Dha Pa Pa	Ma ¹ ó	Ga Ma ¹	Ga <u>Re</u> San
Ko ó	Hi Ma	Da ó Na	Mo ó	Ha Na	Ko ó ó
Ni ó	<u>Re</u> Ga	Ga Ma ¹ Pa	Ni Dha	Pa Ma ¹	Ga <u>Re</u> Sa
Li ó	ó ó	Yo ó óMa	ó Na	ó Ha	ó Ra
2	3	X	2	3	X

Sanchari

Pa ó	Pa Ma ¹	Dha Pa Pa	Ma ¹ Ma ¹	Ga Ma ¹	Ga <u>Re</u> Sa
Kun ó	Ja Ma	La La Me	Mo Ha	Ha Ma	Dhu ó Ra
Ni ó	<u>Re</u> Ga	Ga Ma ¹ Pa	Ni Dha	Pa Ma ¹	Ga <u>Re</u> Sa
Ta ó	ó Na	Ra ó Khi	Vi ó	Ta ó	Na Ta Ra
2	3	X	2	3	X

Aabhog

Ma ¹ ó	Dha San	San ó San	Ni Dha	Ni <u>Re</u>	San ó ó
Go ó	Vin Da	Pra ó Bhu	ó ó	ó Ri	Jhe ó ó
Ni Dha	Ni <u>Re</u>	Ga <u>Re</u> Sa	Ni ó	<u>Re</u> Ni	Dha Pa Pa
Hri Da	ó Ya	Son ó ó	ó Na	La Ga	ó Yee
Ma ¹ ó	Dha Ni	Dha Pa Pa	Ma ¹ ó	ó Ma ¹	Ga <u>Re</u> Sa
Vri ó	ó Sha	Bha ó Na	Kun ó	ó Va	Ra ó ó

Radha who is love incarnate when floats the waves of music than the whole nature remains spell bound in the flurry of devotion. Such beautiful scene could be presented by a saint like Govinddas who is well versed in music. Govinddas was an expert in dance and instrumental music. Keeping the classical nature of classical music he kept it dipped in the melody of music because without devotion he finds even the music as incomplete. He offered his whold life at the feet of Shri Krishna doing his ãSangeet Sevaø

(6) Chhit Swami :

There is a rare raga in Purvi that. It has the reflection of Hindol, Sohani, Basant, Lalit and Shadaj. The very name of this raga is Krishna Basant. Devotees like Chhitswami alone could give form to verses adorned with the grace of Basant ritu. By the combination of notes a beautiful raga could be composed. The sweetness of devotion added to it renders it the colour of uniqueness. Such a devotion gives immortality to this raga too.

Raga Krishna Basant

Aroha Avaroha

Ni, Ren, San, ga, Mamamaga, Madhani San

Madhasan hen hi dhaSan hi dha pa, magamaresa,

Taal Chartaal

øLaal lalit lalitadik sang liyen

Viharat ri vara Basant ritu kala sujan ||

Foolan Ki kar genluk liye, Patkat pat uraj cchiyen,

Hasat lasat hilimili sab Sakal guna nidhan || 1 ||

Khelat ati rasa jo rahayo, rasana nahi jaat kahayo

Nirakhi Parikhit dhakit bhaye saghan gagan jaan ||

Chhitswami Giridhar Shree Vitthal Padpadmarenu Vara

Pratap Mahimata kiyo kirti gaan || 2 ||¹

Sthai (Swar Rachana) Shastriya Sangeet Anuroop-Gayan

		Ni				
San ó	Ni Dha	Dha Pa	Pa Ni	Dha Pa	ó Pa	
La ó	La La	Li T	La Li	Taa Di	ó Ka	
Dha						
Ma ¹ ó	Ga Ma ¹	Dha Pa	Ma ¹ Ga	Ma ¹ Ga	<u>Re</u> Sa	
San ó	Ga Ti	ó Yen	Vi Ha	Ra T	ó Ri	
			Ni			
Sa Ma	Ma Ma	Ma ¹ Ga	Ma ¹ Dha	San San	ó ó	
Va Ra	Ba San	ó Ta	Ri ó	ó Tu	ó ó	
					Dha	
Ni Ren	San Ni	Dha San	Ni Dha	Pa Ma ¹ Ga	Ma ¹ Dha	
Ka ó	ó La	ó Su	Ja ó	ó ó	ó Ha	

¹ Page 263 (Pushtimarg Sangeet Prakash) (Sangeetacharya Swargiya Shree Bhagwati Prasad Premshankar Bhatta).

Antara

Dha Nee					
Ma ¹ Dha	San San	San San	San San	San Nee	<u>Re</u> San
Foo La	Na Fee	Ka Ra	Gen Du	Ka Li	ó Yen
	Ga				
Nee Nee	<u>Re</u> <u>Re</u>	Ga Ga	<u>Re</u> <u>Re</u>	San Nee	Nee Dha
Pa Ta	Ka Ta	Pa Ta	U Ra	Ja Di	ó Yen
Ma ¹ Ga	<u>Re</u> Sa	Ma Ga	Ma Dha	Dha Nee	San San
Ha Sa ó	Ta La	Sa Ta	Hee La	Mee La	Sa b a
				Dhe Nee	
Dha San	Nee Dha	Pa Pa	Ma ¹ Ga	Ma ¹ Dha	Nee San
Sa Ka	Ln Gu	Na Ne	Dhan ó	ó ó	ó Na
X	0	2	0	3	4

Sanchaaree

San ó	Nee Dha	Dha Pa	Pa Nee	Dha Pa	ó P a
Khe ó	La Ta	Aa Ti	Ra Sa	Jo Ra	ó Hayo n
Ma Ma	Ga Ma	Dha Dha	Ma ¹ Dha	Nee Dha	Ma ¹ Ga
Ra Sa	Na Na	ó Hee	Ja ó	Ta Ka	ó Hayo
			Dha Nee		
<u>Re</u> Sa	Sa Ma	Ma Ga	Ma ¹ Dha	San San	ó San
Ni Ra	Khi Pa	Ra Khi	That Ki	Ta Bha	ó Ye
Dha San	Nee Dha	Pa Pa	Ma ¹ Ga	Ma ¹ Ga	<u>Re</u> Sa
Sa Gha	Na Ga	Ga Na	Ja ó	ó ó	ó Na
X	0	2	0	3	4

Aabhog

Dha	San				
Ma ó	Dha San	ó San	San San	San Nee	<u>Re</u> San
Cc hi ó	T Swa	ó Mi	Gi Ri	Va Ra	Dha Ra
Ni Ni	<u>Re</u> <u>Re</u>	Ga Ga	Ma Ga	Ma Ga	<u>Re</u> San
Shree Vi	Ttha La	Pa Da	Pa ó	Dma Re	ó N u
Nee <u>Re</u>	Nee Dha	Pa Pa	Ma Ga	Ma Ga	<u>Re</u> Sa
Va Ra	Pra Taa	ó Pa	Ma Hi	ó Ma	ó Ta
					Dha
Sa Ma	Ma Ma	Ma Ga	Nee Dha	Pa Ma ¹ Ga	Ma ¹ Dha
Ki ó	Yo Kee	Ra Tee	Ga ó	ó ó ó ó	ó Ra
X	0	2	0	3	4

÷Chhitswami was an ardent rasik of ÷Brajrasa. In one of his poems he has requested Brahma that he should be born in a house near the house of Nanda so that he would be able to have the vision of his Parama ishta shyam sundar, the grace and beautiful smile of his ishta.¹

õOn the one hand Chhitswami was famous as an ardent devotee of Shri Krishna. There are many anecdotes in varta sahitya. In one of the incidents Chhitswami with his friends went to Gusainjee Vithalnath to offer one forged coin and a coconut full of ashes. The moment he had the darshanas of Gusainjee he felt very guilty and prayed to take the refuge of Gusainjee.õ In this way a change came in the vritti (tendencies) of Chhitswami and he completely and solely took the refuge of Shri Krishna.

¹ Page 146, Ashtacchap Aur Vallabh Sampradaye me Rasik Sadhana Dr. Premnarayan Shreevastava.

A natural devotional heart led to the singing of the glory of the Rasamayee leela of Radha ó Krishna. Chhitsuami decided to colour his music with devotion, by keeping a heart full of love for God; and offering Swarpushpas (flowers in the form of notes) at the feet of God.

There is one such verse of Chhitsuami in which the intimate leela of maharasa accompanied by the musical phrases of dance in Raga Yaman and tall chantaal in the form of Sankeertan.

Raga Yaman (Taal Chartaal)

Laalsang raasrang leta maan rasik khan Gagrata
 mragrata tattattat dheyi dheyi gati lane |
 Saa ri ga ma pa dha ni dhwani suni Braj Rajkunwar gawatree
 Ati jaati sangeet nipun ta na na na na aani aani gati cheene || 1
 || Adit mudit Sarachand band toote kanchuki ke
 Vaibhav nirakhi nirakhi koti madan heene |
 Biharat bun raas vilaas dampattiman isad haas
 Chhitsuami Giritwasrdhar rasa basa taba beene || 2 ||¹

Sthayee

Pa ó	Pa Ni	Dha Pa	Pa ó	Pa Ma	Ga Ga
La ó	La San	ó Ga	Ra ó	Sa Ra	ó Ga
Ga ó	Ga Re	Ga Ma ¹	Pa Re	Ga Re	Sa Sa
Le ó	Ta Ma	ó Na	Ra Si	Ra Ra	Va Na
Ni Dha	Ni Re	Ga Ga	Ma Ga	Ma ¹ Ra	Dha Pa
Gra Gra	Ta Gra	Gra Ta	Ta Ta	Ta Ta	Ta Ta (r)
San ó	Ren Gan	Ren San	Ni Dha	Pa Ma ¹	Ga Ma ¹
The ó	Ee The	ó Es	Ga Ti	ó Lee	ó Ne
X	0	2	0	3	4

¹ Page 305 (Ashtachapiya Bhakti Sangeet Udbhav Aur Vikas Sangget Kirtanacharya, Champaklaal Ccchabeeldasa Nayak).

Antara

X	0	2	0	3	4
Sa ó	Re Ga	Ma ¹ Pa	Dha Ni	ó <u>San Ni</u>	Ren San
Sa ó	Ree Ga	Ma Pa	Dha Ni	ó Dhwa ó	ó Ni
San Ren	Gan Ren	San San	San ó	Ni Ni	Dha Pa
Su Ni	ó Bra	ó Ja	Ra ó	Ja Kun	Wa Ra
Ni Dha	Pa Pa	ó Pa	Dha Pa	Ma ¹ Ga	Ma ¹ Pa
Ga ó	Wa T	ó Ree	A Ti	ó Ja	ó To
Sa Sa	Re Re	Ga Ga	Ma ¹ Ma ¹	Pa Pa	Dha Dha
San Gee	Ta Ni	Pu Na	Ta Na	Na Na	Na Na
San ó	Ren Gan	Ren San	Ni Dha	Pa Ma ¹	Ma Ma ¹
Aaa ó	Ni Aa	ó Ni	Ga Ti	ó Chi	ó He

õChhitswami was so much faithful and attached to his guru Gasainjee that when he heard the news of the death of Gusaiajee he fainted.¹

Only a sensitive heart could be so loyal and faithful in devotion. While doing Sankeertan Seva Chhitswami followed the rules of classical music. The names of ragas are found in the verses of Chhitswami. For Example :- *“Shree raa me kanha murli bajawee*

Sapta sura bheda avadhar taan vikas so gati madhur dhar.”²

In addition to it the names of instruments too have been mentioned in his verses ó

¹ Page 29, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Sinha.

² Page 29, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Sinha.

“Aughar taan bandhan, sapta sura madhwe madhwa mura lika bajawe.”¹

Chhitswami has included notes, rhythm, tempo, which are the base of classical music. But without devotion music is just an art it carries forward its meaning when the verses adorned in notes enjoys the exhibit of the ishta.

There is another such poem in which Chhitswami has mentioned the names of many instruments :

*“Taal Pakhawaj bansa dhuni bajan
Bich murali dhuni sahaj suhayee
Dhol nisaan dudumbhi bag
Madan bhairi bajat sahanayee
Roop muraj aran jhanjh jhalaree
Bajat kara kathataal upanga
Aru Pinaak kinnaree shree mandal
Madhur jantre bajat mukha changa”²*

The Ashta ó Sakhas of Pushti Sect have given importance to the rules and regulations followed in the singing of ragas. Further, its significance was acknowledged by him only when devotion was included. Chhitswami saw Krishna deeply in love with Radhajeet doing Rasaswadan of her love. He always sang the song that Shri Krishna is even under the control and subjection of Radhajeet.

¹ Page 30, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Sinha.

² Page 30, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ó Ashtasakha, Dr. Surekha Sinha.

Where there was devotion, in the intimacy of rasa, there was awakening and abandonment. The chief among the five bhavas madhurya bhava is the spiritual version of shrinagar rasa. Shrinagar rasa is of Bramapalesha for this reason it is called madhurya bhava or juuwal rasa.¹

Chhitsuami with Gopi bhava and madhur dipped in ganges of love his notes made him swim in water as ever before.

(7) Chaturbhujdasa :

Amongst the Ashta Sakhas of Pushti Sampradaya Chaturbhuj as in leelatmak swaroop was a big friend. As sakhi he is famous by the name Vimla Sakhi. Her Sankeertan place Rudra kunda is quite famous.

Chaturbhujdas was a leela rasik. Shri Krishna and Radhikajee enjoying the bliss of premmayee leela forgot themselves. In this state only the notes overpowered by devotion which presents the leela of that Paramanandamayee Chitwan that has fascinated the Whole World :-

Chitwan teri jeeya basi |

Jab Braj Khori ulti Hari mohe, Ishid haas hansa |

Mohan mukha aturta ati sakhi, chali de naina masee |

‘Chaturbhuj’ Prabhu Giradhar path chitwat, rasikan manjh rami |²

Chaturbhujdas was the younger son of Kumbhandasjee. The effects of the nearness of kumbhandasjee came in the form of sprouting devotion. He received the training of music from his father. His father kumbhandajee also taught him this music is meaningful only when one sings with devotion in one's heart and surrender towards God.

¹ Ujjwal Neelmani, Shloka 3, Page 15 (Reference : Ashtachap or Vallabhsampradaya me Rasik Sadhana)

² Page 143, Ashachap Aur Vallabh Sampradaye me Rasik Sadhana. Dr. Premnarayan Shreevastava.

Chaturbhujdasjee adorned all his Padas (poems) with rhythem and instrumental music. They gave it the form of Sankeertan and offered it at the feet of God. There is one poem in which the lover is playing raga Todi on flute and his beloved is relishing the music as the audience. It is quite clear that the ragas are expressed in their original form when God himself plays those ragas on his flute. Then the devotee would become -bhavamayeeø and would reach to that state where one could listen to -Krishnanadaø

Raga Todi – Taal Chantaal

õBahut Prasanna bhaye piya pyaari Todi rage benudha rgayo

Sura Sangeet bandhan madhur dhuni esoyee adbhert bheda batayo || 1 ||

Been tarang upajat nanarang pratidin aur hee aur milayo |

-Chaturbhujdasøswamoni gunanidhi rasik raya giri r ijhayo || 2 ||¹

Sthayee

<u>Dha</u> Pa	ó <u>Ga</u>	Ma ¹ Pa	<u>Dha</u> ó	Pa Pa	ó Pa
Ba Hu	ó Ta	ó Pra	Sa ó	ó Nna	ó Bha
Ma ¹ <u>Ga</u>	ó <u>Ga</u>	ó <u>Ga</u>	<u>Re</u> <u>Ga</u>	<u>Re</u> <u>Sa</u>	ó <u>Sa</u>
Ye ó	ó Pi	ó Ya	Pya ó	ó Ree	ó ó
Ni Sa	ó Ma	<u>Ga</u> Ma ¹	<u>Dha</u> ó	ó Ni	San ó
To ó	ó Di	ó ó	Ra ó	ó Ga	ó ó
Sanren Gan	<u>Re</u> San	ó San	Ni <u>Dha</u>	ó Pa	<u>Ga</u> Ma ¹
Be ó	Nu <u>Dha</u>	ó Ra	<u>Ga</u> ó	ó Yo	ó ó
X	0	2	0	3	4

¹ Page 52, (A. Bhakti S. Udbhava Aur Vikas) Champaklaal Daivildasa Nayak.

Antara

<u>Dha</u> Pa	Ma ¹ <u>Ga</u>	ó Ma ¹	<u>Dha</u> Ni	San San	ó San
Su Ra	ó San	ó ó	Gee ó	ó Ta	ó Ba
<u>Dha</u> ó	ó Ni	San <u>Re</u>	<u>Ga</u> <u>Re</u>	ó San	ó San
Dhaa ó	ó Na	ó Ma	<u>Dha</u> Na	ó <u>Dha</u>	ó Ni
Ni <u>Dha</u>	ó <u>Ga</u>	ó <u>Ga</u>	<u>Re</u> ó	ó San	ó San
T ó	ó So	ó ee	A ó	ó Db ha	ó Ta
Ni <u>Dha</u>	ó Pa	ó Ma ¹	Ma ¹ Ga	ó <u>Re</u>	<u>Ga</u> Ma ¹
Bhe Da ó	ó Da	ó Ba	Ta ó	ó Y o	ó ó
X	0	2	0	3	4

In the same way sancharee Abhog will also be sung.

Take another example ó

*“Nagari Ke rati giradharan rasik Vara
Muralika ‘malaar’ raga alapyo jab”¹*

Where ragas have been mentioned, there a lively presentation creates the waves of music in the stream of devotion.

*“Madan Gopal raas mandal me malav raga rasa bhayau gave |
Avadhara taan bandhan saptaswara madhur
madhu muralika pajawe.”²*

On the one hand in every verse and poem chaturbhujdasa is completely engrossed in bhakti rasa. At the same time he is eager to maintain the classical tradition. Moreover, when there is devotion, the

¹ Page 293, Ashtacchap Parichaya, Prabhudayal.

² Page 87, Nityakirtan Pada 302. Ref. Madhyayugeen Shstriya Sangeet Ke Adhar Stambha ó Ashtasakha (Dr. Surekha Sinha).

aakening of that maharasa comes when notes, rhythm, divine nada and nrityamayee padawali goether do the task of aakening. Where even the beats of time are astounded, the devotion of Chaturbhujdas takes him to the realization of God. Bhakti is greates and best. The art which is coloured by bhakti makes it bhaktimayee.

(8) Nandadasa :

The last sakha amongst the Ashtasakhas is Nandadasjee. òAfter Suradasajee and Paramanandadasajee Nandadasjee is famous as a prominent devotional poet and musician.ö¹

Amongst the sequence of Ashtasakha Nandadasa has been mentioned as the friend of Bhojsakha and Chandrarekha. Kishor leel is their leelasakti and adhikrit dwaar is maansi ganga. Nandadasa has beautifully and musically described Kunja Vihar, Jala Vihar, Hindora, Foolege, Saanjhi, Raas and Holi festival. In the verses of Nandadasajee there is complete description of the names of ragas. In the ragamaala in which Natnagar Shri Krishnaø ñmaanleelaø with Radh a has been described beautifully leads to the peak of naadmayee vilaas.

Raga Sarang (Raga maala) Jhaptaal (Madhyalaya) by Shree Nandadasji

Sarangnayaniri ree kahe ko kiyo eto maan |

Gauri Gaheroo cchad mil laale mana kram vachan yaaten hota kaliaan || 1

|| Jin hatha hareri tu nut nagar saun bhairo hee devagaan |

Murli taan kanharo gavat sun le ree kaan || 2 ||

Rang Rangeeli sudhar nayaki tu jiyamen adaan |

Nandadasa kedaron kariken yon hee bihaya gayo maan || 3 ||²

¹ Page 33 (Madhyayugeen Shstriya Sangeet Ke Adhar Stambha ó Ashtasakha) Dr. Surekha Sinha.

² Page 271 Pushti Sangeet Prakash (Sangeetacharya Late Shree Bhagawati Prasad Premshankar Bhatta).

Sthayee

San ó	<u>Nee</u> Pa Pa	Ma Pa	Re <u>Nee</u> Saa
Sa ó	Ran ó G	Na Ya	Ne ó Ree
	Ma		
Sa ó	Re ó Pa	Ni Ma Pa	<u>Ne Sa</u> Re San
Ka ó	He ó Ko	Ki Yo	E ó T o
<u>Re Re</u> <u>San Nee</u>	San <u>Ne Ne</u> <u>Pama</u>	Pa Mama	<u>Re Sa</u> Re Sa
<u>Ma ó</u> <u>ó ó</u>	ó ó <u>ó ó</u> <u>ó</u>	ó ó	<u>ó ó</u> <u>ó</u> Ha
Ma ¹ <u>Dha</u>	<u>Ne Dha</u> <u>Nee</u> ó	San Re	Sa ó ó
Gau ó	Ree ó ó	Ga He	Roo ó ó
<u>Nee Sa</u> <u>Re Sa</u>	<u>Nee Dha</u> Pa	<u>Ma¹ Pa</u> Dha	<u>Ma¹ Ga</u> Re
Cchan <u>ó ó</u>	Da Mi La	<u>Laa ó</u> ó	Le ó ó
Ga			
Nee Re	Ga Ma ¹ Ga	Pa Pa	<u>Nee Dha</u> Pa
Ma Na	Kra Ma Va	Cha Na	Ya ó Te
Pa Ma ¹	Ga ó Pa	Re ó	Sa ó Sa
Ho ó	Ta ó Ka	Lya ó	ó ó Na
X	2	0	3

The Sequence of Changing Ragas

Saarang ௐ Gauri ௐ Kalyan

Antara

Dha Dha	Pa ó Pa	Re ^{Ga} Ga	Ga Ma Pa
Ji Ha	Ha ó Tha	Ka Re	Ree ó Tu
Saan Dha	Pa _{Pa} Re Ga	Ma Pa	Sa Re Sa
Na ó	Ta Na ó	Ga Ra	Son ó ó
Ga Ma	^{nee} Dha ó ó	Nee San	Dha ó Pa
Bhai ó	Ro ó ó	Hee ó	De ó Va
Ga Ma	Pa ^{Nee} Dha ó	Ga Ma	Re ó Sa
Ga ó	ó ó ó	ó ó	ó ó Na
San San	Dha Nee Pa	Pa ó	Ma Pa Pa
Mu Ra	Lee ó ó	Ta ó	ó ó Ha
Nee Ma	Pa Ga Ma ó	Ga Ma	_{Sa} Re ó Sa
Ka ó	Na Ro ó	Ga ó	Wa ó Ta
Nee ó Sa	Re Sa Re	Ga ó	Ma Re Sa
Su ó	ó ó Ha	Le ó	ó ó Na
Nee Saa	Re Dha ó	Nee Pa	Sa Re Sa
Ka ó	ó ó ó	ó ó	ó ó N a
X	2	0	3

In the same manner the poems that follow this verses are surng.

Nandadasa himself has given importance to ragas. He has connected those ragas to the names of Radha and Krishna in such a way that both name and form of them became synonymous. Moreover, the dance and display became wholly alive on the banks of Yamuna.

Every vers expresses every bhava because hotes, rhythm, and beats all three together makes it a mode of rasanubhuti. The Ashtachap Poets have proved that an excellent art, music is used to Coax God then the aim of that art is complete devotion towards God with a simple mind, bhava and rasa :

*“Dekho ree nagar nata niratata kalindi
tata Gopin ke Madhya raje mukut ki talak.
Tattheyee theyee sabad sakal ghata.
Urap tirap manon Pada ki Palak.
Raas madhya Radhe, Murali Me yahi Rat.”*

The Ashtacchap Poets began such a tradition in which Japan Severe austerities and tapasya was taken by the ninada of notes. Where the singing at all eight times of the name of God could attract the common folk even when it was bound by the rules of classical music. A new path of devotion was construed which is still evident in the Sankeertan of our times. Where the verses of Bhoga ó Villas (Sensual enjoyment) were following Indian Classical music. Their place was taken by bhava, rasa and devotion of Shri Krishnaleela. These beautiful verses filled the whole North Indian Classical Music with devotion. The man who sang those verses also realized the divine touch by the help of notes, rhythm and beats. In this way music becomes a mode to realize God coloured by devotion.

By the help of excellent devotion towards one's guru the Ashtachap poets immortalized their verses by turning them towards God. Its devotional form -Haveli Sangeetø is turning the dev otees towards the feet of God. The Ashtacchap poets not only had a strong tradition of music but had a strong literary tradition too. The foremost topic of -Soora Kavyaø

Shri Krishna is well known everywhere. òIn the beginning the verses of Soordasjee were of vinaya and dainya bhava. When he came in contact with Shree Vallabhacharyajee he stopped writing the verses of vinaya and dainya bhava and began to write the verses of Vatsalya, madhurya and sarala bhava.¹

òAmongst the compositions of Soordasjee Soorsagar, Soorsarawali, Sahitya Lahari, Soor Pacchisee, Soora Ramayan, Soor Saathi and Radha Rasa Keli.ö²

òIn the bhava presentation of Soora Vatsalya bhava has been rated as the best bhava.ö³

òBy attaching devotion with Shringar and along with it the description of union and separation by Soor is rare in the World.ö⁴

òIn Vaishnava Sect Madhurya bhava is considered as the supreme bhava. The reason is when we look at the personal relations and anayata (unflinching devotion), the culmination which is evident is found nowhere else.ö⁵

It means the poets of Ashtachap also created most of their verses in madhur bhava. In madhur bhava only the distance between God and devotee because the devotee with the heart of a gopi and bhava of a gopi tries to coax the beloved.

òThe great poet Soora has various realizations of leela rasa. He introduced his readers with the tender, ravishing pictures of union and separation. The -Vigaharnaøof the feeling of lust was not accepted by the

¹ Page 102, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

² Evid

³ Page 103, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

⁴ Evid

⁵ Page 106, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

raagmayee õShubhra (Pure) tendencies of this world . He established madhurya and shringar and thus made this world and his life õRaagranjit.ö¹

In this sequence amongst the other poets of Ashtacchap the 186 handwritten verses of Kumbhandasjee published by Kankaroli vidhan vibhag.² The language of the verses of Kumbhandasjee is ordinary Brajbhasha. õThe works of Parmanandadasa have been published as Paramananda Sagar, Paramananda Ke Pada and Vallabh Sampradayee Kirtan Darpa Sangraha.ö³

There are more than hundred padas (poems) of Krishnadas but no composite book has been mentioned here. Nandadasa wrote many books amongst them the Rasapanchadhyayee is most popular. Amongst his works Anekartha Manjari, maanmangaree, Rasa manjaree, Roop Manjaree, Virahmanjaree, Prem Barah khadi, shyam sagari, Sudamacharit, Rukmani Mangal, Bhanwargeet, Sindhandha, Panchadhyayee, Dashkandha Bhasha, Govardhan Leela and Nandadasa Parawali.ö⁴

The verses of Govindswami have also been unpublished. Chhitswami also created visible verses in which there are 200 Padas (verses). õThe visible poems of chaturbhujadasa have been published as Chaturbhudasa Kirtan Sangraha, Kirtanawali and Daan Leela.ö

4.1.2 The Verses of Swami Shri Haridasajee :

Amongst the detached disciples of Swami Shree Haridas, all the acharyas who preceded Swami Narharidevajee lived in Nidhivan. After Swami Narharidevajee Swami Rasikdeva sat on the gaddi (throne) of Rasik

¹ Page 107, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

² Page 109, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

³ Page 109, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

⁴ Page 109, Hindi Sahitya Ka Itihaas (Dr. Vijayendra Snatak).

Bihari temple. Narharidevjee worshipped Gorelaal as ishta. After Swami Rasikdevjee Swami Lalitkishoridevjee sat on his gaddi (throne like the throne of a B. Shop). The collection of the gospel of Swami Haridasjee followed by eight acharyas upto Lalit Kishoredevjee have been comiled as ðAshtacharyon Ki Vaani.ö¹

There are two popular traditions in ðAshtacharyo Ki Vaanið In the tradition of Ashtacharyas there are many critical views on Haridasi Sampradaya. In this tradition many critics and scholars have come up with their views. Here, it is not required to go into so much detail.

In ðAshtacharyon Ki Vaaniðand the literature of H aridasjee there is unique combination of music and devotion, which is evident everywhere music has been established from ancient times, and the time of Haridasjee to the present day in the form of service to the Lord (Seva roopa).

In the tradition of Ashtacharyas of Swami Haridasjee the categories of ðRasaðare as follows :

- (1) The rasa of sensual and worldly objects. (Laukik vishaya rasa).
- (2) Literary and poetic rasa (Kavyagat rasa)
- (3) Brahmananda (The joy of realizing Brahma).
- (4) Bhakti rasa (The rasa of devotion).
- (5) Mahamadhur rasa (Etremely melodious rasa).ö²

These distinct states of rasa renders distinctness to the A Haridasi sect and the Padas (Poems) composed in this sect. Yet, it gives the simple message of devotion by the help of devotional music.

There is a beautiful piece of poetry composed by Haridasjee in which there are lovely images of Radha ó Krishna in love with each other :

¹ Page 42, Haridasi Sampradaya Ke Ashtacharyon Ka Sahitya, Dr. Lalit Bihari Goswami.

² Page 251, Haridasee Sampradaya Ka Sahitya.

Raga Sarang :

õPyaari topa kitauk sangraha cchabin ko anga ó anga pratinanabhayee
dikhawat |

Haath Kinnari Madhya sachu paayin sulap raga raginee saun tu mili gavati||

Kaha Kahaun ik jeebh guna aganit haari parayo kahu kachu na aawati |

Shree Haridas ke swami syam kahat ree pyaari tu je je bhavi lyawati ||¹

In the poetry of Haridasajee the poses and gestures of Radha ó Krishna are in musical form and could be sung.

Though Haridasjee was a great scholar of music yet his surrender for shyma ó shyam was very deep and intense. This same flair of devotion is evident in the tradition of his devotees.

Raga Malhar :

Hindore wa jhulani agee nayee ritu savan teej suhari |

Kunj ó Kunj te nikasi haree bhumi arun varan manau

| Chand vadhu see shree syama ju harashi balari |

Apne apne mela mili anuraag malarahin

Gavat tanani ruchi ajayee

| Shree Biharinidasai Swamini syam ke sang

Vadyo rang anga anaga reesi rijhari ||²

In the Acharyas of Shree Haridasi sect devotion great influences the singing of classical music, it given eternity to music. Even today on the

¹ Page 118, Ashtayam ó Rasa Ratnahaar (Ashtayam Sam ucchaya) Rasikwar Shree Jamunadasa Krit Vaani.

² Page 166, Ashtayam Samucchaya (Rasikawar Shree Jamunadas Jee Krit Vaani) Section 1 ó 2.

banks of Vridavan, at evening hours, a unique samaj (society or community of artists) sits there. The eternal melody of music flows in the notes accompanied by Taanpura, Harmonium and Timbrel. This proves that by devotion music attains a divine form.

4.1.3 Swami Shri Hitharivanshajee :

Hitavansha tradition is also just like the Haridasae sect. in the service of ishta Radha ó Vallabh, to with the flair of music in devotion, this path of worship remains eternal and unique the scholars of Hitavansha tradition have expressed in detail in their books and epics about the above mentioned subjects.

In the earlier context the ishta and devotional form of Hirharivanshaji has been explained. In the present context we will discuss over the mode of sadhana and devotional poetry.

The sutras by Shree Hitacharya represent the traditions of his sect :-

õShree Hariwansh su reeti sunaun | Shyam Shyam ek sang goun |
Cchin ik kabahun na antar hoyee | Praan Su Ek deha hain dehi || Anshani
Par bhej diyen bilokat | Trapit na, Sundar much avalokat ||

Indu vadan deesat vivi ora | charu sulochan trishit chakora ||

*Karat paan rasa matta sabahi | Shree Harivansha prem rati gahi ||*¹

In this tradition all the means of Vrindavan rasa are rasa only.

Vrindavan rasa is a self born (Swayam nishpanna) rasa. Its forms are alamban, Uddipan and samajik. Here, anukarya rasavalamban is the loving rasika shyam. The object of love love rasik Shree Radha is uddipan.

¹ Page 380, Hindi Bhakti Kavya Me Rasa Bhakti Dhara aur Uska Vaani Sahitya, Kishori Sharan
-Ali Reference : Shree Harivansha Vaani, Fourth Prakaran ccha ó sa 6 and 7.

Native Vrindavan and the ōSamajik rasik sthaniya Ra dhakinkarigan all these are found doing rasapanö. ¹

ōShree Hitacharya has given the attrikute Rasa and Rasik to his -Paramopasyaø (divine object of worship) shyama ó s hyam. In addition to it, the companions like lalita etc. have been called as -Rasikøö ²

ōThe one who enjoys this rasa is called -samajikø The word Rasik is its synonym. Rasik Samaj gaan has been called samajik gaan or rasik Samaj gaan.ö ³

In Shri Hitaharivansha sect is that rasa gaan of Param Upasya rasik gugal by which an inner inspiration to do rasa ó vi laas Radha ó Vallabh goes with Radhajee for rasa ó keli. In this sect sa maj gaan is not based on notes, it is based on lyrics. Drums and cymbals (dholka and manjeera) assist this singing. Classical music is based on solo singing while as -Samajik Singingø is based on chorus.

ōIn this samaj sangeet the rasik who are -rasa dri shtaø and -rasa srishtaø sing with accurate notes and rhythm. In every word and letter the form of -varnyaø is reflected and is echoed. This u nique style of singing in which there is combination of words and notes in the form of Sadhan (medium) and sadhya (end result). These are the two forms in which it originates. It means on the one hand by ragananda the -Uddipan Karini sevaø is proved by the -rasa kreedaaø of this ishta. On the other hand it became capable to of the instant realization of varnya vishaya of the vaani.ö

4

¹ Page 384, Hindi Bhakti Kavya Me Rasa Bhakti Dhara aur Uska Vaani Sahitya.

² Page 385, Hindi Bhakti Kavya Me Rasa Bhakti Dhara aur Uska Vaani Sahitya.

³ Page , Hindi Bhakti Kavya Me Rasa Bhakti Dhara aur Uska Vaani Sahitya.

⁴ Page 411, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan -Aliø)

*Bani Vrishbhan nandini aaj | Yah Pada gavat sakal samaj | Hiya
juga dhyan karat much gaan | kari dandit taj o nija pran ||*¹

The places where the beauty of Shree Radhajeet has been described, there her beauty has taken the shape of devotional poetry adorned with the garland of notes.

There is another piece of poetry where notes, rhythm and tempo also dance with devotion :ó

*“Sakhiyan ban bihar din janyari |
Kartik Sudi Pakha uthapan sandhya laun man manyan |
Dhwaja Pataka – Chatra – Chanwar kahu nava chandol banayan
| Ladili – Laal chade tihi upar jay jay shabda sunay an |
Beena – Vainu – Mridang – taal dhuni dundubhi are sahanayee
| Nachat chalin Ali grah – grah te bhog – arati laye en ||
Van vihar kari mandir aaye sandhya bhog lagarai |
Arati karat sakhihit sau ‘hit – Braj’ jhuthani pav en |”*²

In the Hitanarivansha tradition of disciples many devotional poets have composed unequalled notes. Alimohandasjee composed many verses in the first half of seventeenth century : ó

*“Rasa bheeni Pyaari Priyahi Rijhayon |
Mana sij tantra poshi anga – anga prati ratipati P ayan Lagayan
| Surati Samar Rasa Raasi Jugalvar Su Milat venu bajayan |
‘Ali Mohan Hita’ Umagi anka bhari, adhar sudha ras a pyayau |”*¹

¹ Page 417, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan ÷Aliø)

² Page 623, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan ÷Aliø)

The -Sura gangaø (ganges of notes and melody) refl ects various aspects and amplitudes of devotion and proves that though music has the classical element yet it attains immortality by devotion.

4.2 The Creators of the Verses of Krishna Bhakti :

Where the devotion of Ashtachappoets coloured by devotion and notes came before everybody many other poet ó saint s also came who did the service of notes to enliven devotion and realized God. Amongst them one was -Rasakhanø who coased Krishna with his note s and simple devotion used to realize Shri Krishna too.

Rasakhan :

Although Rasakhan was not attached to any vaishnava sect yet the pure stream of devotion towards Shri Krishna ever flowed in his life. In some books the incident of his taking initiation from Goswami Vithaldasajee has been mentioned. öIn -Do So Bawan vaishnavan ki vartaø he has been called the follower of Vallabh Sect.ö²

There is historical evidence of the two books -Prem Vatikaø and -Daan Leelaø of Rasakhan. The most famous poetic co mposition of Rasakhan in muktak and saviya is famous by the name -Sujan Rasakhanø

-Sujan Rasakhanø is a collection of free verses th at include 181 saviye, 117 kavitta, 12 dohas and 4 sorathe. öThe s ummary of these cchandass emphasizes on devotion love, the roop ó ma dhuri of Radha ó Krishna Vanshi mohini and Krishna Leela and other interesting stories.ö³

¹ Page 682, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan -Aliø)

² Page 119, Bharatiya Sahitya Ka Itihaas Dr. Vijayendra Snatak.

³ Page 120, Bharatiya Sahitya Ka Itihaas Dr. Vijayendra Snatak.

In the verses of Rasakhan Shringar rasa and vatsalya rasa could be clearly seen. The following verses is an excellent example of the ðvatsalya rasaø(motherly love) of Rasakhan :

*“Dhuri me ati shobhat syam ju vaisee bani siva sund ar swaati |
Khelat Khaat fire angina paga painjani bajati peeri karo hee ||
Va chabi ko Rasakhani bilokat barat kaam kalanidhi koti |
Kaag ke bhaag bade sajani Hari Haath son le gayo makhan roti ||”¹*

Rasakhan was a free poet of love and shringar. With an emotional heart, he did the ðrasaswadanøof the plays of Shri Krishna. The ðAshtayamø collection of poems composed by Rasakhan sings the glory of the plays of Shri Krishna at all eight prahars.

Another verse which sings the glory of the wonderful play of Krishna Radha is :

*“Bhagwan prem ke vash kaise ho jate hain
Brahma me doondhyo Puranan ganan
Vedaricha suni chaugune chayan |
Dekhyo sun yo kabahun na kahun vaha
Kaise Saroop aur kaise subhayan |
Terat herat haari parayo, Rasakhan batayo na log lugayan |
Dekhyo dooro vaha kunja kuteer me baithe palotat Radhika paya na ||*

¹ Page 120, Bharatiya Sahitya Ka Itihaas Dr. Vijayendra Snatak.

The verse of Rasakhan presents the direct conversation of the vision of Shri Krishna. There is one devotee who was not well versed in North Indian Classical Music.

4.3 Sankirtan Padavali of Mahaprabhu Chetanya in Gaudiya

Sampraday :

The Bhavmaya õMahamantraö has given by Shree Chaitanya Mahaprabhu õHare Rama Hare Krishnaö is the base of Sankirtan Pranali of Gaudiya Sampraday. By this mahamantra many followers are attached to the Krishna Bhakti in all over the world. We can feel the Bhavmaya Sangeetik Devotion in other poets also like Meera, Narsinh Mehta, Jaydev, Andal etc. These all are continuously effecting are North Indian Classical Music by their Bhakti, Rasa and Bhava included Swaras.

Let us see how the verses of all these poets affect the common man, how the touch of music affected the common man. And, thus began the journey from earthly realization to divine bliss.

CHAPTER – 5

The Impact of the Various Kinds of Devotion On North Indian Classical Music

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CHAPTER – 5

The Impact of the Various Kinds of Devotion On North Indian Classical Music

õMusic in our country has remained an integral element of Yagyas.ö¹ A particular arrangement of notes is followed while chanting the mantras of the yagya. Its detailed description has been given in saam singing. In the pages of India's ancient history there is very simple and natural form of music. The Gods also play with music. This base gives a very strong and concrete form to the spiritual roots of music.

õBrahma sings, Vishnu plays drums (mridang), Shankara plays damaroo and is the creator of dance, Goddess Saraswati plays Veena and Goddess Parvati is a brilliant dancer.ö²

In the history of music there is a thorough description of various arts and music and their analysis.

“The medium of music is naad.

Both literature and music are the two forms of naad.

They express and symbolize humanity.”

õVedas have given birth to music, they are the progenitors of music. Music which is a medium of marga or new discoveries or investigation has been called ‘marga’ in the Vedas. This ‘marga’ is sangeet which is inconvertible, bound by eternal laws.ö³

The purpose of this marga is sangeet is not only entertainment but liberation of the soul.

5.12 Page 40, Sangeet Chintamani (Acharya Brihaspati Sumitra Kumaari).

5.13 Page 40, Sangeet Chintamani (Acharya Brihaspati Sumitra Kumaari).

5.14 Ibid.

A large bee is not indifferent to the fragrance of the flowers that it sucks, similarly a mind lost in nada does not overlook the fragrance of the objects of senses and desires of this world.

Just as a snake delighted in his ganglion, similarly the mind attracted and attached gives up all kinds of frivolities. Such a mind being one with nada forgets all the attractions of the world.

Naad Roopi Janardana the õbeej matra (main mantra) of Naad kalas is ó

Yada lakshya Pradhanani shastrakhyetaani marvate |

Tasmalakshyviruddha Yatachatram Vedamaryatha ||

[Sangeet Ratnakar Prabandhayaya 16 3]

It means whether the forms of ragas have their rules, even when the ragas are Janmaja (inborn), classical or Advi preet They are helpful in the protection of the basic form of art.

The Indian tradition of music is eternal. Music and singing have been described as eternal Apaurusheya Vedas that proves these things.

The Saam singing in which the musicality (the aroma of music) is evident in its mantras. In the Rigveda as well Brihat Saam (8/55/1) (8/95/7), Radhantar Saam (10/181/1) Gayatra Saam (10/71/11) have been mentioned. In the Yajurveda also the distinct state of Vairoop Saam and singing. (Yajurveda 13/57, 30/6)

In the Vedas there is evidence of the conversion of singing into devotional nadas. This tradition is popular since times eternal. Their evolution is evident in vedas mantra sanhitas, Brahman Granthas, Shrotrasutra, Dharmasutras, Smritis and Puranas.

The above mentioned tradition of singing in India is basically of yagyas, spiritual and religious arena. There is one stream of worldly use also, it developed separately. The first tradition is popular by the name ढmargi paddhati (style)ø the second tradition is D esi Style ó

“Geetam Vadyam tatha nrityam trayam sangeetmuchyate |

Margo deshiti tada dwidha tatra margah sanchayate ||

(Sangeet Ratnakar 1/1/2 ó 23)

Music is a harmonious combination in which there is geet (singing), instrumental music and dance. In the word ढsangeetø (music) both personal as well as group singing is quite evident.

For this reason it includes solo singing, solo Instrumental Presentation, solo dance, group singing, group instrumental presentation and group dance. In ancient Sanskrit literature the foremost topic discussed has been devotion and worship of God. The etymological meaning of music has been ढsamyak geetamø From the pretext of its origin music which is the symbol of ढsamyak geetamø has its inseparable association with ढGeetø instrumental music and dance. These have been used together to popularize music.

According to Natyashastra ढGeetaø is an integral element of drama. Instrumental music and dance are its followers.

[Natyashastra ó 4 (260 ó 65)]

øIn the background of ढSangeet Pradhyanyaø (Prominence of music) for certain roopak forms ढSangeetik Sangyaø (music related denominations) are found in ancient literatureø.

(Dr. Bhagvaddajukam, Kamsutra and Maltimadhav)

Human body is the best means and machine to worship God. Bharatmuni, similarly has considered the importance of body for arts and artistic pursuits. In 'Sangeet Ratnakar' also human body is the abode where there is complete manifestation of nada. In 'Pindotpatti Prakash' its evolution and its minute analysis has been given.¹

õSharangadeva has remarked on the importance of body by saying that the wise attains both 'Bhukti' (worldly happiness) and mukti (liberation) in this body only.²

In this series sharangadeva further includes vaani (sound) along with Geet, instrumental music and dance. The support behind the existing world and its transactions is Vaani (sound). Vaani is dependent on 'nada' and the base of nada is body.³

In Sangeet Shastra three septets have been discussed ó lower septet, middle septet and higher septet. Its reason could be understood by looking at it from Philosophical point of view.

There are three fundamental states of the existing world. 'Creation, consistency and destruction. In all these three states there is immersion in nada. This nada is facilitated in individual behaviour, existing state, dream and sub conscious state by Pitta, Vaat and Shlaisha.

Lower septet is kaffa pradhan (prominence of phlegm in singing); middle septet is Vaat Pradhan (Prominence of air or gases) and upper septet is Pitta Pradhan (Prominence of bile). For this reason singing is natural and convenient (for the throat) in the middle septet. Similarly, the major Gods are also three ó Brahma, Vishnu and Mahesh. In lower septet the notes

5.13 Page 120, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

5.14 Page 126, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

5.15 Page 126, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan, Dr. Vimla Musalgavkar.

begin with Brahma-roop (creation) in middle septet the notes extend in Vishnu-roop (the preserver) and in higher septet the notes end in Shiva-roop (destruction), that reminds us of the three gunas satva, tama and raja. In this way thus gunas have been divided. Here a foremost bhava (emotion) is being reflected. A note which is the transformed form of nada, on the basis of gunas it forms various aspects of music. If a note or sound has arisen from God then its use will be for the sake of God, in the worship of God.

õIn the ancient saam-gaan there are three notes that have expanded and extended into seven notes. These seven notes have been expressed in the form of seven letters.¹

These seven notes express the nada of the seven lokas (planes). In the devotional order of Vaishnava Sect North Indian Classical singing has been a way to serve God.

The saam singing that began from the Vedas when it took the turn towards the worldly form then many scholars imbibed classical traits in it. The seven notes with the accompaniment of rhyme, rhythm and tempo wear the garb of rules and regulations. Various verses are given the form and shape of ragas by the help of rhythm and tempo.

In North Indian Classical music raga is considered as a beautiful form of music. Earlier the six major ragas have been mentioned. These ragas were unveiled and created by Lord Shiva. As the bhavas were churned new ragas and raginees were created.

In North Indian classical singing in one raga the forms of Dhrupad, Dhamar, Bada Khayal, Villambit, Chota Khayal (Drutlaya), Tarana, Thumri, Kajari, Tatva etc.

¹ Page 165, Bharatiya Sangeet Shastra Ka Darshan Parak Anusheelan, Dr. Vimla Musalgavkar.

Two main streams came into existence in North Indian classical music. One stream was of devotional music and another of worldly entertainment. In this way there were diverse streams of music.

The devotional sects popular in North India gave sovereign place to music in their devotion towards Lord Krishna because Krishna himself was a creator of music. He produced such rare music from his melodious flute that all the communities of devotees were drowned in the waves of devotion. In this devotion towards Lord Krishna *Prēma Bhakti* (loving devotion towards God). Many genre and kinds of devotion took birth in vaishnava sects in their devotion towards Lord Krishna.

Due to intense devotion even the stream of music takes the colour and garb of devotion. This incident comes in the form of such a scene where the devotee renounces even the difficult of austerities and were lost in devotional music towards God. This music leads to the realization of one's *Ishta* for such devotees.

A unique form of singing in North Indian music was rendered by these devotees. Some started singing devotional songs, some began to sing *kirtanas*, in this way *Navadha Bhakti* took its unique shape.

From the philosophical point of view the *ardhamatra* of *Pranav* is the life force from which the whole creation has come into existence. This *Ardhamatra* is related to *Turiya awastha*.

Pranav *Ardhamatra* has a distinct meaning. When the *Avyakta Shabd* *occhar* is being made as the rope and from the well which is the lotus in the heart of the *naal* (tube) which is *Sushumna* is the path and water (nectar).

With name and form, three sub ó parts Asti, Bhati and Priya are there :ó

$$3 + \frac{1}{2} + \frac{1}{2} + 3 = 7$$

(Three + half + half + three = Seven)

Sa, re, ga + Ma Darpan + Pa, dha, ni = Seven notes.

Bimba Darpan Buddhi Pratibimba bhavaö. ¹

These seven notes of music are being naturalized by a human being as per one's bhavas. Thus in the verses of classical music poetry full of devotion towards God was being created. The Ashtayam Sevas were given the form and shape of verses and the garb of classical music was given to them. At certain places there is the description of the leelas (plays) of madhur bhava in the frame of notes and rhythm.

In North Indian singing there is prominence of devotional poetry. The chief part of North Indian Classical Singing included the verses of Braj that included the Navadha Bhakti Swaroop of Shri Krishna. It is still giving inspiration to traverse on the path of divinity.

From the ancient form of North Indian Classical music till the present times there is expansion of devotional poetry in the singing styles. The poetry that is sung is dominated by devotional feelings and the various kinds of devotion. It proves that music is the means to realize God, because in this singing the object of devotion is God, Lord Krishna. Flowing in various streams of feeling and emotions expresses the leela (plays) with the accompaniment of notes and rhythm. When we look at the most ancient ragas we get lot many such verses in which music is the means by which devotion brings the devotee under the shade of divine influence.

¹ Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan (Dr. Vimla Musalgavkar) Page 169 ó 170.

The classification of ragas and time in North Indian Classical music is based on the plays of Shri Krishna as per time.

All Vaishnav sects include and unanimously agree on the use of pieces of poetry to awaken Lord Krishna in the morning. The morning ragas are used to sing these verses. Braj land of Uttar Pradesh is the main center of devotion, where samaj gaan is sung. Everywhere the aesthetic and aristocratic beauty of classical music. Dhrupad style is evident in samaj gaan. Even today the devotees sing as per the rules and regulations of classical singing.

There are many verses of North Indian classical music that expresses the various genre and kinds of devotion. The following composition in Raga Shyam Kalyan Tritaal (Madhyalaya) has been taken from ōUttar Bharatiya Shastriya Sangeet Granthaö. They express the beauty of ÷Vatsalya bhavaø(motherly devotion):

Sthayee

Khelat angan nanda laal,

Chanchal Chapal Charanbehaal Ho Lalne |

Antara

Yashudananda, Ananda Sindhu,

Nine Bihare Hiye ÷Ramrangø

Nirakhi Nehal Ho Lalana |¹

¹ Page 16, Abhinava Geetanjali Part I, Pandit Ramashraya Jha.

Sthayee

Sa
Ni
Khe

Sa <u>Re Ma</u> Pa Ma	Pa ó Pa ^{Ma}	Ga ó <u>Ma dha</u> <u>Pa Pa</u>
S La S S Ta	Ang S S Ga	Na S Nan S da S
3	X	2

Ga <u>Ma Pa</u>	Ga <u>Ma Re</u>
La S S	La S Khe
0	

Sa ^{Ni} <u>Re Ma</u> Pa Pa	Ma Re <u>Re Ma</u> Pa	Pa Ni <u>Dha Ni</u> Pa <u>Pa Dha</u>
S LaS S Ta	Chan Cha La SS	Cha S Pa S La Cha S
3	X	2

<u>Ma Pa</u>	Ga Ma Re
Ra S	Na S Pa
0	

Sa ó ó Sa	Re Ma ó Ma	Pa <u>ó Ma</u> <u>Pa Ni</u> <u>Dha Ni</u>
Re S S Be	Ha S S La	Ho SS La S La S

Ma Pa	Ga Ma Re, Ni ^{Sa}
Na S	S S S Khen

Antara

Pa

Ya

Pa San ó	Sa ó San Hi	Sa ¹ Re Ma ¹ Ren	Sa ó Ni Ni
Shu Da S S	Na S Da da	S Na S Nda	Si S Dhu Ni
NiDha Ma ó Pa	Ma Re Ma Pa Ni	Dha Ni Pa Pa Dh a Ma Pa	
Ta S Ni S t	Bi Ha Re Hi S	Ya S Re Ra S Ma S	
3	X	2	

Ga - Ma Pa Ga Ma	
Ran S S S Ga S	
0	

Re Re Ni Sa	Re Ma ó Ma	Pa ó Ma Pa Ni	Dha Ni
Ni Ra Khi Ne	Ha S S La	Ho SS La S	La S

M ¹ a Pa Ga Ma Re, Ni ^{Sa}	
Na S S S S Khe	

This composition does not belong to any distinct sect or community. It was composed by common folks. It is a Warp and Waft with the fervour of devotion.

Similarly there is the composition in Madhur Bhava of Raga Hindol in middle tempo which expresses the ōbanki madhurat aō (Sweetness of an elegant coquettish dandy) by the combination of notes and lyrics in the composition.

Raga Hindol – Tritaal (Madhyalaya)

Sthayee

õSukh Saun Jhoolat Mand Mand Hari

Krishna Muraree Chatur Banawaree

Antara

Sab Sakhiyan Hindol Jhoolawat

Gawat Hariguna Harakh Bhare Bhaareeö. ¹

The above composition of classical music though bound by laws, rules and regulations of classical singing again flow with the fervour of devotion towards Lord Krishna. Consider another piece of poetry in which the flute playing of Shri Krishna has been adorned in raga Bhimapalasee in Teentaal, Drutlaya :ó

“Bajee re bajee re muraliya,

Panaghat par bajee Dhan dhan bhans suhaag bhara

tu, toomba tu parabeen kahan karan Kayes

ghar jaun liyo mero mann deen”. ²

In this verse the flute on the lips of Shri Krishna too is believed and considered to be the luckiest. There are notes, there is rhythm also but above all there is Shri Krishna and his play and the relishing of that leela. Through these verses devotion alone has been considered as the foremost :

Page 188, Hindustani Sangeet Paddhati (Kramik Pustak Malika), Part ó 4, Pandit Vishnu Narayan Bhatkhande.

Page 158 (Sangeet Shastra Tatha Raga Maala) ó Lat e Pandit Bhola Datta Joshi.

In Raga Sarang ó

Pyaaree tu gunani raha sirmaur |
Gati me gati upajat nana raga ragini |
Taar mandar sura ghora ||
Kahoo Kahu Liyau rekh Cchaya tau kaha bhayau jhoothi daur
Kahi Shri Haridasa leta Pyaari ju ke
Tirap lagani me kisore”.¹

There are many such verses that imbibe in themselves the classical element and facilitate music and singing by the help of devotion.

Let us see a wonderful piece of poetry in raga sarang where various forms of devotion as per time have been presented :ó

Chadhayo diwas chaudah gharee, Beetyo samein singar |
Raj bhoga Samayau bhayau Sukdayak rasa sara || 1 ||
Dusa ghatika kau samai yah rasikan kiyan nidaan
Grishma ritu ki dhari cchaha, Chari su parasha java || 2
|| Chanchal gati, champaklata, lai nija sanga samaj
Paak Sadan Pahunchi Pratham Raja bhoga ke kaaj || 3 ||²

It means as per appointed hours lord should be awakened, offering food to God, to make God sleep, offer food or sweetmeats at evening hours, -Shayan aratiø all these are the parts and elements of devotion. All these elements of devotion are served in musical form which gives immense bliss to the devotees. This bliss is the manifestation of their Ishta, where nada resonates.

1.10

Page 118 (Rasikwar Shri Jamunadasji Krit Vaani Khand 1 ó 2 Ashtayam Samucchaya.

1.11

Page (118 ó 119) Rasikwar Shree Jamunadasjee Krit Vaani Khanda 1 ó 2, Ashtayam Samucchaya.

It would be quite right to remark that the power of devotion has rendered such a distinctness to North Indian classical singing that it became the one that bestows sovereign joy. The world surrounded by sorrow and misery became blessed by its touch. It gives liberation to human soul when there is intensity of feelings and simplicity of notes that too with no hard and difficult austerities and sadhana.

Devotees like Chaitanya Mahaprabhu, Soordas, Swami Haridasa, Meera, Poet Jayadeva, Chandidasa, Gurunanak, Rasakhan, Bihaari, Sait Namdeva, Tukaram, Narasinha Mehata and many devotees like them made music holy and pure by diving deep into the deep and intense emotional stream of devotion. When the aim is to realize God, realize the Divine music becomes a distinct medium for it.

It is the law of nature that the one which, is born from the source will merge, into the source at the end. In music this rule is wholly applicable. It means the music which is *bhavayukta* could alone be called as *Sangeet* it is that which is enchanting and attractive.

1.5.4 The Co-ordinating relation of Devotion and Music with Pada and Rasa :

Music awakens bhavas and bhavas give birth to rasa.

Raga Bhairav (Taal Kaharawa)

Swarkaar Pandit Ramsevak Sharmopadhyaya

Sangeet Bhaskar

“Mohan chabi dikhlaya, bansuriya deeje shyam bajay |

Vanshi Ki dhuni hridaya samayee, sudhi budhi rahi bhulayee ||

Vanshi jab se bajee tumhaari, Vikal hain tabse Brij Ki Naari

| Vitha sunaun jinaki saari Mukh se nikasat haya ||

Chedat firat karat larakaiyon Chodo gail huwo na bahiyan

| Java baith kadam ki chaiyan Mukh se maike lagaya”|¹

The moment Shri Krishna played his flute his image came before the eyes of the gopees, the melody of the flute entered deep into the heart. The next moment their feelings took another turn. When they heard the melody of the flute the separation from Shri Krishna became unbearable. But, when I closed my eyes I remembered you. I could see your play, how Shri Krishna used to hold my arms and then leave it. You say, further that you are under the Kadamba tree and pressing your lips on the flute.

There is one piece of poetry in which varied bhavas are manifested as we go further. When Gopees heard the melody of flute Shringar rasa was manifested. The heart desperate to meet to make love with Shri Krishna, suddenly the feelings of love and separation, this was the manifestation of viyog rasa. Suddenly the mood shifted from viyog to audra when the heart thundered with anger and when the play of God was remembered madhur rasa came. Yet when the Gopees saw the flute on the lips of Shri Krishna, a feelings of intense jealousy came in the heart of the Gopees.

A splendid combination of bhava and rasa is manifested to its fullest in one piece of poetry. These bhava and rasa facilitate the devotion towards Shri Krishna by the help of music.

¹ Page 146, Sangeet Sagar ó Prabhulaal Garga.

õRasa is the quintessence of the contemplation on Indian culture. Rasa is the incident of creation and construction.ö¹

Due to spirituality, æexpressionø and æamusementø are more important than æimitationø in artistic pursuits.

õIf the pure form of music is the emotionless series of sounds, yet the wave of music touches our consciousness only when it is overflowing with emotions (bhava). æBhavaø is the æhinmaya for mø of truth. Woven in the beauty of expression it takes the form and shape of rasa. The swaroop (form) of rasa is bliss. For this reason music which is a ærasamayee kalaø (art endowed with rasa) has been the giver of supernatural bliss.ö²

It means æsatchitananda ghan murtiø (Lord God) is himself rasa swaroop. In music this rasa raga swaroop.

õThe music endowed with æbhava abhivyarjak notesø when reaches to the ears of the audience awaken the dormant feelings in their heart.ö³

When these bhavas manifest æbhakti rasa from the heart of the devotee then God (Parabrahma Parameshwar) himself becomes the very embodiment of rasa.

õMusic is the evidence that reflect that ænadamaya shabdaø without any meaning has immense power.ö⁴

The rasa being born out of bhavas sometimes become the cause of the bliss that one realizes bliss and the cause of sorrow when one bears the brunt of separation from God. õRasananda and bhavam ayee stateö is the very form and essence of music.

1.5.6 Page 6 Bharatiya Sanskriti : Shashwat Jeevadrishṭi i Evam Sangeet.
1.5.7 Page 95, Bharatiya Sanskriti : Shashwat Jeevan Drishti Evam Sangeet.
1.5.8 Page 95, Bharatiya Sanskriti : Shashwat Jeevan Drishti Evam Sangeet.
1.5.9 Page 96, Bharatiya Sanskriti : Shashwat Jeevan Drishti Evam Sangeet.

õMusic is the melodious fow of the ñrasamayaøelem ent of Brahma. A Musician is an ascetic Bhagiratha who steadily brings the ñrasabhutiø of BrahmaloKa to this ñbhulokaø(our earth).¹

The musician who has reached the pinnacle of devotion makes the world blissful by giving his own ñrasanandaø to the world. The mutual alliance and combination of ñbhavaø and ñrasaø make s music ñBrahmamayeeø by the addition of the fervour of dev otion. Devotion is a symbol of love. As discussed earlier, a living entity who is ecstatic (ahaladit) in the love of God, in the devotion towards Lord Krishna, such devotees remains in the form of Radha.

This epitome of love Radha is passionate and earnest to keep Krishnaø's love within her heart. It is Radha who establishes this love in 64 Kalas (chausath kala) and mutually integrates them. The intense aspiration of devotion through musical notes when invoke or rather exhilarates the heart then by the loving union there is upsurge of rasa. Then by devotional singing ñBhavamayee rasanubhutiø reaches each and e very being.

A brilliant example of the combination of bhava and rasa is the wonderful collection of verses ñGeet ó Govindø by p ost Jayadeva. The consider this piece of poetry in raga Basant in Yatitaal in the form of Prabandha :

Basant ragayatitalabhyam geeyate || Prabandhah ||

(Pratham Sarg)

In the geet govind, while explaining and discussing the form of rhythm in which there is slaw as well as fast tempo. Such a rhythm is called ñyati taalø The form of Basant raga is :-

¹ Page 95, Bharatiya Sanskriti : Shashwat Jeevan Drishti Evam Sangeet.

*‘Shikhand barhocchayabaddha chudah Pushman Pikam Chutlatankurena |
Bhraman muda Vasamanangmurtihmatto matangasya Vasantragah||’¹*

It means the head of Basant raga Purush (the man who represents Basant raga) has a -mayurviccha (something like coxcomb). It strengthens the group of Koels Cuckoo and branches of trees.

Lalit labang lataparishilan komal malay samire, mudhukarnikar
karambit kokil koojit kunja kutire |

Nrityati yuvati janen samam sakhi

Virahijanasya dookhe dhruvapadam || 2 ||

It means the sakhi (friend and devotee) gives the tiding of the dance of Shri Krishna with womenfolk in spring season.

ōThe sakhi explains the -nritya kaalø in terms of spring season. It gives the hint of the -rasamayataø and -enjoyment o f spring season (aswadyata).²

On one hand the spring season render delight and joy (rasanubhooti) to lovers, on the other hand it is rainful for the one who is separated from her lover, -Virahijanasya duranteø

It is because the symphony and melody of raga Basant render -rasanubhutiø to the gopees when they get immersed in the love of sat ó chit ananda ghan Lord Shri Krishna. At the same time the embodiment of love. Shri Radhaji bears the unbearable pain due to the melody of raga Basant.

In this shloka there is the description of various -Uddipan vibhavasø of Shringar rasa. Thus there is affirmation of Vipralambha Shringar.

1.5.6

Page 38, Geet Govind Kavyam (Acharya Shivaprasad Dwivedi).

1.5.7

Page 39, Geet Govind Kavyam (Acharya Shivaprasad Dwivedi).

There is another such piece of poetry (kavitta) in the Geet Govind of Jayadeva. It is in raga Ramakali, yati taal and reflect the use of rasa. The sakhees (friends) tell Radha of the love ó making o f Krishna with other Gopees. Radha who is dying for Shri Krishna takes Raudra bhava, an example of ÷Raudra rasaø At the same time there is ÷viyoga shringarøalso. Yet the gopees who are in love making with Shri Krishna becomes Mugdha nayika and affirm Shringar rasa.

Bharatmuni has also said that,

*“Panchamam Madhya bhuyishtham hasya shringarayoh bh avati”.*¹

It means in hasya and shringar rasa pancham raga dominated by middle tempo is sung.

In this way devotion by the help of ragas become the fabricator of bhava and rasa, that are complimentary to each other.

4. Comparative Study of Devotion and Music and their Mutual effects with their co-relation :

Through various evidences and proofs we have proved that devotion and music are complimentary to each other. Yet devotion holds the supremacy. It is this devotion that expresses the 64 kalaas including music, because, every kala has been created to give the bliss of the realization of God. For this reason devotion cannot be compared to music. Music is a very simple and easy path to practice devotion.

In the Indian tradition of austerities and practices (Sadhana) ashtayaam (Japa, tapa, niyam, yama etc.) which are very difficult for the ordinary beings to perform and practice.

¹ Page 49, Geet Govindam.

But music is a means, which is foremost and best, very easily make the mind and heart benevolent to reach at the feet of God. When the bhavas go hand in hand with the lyrics, music itself blossoms. Some devotees carry the iktara and sing, some sing with the beats of Mridanga, sometimes Taanpura entertained the Ishta by the pure ragas of swara system (swaramandal). The nada which is the cause of the creation of this world that same nada on its peak leads to the vision of God. òRaso Vaisahö illumines the whole scene of the play of God. As kabeer sings ó

òSadhau wo hi satguru mohe bhav satmarga ka bhar ó bhar pyala aap peeven mohe pilawenö.

Further, by the melodies of shabad in Gurudwara there is chanting of Gurugranth sahib, this scintillating music is mellifluous. A devotee (bhakt) made the path towards God flooded with devotion. Each and every note of the devotee gave new dimensions to classical music. òBhavasö became ragas, love towards the òishtaö became the basis of òrasaö Here it has been proved that the journey from worldly plane to spiritual plane with the tools of natural and simple devotion, notes and resonating flow leads to the realization of God. Furthermore, it renders divinity to music as well.

òIn music, through the subtle medium of lyrics there is a rich combination of both endriya (related to senses) and mental forms.ö¹

Look at the chanting of the word òomö òAccording to Mandukya Upanishad òomö has been considered òchatushpadö Just like omkar even the human soul has been considered as chatushpad, for this reason the four plane (chaturth plane) of omkar has been considered as the òturiyaö form of the soul.ö²

⁶ Page 97, Bharatiya Sanskriti : Shashwat Jeevdrishti Evam Sangeet.

⁷ Page 97, Bharatiya Sanskriti : Shashwat Jeevdrishti Evam Sangeet.

It means an ascetic (sadhak) in meditation by the Chanting of om and its echo, the echo of pranav in the abhamandal (aura) leads to melting of one's Ā into ĀShiva. The medium of this expression of Ārasa and beauty, notes and bhava are possible in devotion only, because the mind becomes concentrated and focused on the realization of God only.

Music gets affected by devotion by Ālokranjan the path of Āshwar ranjan is strengthened. Music can give a turn to the direction of the Ābhava when the bhava is of devotion. The gopees realize ecstasy by the Ānada of Shri Krishna's flute. This is possible only when there is pre-existing love with every action of Shri Krishna. When the Gopees attach every action of their life with Shri Krishna. In an instant when the sound of the flute fall in their ears they become ecstatic. Here the bhava has arisen of Krishna's Mohini, Krishna's beauty. The notes that are calling the Gopees themselves are an example Shringar rasa. This is possible in case of devotion and devotion only. Where music originates and melt into devotion only.

1.5.9 The Impact of Chakras Presenting in Human Body by Devotion and Music:

The human body becomes relevant and fruitful only when it is established in devotion. It is not an exaggeration to say that human body is the abode where austerities to realize God are performed. It is because when a living being utilizes the body and soul for the devotion towards God then only he or she realizes the ĀParamatma tatva (God). When a being makes the luxuries of the world as a means of Ābhoga it takes a turn towards ennui. According to Hatha yoga the charkas of the body have been delineated as the center of consciousness.

Yet two states come in the forefront when these ÷chakras of the body comes in union with the mind. When the mind overcomes all its desires and lives in the soul; the direction of the charkas of the body in the form of devotion is upwards.

When the mind is a slave of desires then the direction of the charkas is downward. An elaborate description of the charkas is as follows :ó



Adhaar Chkra (Mooladhar Chakra) :

õBetween the rectum and phallus (sexual organ) the re is mooladhar charka with four petals. When one meditates on these petals the bliss with the attributes ÷param ó sahaj ó veeryogaøis attain ed.

Paramanand is the fruit of this yoga accompanied by the bliss of Param Sahaj Veer Yogaø

Paramanand is the result of the ÷Ishaanø Petals. I ts direction is North ó East, i.e. between North and East.

Sahajanand is the fruit of the petals that are between South and East direction, the ÷Agneya dalaø

The ÷Nairatt dalaø of South and West has the fruit Veerananda. Yogananda is the result of the ÷vayavya ó dalaøbet ween West and North. In this base ÷Mooladharø there is Brahma Shakti ÷Ku ndaliniø It bestows nectar when it goes straight from mooladhar to Brahmarandhra.õ¹

Though there is the elaborate description to practice the ÷Sadhana of Mooladharø through sever dusterities (difficult yoga) yet all human bodies are not able to understand the depth and difficulty of this sadhana. Yet, the state of the chakra are affected by the ÷bhavasøarising in human

¹ Page 132 ó Bharatiya Sangeet Shastra Ka Darshanpa rak Anusheelan.

mind. òIn the human body in this mooladhar chakra t here is the apparent disclosure of the human desires, that attach and connect us to physical objects. This charka is bound (closed) at such times. When there in desires this charka opens up.ö¹

It means human desires affect the mooladhar charka. Yet when these desires are coloured with devotion and are not worldly. When there is intense desire to realize God then these charkas also get affected. The path of the atma towards the Paramatma is strengthened. Nada is also expressed and disclosed through this mooladhar chakra.

The transformed version of the nada are the seven notes. The first note of the septet is shadaj. Matangmuni in his Brihaddeshi has remarked about shadaj that òIt is the originator (Janak) of the six notes re, ga, ma, pa, dha, ni so it has been called as shadaj.ö²

òThe light and aura of the first note shadaj is li ke the leaves of lotus. Just as the -Padma Patraøleaves of the lotu s are green with the light of Ishat, -white light and a tint of red gloss. The same aura is of shadaj.ö³

Shannaam Swaranam janakah

Shadabhirva janyante Swaraih |

Shadbhyova jayate angebhyah

*Shadaj ityabhidhiyate ||*⁴

The nada of shadaj, which arises from mooladhar, is born out of itself. It is the result of the union of pulsating consciousness and chaitanya. It is this pulsation or vibration that burst into creation (srishti). Srishti is the

1.5.8 Interview of Sadguru Swami Shri Satchidananda Saraswatiji.
1.5.9 Page 171 ó Bharatiya Sangeet Shastra Ka Darshanpa rak Anusheelan.
1.5.10 Page 172, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.
1.5.11 Page 79, Quoted by Kallinath.

extension of desires. In the Vedas these desires have come in the form of eulogies (stuti) of Gods in the form of mantras. Through mantra the darshan of that God and the desire to get something from that God is evident. Shadaj is also a symbol of creation (srishti). It the life ó giver and the giver of form to other notes.

õShadaj vadati mayurahö ó The nada of a peacock be gins with shadaj. When the peacock dances it seems that his wings are united. Thus, it appears that the whole creation is united and is opened up.ö¹

õScholars of music have remarked that the Zodiac s ign (rashi) of shadaj is Aquarius.ö²

The lord of Aquarirs sign is satura. The colour of satura is black. It is basically a ñamoguna pradhanøstar.

The Chhanda of Shadaj is Anushtup, it means chelturshra. Similarly Saturn has also been called as chatushpad.

(Sangeet Ratnakar)

õBrahma is the governing deity of Saturn. Who is t he creator of the world. Similarly, shadaj in its sign Aquarius is the creator of other notes.ö³

Mooladhar which is the center of all desires has shadaj in its chakra. By the help of shadaj when devotional singing from the heart emanates the desire to have the vision of God, there is creation here of music. All other notes take the base of shadaj by the help of ñbhavaøexpress the Paramatma rasa. This bhava takes the power of mooladhar chakra towards sahastrar and makes the kundalini turn upwords :ó

1.5.11 Page 172, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

1.5.12 Page, 172, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

1.5.13 Page 172, Bharatiya Sangeet Shastra Ka Darshanparek Anusheelan.

Ayutam mohanam madhyajanamohan vivadinam

Antash chakshuh swayam dhairyam bahubhedam bhavatmakam || 67 ||¹

Shadaj Penetrates the Sahastrar, it is alluring to Sahastrak. It is ðbhavaswaroopð with many classes and sub ó categories :ó

Angulya Cheshtitam Sakhyam

Nakham Narayanswaram

Kaksham Param Pramadam

Cha kundalimiva shadajkam || 68 ||²

It means this note shadaj has itself been addressed as Narayan. It gives light to all other notes. ðKundali is the sym bol of dormant power. In the expression of melodious shadaj there are various bhavas.ö

In Shadaj Naad Brahma is in suptavastha (dormant, sleeping state). By awakening this power, this inverted shakti could be turned upwards, this leads to liberation of the soul.³

Here, it suggests that words or lyrics are expressed through bhava (feelings). These lyrics by the help of the seven seedlings, the seven notes are converted into music. It becomes the medium to realize God. Further, music also proves itself to be a medium of God realization.

The second chakra of human body. Swadhishtan Chakra ó ðAbove the mooladhar, behind the base of the sexual organ there is ðSwadhishtan Chakrað with six petals. Its Petal towards the eastern direction, when meditated upon give six results respectively. They are politeness, cruelty,

^{1.5.12} Page No. 67, Aumapatam Grantha Reference Page (173) Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

^{1.5.13} Page No. 68, Aumapatam Grantha Reference Page (173) Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

^{1.5.14} Page 173, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

sublimation of pride, unconsciousness, disobedience and distrust. The chakra is of Kaam Shakti (sexual power).¹

õThis form of the chakra is due to the turning towards worldly desires. When this chakra blooms due to intensity of devotion it becomes a mode to God realization (atmagyan) because when the desire is to realize God this chakra has an upward bent.ö²

When the devotees serve God by music, by devotion then the notes (swara) present in this chakra destroy the ego of human beings and lead them to the darshanas of their Ishta.

There are unnumbered beings living in human bodies. They are blessed with many kalas (arts) yet they represent only stupor. It is because their desires support their ego and they are ever eager to bring fame through -kalaø In contrast to this, the devotees take the path of complete surrender. They link their ego with the feelings of devotion and they link their artistic talent with the stream of devotion.

õOut of the seven notes of music the second note ÷ Rishabhø is present in the Swadhishtan chakra. Just as a bull remains in a group of cows similarly in the group of notes the strongest is -Rishabhø Its naad (sound) is just like a bull.ö³

Rishabh has three hands. The stream beginning from shadaj reaches the Swadhishtan in the form of Rishabh. It is this Rishabh that imbibe in itself all the three gunas; Sattva, Raja and Tama.

This Rishabh has the capacity of creation, Preservation and destruction. When a raga that gives importance to Rishabh is coloured with

1.5.11 Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

1.5.12 Sakshatkar with Shree Swami Sachchidanandji Maharaj.

1.5.13 Sakshatkar with Shree Swami Sachchidanandji Maharaj.

devotin then this chakra itself destroys all desires. It takes the turn towards sahastrar. Thus, by the support of the rules and regulations of classical music and the Vaditva guna of the notes, the singing of the raga is done. By the sadhana of music in devotion the awakening of the charkas occur.

There is the Preóeminence of a particular note related to every chakra. By singing or music this chakra is awakened and is revealed in its basic form. The third chakra is :

Manipura Chakra :

õIn the navel there is a Chakra with ten petals. W hen one meditates on the petals that are towards the eastern direction :

Sushupti (deep) sleep Trishna (desire), jealousy, pishunata, shyness, fear, hatred, attachment, passion, dispute, these are the ten fruits of this chakra. It is the house of sun.

The beej akshar (chief letter) of this chakra is ra ¹

If this chakra doesn't bloom the innate desire to know our own self doesn't arise. Inclination towards rituals (Karmakanda) and outward social activities is therefore a natural outcome. When this chakra opens up due to sadhana or devotion, the desire to know oneself, the desire to know God becomes very strong. It is also called Agni chakra because there is the presence of fire in this region of the body. Moreover in the ablazed fire of renunciation there are oblations in the form of free thoughts of outward actions and devotion.

Gandhar is the note present in this chakra. The most important place where nada originates is the navel. Fire refers to Sun. It means the

¹ Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

note present in this chakra is of golden colour. In this chakra Gandhar takes the form that could be sung.

Symbolized by a Gandhar note is billy goat. It is covetous. Due to this covetousness when a raga in which the chief note is Gandhar is sung for laukik ranjan (entertainment) then it awakens the greed to get name and fame. For this reason it turns the Adhishthan chakra towards lower planes. Yet, when it is sung to sing the glory of God and God's play then it leaves the greed to materialistic things and carry the greed of the vision of God's play. Due to this Gandhar Vaadi singing the chakra takes an upward turn. ¹

For this reason the simple hearted devotees who had the desire of the vision of God, had chosen the ragas that had Gandhar in it. When they realized God their Swadhishtan chakra was naturally awakened.

The singing that includes Gandhar satiates all desires and takes the soul beyond the ocean of temporal cycle of birth and death towards liberation. Out of the 64 kalaas, as per the kalaa -shabda the word -k means Krishna and -la means Radha.

In singing by the help of notes when the feelings and emotion of the heart flow towards God then there is the obvious vision of -Radha ó Krishna

Anahat Chakra :

In the heart there is Anahat Chakra with four petals. It is of the shape of -Pranava The yogis aspire for it as the abode of Shiva, where the worship of Lord Shiva is done. ²

Sakshatkar with Shree Swami Sachchidanandji Maharaj.
Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

If this chakra is bloom then the desire to listen to the outward world, its results and the process to connect it to life is persistent. When this chakra opens up then the inner resonance (Antarnaad) begins and the inclination towards outward Shabda (Bahya Shabda) decreases.

By the Practice (Sadhana) of this Chakra a Sadhak is able to turn inwards so as to hear the echo of 'Anhad naad'. This chakra is the main door of yoga sadhana. The beings that live in its eighth, eleventh and twelfth petals attain 'siddhi' (fulfillment) in singing.¹

The chief note of this chakra is madhyam, which is the fourth note of the septet. This madhyam note, just like the 'mool prakriti' of sankhya is the supreme, indestructible and eternal.²

In the Abhinav Bharati of Nattyashastra, the 'mangalacharan' of 28th chapter began with Madhyam.³

In Saam Singing the place of madhyam is fixed and foremost, for this reason it holds a pre eminent place. Out of lower, middle and upper, these three positions, singing is most accessible and easy in middle septet.

The beejakshar (chief letter) of this madhyam note is 'ka'ha.⁴

Taking the characteristics of music as the base the Anahat Chakra adorned by madhyam note by the help of music reveals the secrets of antarnaad. If the sadhak has one and only one aim which is to realize God, the 'madhyam note' becomes the vaadi the raga is su ng. The singer reaches the state of outward nada to the most subtle and profound state of antarnaad.

Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

Page 176, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan. Reference Nattyashastra.

Page 1, Natty Shastra, Sloka 28, Abhinav Bharati.

Page 176, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

After performing the sadhana of thousand of years the charkas that were awakened by the sages and ascetics of past, the same charkas could very easily be awakened by music.

The outward state of naad is expressed by words (shabda). In the sadhana or practice of observing silence it is naad that reaches the highest state of samadhi, when one gets the bliss of the subtle melodies of antarnaad :ó

*“Anahat ka naad jab antar me gunjata |
Anjaane anand se hridaya geet gaata ||
Bhava ki in vidhaon me vritti magan ho gayee
Naad ki garima se bhava ki nivritti huyee
Bhava he ye kaisa marusthal me jalabhaas
Mrig jaisa man bhaage leke anand ki aas.
Kahin door baj uthi jab tumhaari ye bansee
Aloka ke saath uthi jhanjhanaati ye manasee
Man Kyon dola jab suni tumhaari ye ninadata
Jaane kaisee prakat bhayee antar me sameepata
Sat – chit – anand chalate chalate thum gay hai ka han
Jaane na kaiseee chayee dil me vyavritti ki spriha”.¹*

In the above verses there is the -bhavaø to reach -antarnaadø by devotion. It is the melody of Shri Krishna's flute which is taking the devotee beyond the ocean of life and death. The Sadhana which is very difficult to be expressed in words, the same sadhana could reach the

¹ Bhava Manjusha Pada Sangrah (by Sadguru deva swamiji Shri Satchitanand Saraswatiji).

ordinary folks by the combination of the feelings of the heart and notes in music and singing. For this reason the notes and sound coming from a devotional heart full of love for God is sinking the whole world in the ocean of devotion. These notes are affirming the blooming of Anahat naad.

In devotion first comes the bhava followed by the union of lyrics with sahaḥ uddhṛit swaras (natural quoted notes). Its result is the awakening, the blossoming of chakra. It reflects the intricate arrangement of Indian classical music.

The Fifth Chakra is Vishuddha Chakra :

᳚The chakra is in the region of the throat. It is o f Sixteen petals. It is the abode of Bharati Devi (Saraswati)᳚.¹

When the Vishuddha chakra is awakened there is the awakening of all kalas. Yet when these kalas are a means of worldly entertainment, this chakra has a downward bent. When these kalas hold a spiritual bhava then this chakra leads to the vision of the holiest and purest Goddess Saraswati.

If this chakra doesn᳚t bloom then there is impurity of sound, naad and varna. Due to this impurity there is no inclination towards Antarnada.

When this chakra is awakened it is followed by the search of pure melody instead of ᳚outward varnanada dhwani᳚ Here there is only the echo of the words of the guru. When this chakra is meditated upon and in that meditation when one carries the bhava of the vision of God, one gets the fruits like :᳚ Udgeeth, Humfat, vashat, swadha, swa ha, namah, Amrit, Shadaj, Rishabh, Gandhar, Madhyam, Pancham, Dhaivat, Nishad, Vishaad, all these sixteen results respectively.

¹ Page 132, Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan.

In the sadhana of antarnada there are seven notes after Amrit. The realization of the eminence of nada element is prominent in this chakra. Yet when we see this chakra into the transformed form the seven notes, then the note of this chakra is Pancham, which is a stable note. This note comes from the throat, navel, palate and head.

õMatang in his ñBrihaddeshiø has remarked that the colour of ñPanchamø is Krishnaö ñPanchamastu bhavet Krishnah.

(Brihaddeshi, 78)

The melody of cuckoo is the Pancham note. This note represents both the beginning and the end. When Pancham note retains Vadtva and such a raga is sung, then, it expresses the beauty of devotion just like the beauty of nature in spring season. It destroys the torpor, the dullness of human and leads to the upliftment of the atmatatva. It is because when visshudha chakra blooms by the singing of music with Pancham note. This chakra will turn the singer towards Paramatma tatva. It will take the devotee towards new dimensions of devotion.

For this reason the devotional poet ñJayadevaø in his ñGeet Govindø has given importance to Basant Ritu. He has composed his Kavitta (poem) in Basant raga only. It is possible to have the vision of the divine couple Radha ó Krishna. When the vishuddha chakra is awakened. It should be awakened with the condition when devotion is further coloured by music in which the pancham note is accepted as ñvishesh vaadij noteø

In Vaishnava religion outwardly the music and the art of singing may appear very simple and easy, in reality it is a practice of very intense sadhana in which every note should be coloured with the feelings of devotion. The chakra makes the sadhana very simple and natural for this

reason the rasa which we do not get in the state of meditation is very quickly expressed in the blissful waves of music and amrit dhara (stream of nectar) of naam sankirtan.

Let us consider a piece of poetry by Haridasji sung in raga Basant in Khalmar taal. It appears to shower rasa :ó

“Shri Kunjabihari kau Basant Sakhi Chalahu na dekha n jaahin |

Nava bun nava nikunj nava pallav nava juvatin mili maahi ||

Bansi saras madhur dhuni suniyat fooli anga na maahi |

*Suni Shri Haridasa prem saun premahin chirkat chail chubahin ||*¹

The sixth chakra of the body is –Agya Chakra. It is in between the two eyebrows. It has three petals. When one meditates on it there is effacement of the creation that has three gunas and there is the vision of the Guru. Since this chakra is dormant there is no sense of oneness with satguru. When this chakra blooms there occurs the union of the guru and the disciple. Guru remains in this chakra as the very embodiment of Lord Shiva and the disciple as Shakti. Guru is Shri Krishna and the disciple is Radha.

The note of this chakra is Dhaivat because Dhaivat Symbolises intelligence. In the state of meditation the swaroop (form) of mind, intelligence, chitta and ego is the antahkaran (the inner self). This antahkaran should be focused on the abode of the guru in meditation. By this meditation one attains sat ó guru. The sat ó guru takes one to the state of sahastrar. By using Dhaivat is the chief note in singing one can awaken the Agya chakra. Due to the blooming of this chakra, the intelligence remains affixed in devotional bhavas.

¹ Page 83, Samaj Shrinkhala.

The chakra net to the shat charkas in human body is the sahastrar.

This abode has the name -Brahma Randhra. There is a chakra of one thousand petals that carries nectar. This nectar persistently nourishes the body. Sun has a name -Sahastranshu. This chakra is related to sun i.e. nada. Siddhi in singing and music is attained when the living being lives on the plane of vishuddha chakra in the next eight petals that follow the initial eight petals. By the piercing or penetration of the shat chakras the union as well as oneness with the Ishta is established, where there are no two beings. After reaching the sahastrar there is no karma for one's own self. The sadhak or devotee is settled in his own samvit. No outward state affects such a sadhak. His state is that of a Paramhansa.

The note of this chakra is Nishad. All the six notes end in this one note. Nishad means death (termination). In the series of Samgaan also it is the last one. It is the symbol of layatmakta (rhythm) in srishti, stithi and laya. As bimba pratibimba form it remains as the sapeksha pratibimbatmak roop of shadaj, nishad that leads to the attainment of absolute bliss.

The music in which there is prominence of Nishad when sung by a devotee leads to the realization of Sat ó chit ó ananda, the singer forever remains in that blissful state. The sound of Nishad is like that of an elephant. This note creates distinct bhava at night for this reason there is importance of Sadhana at night. It is propitious for the whole world. If this note is sung with intense devotion then it takes the devotee wholly towards God.

The Sadhana of Chakra hides in itself many secrets of spirituality our aim is not to unveil these secrets here. Yet the classes of bhakti marg that include Navadha bhakti and bhavarasatrayee bhakti affects the charkas.

It is not an exaggeration to say that in the system of yoga by persistent efforts and observance of strict rule every Chakra is awakened. In the of God with form the Chakra is naturally and automatically awakened by lot many ways.

In the case of various arts (Kalaas) rasa is created by the singing of devotional songs, kirtans, singing of ragas, which are all nada swaroop. A devotes colours devotion with blissful bhavas. The best example of the natural and obvious awakening of Chakras could be seen in Krishna bhakti. For example, Uddhav who was a yoga sadhak was sent by Shri Krishna to Gopees to give him the teachings of loving devotion. It is because when the melody of the flute went into the ears of the Gopees from that very moment their mind went to Sahastras. It is because they had no awareness of outward things or their own self. Their earnest desire was Krishna's Venunaad, Krishna roop darshan, Krishna leela and service of Shri Krishna which taught the lesson of 'Bhavamayee Bhakti' to the whole world.

In the first chapter we have already discussed about the nada expressed in Yoga Sadhana and the music that comes from subtle instruments of music. It would be quite right to say that the meditation on Pranav also leads the devotee towards all the aspects of devotion. By the combination of notes, rhythm and tempo this nada makes a devotee a yogee when the devotee is immersed in singing the glory of the play of God.

Pranav Sadhana or naad Sadhana is the treasure of saints. In Pranav Sadhana the nada associated with 'Pranav' is the 'Prakashak' (one that manifests and illumines). If the mind (chitta) is lost in that nada then that is the 'Parampada' of Vishnu. So long as there is the charting of the word and its shravan (to listen attentively), upto that time there is the feet of akash

cether) in the mind (it is like the feeling of living in the infinite). When it is nihashabda it is realized in the form of Parabrahm (Paramatma). ÆSashabda nadaø is attenuated in Akshar Brahm. That ÆNihashab da nadaø is called as Parampada. When the charkas bloom this Nihashabda nada is transformed into Soham.

Sakshi bhava (keep the attitude of an observer) is Pranav Sadhana. It is a state where the Sadhakø's consciousness resides in his own being when certain steps are followed. First one goes down from Baikharee to madhyama, where there is no sound. Then one goes down to Pashyanti where there is no activity that could express outward nada. It is followed by the entry into Para where there is nothing, the state is that of establishing one self in oneø's own being in the state of meditation on oneø's own soul.

Due to separation from Lord Krishna this is the obvious state of devotees because the joy of the play of Shri Krishna is beyond vaani (sound). Its glory began with sankeertan, by the process of Sadhana it was established in ÆSoham roopø

9. The Impact and Place of Devotion in Contemporary North Indian Classical Music :

In the present context, the state of worldly as well as unworldly impact on North Indian Classical Music and its style of singing is udgeeth. Udgeeth is ÆParam Rasamayaø It is a symbol of God. Our Vaani (voice) is Rik and ÆPraanø is Saam. Worship is done by both of them. In case of symbolic worship, the name related to vaani and the observance of Japan etc. rituals by praan. It means vaani and smriti means note both are one.

For stuti the meaning of the word is required. To speak, -Praan Shakti is required. For this reason Vaak and Praan are the Karan (root cause) of Rik and Saam. Will power and Praan shakti are the forms of Rik and Saam. From them the incidental form of work, (ghatanatmak swaroop) is evident.

First a man desires and later by his will and inclination is involved in Karma. For devotion the purification of voice (vaani) and praan is required. It means by vaani the singing of the glory of God and by service to God by body, which is karma (work). It means Vaak and Praan get involved in upasana integrally.

Omkar is Vangmaya and the desire that comes out of it is Karma. In this Karma the desire of satiation of one's desires is very strong. In Vaishnava sect in the incarnation of Shri Krishna, Krishna satiates the desires of the gopees by Maharaasa with the help of Vaani and Praan.

In the practical world also to get name and fame, one should have a desire for it. Desire is followed by positive thinking. One's efforts and hard work should be in accordance with this thinking. In the practical world there is saamyag's absolute presence and requirement. Udgaan makes the audience happy. This is its form.

The North Indian classical music originated in a mystical way on the basis of spiritual bhavas. Coming to the present times it has been affected by worldly as well as supernatural or miraculous states. Yet the North Indian Classical singing and the very form of music has been rightly and accurately expressed through devotion.

Nah naaden vina geetam na naden vina Swarah |

Na naadaen vina nrittam tasmaanadatmakam jagat ||¹

It means without naad there is no geet, without nada there is no swara, without nada there is no dance. This whole world is nadatmak. It means every incident that occurs in this world has a worldly form. In this normic world nada which is the -Peraanof music is omnipresent.

Raga megha (Taal) Rupak.

“Is moran ki bhaant dekhi nachat Gopal

Milwat gati – bheda neeke, Mohan natasala ||1||

Garajat ghan mand – mand – damini darasaawe

Rimaki jhimaki boond pare, raga Malhaar gaawe ||2||

Chatak Pik Saghan Kunja baar baar koonje |

Vrindavan kusumlata charan kamal pooje ||3||

Sur nar muni kaamdheni kautule dekhani aawe |

Baari feri bhakti uchit paramananda paawe ||4||²

All the birds and animals that are a part of nature are inundated by nada. Be it the dance of a peacock, or singing of cuckoo or bellowing of a cow, in every action there is reverberation of music. From ancient times music and singing through diverse amplitudes today in the present state have become an integral part of human life.

Even today God is worshipped in every house. All enjoy devotion by singing the glory of God, it is because there is one rhythm that reaches

^{1.8} Bharatiya Sangeet Ka Itihaas, Bhagwati Sharan Sharma, Page 16.

^{1.9} Ashtachapiya Bhakti Sangeet Ka Udbhava Aur Vikaas, Pandit Champaklaal Chhabildaas, Nayak, Page 217 to 218.

the soul beyond the body. Even today the basic six ragas have expanded in such a manner that there are ragas of every season and every prahar and every bhava that entertains the society incessantly. In every activity of normic life like marriage, festivals, celebration music plays a key role.

Taking North Indian Classical music as the base singing took various forms in human life. In the present times, the music of films is full of diversity and variety. Every song that is sung is based on some raga for this reason it attracts the public in general easily.

In our contemporary world there is constant flow of ancient and Pure North Indian Classical Music. Even today in classical music many maestros gave a new form to vedic tradition of singing in terms of application and for entertainment. Yet, with all new experiments, North Indian Classical Music especially singing has kept its purity incessantly and entirely. In its soul resides God.

North Indian Classical Music of today has expanded into many forms. Ghazal in itself is a -bhavayukta gayaki. It originated on the basis of ragas. Moreover, Folk music, that has a base North Indian Classical ragas has a distinct importance.

Every society, in accordance with its language has woven the lyrics in notes and has made singing an integral part of their life. It is quite right that, the tradition of saam singing, that had a spiritual or religious bent and that rendered supernatural colour to singing from vedic ages still has an effective normic form.

Yet, even to this day the feelings of common man is affecting North Indian Classical music. Without music no human activity could be done. Even now the schools begin with singing of morning prayer, that are in

ragas of morning. Even today the mehafil of North Indian Classical Singing are organized to entertain people.

Thus such an accessible and easy form of music has been developed, which doesn't demand the subtle knowledge of music yet a person could be found humming the tunes. Society without music is beyond our imagination now.

On one hand there is normic give and take, normic entertainment on the other hand North Indian Classical Music has supernatural elements, the seven notes manifest divinity. Rhythm is its integral part that has originated on the basis of the process of creation.

Every charka of Konark Temple have eight sub parts that represents the eight prahars. They symbolize kaal (time) as well. The saying, 'Yut Pinde tad brahmande' has been analysed under 'Yoga and Naad Brahmvaad and Samashti o Vyashti in which nada has been analyzed.¹

Similarly the whold world that has developed successively and Nada that developed in vedic age by three basic notes. It develops by four sadharan notes (vikrit) which are of two grams. There are the evidences that make it divine. Just as Praan is the basic element, which is agniswaroop (firy). This Praan is the main cause of the origin of nada.

Mool Nada which is 'Pranav Swaroop' has been composed of three divine notes (v] b] m, i.e. A, E, U,). Its fourth pade represents Turiyavastha. It is the base of the three septet. The basic expression of the three septet are the three ment gunas Satva, Rajas and Tamas. These physical gunas are expressed through words.

¹ Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan, Page 21.

It expresses the expansion of the -Trigunatmak shakti, where there is the bhava of going beyond the three gunas to become one with God. There are four classes of Yonij body : Jarayuj, Andaj, Swedash and Udbhijja. From philosophical point of view the concept of -Bhoototpatti Kram because the base of the origin of four kinds of baghon in Indian music. They are : ōTat, Avanaddh, Ghan and Sooshir. ö¹

In the present times also the tradition of Yagya, by -bhog ó raga of -sangeet seva is incessant at the feet of God. Even today in the tradition of devotion of Vaishnava Sect, raga ó seva, sankeertan ó seva have accepted and imbibed the singing tradition of North Indian Classical Music. As per the time of singing of ragas there is the arrangement of -sangeet ó seva of Lord. This makes it effective by giving it a divine colour.

Still there is the belief in the seven notes and twenty two strutis, that have been classified on the basis of five elements : water, earth, fire, air and ether and are classified on the basis of various seasons.

This is the outcome of its transcendental philosophical process.

The esoteric aspect of music has its base as devotion.

If the eminence of -bhava is coloured completely by devotion and the aim is complete surrender at the feet of God the aim of singing is the entertainment os Ishta then that singing, the bava of devotion will lead the North Indian Classical Music from worldly form towards Divine form.

That which flows between two streams is mind. All the arts are created by this mind because all the arts are the merriment of fancy. One such art is singing, which is a form of music. From times immemorial it has reached the present state by crossing variety of milieu. The richas of Vedas

¹ Bharatiya Sangeet Shastra Ka Darshanparak Anusheelan, Page 24.

in saam roop became the symbol of the prayer and eulogy of Gods, at some places they carry the bhava of aspiration for the vision of God and sometimes they hold the wish of the fulfillment of one's own desires.

With the passing of years music has also imbibed many kinds of bhavas in itself. Saam singing had its limitations. Since it made itself an object of enjoyment, it remained away from devotion. Yet it strengthened the path of devotion. These were the two boats in which saam gaan sailed.

As a result a very dexterous and difficult Sadhana to realize God was adopted. Music then only remained as a means of worldly enjoyment. The singing of Gandharvas before Gods was meant only for the entertainment of Gods. Slowly and gradually extending to the age of Ramayana singing became a means of enjoyment. It became worldly. In the Dwapar age the pur saamgaan got the opportunity to take an esoteric bend. The notes that spring forth from the flute of Shri Krishna carried the invitation of -bhakti- It was first heard by the Gopees who were women, the representatives of -Prakriti- These gopees reached the highest state of devotion by meditation and concentration on the music of the flute of Shri Krishna.

There were no lyrics or words in the music of the flute of Shri Krishna. Yet there was such an invitation in the music of the flute that it took the devotees to the -Soham- state of nada. With this -Soham- the stream of devotion trickled incessantly. After thousands of years classical rules got a new shape and form.

As per man's desires its various forms were accepted. The ragas that were created by Lord Shiva in which a particular note plays the key role are accepted and authentic even today.

Since music is an animated process, it is meditated in the mind only. The singers and musicians of today entertain the world by performing on the stage. The subtle desire behind it is to get name and fame. On the basis of what the singer deserved music now ó a ó d ays is not that just. The singers and musicians carry different different kinds of bhavas. In ancient time whiteas the compositions were based on òIshwar bhavaø, now the composition are dominated mostly by ñJeeva bhavaø

The path of devotion established by vaishnava religion and sects adopted a different arrangement. Many devotees wrote immortal verses, this tradition is incessant even today. In Vaishnava sect singing is considered as a means of devotion and thus music attained an esoteric form in Vaishnava sects.

Even today devotion conjoined with music has rendered a transcendental divine form to music. The verses of Vaishnava sects have been composed mainly in ñBraj Bhashaø

Even today when a disciple or pupil lend an ear to these verses it fills their heart with devotion. It is the impact of its divinity. Even to this day the Dhrupad compositions of Swami Haridasji are sung in schools of music. The devotional verses of Meera, even today overwhelm people. The milien changed yet in the stream of Bhagvad bhakti the simplest path is Sankeertan. Even today in the temples of Pushti sect 1 under ñAstitayaam sevaø singing is mandatory. In Vridavaneeya devotion, from morning till night the music of bhajans is the expansion of that nada only. It makes the soul one with God.

In Barkaree Sect, at the time of Purnima and Ekadashi i.e. at the time of -Vaareeø the echo of õJay jay Ramakrishna H ariö makes the environment Vithalmayee.

Devotion makes singing fruitful. The singer who is making singing normic for the entertainment of the world, that singing world stabilize his mind and would turn its towards the divine. For this reason even the most ordinary singer by singing verses full of devotion. The singer for a short time atleast forgets his or her own self.

It proves that music is worldly only when it is away from the divine bhava (Ishwariya bhava). When the aspiration of Godø's vision is imbibed in it, it takes an absolute path of Divinity.

The singers and musicians of today by composing verses coloured with devotion proves the divinity of music :-

“Tum antar me ho tava key vichar Karen

Vritti tumhaari aj tak antas me ninaad Karen”.

CHAPTER – 5

Conclusion

“Nadanusandhanam namostubhyam,

Twam sadhan tatva padastha jaane, |

Bhava prasadat pavanen sakam,

Viliyate vishnupade mano me” ||

Nadanusandhan ! Salutations to you ! I have realized that you are the most appropriate means to attain tatva pada. By your Prasada (grace) my life force (Prana) along with my mind completely surrenders at the feet of Vishnupada (Tatvapada). - Shri Adya Shankaracharya

Chapter : 1 Music

Devotional music in itself is Brahmashakti that awaken the Kundalini. It has the power to invoke and awaken the dormant and inactive, spectacular, deep, intense forces and powers of the world. For austere being music woven in seven notes is precious gold. For a person without music attainment of liberation is impossible. According to Dr. Sampurnananda :
“Music, art and literature lead a person from lower level of physical existence to a higher spiritual plane and this way helped in self-purification.”¹

Music is the soul of nature. It is bliss, spirituality, compassion, address, love, motherly love and the love of a beloved. From Vedic ages till date music has remained the mode of physical exaltation, fame, spiritual

¹ Qtd in Gupta, Dr. Ruchi, Bharatiya Sanskriti Shashwat Jeevan Drishti evam Sangeet, Kanishka Publishers, 137

satisfaction and realization of God. Music is a natural and eternal language. There have been two streams of Music – Vedic or Margi Sangeet and Laukik or exotic music. Vedic (Saam) or Margi Sangeet is sung in religious ceremonies, festivals etc. Laukik is sung in popular meetings for entertainment.

Indian Gods and Goddesses were the ancient actuators and preceptors of music. Lord Shiva, Brahma, Goddess Saraswati, Gandharvas and Kinnars are known to be the foremost promoters and actuators of music. Independent music and playing of instruments was born before the creation of Natya. The meaningless light word humming murmuring sound with tone and rhythm is called Nigeeet. The creators of music are Sadashiva, Brahma, Durga, Shakti, Vaayu, Rambha, Arjun, Narada, Bharat, Kashyap Muni, Matang Muni, Kohal, Dattil, Tumburu, Rudrat Nanyadeva and historical characters like Bhojraj could also be added in this list. In the Persian myth Hazrat Prophet Moosa got a stone from angel Gabriel. When he was thirsty rainwater fell on this stone and led to the outcome of seven notes. Some scholars are of the opinion that music originated from the word Om.

The seven notes of music originated in the following manner : Shadaj from peacock, Rishabh from chatak bird, Gandhar from, He goat, Madhyam from the heron, Pancham from koel, Dhaivat from frog and Nishad from elephant. In Advaita scriptures Brahma has been classified into two categories : Parabrahma and Shabdabrahma. When Shabdabrahma is realized Parabrahma is attained. Geetis, Dhruva and Prabandha style of singing were popular in ancient India.

According to ancient Vedic traditions, the *Rik* and *Sam* of manjul samaj of Upanishads is considered as auspicious. *Rik* is the *Bahirang* of geet and *Saam* is its *antarang*. The base of *Saam* is swara and the base of swara is prana (vital force). As per Chandogya Upanishad the gist of all the *riches* is in *Saam*. The gist of *Saam* is in *Udgeeth* or (Om). The *Rasananda* of music is just like Brahma nanda. There are four kinds of singing mentioned in Samveda :

- | | |
|--------------------|-----------------|
| 1. Gram Geyan Gaan | 2. Aranyak Gaan |
| 3. Usha Gaan | 4. Uday Gaan |

*“Manaso hansah soham hansa iti tanmayam
Yanto nadanusandhanam”*

Meaning : I am you and you are me. In this way this feeling of oneness is the *nadanusandhan roopiyagya*¹

At the beginning and end of Samgaan *Om* is sung. Samgaan is sung in middle, higher and highest septet. Mainly the riches of Rigveda are sung like *Saam*

In the Vedic era two stream of music, one was of mantras and another of tribal music came into existence. In Rigveda Udaatt (Higher note), Anudatta (Lower note) and Swarit (Middle note). The sages and ascetics of Vedic age were seers, creators of mantras. Their eye on the notes were very sharp, perforating and accurate. They concentrated on the shades of Anudatta and Swarit. What is their *Jaati* (Casteism of singing), who is the presiding deity, which Cchanda would be suitable for the notes, all those were churned by them in by them in their minds.

¹ Pashupat Brahmapanishad Purnananda 6 12.

“Samam ganaadrutam vishnuh prasadyam Rudhip |

Na tatha yagyadanadyaih satyametanmahamune ||¹

Meaning :

The Lord of devatas bhagwan Vishnu becomes gracious by samagaan easily. By yagyas, giving of alms also. He is not that gracious.ö

The sounds of the four letters of ðSamgaanødiffer from each other. Still they are Samvaadi. In ðSaamøthere is combination ðSaøand ðMaø called Shrutyantar Samvad. In ðGaanøthere are ðGaøand ðNiønotes. According to Shadaj Pancham bhava these notes are Samvadi as per 13 Shrutyantar. On the basis of these notes shadaj, gram, madhyam, gram and gandhar gram are established in music. Keeping its base the ðRaag ó raginiø method was created, which is called ðFamily Methodö .

In the Vedic age the singing process of one, two, three, four, five, six and seven notes is quite evident. It is called Archic, Gathic, Samic, Swarantar, Andav, Shadav and Sampurna respectively.

Raga in Indian music is born out of melody. According to Narad Muni (Sangeet Makarnad) raga has been born by the union of Shiva and Shakti. The nature of raga depends upon its use. The wheel of Raga has been divided into 8 prahars, 4 prahars of the day and 4 prahars for night. In every prahar there is an arrangement of singing of more than one raga. There is fixed rule of the time and sequence of the singing of ragas. ðPurvangøragas are sung between midnight 12 Oøclock to midnight twelve. The Uttarang ragas are sung from 12 Oøclock midnight to midnight 12 Oøclock.

¹ Bharatiya Sanskritih, Shashwat Jeevan, Drishti evam Sangeet, 66.

There are Bol Alaap and Bol Taan. If the letters of the lyric are taken for the expansion of alaap then it is called Bol alaap. If in the taan lyrics are used then such a taan is called Bol taan. There are two kinds of Bol alaap : Layabaddha (rhythmic) and Layarahit (non-rhythmic). There are two categories of Bol taan : Khatka and Murkee.

Chapter : 2 Bhakti

Furthermore, Dhrupad singing in all its flavours intensity devotion, feelings and intensity. It has been popular since ages past. Music has remained an integral part of devotion. Devotion itself unveils its contents. The centre of devotion is Lord God. Devotion is the search of the sources of eternal truth and bliss. It is the practice to imbibe them. It is the apex of supreme joy and supreme richness.

A devotee becomes an *Ansh* a part of God. There is devotion with various emotions, devotion holds an amazing sway amongst all kinds of worship. A person is one with the Ishta, forgetting oneself. Bhakti is the fruit; bhakti is the instrument (Sadhan).

Shrimad Bhagwat is a scripture of absolute devotion. The Bhakti Margiya Dharma was propagated by the yadavas of Shoorsen Janapada. This was accepted and promoted by Alvars (Vaishnavas) of Southern India and Jayanar (Shaiva) devotees.

The Alvars composed verses in Tamil Language full of bhava and bhakti. Their tradition remained uptill tenth century. The Varkari saint Gyaneshwar and Namdev strengthened the Bhakti movement of 13th and 14th century. The Samvid (sense) of the swarup shakti of God i.e.

Chitshakti and his hridayini (âfnuh) Shakti, the Shakti by which God relishes joy when both of them are united, their crux is devotion or Bhakti.

At the time of Indus Valley civilization Shiva and Shakti were worshipped. Later on the importance was given to Lord Vishnu and his incarnations as well. In the middle ages Kabeer, Meera, Dadoo, Nanak, Chaitanya, Mahaprabhu, Raidas, Soor, Tulsee, Narsinha Mehta took it to the pinnacle by their bhavas. They widely glorified it. From North India it came to South India. Saint Samartha Ramdasa, Gyaneshwar, Saint Tukaram, Janabayee, Chokhamela glorified the beauty of devotion.

Chapter : 3 Vaishnav Religion with Bhava and Rasa

Lord Krishna is considered to be the greatest man of India. He was a politician, the creator of Geeta, the Kanhaiya of Radha and Gopal, as popularly called by people. The Vaidik God Narayan and Vishnu also became one with him. Sri Radha is his Alhadini Shakti.

Radha is the one who gives liberation from all the bondages of this world and plays with God in eternal bliss. The Gopis are the extension of this Alhadini Shakti Radha. There are four major sects of Vaishnav religion ó Shree Sect, Brahma Sect, Rudra Sect and Sanak Sect. These sects originated from Lakshmi, Brahma, Rudra and Sanadkumar. The chief acharya of Shree sect was Ramanujacharya. He proclaimed Vishishtadwait.

God in the Shree sect has been described as -Panchvidh roopaø (a) Para or Vasudeva (the Shadgun Vighra of God). (b) Vyuha or Sankarshan, Pradyumna and Aniruddha (peaceful forms). (c) Vibhav or Pradurbhava (curiosity to know God and then to attain God). (d) Antaryamee (abode of God in the heart as a friend) (e) Archavatar (attraction ó quality of God).

Madhavacharya and Vallabhacharya were great pillars of Vaishnav sect. Vallabhacharya propagated Vallabh sect. The principles of devotion of Vallabh philosophy are expressed by Pushti Marg. In Pushti Marg God is not dependent on any sadhan, God is free and independent. The favour of God is the eternal play of God (Nitya Leela Vilas of God).

The contemporary of Vallabhacharya was Mahaprabhu Chaitanya. As per Chaitanya sect God is the abode of infinite gunas. Jeeva Goswami and Baladeva Vidhyabhushan were the two great Acharyas of his sect. Further Hita, Harivanshjee established Radha Vallabh Sampradaya.

In other sects Radha has been called Haldini Shakti of Krishna, in this sect she has been called -Krishna Aradhya (She is the Ishta or Sadhya of this sect). She herself is the aradhya of Shri Krishna. The Varkaree sect of Maharashtra laid emphasis on maryada bhakti. The Abhang songs and the irtan of -Vithala Vithala signified Varkaree sect.

Chapter : 4 Verses of Vaishnava Sects

Moreover, the Geeti Kavya of Vaishnav sect has music, subtle and delicate verses, ragatmakta and unity of bhava. It has been called persona., self manifestation endowed with personal emotional feelings. Haridas, Krishnadas, Govindswami, Chhitswami, Chaturbhujdas, Nandadasa, Rasa Khan, Swami Hithariji ó Vanshaji, Meera etc. have been great Geeti poets of Vaishnava religion. Their verses reflect the immense impact of devotion on music. For instance take the verses of Haridasjee in Raga Kanharo, Taal Dhrupad :

Ruchi ke parkas paraspar khelan laage

Raag ragini alaukik upajat nritya sangeet alag lag lage

Raga hi me rang rahayo rang ke samudra Me ye doou jhaage
Shri Haridas Swami shyama kunj bihari pe rang
*Rahayo rus me hi paage.*¹

It is the devotion towards God that takes an art from material plane to divine, supernatural plane. The nada existing in the universe is the very life and soul of music. This nada makes the Jeeva-bhavas of music -rasamayee and becomes a mode of devotion towards God. This music is also a means of entertainment for the world.

Music is the evidence that reflect the -nadamaya shabda without any meaning has immense power. The classes of bhakti marg that include Navadha bhakti and bhavarasatrayee bhakti affects the chakras.

Chapter : 5 The Impact of the Various Kinds of Devotion On North Indian Classical Music

The Kundalini shakti resides at the base of spinal chord which is mooladhar goes straight to Brahmarandhra. Mooladhar has shadaj in its chakra. The second note Rishabh is present in the Swadhishtan chakra. This Rishabh imbibes in itself are the three gunas : Sattva, Raja and Tama.

In the third chakra Manipura chakra Gandhar takes from that could be sung. The Anahat chakra in the heart is the place of meditation of lord Shiva. The note of Anahat is Madhyam.

Vishuddha chakra blooms with the singing of Pancham. By using Dhaivat one can awaken the Agya chakra. The note of Sahastrar is Nishad. All the six notes end in this one note. In the state of observation of silence also the process -antarnaad unites the living being with God.

¹ Samaj Shrinkhala, 102

In every chapter of this research work music goes hand in hand with devotion, an emotional attachment and relationship exist between them. It proves that every art that gives joy and bliss to our mind and heart coloured with divinity becomes -Ishwarmayaø It tak es even an ordinary person to the state of God realization. Thus, every art has emanated from God. It becomes relevant and fruitful when it is coloured with devotion.

*“Akaran karunasagar kripadham ghanshyam
sarvaniyamak sarveshwar “Sharan” purnatam kaam
shri harikirtan saar he, yahi param avalamb
Tanmaya hokar nita karein “Sharan” Prapanna kadamb. ”¹*

¹ Pg. 67, Shri Radhamadhav Rasavilas, Shri Radhe Sarveshwar Sharan Devacharya.

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Articles

- 1.11 Vijigyasha, Mashik Patrika, By Swami Sachchidanand Saraswatiji
- 1.12 Vrindavan Sodh Sansthan Patrika
- 1.13 Osho, Mashik Patrika
- 1.14 Pushti Sampradaya Mashik Patrika, Govardhannath Haveli, Baroda

