CHAPTER – 4

Verses of Vaishnava Sects

4.1 The Verses Sung in worship in Vaishnava Sects

4.1.1 The Verses of Ashta Chhap (Asthayam)

(1) Kumbhandasa
(2) Soordasa
(3) Paramanandasa
(4) Krishnadasa
(5) Govindadasa
(6) Chhit Swami
(7) Chaturbhujdasa
(8) Nandadasa

4.1.2 The Verses of Swami Shri Haridasajee

4.1.3 Swami Shri Hitharivanshajee

4.2 The Creators of the Verses of Krishna Bhakti

♂ Rasakhan

3.7 Sankirtan Padavali of Mahaprabhu Chetanya in Gaudiya Sampraday
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 रस and भक्ति bhava. The verses expressing अत्मभिव्यज्ञान are written in गीतिकव्या (could be sung).

In small verses, that could be sung, the meloclious, self expression, rich in feelings quite natural. In these verses the practice of sware (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 अक्षुन्ना मोटि (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 Ī 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 गीयतमक kavya (the poetry that could be sung)
strengthens the thoughts and states of mind quite obviously and naturally. ¹

In 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

The insistence of musicality in Geetkavya is the insistence inert 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’s 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 eevotees of Vaishnava sects that became the synonym of love and devotion.

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² Page (96) kavya or Sangeet Ka Parasparik Sambandh (Dr. Uma Mishra).
³ Page 97, Kavya or Sangeet Ka Parasparik Sambandh, Dr. Uma Mishra.
⁴ Bhava Manjusha (Swamiji Satchitananda Saraswatiji).
⁵ 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 Surdas Prabhu. The call of Meera God Girdhar Nagar. It reflects the individuality of ragatmakta.

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 bhava that resides in the inner self of a devotee heart. If you are in the heart then the tendency of thought still does the ninada in dewdrops.

This ninada leads to the birth of great sadhakas of bhakti. Their tradition leads to the Shankharada of Vaishnava sampradayas.

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: Pushti Marga and Maryada Bhakti or devotion.

Attachment with desires lies in maryada bhakti. In Pushti Bhakti 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 bhakti or kantabhava.
The important upakaranas of rasik sadhana are ï Ra dha ï 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 madhuram bhramitam madhuram madhuradhipate rakhilam madhuram  

Venuhmadhuro renuhmadhurah panihmadhurah padau madhural  

Nrityam madhuram salehyam madhuram madhuradhipate rakhilam madhuram  

Geetam madhuram peetam madhuram bhuletam madhuram suptam madhuram  

Roopam madhuram tilakam madhuram madhuradhipate rakhilam madhuram  

Karanam madhuram taranam madhuram haranam madhuram ramanam madhuram  

Vamitam madhuram shamitam madhuram madhuradhipate rakhilam madhuram  

Gunja madhura maala madhura yamuna madhura Veechi madhura  

Salilam madhuram kamalam madhuram madhuradhipate rakhilam madhuram  

Gopee madhura leela madhura yuktam madhuram bhuktam madhuram  

Drishtam madhuram shishtam madhuram madhuradhipate rakhilam madhuram  

Gopa madhura gavo madhura yashtih madhura srishtihmadhura  

Dalitam madhuram falitam madhuram madhuradhipate rakhilam madhuram  

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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':

\[
\begin{align*}
\text{Naam tilochan shishya soori sasi sadrish ujagar} & | \\
\text{Gira Gang un un Hari kavya rachana Prema kar} & | \\
\text{Acharaj Haridas atulbal anand dayan} & | \\
\text{Tehi marag Vallabh Vidit Prithu Pathit Parayan} & || \\
\text{Navadha pradhan seva sudrida mana vacha kram Hariranrati} & | \\
\text{Vishnu Swami Sampradaya gyan deya gambhir mati} & ||
\end{align*}
\]

(Bhaktimaal ṭ Nabhadasa Krita ṭ Pada 48)

In Pushti sect Navadha Bhakti which is 'bhava janya' is accepted by all. By devotion and by 'bhavanygat 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 leaver are used in the hands.

On the forehed 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 Vallabhacharyaje e.

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 ||”

This means the state when the sadhak is extremely eager to meet his object of adoration and bear the hang of separation. At that time God manifest himself in is 'rasatmak roopa' in his heart and make him realize the plays (leela) of the Divine.

The 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' 'maduri'(enchanting beauty) of Radha.

"Bhagyawan Vrishbhanusuta see ko taya tribhuvan mahin |
Jakan pati Tribhuvan munmohan, diye rahat gulbahi ||
Havai adheen sangahi sanga dolat, jahan kunwari chali jaheen |
‘Rasik’ lakhyan jo such Vrindavan, so Tribhuvan me Naahin ||"

When kumbhandasajee took the refuge of Shree Vallabhacharyajee, he sang the verses of the 'Kishoreleela'(plays of teenage Shri Krishna) Vallabhacharyajee said to him :‘

"Kumbhandas ! Nikunj leela Sambandhi rasa kau anub hava bhayan|
Tihare bade bhagya hain |

5.10 Swamargiya Sevaphalroop Nirmaya Sloka Ī 5 Shree H arirajajee Vangamuktawali.
5.11 Ashtachap am Vallabh Sadhana me Rasik Sadhana Page 90.
5.12 G. Harirayajee Ka Pada Sahitya Ī Reference Prabhu dayal Mittal, Page 141.
Jo Pratham Prabhu tum ko prameya bala ko anubhava bataye,
Tasaun tum saa hari ī rasa me magan rahoge |¹

In Vallabh sect there are two kinds of services :ī

(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.

Nityyaseva 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 śnanadi seva 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 Jhanki. Along with gaucharan the verses of makhan choree and vatsalya bhava are sung.

¹ Chacraseevarta Me Ashtasakhchaan Ki Varta, Reference ī Ashtachap aur Vallabh Sampradaya Me Rasik Sadhana, Page 61.
(4) **Raajbhog** : After Gwaalôs (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 ōmadhyanha kaalô 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 Jhankiô

  Krishna roop, Gopidasha, Murali (flute) and Gopa bhava enriched verses are sung.

(7) **Sandhya Aarati (Evening Prayer)** : After coming back from ëgocharanëthere 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 ëhankiô 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 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.

<table>
<thead>
<tr>
<th>S. N.</th>
<th>Season</th>
<th>Clour of Dresses</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Spring</td>
<td>Yellow Dresses</td>
</tr>
<tr>
<td>2.</td>
<td>Summer</td>
<td>White Dresses</td>
</tr>
<tr>
<td>3.</td>
<td>Rainy Season</td>
<td>Green Dresses</td>
</tr>
<tr>
<td>4.</td>
<td>Autumn</td>
<td>White Dresses</td>
</tr>
<tr>
<td>5.</td>
<td>Winter</td>
<td>Red Dresses</td>
</tr>
<tr>
<td>6.</td>
<td>Shishir (Winter)</td>
<td>Blue Dresses</td>
</tr>
</tbody>
</table>

The ornaments are also offered asper the seasons :-

<table>
<thead>
<tr>
<th>S. N.</th>
<th>Season</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Hot Weather</td>
<td>Ornaments made by Pearls and flowers.</td>
</tr>
<tr>
<td>2.</td>
<td>Cold Weather</td>
<td>The nine precious stones and ornaments made by them.</td>
</tr>
<tr>
<td>3.</td>
<td>Spring</td>
<td>Meena (Precious stone of blud colour) and ornaments made by it.</td>
</tr>
</tbody>
</table>
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 joyour this is the primary bhava which is evident every where in Pushti sect.

Along with ŌNavadha bhaktiÔ there is another stream of devotion propagated by Pushti sect which is ŌPrem lakshana bhaktiÔ Soordasa the primary devotional poet among the Ashtacchap poets of pushti sect has described prem lakshane devotion as:

ŘShravan Kirtan, smaran, paadrat, Asvan, vandan da sa, Sakhyā and Atma nivedan.Ô¹

It means the addition of ŌPrem lakshana bhaktiÔto ŌNavadha bhaktiÔ has lead to ŌDashadha bhaktiÔ

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 Vallabhcharyajee 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 JhankiÔ respectively.

Out of the Kumbhandasa, Soordasa, Paramanandadasa, Krishnadasa were disciples of Vallabhcharyajee. Govind Swami, Chhitswami, Chaturbhujdasada and Nandadasa were their disciples.

¹ Soor Sarawali. Page 5.
All these eight singers together formed a group named Ashtacchhap. All these eight poets were adept in artistics skills like poetry, music etc.\footnote{Ashtachap Aur Vallabhsampradaya Me Rasik Sadhana; Dr. Premnarayan Shrivastava, Page 4.}

In Pushti sect Shri Krishna’s teenaged form is worshipped. Thakur naath is addressed in vallabhb sect.

The seven swaroopa of Thakurjee, his places and the seven Aseegoswami names are as follows :

<table>
<thead>
<tr>
<th>No.</th>
<th>Name of Sons</th>
<th>Swaroop</th>
<th>Present Places</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Giridharjee</td>
<td>Shree Madhureshji</td>
<td>Jaatipura (Kota)</td>
</tr>
<tr>
<td>2.</td>
<td>Govindrayajee</td>
<td>Shree Vithanathji</td>
<td>Nathadwara</td>
</tr>
<tr>
<td>3.</td>
<td>Balkrishnajee</td>
<td>Shree Dwarkadheshji</td>
<td>Kankroli</td>
</tr>
<tr>
<td>4.</td>
<td>Gokulnathjee</td>
<td>Shree Gokulnathji</td>
<td>Gokul</td>
</tr>
<tr>
<td>5.</td>
<td>Raghunathjee</td>
<td>Shree Gokulchandraji</td>
<td>Kaamvaj</td>
</tr>
<tr>
<td>6.</td>
<td>Yadunathjee</td>
<td>Shree Balkrishnaji</td>
<td>Soorat</td>
</tr>
<tr>
<td>7.</td>
<td>Ghanshyamjee</td>
<td>Shree Madanmohanji</td>
<td>Kaamvan</td>
</tr>
</tbody>
</table>

The poets of Ashtacchhap who formulated a new path towards God through Sangeet Seva Pranaali have been addressed by Goswami Shree Vallabhacharyajee as Ashtasakha.

The singing of Kirtanas and service of God through music came forth with an illumined divine form.

The poets of Ashtacchhap were called Ashtasakha by Vallabhacharya, with the Prakatya (incarnation and revealation) of Shri Nathji the Ashtasakha also came for their service.
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 śakha (companion) of Thakurji and at night becomes the śaki (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.

<table>
<thead>
<tr>
<th>No.</th>
<th>Ashtasakha</th>
<th>Leelatmak Swaroop</th>
<th>Leelasakti</th>
<th>Adhikrit Dwaar</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Kumbhandas</td>
<td>Arjun Sakha Vishakhasakhi</td>
<td>Nikunjeela</td>
<td>Anyor</td>
</tr>
<tr>
<td>2.</td>
<td>Soordas</td>
<td>Krishnasakha Champaklata Sakhi</td>
<td>Maanleela</td>
<td>Chandrasasarvar</td>
</tr>
<tr>
<td>3.</td>
<td>Paramanandadas</td>
<td>Toksakha Chandrabhaga Sakhi</td>
<td>Baalleela</td>
<td>Surabhi Kunda</td>
</tr>
<tr>
<td>4.</td>
<td>Krishnadas</td>
<td>Rishabh Sakha Lalita sakhi</td>
<td>Raasleela</td>
<td>Bilhu Kunda</td>
</tr>
<tr>
<td>5.</td>
<td>Govinddas</td>
<td>Shreedamasakha Bhamasakhi</td>
<td>Ankhmichoni</td>
<td>Kadamkhandi</td>
</tr>
<tr>
<td>6.</td>
<td>Chhitswami</td>
<td>Subalsakha Padmasakhi</td>
<td>Janmaleela</td>
<td>Apsara Kunda</td>
</tr>
<tr>
<td>7.</td>
<td>Chaturbhujdasa</td>
<td>Vishal ī sakha Vimala sakhi</td>
<td>Annakoot leela</td>
<td>Rudrakunda</td>
</tr>
<tr>
<td>8.</td>
<td>Nandadasa</td>
<td>Bhoj sakha Chandrarekha sakhi</td>
<td>Kishore leela</td>
<td>Manasiganga</td>
</tr>
</tbody>
</table>

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:
The poets of Ashtachap were ardent followers of the principle of shuddhadwait. Though the poets of Ashtachap 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 is to 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 uncle 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 Vallabhbacharyaji

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1 Shree Govardhannathji Ke Prakatya Ki Varta Se Uddrit reference in Ashtachap aur Vallabh Sampradaya Me Rasik Sadhana by Dr. Premnarayan Shrivastava.
the Acharya gave him the responsibility of kirtan ī seva of Shri Govardhanji. Vallabhdasaji himself praises the melodious voice of Kumbhandasajee :i

“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 |”

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 :ï ōTasaun Shree Govardhannathjee aapu Shree much te Kumbhandasaō

Saun Agya kiye saun kumbhandaan | Tu kahu ya samay kirtan gave to mun Prasanna hoya | 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 ī pada.

Raga Sarang ī  ōBhavat hai tohi toond kau dhani ! K anta laage, sau yaha kirtan suni ke shree Govardhan jaat yah tanyau, Swaminijee bahaut Prasanna bhayai ō ²

---

Kumbhandasji’s renunciation was ardent and intense. Kumbhandasajee influenced the arena of music by the impact of devotion. He explained the importance of devotion to emperor Akbar and inspired him to bow down before God. Before emperor Akbar Kumbhandasji opened the heart of a devotee and sang Raga Sarang:

\[
Bhagat Ko Kahan Seekaree Saun Kaam
\]
\[
Awat Jaat Panhaiyan Tootin, bisari gayau Harinaam
\]
\[
Jakau much dekhat dukh lagae, takaun karan Parayon Parnaam
\]
\[
| ‘Kumbhandasa’ laal Girdhar binu, aur sabae bekaam ||
\]

Kumbhandasajee has not written many verses on Balleela (Plays of baby Krishna). He has written most of the verses on the duo Radhakrishna, (yugal leela) and has written the verses on Madhurbhakti. Kumbhandasajee 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.

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 Re Ga Ma Pa Dha Ni Ga Ma Pa Dha Ni Udyat kala sabad Sukh lag drat leta taal ati ujagaree.

Charvit tambool deta, dhruva taal gati leta, gid, gidata

\[
Gid, gidata, tata, yuga theyee alag laagaree |
\]

---

1 Ashtacchap Ī Parichaya (Shri Prabhudayal Mittal) Page 102 Ī 103.
2 Madhyayugeen Shastriya Sangeet Ke Adhaar Stambha Ī Ashtasakha, Dr. Surekha Sinha, Page 13.
3 Nitya Kirtan Sandavbhit (Madhyayugeen Shastriya Sangeet Ke Adhar Stambha Ī 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 dekh
Ginat Nachatra naina akulane chaari pahar muno jugate bisheke ||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 ī 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 bhave. For this reason kumbhandasajee was attracted towars nikunj leela.

The distinctness of music in the verses of kumbhandasaji is evident from the following verses ī

4 ōTaanōmaan bandhan bheda gati ōlassō ōmridang ōbajawe |¹

5 ōUram tirap leta ōaanōnagar nagareō
Saregama ī padhani, adharati ōaptaōōurinō|²

6 ōKamalnayan tyore avadhar ōaanōjanat
Alag so laga aru ōago so raginiōbahut anagat a w at |ō¹

³ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ī Ashtasakha, Dr. Surekha Singha, Page 13.
⁴ Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ī 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)*

<table>
<thead>
<tr>
<th>Taal</th>
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<tbody>
<tr>
<td>Ga Re</td>
<td>Ni Sa</td>
</tr>
<tr>
<td>San ï</td>
<td>Jha ju</td>
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<tr>
<td>Ga ga</td>
<td>Me Dha</td>
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<tr>
<td>Ka hi</td>
<td>ga ye</td>
</tr>
<tr>
<td>Re San</td>
<td>Ni Dha</td>
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<tr>
<td>Bho S</td>
<td>ra bha</td>
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**Antara**

<table>
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<th>Raga Lalit</th>
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<td>Ma Dha</td>
<td>San San</td>
</tr>
<tr>
<td>Gi ï</td>
<td>Na Ta</td>
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<td>Sa Ni</td>
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<td>Cha ï</td>
<td>Ra Pa</td>
</tr>
<tr>
<td>San Re</td>
<td>Ni Dha</td>
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<tr>
<td>J u ga</td>
<td>ten ï</td>
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</tbody>
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1. Madhyayugeen Shastriya Sangeet Ke Adhar Stambha ï Ashtasakha, Dr. Surekha Singha, Page 13.
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.

“Lalita dik mridang bajawati”

Baajat ‘ska’ ‘mridang’ ‘kinnaree’ sura kaumal ree

---

8 Pg. 59-60, Aastchapiya Bhakti Sangeet Udhhbav (Sangeet Keertan Acharya, Pt. Champaklal Chabeeldas Nayak)
9 Madhyayugeen Shastriya Sangeet Ke Adhar Stambha Ī Ashtasakha, Dr. Surekha Singha, Pg.23 Pada28
10 Madhyayugeen Shastriya Sangeet Ke Adhar Stambha Ī Ashtasakha, Dr. Surekha Singha, Pg.22 Pada25
Baajat taal ‘mridang’ aghauti ‘Been’ murali taan ta rang

Bajat awat ‘Upang’ Bansoori Sura benu chang

Sankha ‘Bansa’ ‘Jhanijhi’ ‘Sfa’ “mridang – tholana”

Baajat Taal ‘mridang’ aghauti bajat ‘duff’ soori be en upange

‘Jhanja’ ‘Balan’ ‘Pakhawaj’ ‘Kinnari’ ‘Duff’ mridang g bajaiye

Baajat Taal Mridang Jhanjh Bajat Shankha duff “Pina ak”

Tahan bajawat “benu” ‘Mridang’ laal bich ‘murali’ a ti rasayan

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 òPrema rasaò 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 ïraginees it is decorated with taal.

ññUrap tirap ðìTandava kareò tatheji rachi ughati ta an sudhang chaal leta hain, sangeet swaminiò

Raas me Gopaal laal nachat mili bhagini

Urap tirap laag, daat, grag tata thei – thei thaa ò
“Theyee theyee ucharati raga raginee”

“Uratirap sangeet ughatat tata tata theyee taal”

Although this dance is of normic world, it reflects the esoteric state of bhava ī 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 ī Suha ī Sughararēe (Taal Dhamaar)

Sthayee ī Jaani main aaj tu mili Pyaare saun apano bhamato Hari kiye) Antara ī Safal rena ratirang rasabhare khelat palaksaun palak na lagani diyo || 1||

Sanchari ī Kantha lagaya bhuj hai sirhane rasik la al ko adhar rasa diyo |

A yoga ī kumbandasa ī Prabhu Giridhar to anga bhar ī bhenti judayo hiyo || 2 ||

### Sthayee

| Ni Pa Ga Ma | Pa San ī Ni Pa | San ī | Ni San ī |
| Jan Ni Man ī | Aa ī ī Ja | Tu ī | Mi li ī |
| 3 | X | 2 | 0 |
| Ni Pa ī | Ga ga ī Ga Ma | Re Sa | Re Sa ī |
| Pya ī Re ī | Son ī ī a ī | Pa ī | No ī ī |
| Ma ī Ma ī | Pa ī ī Ni Pa Ga Ma | Re ī Sa |
| Bhan ī Ma | To ī ī ha ree ī Ki | Yo ī ī |

---

3 Madhyayugeen Shastriya Sangeet Ke Adhar Stambhaī Ashtasakha, Dr. Surekha Singha, Pg. 27 Pada 46-47
4 Ashtuchapiya Bhakti Sangeet ī Udbhava Aur Vikaas, Page 89 ī 90.
## Antara

<table>
<thead>
<tr>
<th></th>
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<th>0</th>
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</thead>
<tbody>
<tr>
<td>Ma Pa Ni Pa</td>
<td>San</td>
<td>San</td>
<td>San ï Ni San</td>
<td></td>
</tr>
<tr>
<td>Sa Ka ï La ï</td>
<td>Re</td>
<td>Na</td>
<td>Ra ï Ti ï</td>
<td></td>
</tr>
<tr>
<td>Ni Ni San Re ï</td>
<td>San</td>
<td>Ren Ni Sa</td>
<td>Pa ï Ni Pa</td>
<td></td>
</tr>
<tr>
<td>Ran ï Ga Ra Da</td>
<td>Sa</td>
<td>Bha Re</td>
<td>Khe ï La Ta</td>
<td></td>
</tr>
<tr>
<td>Pa Pa ï Ga Ga</td>
<td>Ma</td>
<td>Pa Ni</td>
<td>Ma Pa San ï</td>
<td></td>
</tr>
<tr>
<td>Pa La ï Ka</td>
<td>Son</td>
<td>Pa La</td>
<td>Ka ï Na ï</td>
<td></td>
</tr>
<tr>
<td>Ni Pa Ga Ga</td>
<td>Ga Ma</td>
<td>Re ï Sa ï</td>
<td></td>
<td></td>
</tr>
<tr>
<td>La Ga ï Ni ï</td>
<td>Di</td>
<td>Yo ï ï</td>
<td></td>
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</tr>
</tbody>
</table>

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 sudharaaee in rainy season before Rathayatra, at the time of Shringar darshan. It is very rase 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.

Kumbhandasa died near Anyor near Sankarshan kunda in 1640, left his mortal frame and entered the leeladham.Ö

---

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 Ashtacakap 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 Chaurasi Vaishnava Ki Varta by Goswami Gokul naath, Ashtasakhan Ki Varta, Bhava Prakash by Hariraya. Five critics have accepted the birth date of Soordasa as Vaisaakh Shukla A.D. 1535.

Right from birth Soordasajee 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 seva all through his life.¹

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 Ī Acharya Nanda Dulare Vajpayee, Page 63.
⁴ Mahakavi Soordasa Ī Acharya Nanda Dulare Vajpayee, Page 63.
Soordasjee wrote verses of madhur rasa, the major upasana of soordasa is of Sakhi bhava and of gopi bhava.

Soordasjee has beautifully wrote verses on baby Krishna, adovned them with music presented the esoteric form of Yashoda Krishna leela.

Soordasjee 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 Velavaladampati ati sukh payau ||
Devagiri desakh deva puni Gauri shree sukhwaas |
Jait shree us Purvi Todi Asawaur sukh raas ||
Raamkali gunakali Ketaki sera sangharayee gaye |
Jaijewanti jagat mohini surason beej bajaye ||
Suha saras milat Preetam sukh sindhura rasa manyau | Jaan
Prabhat prabhati gayan bhova bhayau dou janyau ||

---

5 Page 50, Pushti Margiya Mandiron Ki Sangeet Parampara Ā Satyabhaan Sharma.
In the verses of Soordasajee all the element of music alankar, raga ī 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 vadiatra apaar |
Aja muraj dhuffiaal 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 keri 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 ī

*“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 bakhanee || 3 ||

### Sthayee

<table>
<thead>
<tr>
<th>Ni</th>
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<tbody>
<tr>
<td>Sanī Dha Ni Dha</td>
<td></td>
<td>Ga ï ï ï</td>
</tr>
<tr>
<td>Ī Ya S Ju</td>
<td></td>
<td>Ro ï Mo ï Ma Ha ï N a am</td>
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<td>Ma</td>
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<td></td>
<td>Sa Ī Ga Ī Ma Ī Dha Ma Ga Sa Ī Ga</td>
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<tr>
<td>Ti Hee Ī Sa</td>
<td></td>
<td>Ya ï ï ï ï ï ï No ï ï De</td>
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### Antara

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<td>Hum Ī Ī Ī Ī Ī La Men Ī Ī a</td>
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<td>Ni Sa ga Sa</td>
<td>Ni Ī Dha Ī Ma Ha Ma Dha Sa Ī Ī Dha</td>
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<td>Fa Ī Ī Ī Ī Ī Ī Ī Ī Kh Ya Ī Ha</td>
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<td>Ni Sa Ma Ga</td>
<td>Sa Ī Sa Ī Ga Sa Ni Dha Ma Ga Sa Ga</td>
</tr>
<tr>
<td>Sa Ham Ī Sa</td>
<td>De Ī De Ī Ta Ī Ī Ī Re Ī Ī Ī Main</td>
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<td>3</td>
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1 Ashtachap Parichaya Shri Prabhudayal Mittal, Page 131.
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 ī 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||

Consider another beautiful piece of poetry in which the coy nature and karun bhava (sympathetic feelings) are being expressed together :

**Raga Vibhaas**

_Humaro ambar dehu muraree |
Lekar cheer kadamb chut baiithe 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 ||

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 Radhajee. She herself is Ahladini (one who bestows joy), she is devotion incarnate as has been mentioned and described about her :

---

Raga Sorath – “Jhoolat Radhika Rasabhari |
Prathamhi paga diyo patuli bujhi aachi dharee || 1 ||
Het Ke Dwai Khambha tapar praati Vasan dhari |
Madan Bharuva jagamage Soorati dandi Karee || 2 ||
Chatur Chauki apuhee gatheee 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 Va ishnava Ki Varta he was born in 1550.¹

Paramanandasajee lived in kannauj. Right from the beginning he had Vairagya vritti (feeling of detachment and renunciation) he lived in the company of saints and ascetics. He was known by the name Paramanandadasajee Swami.²

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 couple\(^{2}\) yugal leela\(^{2}\) ñAbout 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.\(^2\)

On the Govardhan mountain on Surabhi Kana on Shyamatmaal tree they were doing their kirtan. The most remarkable creatins of Paramanandadasji are :-(1) Daan Leela (2) Udha-yuleela (3) Dhruva Charitra (4) Sanskritratnamala (5) Dadhi Leela (6) The verses by Paramananda Das (7) Paramananda Sagar.\(^3\)

\ñConsidering one\(^{2}\) 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.

\[Nirgun Brahma Sagun dhul leela taahi ab sut kari mane \] \(^4\)

\[Rasik Shriomani Nandanand \]  
\[Rasamaya roop anoop virajat gopa vadha are seetal Chandan \]  
\[Nainani me rasa chitwani me rasa batanee me \]  
\[rasa thagat manuj pasu \]  
\[Gavani me rasa, milwani me rasa, benu \]  
\[madhur rasa Pragatat jasu\] \(^5\)

In the above verses a remarkable example of Parmananda Das\(^{3}\) rasik sadhana has been given. This uniqueness establishes him as a rasik 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 presented in Raga Gauri.

*Raga Gauri – Hindoro Braj ke angan machyo |

*Sur Brahmadik dekhan aye shankar Tandav nachyo || 1 ||

*Shuk sanakadik Narada Sarad dekhan aye |

*Nanda ko laal jhulawat dekhyo bha li loot hum paaye || 2 ||

*Yuvatijooth ata chadi dekhat apano tan mun vaare |

*Paramananda ko Thakur Chitta Choratho hankaro || 3 ||

In the Ashtasakha of Paramanandaji’s Tosh Sakha and Chanrabhaga are the intimate friends of sakhi. After receiving the discipleship of Vallabhacharyajee Paramanandaji began to do the worship of Shri Krishna with Radha. Once Vallabhacharya he ard and meditated on the verses of Paramanandadasaji and remained in samadhi for three days.

This poem in Raga sorath clarifies the image of the paramanandasaji, engrossed in the plays of Shri Krishna

“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 rahe |
So netra mundi ke gaadi takiyan pen biraje hote. ||

So paache chauth din savadhan hoya ke Shri Acharyajee ne netra khole, tab sab vaishnava pranna bhaye.Ô

ñAmongst the Ashtasakhas Vithalnathjee have considered Soordasjee and Paramanandadasaji as the infinite ocean of gunas.Ô

In his verses on bhakti Paramanandji has included all the qualities (gunas) of music Ī

“Aaju neekau banyau Asavaree.” ³

“Raga malar sahayo nahin jayee, kahu pantha kahi g ayau.”

Through the verses of 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. ñParamanandajee in his verses has menti oned many ragas such as Kanharau, Gouree, Gujree, Bilawal, Dhanashree, Ramgiri, Asawari, Kedaro, Sorathi, Todi, Bhairavi, Yaman Gandhar Kalyan, Malhar, Vasantnaari etc.Ô

In the padas of Paramanandajee the introduction of instruments is quite evident :- ñBenu, muraj, Achang chang much ch al vividh surataal Baaje
Anck benu ī rava sau mili ranit kinkani jaal Bajat Benu pakhawaj manohar gavat geet khuharo Bajat taal mridange, bansoori dhol damana bheri.".

The prominence of rhythm 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 rhythm on the platform of love and music creating ever new rasa. This is quite evident in th verses of Paramanandadasaji.

"The Gopi - bhava of Vallabh - sect is the quintessential 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, Radhaâ€¢ Kainkarya and Radhaâ€¢ dasya bhava is there ī yet Paramananda Dasâ€¢ Gopibhava is the gopi bhava of pushti ī shikha r in which by giving ans a bahu along with Pariramban ī alingan and char chit tambool is given.ô¹

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 ī Govardhan Shukla, Introducțio n, Page 21. Reference (Astachap aur Vallabh Sampradaya me Rasik Sadhana, Page 134)
“Raga Bihagada – Taal Dhamar

Pragat hwe maragreeti 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 |

Venugheet Runi jugalgeet ki rasa barakha barakhayee || 5 ||

Sevareet Preeti brajjan ki, nijjan hita Pragatayee |

‘Das’ Saran Hari baga, charan renunidhi payee || 6 ||

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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 ‘Ashtachhap’ 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 ‘ºAntanang roop madhuri’ leela by He belonged to ‘ºchilotara’ Gujrat. At the age of thirteen he became a disciple of Shree Vallabhacharyajee. He was appointed as a caretaker of the temple of Shreenathjee. ¹

Krishnadasjee made himself the mode of the court of Shree Nathjee for the ‘ºAsvadan of leela rasa’ He selected the sa dhana of music to express his evotion with sublime beauty. Krishnadasji has expressed immense faith in the devotion towards shree Radha, who is ever relishing the ‘ºRoopsudha of manmohan shyam sundar’ He had this ‘ºRasanubhuti’ that both Radha and Madhav live in each other’s hearts both are beauty incarnate. To sing their glory is Param geya tatva. 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 sahitya 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 abhut kiye aur”

“Teesre shree Acharya Mahaprabhu ke sevak hoya 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

The unique love bornout of the love of Radha Krishna has originated, as per Krishnadas from the attraction of the beauty of God ²

It means Krishnadasa has expressed the beauty and eloquence of Shri Krishna in all bhavar uniformly with perfect co 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

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² Page 145, (A Am Va Sa Me Rasik Sadhana) Dr. Premnarayan Shrivastava.
³ Page 145, A Am Va Sa Me Rasik Sadhana by Dr. Premnarayan Shrivastava.
⁴ Krishnadasa Í Padawali (Pada No. 51) (Reference A Aur Va. Sa. Me Rasik Sa. (Dr. Premnarayan Shrivastava).

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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 ī

“Savan teej ujiyaari hindore baiithe 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 baaaje jhulawee 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 jhulawee 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.

Krishna dasa was an ordent devotee of Shri Krishn a. The nritya ī bhava expressed in the verses of Krishnadasa and various ‘bola’ (combinations) are the effects of the wide knowledge of music that he possessed. Krishnadasa has created the verses of rasa ī nritya in abundance.Ô²

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 ī

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¹ Page 71 (A Aur Va. Sa. Bhi. Rasik Sadhana (Dr. Premnarayan Shrivastava))
² Page 19 (Ma. Sha ī Sam ī Ke Adhar Stambha ī 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.

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¹ Page 131. Agara Gharane me Puraskrit Cheezen Swarok Sahi Ho.
Thus as per the rules of classical music Krishnadasji created his verses. Yet bhava and bhakti has been given the highest place. Such a ḍeela rasawaliōhad been created that though music is melodious and entertaining yet by bhakti it turned up to be more ranganmayee.

When a devotee is completely lost in the devotion of his ista, then the whole world looks Divine and God ī like. This w as 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.

Above all castes and religions Krishnadasaji impressed by the melodious voice of a prostituteō daughter Krishnadasji taught a devotional melodious song in Raga Purvi and then allowed her to sing it before lord Krishna.ō¹

So ya prakar bahaut kirtan Krishnadas ne gaye ī t ason Gusayji kahen jo Krishnadasa rasadik kirtan ese adbhut kiyai sau koi doosre sau na hoya |ō²

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¹ Page 20 Madhyayugeen Shastriya Sangeet Ke Adhar Stambh ī Astasakha Dr. Surekha Sinha.
² Ashtachap Page 205 Tatha Chaurasi Vaishnavan Ki Varta Page 205 Ref. Dr. Surekha Sinha. (M. Sha. Sa. Ā. S. Ā)
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”

“Aushar taan, maan, sampooran, sangeet sura upajavai”

“Nachat Gopal lal adbhut nat Bhairava dhara
Gaan karati brij sundari raas ragini.’’

‘‘Kokila alaap gavai Vrindavan rang rachai –
Raga Dhammar, raga Malar moda man nachai’’

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.

Shyam sajani sharad rajani pulin Madhya naat tam trigatam tam trigatam Tirap bada karat kamini | gidgida gidgia gidgid gid gid
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 critika kabritika karai mridangani.”
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.

\[ Rasa \text{ me nachat laal Bihaari nachwat hain sab Braj ki naari |} \\
Ta Thayee Ta Thayee Tat Tat Thayee Thayee Thungani Tatfit naari | \\
Shri Radha ek tarjat milwat let alaap sapta swarbhaari | Krishnadasa \\
nat ‘natya’ sikwar kushal keli Shree G ovardhandhari |^{1} \]

Krishnadasa 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 ċkalasô would be expressed only when they will be offered at the feet of God. Here ċkalaô 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

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^{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 ÓAhladini 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 ōShreedama Sakha, ōChandrauali, and ōBhama Sakhi from Kadamkhandi gate. Govinddas lived in the ōAntari village 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 mind 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 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.Ô¹

This extreme sentimentality could be the trait of a devoteeÔ heart, an artistÔ 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 Þ 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 kunkum ghar ke pyaari leeno kar lava haya ||
Achakam achakam ayekam bhaaji Giridhar laal lagaya
|| Yah vidh hori khelahi Brajvasin sang lagaya |
Govardhan dhar roop par jan Govind bal bal jaya ||²

⁴ Page 25, Madhya Yugeen Shastriya Sangeet Ke Adhar Stambha Í Ashtasakha (Dr. Surekha Sinha)
⁵ Page 57, Pushtimargiya Mandiron ki Sangeet Parampara, Satyabhan Sharma.
In this series Govinddasji created many verses of music.

ńskapta sura teen gram ikkis murchana bair sitmit R aga Madhya rang rang rakhyo Sa ra ga ma padhani sa sa sa na na na na dha dha dha dha pa pa pa ma ma ma ga ga ga ga ri ri ri sa sa |"1ò

“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 ì

“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 ì

“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 astourded the beauty of such beautiful bhavaśī
Raga Puriya Kalyan Taal (Rhythm) Roopak

“Radhe tere gavat kokila gana rahe ri maun dhar

| Piya ke gavat mena rahe mukha more

Koti Madan mohan ko liyo manhar ||

Kunj mahal me mohan madhur taan raakhi bitaan tara |

Govind Prabhu reejh hriday son lagayee vrishabhaan kunwara ||

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1 Page 167, Pushti Sangeet Prakash (Sangeetacharya late Shree Bhagwati Prasad Premshankar Bhatta).
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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 Govinnddas who is well versed in music. Govinnddas 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 whole life at the feet of Shri Krishna doing his Sangeet Seva.

(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

 риск Laal 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 ||

Sthai (Swar Rachana) Shastriya Sangeet Anuroop-Gayan

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314
**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.\(^1\)

On 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. In this way a change came in the vritti (tendencies) of Chhitswami and he completely and solely took the refuge of Shri Krishna.

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\(^1\) Page 146, Ashtacchap Aur Vallabh Sampradaye me Rasik Sadhana Dr. Premnarayan Shreevastava.

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A natural devotional heart led to the singing of the glory of the 
Rasamayee leela of Radha Krishna. Chhitwami decided to colour his 
music with devotion, by keeping a heart full of love for God; and offering 
swarpushpa (flowers in the form of notes) at the feet of God.

There is one such verse of Chhitwami 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 Gragrata
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

Chhitwami Giriwasrdhar rasa basa taba beene || 2 ||

Sthayee

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1 Page 305 (Ashtachapiya Bhakti Sangeet Udbhav Aur Vikas Sangget Kirtanacharya, 
Champaklaal Ccchabeeldasa Nayak).
Chhitswami was so much faithful and attached to his guru Gasainjee that when he heard the news of the death of Gusaijee he fainted.\footnote{Page 29, Madhyayugene Shastriya Sangeet Ke Adhar Stambha Ī Ashtasakha, Dr. Surekha Sinha.}

Only a sensitive heart could be so layal and faithful in devotion. While doing Sankeertan Seva Chhitswami followed the rules of classical music. The names of the ragas are found in the verses of Chhitswami. For example:

\begin{quote}
\textit{“Shree raa me kanha murli bajawee Sapta sura bheda avadhar taan vikas so gati madhur dhar.”} \footnote{Page 29, Madhyayugene Shastriya Sangeet Ke Adhar Stambha Ī Ashtasakha, Dr. Surekha Sinha.}
\end{quote}

In addition to it the names of instruments too have been mentioned in his verses Ī
“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 Í Sakhas of Pushti Sect have given importance to the rules and regulations followed in the singing of ragas. Further, it significance was acknowledged by him only when devotion was included. Chhitswami saw Krishna deeply in love with Radhajee doing ‘Rasaswadan’ of her love. He always sang the song that Shri Krishna is even under the control and subjection of Radhajee.

¹ Page 30, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha Í Ashtasakha, Dr. Surekha Sinha.
² Page 30, Madhyayugeen Shastriya Sangeet Ke Adhar Stambha Í 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 juwal rasa.¹

Chhitswami 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.

Chaturbhujdasa 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 Parmamanandamayee Chitwan that has fascinated the Whole World:

\[
\begin{align*}
\text{Chitwan teri jeeya basi} \\
\text{Jab Braj Khori ulti Hari mohe, Ishid haas hansi} \\
\text{Mohan mukha aturta ati sakhi, chali de naina masee} \\
\text{‘Chaturbhuj’ Prabhu Giradhar path chitwat, rasikan manjh rami} \quad ²
\end{align*}
\]

Chaturbhujdasa 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, Ashacchap Aur Vallabh Sampradaye me Rasik Sadhana. Dr. Premnarayan Shreevastava.
Chaturbhujdasjee adorned all his Padas (poems) with rhythm 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 bhavamayee and would reach to that state where one could listen to Krishnanada

Raga Todi – Taal Chantaal

Bahut Prasanna bhaye piya pyaari Todi rage benudha rgayo

Sura Sangeet bandhan madhur dhuni esoyee abhert bheda batayo || 1 ||

Been tarang upajat nanarang pratidin aur hee aur milayo |

Chaturbhujdas swamoni gunanidhi rasik raya giri r ijhayo || 2 ||

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In the same way sancharée Abhog will also be sung.

Take another example ī

“Nagari Ke rati giradharan rasik Vara
Muralika ‘malaar’ raga alapyo jab”.

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.”

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

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1 Page 293, Ashtacchap Parichaya, Prabhudayal.
2 Page 87, Nityakirtan Pada 302. Ref. Madhyayugeen Shstriya Sangeet Ke Adhar Stambha ī 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. After Suradasajee and Paramanandadasajee Nandadasjee is famous as a prominent devotional poet and musician.

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, Foodle, 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 Krishna’s maanleela with Radha has been described beautifully leads to the peak of naadmayee vilaas.

Raga Sarang (Raga maala) Jhaptala (Madhyalaya) by Shree Nandadasji Sarangnayaniri ree kahe ko kiyo eto maan |
Gauri Gaheroo cchad mil laale mana kram vachan yaaten hota kalian || 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 ||

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1 Page 33 (Madhyayugeen Shstriya Sangeet Ke Adhar Stambha ÿ Ashtasakha) Dr. Surekha Sinha.
2 Page 271 Pushti Sangeet Prakash (Sangeetacharya Late Shree Bhagawati Prasad Premshankar Bhatta).
### The Sequence of Changing Ragas

**Saarang** ♯ **Gauri** ♯ **Kalyan**
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 Japam 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 ī 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 ḌHaveli Sangeetōdis turning the devotees 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 Ḍsoora Kavyaō
Shri Krishna is well known everywhere. In 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.\(^1\)

Amongst the compositions of Soordasjee Soorsagar, Soorsarawali, Sahitya Lahari, Soor Pacchisee, Soora Ramayan, Soor Saathi and Radha Rasa Keli.\(^2\)

In the bhava presentation of Soora Vatsalya bhava has been rated as the best bhava.\(^3\)

By attaching devotion with Shringar and along with it the description of union and separation by Soor is rare in the World.\(^4\)

In 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.\(^5\)

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.

The great poet Soora has various realizations of leela rasa. He introduced his readers with the tender, ravishing pictures of union and separation. The Vigaharna of the feeling of lust was not accepted by the

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\(^1\) 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 रघुब्रह्म (Pure) tendencies of this world. He established madhurya and shringar and thus made this world and his life राग्रंजीत. ¹

In this sequence amongst the other poets of Ashtacchhap the 186 handwritten verses of Kumbhandasjee published by Kankaroli vidhan vibhag. ² The language of the verses of Kumbhandasjee is ordinary Brajbhasha. रेलीThe works of Parmanandadasa have been published as Paramananda Sagar, Paramananda Ke Pada and Vallabh Sampradayee Kirtan Darpa Sangraha. ³

There are more than hundred padas (poems) of Krishnadas but no composite book has been mentioned here. Nandadasa wrote many books amongst them the रासपंचाद्ध्याय 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.⁴

The verses of Govindswami have also been unpublished. Chhitswami also created visible verses in which there are 200 Padas (verses). रेलीThe visible poems of chaturbhujdas have been published as Chaturbhudas Kirtan Sangraha, Kirtanawali and Daan Leela.

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. Narharidevajee worshipped Gorelaal as ishta. After Swami Rasikdevajee Swami Lalitkishoridevajee 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 Kishoredevajee have been compiled as ṇAshtacharyon Ki Vaani.Ô¹

There are two popular traditions in ṇAshtacharyo Ki VaaniÔ 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 ṇAshtacharyon Ki VaaniÔ and the literature of Haridasjee 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 ṇRasaôare as follows :

(1) The rasa of sensual and worldly objects. (Laukik vishaya rasa).
(2) Literary and poetic rasa (Kavyagat rasa)
(3) Brahma (The joy of realizing Brahma).
(4) Bhakti rasa (The rasa of devotion).
(5) Mahamadhrasa (Etremely melodious rasa).Ô²

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 RadhaÔô Krishna in love with each other :

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¹ Page 42, Haridasi Sampradaya Ke Ashtacharyon Ka Sahitya, Dr. Lalit Bihari Goswami.
² Page 251, Haridasee Sampradaya Ka Sahitya.
Raga Sarang:

\[ \text{Pyaari topa kitaau sangraha cchabin ko anga ï} \text{ anga pratinanabhayee dikhawat} | \\
\text{Haath Kinnari Madhya sachu paayin sulap raga raginee saun tu mili gavati}|| \\
\text{Kaha Kahaun ik jeebh guna aganit haari parayo kahu kachu na aawati} | \\
\text{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 ï Krishna are in musical form and could be sung.

Though Haridasjee was a great scholar of music yet his surrender for shyma ï shyam was very deep and intense. This same flair of devotion is evident in the tradition of his devotees.

Raga Malhar:

\[ \text{Hindore wa jhulani agee nayee ritu savan teej suhari} | \\
\text{Kunj ï Kunj te nikasi haree bhumi arun varan manau} \\
| \text{Chand vadhu see shree syama ju harashi balari} | \\
\text{Apne apne mela mili anuraag malarahin} \\
\text{Gavat tanani ruchi ajayee} \\
| \text{Shree Biharinidasai Swamini syam ke sang} \\
\text{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

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1 Page 118, Ashtayam ï Rasa Ratnaaar (Ashtayam Sam ucchaya) Rasikwar Shree Jamunadasa Krit Vaani.
2 Page 166, Ashtayam Samucchaya (Rasikwar Shree Jamunadas Jee Krit Vaani) Section 1 ï 2.
banks of Vridavan, at evening hours, a unique samaj (society or community of arhists) 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 isthta Radha ī Vallabh, to with the flai r of music in devotion, this path of worship remains eternal and unique the scholars of Hitawansha 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 :-

śShree 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 ||_  

_In this tradition all themes of Vrindavan rasa are rasa only._

Vrindavan rasa is a self ī born (Swayam nishpanna) rasa. Its forms are alamban, Uddipan and samajik. Here, ānukarya rasavalambanō is the loving rasika shyam. The object of love love rasik Shree Radha is uddipan.

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Native Vrindavan and the “Samajik rasik sthania Ra dhakinkarigan all these are found doing rasapan” ¹

Shree Hitacharya has given the attrikute Rasa and Rasik to his Paramopasya (divine object of worship) shyama ī s hyam. In addition to it, the companions like lalita etc. have been called as Ṛasik ².

The one who enjoys this rasa is called Ṣamajik. The word Rasik is its synonym. Rasik Samaj gaan has been called samajik gaan or rasik Samaj gaan.” ³

In Shri Hitaharivansha sect is that rasa gaan of Param Upasya rasik gugal by which an inner inspiration to do rasa ī vi laas Radha ī Vallabh goes with Radhajee for rasa ī 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 Ṣamajik Singing is based on chorus.

In this samaj sangeet the rasik who are Ṣasa dri shta and Ṣasa srishta sing with accurate notes and rhythm. In every word and letter the form of Ṣvarnya is reflected and is echoed. This unique 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 Ṣuddipan Karini seva is proved by the Ṣasa kreeda of this ishta. On the other hand it became capable to of the instant realization of varnya vishaya of the vaani.” 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 390, 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 Ali)
Bani Vrishbhan nandini aaj | Yah Pada gavat sakal samaj | Hiya
juga dhyan karat much gaan | kari dandit taj o nija pran ||

The places where the beauty of Shree Radhajee 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 :i

“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 ′′ |

In the Hitanarivansha tradition of disciples many devotional poets have composed unequalled notes. Alimohandasjee composed many verses in the first half of seventeenth century : î

“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 ′′apeutic

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1 Page 417, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan Ali)
2 Page 623, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan Ali)
The Šura ganga (ganges of notes and melody) reflects 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 poetś saint s also came who did the service of notes to enliven devotion and realized God. Amongst them one was ŠRasakhan who coased Krishna with his notes 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. ŠIn ŠDo So Bawan vaishnavan ki varta he has been called the follower of Vallabh Sect.Š

There is historical evidence of the two books ŠPrem Vatika and ŠDaan Leela of Rasakhan. The most famous poetic composition of Rasakhan in muktak and saviya is famous by the name ŠSujan RasakhanŠ

ŠSujan RasakhanŠ is a collection of free verses th at include 181 saviye, 117 kavitta, 12 dohas and 4 sorathe. ŠThe s ummary of these cchandas emphasizes on devotion love, the roop Šma dhuri of Radha ŠKrishna Vanshi mohini and Krishna Leela and other interesting stories.Š

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1 Page 682, Hindi Bhakti Kavya me Rasa Bhakti Dhara aur Uska Vaani Sahitya (Kishori Sharan ŠAliŠ
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 vatsalya rasa 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 rasaswadan of the plays of Shri Krishna. The Ashtayam 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 baihte 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 "Mahamantra" has given by Shree Chaitanya Mahaprabhu "Hare Rama Hare Krishna" 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, Aandal 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.