CHAPTER - IV

INFLUENCE OF GAUDIYA VAISHNAVISM ON GOPALKRISHNA PATTANAYAK'S PHILOSOPHY
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The devotional movement that began in mediaeval India has its own philosophical background. The movement, in fact, which started against Non-qualified monism of Sankracharya was marked as bhakti (devotional) movement. Considering both God and this visible world as mere illusion or nescience, Sankaracharya established only infinite Brahman. In this regard a famous philosopher commented:

*The world is maya, since it is not the essential truth of the infinite reality of Brahman.*

In fact, Sankaracharya mixing up the beings with Brahman has ignored the very self of the beings. As a result, the humanitarian qualities like love, compassion, prayer to God, worship of God had also been let down. This philosophical indoctrination did not have a positive catastrophe in the history of Indian spiritual philosophy. This philosophical view of the monoist has nurtured the negative aspect regarding beings, the world and God. Many a scholar both from India and outside of India had his say on the ultimate consequence of such ideology. Rabindranath wrote in this regard:

R.C. Zaehner called the above said doctrine of Sankaracharya as destruction.
of religion The *bhakti* (devotional) movement was actually a huge philosophical protest that blew over throughout India against this very indoctrination of Sankaracharya. Though the movement had its shape in the write-ups of Nathmooni and Yamunacharya, but Ramanujacharya was the first thinker who by means of his special qualified monism refuted the qualified monism of Sankaracharya. Simultaneously or abit later many philosophical schools came into existence in different parts of India following the commentary on Vedanta. Details of such schools are given in the table furnished bellow.

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*Brahman* in the option of Ramanuja: The sect of Ramanuja goes by *Srisampradaya* According to Ramanuja, *Brahman* even being the highest and greatest principle and reality is not the only one of its kind. As because, both being and world are as real as *Brahman*. They are the part of *Brahman*, hence both part and Brahma itself are equally real. But the reason of calling *Brahman* as the highest and greatest reality lies in the fact that, both being and world are subject to and belongs to *Brahman*. On the other hand, *Brahman* is exclusively an independent entity. A certain critic said:
However, as the part being separated from the whole, noun from adjective, soul from body, they are identically inseparable, so is the story in case of Brahman and life-stream (being and world). As because, there is no existence of a part without reference to its whole, properties without substance, body without soul, likewise Brahman has no existence without being and world.

According to Ramanuja Brahman is one and absolute Brahman even not being the only principle and reality, has not lost its absoluteness. As the other two theories, namely being and world related to Brahman are as real as Brahman itself. Brahman is not without distinction but detailed. Brahman is absoluteless but attributed. It is Brahman who is limitless and source of a lot of attributes. Brahman is the origin of all the good attributes minus bad ones. Of course, in some respect, Brahman is said to be without having any attribute, for example-

9 Sakshi Cheta Kebalo nirgunashcha etc.

On the other hand, Ramanuja in his commentary on the Geeta, admitted both the properties of Brahman, i.e., attributed and attributeless.

Though this Brahman is attributeless and indifferent but not passive. His fundamental two duties to beings are creation and salvation. He creates the world as per the works of beings and blesses with salvation being pleased with the performance of avowed activities.

Ramanuja thinks that one who is attributively and characteristically or by nature greatest happens to be Brahman. Out of innumerable qualities Brahman has three chief ones - Sat, Chit, and Ananda. So Brahman, in a nutshell, may be
called Satchidananda. That Ramanuja has a different view over the concept of Satchidananda with Sankaracharya seems to be evident from the following comment of a learned critic:

शक्तिर में सं चिं आरू आनंद भ्रमर त्रूलप लक्षण, एइबो भ्रमर चुण यह;  
किंतु रामानुजर में सं चिं आरू आनंद भ्रमर चुण, त्रूलप लक्षण नहें ।

Through Ramanuja has accepted the word Maya (illusion) from the Swetaswater upanishad and hold an opposing view against the explanation of the said word forwarded by Sankaracharya. Sankarcharya described the nature and character of the world as Mayik (Illusory) or inexpressible. He believed that the world itself is as real as Brahman. Ramanuja has adopted the word Maya in a simple way- it (Maya) plays the role of a driving force of Brahman behind the occurrence of any event - good or bad. The creative force of Brahman is Maya itself. This creative force seems to be strange and supernatural like the jugglery of a conjurer. Ramanuja considers this creative force of Brahman or Maya as the most capable force behind the creation of various objects.

Apart from being immanent, Brahman is transcendent too. Brahman is the material cause of the world and He is inseparably mixed up with the world as the indwelling God. Even being mingled with, is transcendent. His manifestation in to-to is not possible in this illusive but small world of ours. As fire even being present in a spark has a spreading existence of its own outside the spark, likewise, Brahman even having a covering network over the world is at some time lying beyond the world.

Brahman is Purushattam (Fulfiller the Best). In the opinion of Ramanuja, Sankar's concept of Brahman is mentioned bellow:
If the existence of such attributeless and passive form of Brahman may be proved on the strength of arguments, but that will be logically turned into an insipid and unrealistic idea. This Purushattam Brahman is a perfect self impregnated with all the attributes. All the noble qualities that bloom up in a person get their unhindered growth in Brahman only. Besides these, He is also endowed with various unimaginable attributes and power, henceforth, He is called Purushattam.

According to Ramanuja, there is no distinction between Iswar and Brahman. There goes a distinction between Sankaracharya's practical domain of God and Ramanuja's God endowed with Brahman-like attributes. So far Sankaracharya is concerned, Iswar becomes obliged and untrue in the spiritual layer, but on the other hand, Ramanuja holds quite a diagonally, opposite view regarding Iswar or Brahman, Lord Vishnu is the incarnated form of this Brahman or Iswar.

Philosopher Nimbarkacharya, a successor of Ramanuja, though initiating a different explanation of Brahman propagated various philosophical theories, yet he is to a great extent indebted to Ramanuja. The other name of Nimbarka is Niyamananda or Nimbaditya. Probably he belongs to eleventh century. He is founder of Hangsha Sampradaya or Sanakadi Sampradaya. Like Ramanuja, Nimbarka, too, admitted the triple theories of Brahman, Chit and Achit, but the basic difference lies between them is that Ramanuja calls Brahman Vishnu and Nimbarka's Krishna. According to Nimbarka Brahman is detailed and full of attributes but not the opposite of the said qualities. That Nimbarka's venerable Brahman has get some more special attributes have been ventilated in the following words by a celebrated critic:
Nimbarka holds some opinion about the existence, character and classification of Brahman, Chit and Achit. Nimbarka followed the foot steps of his predecessor Ramanuja while expressing his stand on the three forms of Achit, namely, Natural, Unreal and time. But Nimbarka took a different route while expressing his view regarding link between Brahman and life-stream or being and the world. In this regard, we may call up the following comment by a learned philosopher—

Nimbarka does not accept the theory that the conscious and the unconscious world's form, together with Brahman, a composite personality, which is the material cause of the world, so far as the body of that personality goes. According to him, the Sakti of Brahman is the material cause of the world and the changes of Sakti do not touch the integrity of Brahman. What Ramanuja calls the 'body' of Brahman is the Sakti of Nimbarka.

Nimbarka depicted Brahman as the most powerful one and the beings are the part and perpetual real self of Brahman. He believes that even after attainment of salvation, beings remain as the part of Brahman, and not and never be the achiever of complete and accomplished Brahman. He adds more that it is devotion which leads to salvation only. Prayer and meditation beget the knowledge of Brahmanism and salvation. Devotion blooms as the highest excellence of love. But Nimbarka has not considered Brahman like Ramanuja as Atma (soul) or
corporeal something and the begins and world as physical something. He has repeatedly described beings and world as the works and power of Brahman but not as the qualities and body of that.

Madhabacharya, a successor of Nimbarka, who belongs to thirteenth century being well versed in vaishnavism has earned the reputation as a great scholar and distinguished logician. His other name is Purna Pranja or Anandatirtha. His followers are known as Brahman Sampradaya or Sanat Kumar Sampradaya. Madhabacharya's explanation of the first forty verses of the Rigveda garnered much commendation for him.

According to Madhabacharya, Brahman is not passive, but full of attribute and detailed. Brahman has got eight folds of activities, namely creation, stay, annihilation, governance, imparting knowledge, revelation of natural form, bond and salvation. He is exclusively the mere instrumental but not the material cause of the world. Moreover, He is the creator, preserver and annihilator of the world. Madhabacharya opines that Vishnu who Brahman Himself. He is one and Absolute. But beings and world despite being constant and real like Brahman, yet both of them subjected to Brahman do not play the role of an alternative substitute to Brahman Himself. Hence Brahman is exclusively an independent entity. A certain critic said about the actual nature of Brahman in this way.

In the opinion of Madhabacharya, Brahman even being impregnated with attributes is itself devoid of any distinction. As because, there is no iota of difference between his character and properties and body as well as His characteristic traits.

Madhabacharya believes like his predecessors Ramanuja and Nimbarka that
action, knowledge, devotion, meditation and divine blessings are the means of salvation. According to him, Knowledge is that one which discerns Brahman, beings and world. Salvation does not come out from the Identical Knowledge about Brahman and beings. The cause of the endlessly extreme sufferings of the beings is this sense of identical knowledge. On the other hand, more importantly, Madhbacharya's theory of Brahmanism is quite different from that of Ramanuja and Nimbarka.

In the opinion of Ramanuja and Nimarka beings are able to have a darshana (meeting with) of Brahman only when they out of self efforts surrender to Brahman. But Madhbacharya strongly opines that such type of meeting (darshan) of beings with Brahman is not possible. Not directly, but by meditation of air only beings can come into contact with Brahman. For the reason that Bayu is the son of Vishnu-Mediation by God's child and extreme sufferings (stay in hell) of beings are not found amongst other sects under Indian philosophical thought. So, some persons think that Madhbacharya has been to some extreme influenced by Christian doctrine. As because, according to Christians the mediation of God's child and the extreme sufferings of the beings are an accepted fact. On the other hand, Madhbacharya's Guru Achyutpreksha is a worshipper of and follower of Sankaracharya's doctrine that is lord Shiva. Hence, the Acharyas of Madhba's community and those of Sankaracharya's greet one another by Pranam (bending one's head to). The hint about the cordial relation between the followers of Shiva and those of Madhbacharya's is found in the following comment of a great critic:

So, it may be said that the Vaishnava community of Madhbacharya maintain
in a brotherly relation with the followers of Shiva is able to preach the doctrine of love as well as to present the simple explanation of Brahmanism. Vallabhacharya, a successor of Madhba, is the founder of Shuddhadvitabada. He belongs to sixteenth century and his explanation on the four cantons of Brahman Sutra (law of Brahmanism) is known as Anubhashya. Vallabha is the Acharya of Rudra community.

According to Vallabhacharya Brahman is one and absolute. For the fact that through beings and world are as real as Brahman itself, yet they are not different. Brahman is attributeless and without having any distinction. A critic said about the nature and greatness if this Brahman:

\[\text{Brahman is one and absolute.} \]

That is why Vallabha's propagated theory is known as Suddhadvaita. According to him, Brahman is not passive but active. It is Brahman who is the creator, sustainer and destroyer of the world. This Brahman has three phased character:

1. Adhidaibika
2. Akshara
3. Antaryami.

In the first form, He is supernaturally embodied and His body is itself eternal and omniscient and Sachchidanandamay (ever blissful). He is an image of ecstasy and bliss- His incarnation as a Purushottama. In his second form, that is Akshara, He is ever blissful, eternal, almighty and attributed. He keeps this attributes in camera by means of his unthinkable power spell. The wise enjoy such Brahman
is his Akshara form. Thirdly, the indwelling form of Brahman is the second revelation of his Akshara stage. Through this very form, He is the maker of the world, immanent and prophet.

In the opinion of Vallabha, both beings and world are themselves real as Brahman. It is Brahman who is only real but holy and pure-not endowed with illusive spell. Vallabha belies that beings and the world are not unreal and not merely enveloped with illusion. The advent, end, activities and as a part of Brahman, the beings and the world are as real as Brahman and moreover, same as Brahman Himself.

The status of dharma is higher than philosophy in case of Vallabha. He has failed to maintain the uniformity and symmetry between dharma and philosophy. From the philosophical point of view, both beings and Brahman are identical net withstanding, so far dharma is concerned, even liberated beings are the servants of God, that is, different from Brahma. Vallabha's theory of devotion is completely coloured with beauty and affection, but not knowledge imparting one. His theory, on the whole, has the velocity of emotional outburst only.

Now let us discuss the philosophical thoughts, that is Achintya Vedavedbad that has come into existence from Sri Chaitanyadeva and practiced by Goudiya Vaishnava Community. This theory is mainly based on a book called Sat Sandarva by Sri Jeeva Goswami. Subsequently, this philosophical idea has been well-developed by the explanation on Govinda penned by Sripada Valadeva Bidyabhusan. However, it is to be admitted that Valadeva Bidyabhusan has not totally accepted the theory of Sri Jeeva Goswami. He emphasised the inseparable aspect of the beings and Brahman rather than taking into consideration the subject
of disunification. The cream idea of Sri Jeeva Goswami's *Achintya Vedaveda* theory is that beings or their soul are the potency of *Brahman*, life force. Moreover, the world itself is the consequential form of the illusive force of *Brahman*, and hence ultimately it is the force of *Brahman* himself. Therefore, as the relation is between strength and the strong, so the case is between animal world and *Brahman*. The three chief forces out of innumerable forces of the absolute. Being are spiritual congnitional force, vital force of beings and illusive force:

कृष्णेर अनन्त शक्ति ताते तिन प्रथम।

चिछूँकि, मायाशक्ति, जीवशक्ति नाम।। 20

It is preposterous, according to Sir Jeeva Goswami, to differentiate aroma from musk. We can not separate characteristic quality from the force, so a difference is thought of. So, a difference and not-a-difference are to be thought of between strength and the strong and this that difference and not-the-difference is unimaginable is also to be accepted. In fact no opposing clash is found between this theory and shruti.

In order to establish this theory Sri Jeeva Goswami accepted the doctrine of evolution against the doctrine of illusion of Sankaracharya. While discussing *Vedanta* with Sarbavouma Bhattacharya at Puri, Mahaprabhu Sri Chaitanya himself refuting the doctrine of illusion established the theory of evolution after the laws of Vays. From this angle, *Gaudiya Vaishhnava* philosophy and *Vaishnava* literature of Bengal and his *Sadhya Sadhan Tattva* was founded.

In the light of this *Sadhya Sadhan Tattva* the character of the beings happens to be even the servant of lord Krishna. But salvation should not be achieved being merged with rather the chief purpose of his *dharma* is to render service to *Iswar*.
through devotion and attachment from one birth to another. The *Vaishnavas* of Goud adopting this path of service hatefully gave up the desire for salvation:

ভয়া হৈতে কৃঞা ভক্তি হৈ অন্তর্ধন‌ন।

যা হেতে কৃঞা ভক্তি হয় অন্তর্ধন‌ন।।

Stalking on the pleasant-pathed devotion, the followers of *Goudiya Vaishnava Dharma* like to render their service to God through their attachment. This said matter may be realised at every step if we look into the vast area of *Vaishnava* literature of Bengal. We can observe the analysis of character and nature of God reflected in the *Vaishnava* literature, their God is without having any distinction even being a detailed one. He is pregnant with attributes, yet attributeless, He is powerless, notwithstanding. He is source of infinite power. That is, though their God is devoid of natural form, attributes and characteristics, nevertheless, their God is endowed with unreal form, attributes and characteristics. Sri Chaitanya Mahaprabhu uttered in this regard:

নির্বিশেষ বলে তারে যেই স্বতিক।

প্রাক্তন নিয়ে থেকে অপ্রাক্ত স্থাপন।।

The graceful activities of God that have been glorified in vast domain of *Vaishnava* literature of Bengal, speak out the detailed and undetailed forms of God Himself. The image studied with internal and omniscience and ever blissfulness most significantly is none other than Srikrishna Himself.

The *Vaishnava* poets, indeed, having faith in the *Brajaleela* of Vrindavan, have adopted the glories of that Srikrishna, qualified even being equal, as the salient subject matter of their literature. The preternatural *leela* of the qualified Srikrishna has got expression every where by the strokes of the pens of these
poets. Reflections of this very preternatural *leela* of Srikrishna spread out in the compositions of the *Vaishnava* poet Gopalkrishna. The qualified aspect of Srikrishna here too is blessed with prominency, such as—

पाञ्जालीकि दुहारसन घंगालिला बढ़ाहिल बास देइह।

धुंधाहिल नाहि मोहार कदन पोछाहिल नेत्रु बरित।

Poet Gopalkrishna spoke out in a burdensome tone that Srikrishna saved the modesty of Panchali, that is of Draupadi, wife of *Pancha Pandavas*, while Duhshasana was up to disrobe her. But that benign Srikrishna did not dispel his suffering nor did wipe his tears.

The fact, that Sri Ramchandra in the incarnation of Rama in the *Treta Yuga* rescued Ahalya from her stone form, has got a mention in one of the *Bijnapti* of Gopalkrishna in course of his praising the glories of God. The poet wrote while referring to the started matter:

अशरण जन बदुचपण यश संसारे होइहि उदित।

पथर होइ पथरे पाढ़िहिला अहल्याकु देल तारित। 23

That is, the glories of Srikrishna's unearthly *leela* spread throughout the world and His name and fame scattered far and wide. Srikrishna exposed his qualified features offering a fresh lease of life to Ahalya with the touch of His feet who was lying in a stone-form by the side of path. On the other hand, the qualified attributes of Srikrishna have come to focus in the poet's description of killing Putana by child Krishna. He projected Himself in every age in this world for the quelling of the wicked and for the deliverance of the holy souls. Even in the incarnation of Krishna during *Dvapara*, He unveiled His supernatural excellences in his very tender age by killing impious Putana by means of sucking her. The qualified features of child
Srikrishna have been expressed in the composition of Gopalkrishna in this way:

पय्यनान करिं शिव बयसे येना निन्निन नारी।

So, it may be easily said Gopalkrishna in a parallel way delineated the qualified \textit{leela} of Srikrishna, lord of creation-existence-destruction, and that of his not of quality form. As because, though he did not directly use the terms \textit{Nirgoon}, \textit{Nirbishesh} in his literary arena, but he had an active sense that his Srikrishna is Geeta’s निर्गोण निर्बिषेष. We find no difference here between the philosophical thought that guided the \textit{Goudiya Vaishnava} literature and literary realm of Gopalkrishna. Of course, this philosophy is utmost same every where in the world of \textit{Vaishnavas}.

Though the love of Krishna for the beings and that of Srichaitanya Mahaprabhu’s with the flirts of Navadveep have been portrayed in some scattered usages of the \textit{Goudiya Vaishnavas}, particularly in the \textit{Gouranagarbad}, but no such reference is available in the \textit{Vaishnava} philosophy indoctrinated by Sada Goswami of Brindavan. According to \textit{Goudiya Vaishnava} philosophy the place of the beings under the \textit{tatastha shakti} out of three \textit{shaktis} of Srikrishna is as the perpetual servant of Krishna. No being can fall in love with the private entity of Srikrishna that belongs to his \textit{Svarup Shakti}. As because every soul is the constant servant, hence service to Him is his prime duty. According to Vaishnava philosophy, this service-centric love bears much significance and gracefulness.

Infact, in almost all the \textit{Vaishnava} philosophy of India, keeping aside the desire for salvation, the longing for serving devotion by the beings as perpetual servant life after life has been prayed. Nowhered did the beings wish to fuse into \textit{Brahman Svarup} nor did they want to be \textit{Brahman} themselves. Because, if so
happens, the supremacy of devotion will be disrupted. So they are comes out from the lips of Prahllad in *Bishnu Puran*:

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নাথ জন্ম সহপ্রেম যেম যেম ব্রজামাহম।
তেম ভেষ্জ্যাতা ভক্তিরহতায় সদা ঘরিঃ। ২৭
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That is, Prahllad submits his prayer to Lord — O my lord! if I were born thousand times, my constant devotion to you be unshaken.

Of course, it can be easily shown that there lies a marked difference between the preachers of *Vaishnavism* of other parts of India and the *Gaudiya Vaishnavas* in the domain of their respective devotion in servitude. The *Gaudiya Vaishnava* think tanks did not just mean the serving devotion as the means of worshipping *Iswar* with a servant-induced bent of mind. As because the sense of egoism does not totally vanish from such serving devotion. Secondly, God is not pleased with this type of love, as there dwells a belief of friendly sentiment, a sense of bringing up under filial affection and mellowness and which do not lead to complete surrender. So, while Srichaitanya answered - রায় কেহ দাসা প্রেম সর্বসাধারায় ;

Mahaprabhu instead of not admitting this serving love as সর্বসাধারায়, he wanted to know what lies beyond that এত কেহ এর্হে হায আমে কেহ আর ২৮. But at last the sentimental feeling, specially Sriradha's love, has been accepted as সর্বচনীয়তি. It is noticeable, the serving-devotion of the beings is present in this world of mellowness. As because, all the characteristics of *Shanta-Dasya-Sakhyya-Batsalya* are latent in the *Madhura Rasa* (amorous feeling). So, the *Dasya Bhakti* of the *Gaudiya Vaishnava* is of much higher rank than that of other *Vaishnavas*.

The term Bhakti being derived from *Bhaj* denotes the priority of the constant devotion in servitude. Poet Narottam Das, like the other *Vaishnava* poets of Bangal
who are immersed estatically in the flow of serving devotion, has urged to serve
the feet of Iswar as his servant life after life. The following lines of Narottam Das,
express the earnest love as a servant expecting the lotus feet of the Lord.

The self-sacrificing attitude of the poet at the feet of his spiritual guide (deity)
a redeemer of the sinners from damnation as a servant has brought about an
extraordinary and dignified status to the poem. The poet could not achieve
complete satisfaction even after submitting himself at the service of the feet of
sweetly playful Srikrishna in a single births. So, the poet having a faith in the doctrine
of rebirth, expressed his keen desire of dedicating himself at the service of the
feet of his supreme deity with the dust of His feet on his (poet's) head in every
successive birth. On the other hand, the thoughts latent in the above-quoted lines
of Narottam Das, reflect an echo in a poem by a distinguished Vaishnava poet
from Bengal. The poet wrote expressing his keen desire of serving the feet of
Srikrishna as His humble servant throughout the present life and the lives
following:

On the other hand, the poems by devoted Vaishnava poet Gopalkrishna of
Odisha bear the indications of Dasya Bhakti. One needs the company of pious
men in order to devote oneself in the avowed activities of stoicism and that is by
not being entrapped in the tentacles consumerism of this world of illusion, and
moreover relinquishing it despicable. The poet wanted to free his mind from worldly
pleasures and enjoyments. With a view to translating this noble purpose he also desires to sacrifice himself completely at the feet of his adorable god and goddess - Radha and Krishna like their loyal servants by means of devotional songs, hymnody and meditation attaching himself to the company of pious men. This particular feelings of the poet is present in the concluding portion of a famous poem of his Manasiksha genre. The very concluding part of the poem is cited here:

वन्यातीय साधु सड़े ् वासिकी कथा रङ्खे
दिन निम जीराधागोविद गीत गाई।
गोपालकु का भवित ् हेंथींहे तो अनुगात
में जीरुकु से पदाविजे दिमाले मिलाई।

Actually the ardent prayer of a worshipful heart of a devout Vaishnava drenches the lines. Here the poet like a loyal servant wishes to while away his time singing the glories of Radha and Krishna, and he has a firm determination of spending every moment of his coming days just serving the feet of Sri Radha-Govinda.

Santa Sadhak Mahapurush Srimanta Sankaradeva of Assam too in an identical tone prayed at the feet of Iswar for Dasya Bakti in this way:

करण प्रभु दया जगम जने हैव
तोमार दासरो दास।

The Vaishnava poets of Bengal approved the Dasya Bhab as supportive to the beings and most of them adopted the Dasya Prem as their genuine path of austere ascetic practice. They branded themselves as the humble servants of Iswar. There remains the extreme prints of Dasya Bhakti in the poems of the
celebrated poet Narottam Das of Bengal. We find in one of his poems where he surrendered himself at the brace of feet of Radha and Krishna as servant. With a view to taking refuge at the feet of his adorable god and goddess, the poet spoke out his hankering in that very poem:

हरि जे दिन हाथि आमार
दुहूँ अङ्ग परम्परिव । दुहूँ अङ्ग निरविम्ब
सेवन करिब देहाह्नकार।। 33

The poet prayed for the grace of Iswar neither as His friend nor as beloved but exclusively rendering service to as an ardent and loyal servant. The description of the endless divine grace of benign Iswar as well as wishing to be blessed with His benignancy the poet again adduced in the concluding part of the same poem:

श्री ओरूँ करुणा सिद्धु । अधम जनेर बड़धु
लोकनाथ लोकेर जीवन।।
हा हा प्राण कर दया । देह मोरे पदे छाया
नरोजम लईल शरण।। 34

It is the earnest desire of a devotee to take refuge under the umbrella of Iswar in Dasya Bhakti. The great poet Gopalkrishna Pattanayak of Odisha also like the poet Narottam Das stamped himself as the servant of Radha and Krishna and prayed for a shelter at the feet of Radha-Govinda through his poems of Prarthana, Manasiksha genre. Poet Gopalkrishna, longing for a shelter at the feet of Radha-Govinda, mentioned in a poem belonging to Manasiksha group:

রাধা গোবিন্দ বোলি পলারে পরাণ।।
Addressing his own mind, Gopalkrishna appealed that his mind should get going with the singing of kirton (glories) of Radha-Govindha towards their feet with ununivering attention. The poet expressed his desire of serving his god and goddess as a servant in his present life and the lives that follow. Here we find poet Gopalkrishna, a real Vaishnava, as a worshipper of Dasya Bhakti. He has such a Vaishnavite bent of mind whose only aim is to take the shelter at the feet of Iswar as his unfailing servant.

The other side of the coin reads that Vaishnava poet Narottam Das of Bangal, left the marks of Dasya Bhakti in the following lines with the desire of surrendering himself at the feet of Srichaitanya as a servant:

The unshaken Dasya Bhakti of the poet in the quoted lines has turned to be richly enjoyable for the Vaishnava minded readers. As he enjoyed unbound happiness surrendering himself as a servant of Iswar, so is his matter of contentment adoring the feet of Vaishnava devotees. Being over whelmed with Dasya Prem, the poet has come out with a pronouncement in a great poem of Nam Sankirtan genre:
The poet in these lines, after surrendering himself at the feet of Sada Goswami of Vrindavan, has mentioned the names of the holy place of the Vaishnavas, such as- Mathura, Gokul, Kumud Kamyavan, Madhuvan, Radhakunda, Lalitakunda, Manas Ganga, Daanghat, Nandaghat, Akshyabat, Bansibat etc. and in addition to that he has also prepared himself to substantiate their specificity in an outburst of praises. The utmost manifestation of Dasya Bhakti in this way has got unconcealed in the poems of Narottam Das.

No rejection of the above cited thoughts is detectable in the poems of the great Vaishnava poet Gopalkrishna of Odisha. He too, gave himself up at the feet of Srikrishna as an unfailing loyal servant. The poet said at the very outset of a poem of Prarthana group expressing his monstrous desire for having a darshan of the holy feet of his adorable god:

কেতে কেন গ্রীষ্মকাল দিনি যে।
জীব আর যাহসু সুখে বসিব যে। ৩৯

The poet realised in expressible satisfaction after having a darshan of the feet of his adorable god. Actually Gopalkrishna looked every inch a great Vaishnava. The literary activities happened to be the inseparable part of his spiritual exercises. Absorbing himself in the worship of Sagoon (having attributes) and Saakaar (bodied) Brahman, the poet desired to have utmost contentment in
life. The poet expected to garner mental delightfulness surrendering himself at the feet of his Rasikraj (versed in the art of amorous frolic) Srikrishna. On the other hand, the poet Gopalkrishna wished to resign himself at the feet of Vaishnava in one of the poems of Prarthana genre:

रासिकर तु तौहर के ज्वाना बाउलि रे
मिलिबटी प्रेमधन प्राप्तकु संधालिरे।
ढाबल ढाबल श्री बैजंव पदावुजे मउलिरे
बुलिमा माग माधुरकरी प्रसारी अजूलिरे। 40

The poet's thrust remains unquenched even after expressing his desire of serving the feet of Vaishnava – the sincerest devout of his deity. That's why, he wanted to gratify his life, exposed in the same lines, by going round the Gobardhana and covering his body with the dust of the feet of devotees as well as having a dose of the nectar-like holy name of Radha and Krishna he would go on bouncing and pouncing with his arms up:

गोबर्धन परिक्रमा कर मारी ताबलि रे
लोटी हंजा कोटिबार राससहलि बुलिरे।
श्रीनाम सुधारे घन सर ज्ञाना गोलिरे
पान करि नाच माथा परे कर तोबलि रे। 41

Gopalkrishna in this way discovered his mental composure with a dip in the Ocean of Dasya Bhakti.

Many a poem of great Vaishnava poet Govinda Das Kaviraj of Bengal are pregnant with the touches Dasya Bhakti. Poet Govinda Das, like the poet Gopalkrishna of Odisha, wrote addressing his mind:

रे मन काहे करसी अनुजापे।
पहुँच प्रतापमेज करु जापे।।
The poet is pleased paying respects to the feet of Srikrishna. Moreover, the poet has elaborated the matter of serving the feet of Srikrishna as the only means for the devoted souls possessing irreplaceable human life for tiding over the ocean of the world:

The poet has disclosed in the above lines the hollowness of love and infatuation of words richer, calf-time, sons and relations. The span of human life is very transient like wobbling water on the leaf of a lotus. Hence the poet is ready being loyal to the Sakhee (friend) to surrender this perishable, short-lived and delusive human life at the feet of Iswar. The solemn vow of offering of his own self has been given vent in the following lines:

The touches and references of self-sacrifice and Dasya Bhakti are not undiscernable even in the poems of the poet Gopalkrishna. There lies the extreme outburst of his self-satisfaction in one of the poems of Manasiksha genre that has emerged offering himself as a servant of Radha and Krishna. The instance of
Dasya Bhakti is in the very initial part of the poem. The poet said:

कहिकी मन न घेनु केते कहिले ।
श्री राधाकृष्ण पदावजे रहिथा बोइले।।

The poet has already formed a mind that his life would be blessed if he could offer himself as a servant to serve the feet of Radha and Krishna. So, the poet said addressing his mind just to materialise his solemn vow, that his mind should always be active in serving the feet of Radha and Krishna with respect. The poem under discussion of Gopalkrishna, a worshipper of Dasya Bhakti, is much witty.

The matter of self-surrender in the Sadhantatta of Vaishnava's from the point of Gaudiya Vaishnava Philosophy has been considered as ultimate something. The Vaishnavite Pancharasas, such as– Shanta, Dasya Sakhya, Batsalya and Madhura, – and out of all the last one, that is Madhura has been recognised as Rasarat, that is belonging to the top most place. As because, according to the Gaudiya Vaishnavas, Shanta Rasa indicates something without relation and on the other hand, Dasya, Sakhya, Batsalya signify something under relationship and Madhurarasa an affaire dueller is the greatest one; and the culmination of self-surrender comes only through Madhurarasa. The characteristics of all the rasas, namely– Shanta, Dasya, Sakhya, Batsalya switch over to the next one. As a result, if Shanta holds one characteristic, it shifts to Dasya being double and in this process it turns to be five in Madhura. It is mentioned in this regard in the "Srichaitanya Charitamrita":

পূর্ব পূর্ব রসের গৌণ পরে পরে হয়।
চূৈ তিন গণনে পঞ্জ পর্যাপ্ত বৃদ্ধস্য।।
The matter of self surrender, one of the best traits of Madhura rasa, has been prioritised for the beings to worship Iswar. Srikrishna clearly reveals, Himself to selfless (spontaneous) self-surrender only. So, the case of self-surrender has reached its highest intensity in Parakiya Prem (a doctrine of the Vaishnava philosophy of love) with Hladini Shakti of the part of Ananda belonging to Svarup Shakti of Srikrishna. Sriradha pronounces:

The devoted by souls in Sadhan Marga are also advised for Nishkam (not actuated by any gainful motive) self-sacrifice at the feet of Srikrishna. The yearning for self-surrender of the devout has been very neatly described in one of the poem of Prarthana by the great poet Narottam Das of Bengal. The poet has spoken out for the deliverance from the three kinds of affliction: Spiritual, material and supernatural (প্রিতাপজাল) of this world by offering all that he has at the brace of feet of Radha and Krishna:

Here the poet has expressed his sincere determination of offering all that he has as a faithful votary at the brace of the feet of Radha and Krishna just to release himself from the webs of worldly pleasures and enjoyments. And simultaneously he has enjoyed himself with the delight of emancipation from the worldly awe-
inspiring circumstances that induce him to be besieged into the spell of illusion and it is after his surrender at the feet of Iswar. On the other hand, we meet with an admission of his heart's desire of the Nishkam self-surrender in one of the poems of Manasiksha genre of poet Gopalkrishna of Odisha. The poet said while offering himself as a faithful servant at the feet of Radha and Krishna:

브제ঢ় লাখা লেখিবা পদে সদা হেই রহদী কিছুরী।
গোরশ্চন্ন নদন সেবা সৌভাগ্য তো লাভিবকু যদি আশা
গোপালকৃষ্ণ কহই শ্রীরাধিকা পদে রহ আহিনিধারে।

So, it may be said, that poet Gopalkrishna, coloured with Vaishnavite bent of mind, like many a Vaishnava poet of Bengal also longed to attain divine grace though Nishkam self-surrender at the feet of his adorable god and goddess.

The Vaishnavas have pooh-poohed the yearning for salvation of soul (Moksha) even which ranks as the greatest one out of Dharma (piety), Artha (wealth), Kaama (fulfilment of desire and Moksha (salvation of soul) as enshrined in the Vaishnava philosophy for the human beings classified under Chaturbarga (the four pursuits of human life). They founded selfless Bhakti on the plinth of this Chaturbarga. Mention goes in the Srimatbhagavatageeta:

অায়ারামচ্ছ মুনয়ো নিগ্রহা অপারক্রহমে।
কুত্ত্ব্যথাহৈতুত্বীও ভক্তিমিখসঃক্তং হরি॥

অর্থাৎ—হারা জগী, যাদের অবিদ্যাগ্রস্তর মোচন হয়েছে আর হারা সর্বদা অহারাম বৃত্ত অবস্থায় স্থিত, তারাই ভক্তনে অহৈতুত্বী ভক্তি করে থাকেন; কারথ ভক্তনের ওঙই এমন মধুর যে সকলকেই তিনি নিজের দিকে আকর্ষণ করেন।

Recitation goes on in this regard in the Srichaitanyacharitamrita:
In support of the quoted essence it is mentioned in the Srichaitanya-Charitamrita:

'Sanakādi śūndanayā tāhārā prāmāṇa.'

It may be cited here that Sanaka, Sukdeva, Sanandan, Sanatan—each of them being ever free from practise selfless devotion to God, that is, they keep their ears open for the glories and activities of God. This very firm philosophical conviction of the Vaishnavas is noticeable in the composition of Gopalkrishna Pattanayak too. This stated philosophical thoughts of the Vaishnavas have been exposed in one of the poems of Mana Siksha genre by Gopalkrishna in this way:

'Yaḥa sṛṣeḥ grhīṣṭāyaṁ svada bhavi abhivyabhare. 
Sanaka Sanandan Sanakumar svadā bhavi rahṣārā. 
Brハンアनम् सुख वर्जित मजिलेय या शीला रसकथरे॥'

Here desire for Moksha (salvation) is indicated as Brahmananda sukha (Absolute happiness from Absolute Being). The poet Gopalkrishna also like Sanak, Sanandan, Sanakkumar wanted to be magnified at the enjoyment of the graceful leela of Srikrishna by parting with desire for salvation, that is, absolute happiness from Absolute Being.

It was Bhakti Movement of India, which practically went by Monism of Sankaracharya as well as an active protest against Mayabad (Illusionism) that calls the beings and the world as unsubstantial something. Sankaracharya preached that being is himself Brahman and the world is nothing but empty and untrue. The great Vaishnava saints who spread Bhakti Dharma against this very
school of thoughts in India accepting *Parinambad* (theory of evolution) instead of *Vivartabad* (theory of illusion or maya) admitted the servitude of the beings to Krishna as well as the existence of the world. They considered the world as the field of activities of *Iswar* and they:

> भगवानके ताहार राजसिंहसन हि ते आपनादेढ़े खोलांडे निमिन्तर करिया आशियांधिल,
> एम न के प्रेमेर स्पर्धार्य ए से भगवानेर ऐश्वर्याके उपहास करिया भिल।

Madhavacharya, follower of Sankaracharya, a great spokesman of *Mayabad*, or *Vidyaranya* clearly cited in his *Panchadashee*:

> अध्यैत श्रंकात्तेन दर्पोहंयमकिलं जगं

It means to say, according to doctrine of *Brahmaism* of *Monism*, the entire world is under the spell of illusion, that is, imagined to be a state of illusion. On the other hand, Srichaitanya Mahaprabhu declaring the *Vivartabad* (doctrine of illusion or maya) as something hypothetical clearly said:

> परिकालवाद व्यासुदेर कमत।
> अच्छतिशंकरे ईश्वर जगरेप परिविण।।

And -

> जगं ने मिय्हा नहे नशरमात्र कय।

The reflection of this very philosophical truth is equally found in the *Vaishnava* poems of Bengal as well as in the compositions of Gopalkrishna, too along with the poets of Odisha

Serving the feet of Srikrishna for the being as a constant servant of Srikrishna is the only *Sadhya Shiromoni* (The extreme symptom of *Vaishnavite* avowed activities). Their sole desire is to have the favour of *Iswar*, neither do they hanker after any self - pleasures of this world nor for any sort of self-establishment. It is
mentioned in the 'Srîchaitanya Charitamrita,' while Gopinath has stolen cream in Baleswar for Madhabendra Puri, he (Madhabendra) out of fear for name and fame, fit to be left off like the dung of a boar fled away quite before the circulation of the incident amongst all and sundry. Krishnadas Kaviraj wrote:

The poet Gopakrishna Pattanayak also in the light of the Vaishnava philosophy wanted to give up the desire of all the worldly enjoyment considering them undignified and base. He too like Madhabedra Puri played the role of an escapist whose living proof is in the following lines:

Here the poet has compared the self-establishment to the dirty dung of a boar. The poet has expressed his desire of giving up that boastfulness, which generally people feel for their self-establishment, considering it Rourab, that is like the excrements of the hell. The sense of egoism or narrow self-importance that grow up out of social set-up in the human society make a man self-conceited. The materialization of Iswar’s delightfulness is impossible unless and until one frees one self from the impact of this egoism. Hence, both Madhabendra Puri and Gopalkrishna, relinquishing the hunger for self-establishment disdainfully, prayed for the graceful favour of Iswar.
The universe is under the canopy of *Prapancha* or *Maya* (illusion). The poet has expressed the desire in an undivided mind that not being anaesthetised in the material consumerism and worldly pleasures and enjoyments, his mind should remain steady in serving the holy feet of Ragha and Krishna.

Rapt attention is a must in the *Bhajan* and *Kirton* (devotional songs) of Radha and Krishna. Setting up the united picture of Radha and Krishna on the throne of his mind, the poet is lost in meditation with a brake on his mind. Besides that, he is intently absorbed in meditation:

\[\text{ভজমন রাধকৃষ্ণ রাধকৃষ্ণ বলি—}\
\text{মন রহ রাধকৃষ্ণ শ্রীমুর্তিক্ষি ধায়ী।} 61\]

Fickleness is the natural character of human mind. Taking utmost guard against the flightiness of his mind lest it should be engrossed in material desires with a farewell to meditation and worship of Iswar, the poet pronounced:

\[\text{বিষয় বিষ গার্ডে মাঝি অনুপরাঙ্গে}\
\text{বর ভোগ প্রভাবে মারনা ভুলাই।} 62\]

We are lured to the world of illusion by the material rapacity, and the heart seems to be incinerated. One *Vaishnava* poet of Bengal with a view to getting rid of the troubles and worries of heart has surfaced that life-killing heartache:

\[\text{বিষয় বাসনানলে মোহ চিত সদা ছলে}\
\text{রবিতে মরুভূমিসম।} 63\]

A Bengali *Vaishnava* poet also said in the same tune:

\[\text{বিষয় ছাড়িয়া কবে গুদ্দ হবে মন।}\
\text{কবে হাম হেরব শ্রীবৃন্দন।} 64\]

Once Srichaitanya Mahaprabhu prayed in the sixth sloka of his *Sikshastak-*
O Lord ! when world my eyes be suffused with tears of joy, voice be choked and my whole body be thrilled with joy with the ceaseless singing of thy holy name:

नयनं गलद्ध्रोधाया बननं गदगदरुद्भा निरा।
पुलकीनिचितं बपुं गदा तव नामग्रहणे भविषयति॥ ॥

It is really noticeable how this earnest prayer of Srichaitanya's engrossment in pious feelings has become a tangible picture of words in the poem of Gopalkrishna. The feelings of Gopalkrishna, who happened to be intoxicated by the pious sensation listening the glories and activities of Iswar, have been expressed in his inimitable lyrical tone:

कष्टं गद गद होई कि सुभरे तनु हेतुहि रोमाञ्च॥
ईच्छुकं आनन्दस्कं बव्हर वर्मम्म नोहे येथात।
प्राप्तेष्वरी प्राप्यनाथं सरस सदर सातकी आतु॥ ॥

The description of the greatness of the holy name of Krishna is found in several poems of Gopalkrishna of Mana Siksha genre. The poet said addressing his mind that his mind might have the strength and capability of spreading the gracefulness of the holy name of Krishna and be able to perform his duties through the Kirtan of his greatness of name:

राधाकृष्ण नाम चिन्तामणि कि।
भजरे मानस सदा एवि कि॥ ॥

Going through the lines, the fact becomes deep-rooted that being blessed with the benignity of Gurudeva, the poet was able to gather the strength for singing the Kirtana of the holy name of Radha and Krishna. The poet has stated his adorable God Rasikaraja Srikrishna, possessor of universal power, as complete Sanatan (eternal) as well as Parama Brahman (supreme being) and at
whose brace of feet the poet surrendered himself. Moreover, the poet with folded hands, dictated his mind for the *Kirtan* of Krishna's holy name in this way:

\[
\begin{align*}
\text{নাহিতি অত্তর অভিধা নামর} & \\
\text{ডাক মাধাপরে যোজ পানি কি।।} & \\
\text{স্কন্ন জাগরে শুটি অগুচিরে} & \\
\text{অতত্ত্বাকর্ষণরে পুনপুনির্কি।।} & \text{68}
\end{align*}
\]

The poet enjoyed happiness remembering Him (Krishna) in his mind again and again. *Rasaraja* Krishna is a living effigy of love-devotion *rasa*. The humble desire that the poet might have a shelter at the feet of his supreme God till the last day of his life has been expressed in the prologue to the poem:

\[
\begin{align*}
\text{মিলিলা এথর ভালিলার তোর} & \\
\text{করি নর্তন বজ্র কাফেজি কি।।} & \\
\text{গোপালকুফফর প্রাপ অবসর} & \\
\text{কালে বোলিবু গলে যেনিকি।।} & \text{69}
\end{align*}
\]

The musing of devoting himself to the spiritual activities till the last breath of his life being intoxicated with delight in the *Kirtan* of the name of Krishna and keeping the contemplation of love for Krishna in intact has a resemblance with poems of poet Narottam Das. Nurturing the same thought in mind, the poet wrote:

\[
\begin{align*}
\text{সুখময় বৃন্দাবন কবে পাব দরশন} & \\
\text{সে হুলি লাগিবে কবে গায়।} & \\
\text{প্রেমে গোকন্দ হৈয়া রাধাকৃষ্ণ নাম লৈয়া} & \\
\text{কাবিষ্য ববাহ উজ্জ্বলরায়।।}
\end{align*}
\]
Here the poet, smearing the dust of Vrindavan on his body, expressed his desire of singing the *Kirtan* of Radha and Krishna ardently. In addition to that, the following lines expressed the poet's expectation of experiencing pleasure by touring the holy places (pilgrimage) of the *Vaishnavas* till the last day of life, that is, upto the prefacing moment of death:

कबे गोवर्धन गिरि देशिक नयानाथरि
राधकुंडो कबे हरे बास।
भमिते भमिते कबे ए देह परसन हरे
आशाकरे नर्गोजि दास।।

Death is, so to say, the unvarnished truth of life. So, Narottam Das also like Gopalkrishna did not ignore that eternal truth. Besides that, both the poets want to enjoy ecstatic joy through the *Kirtan* of the greatness of the name of Radha and Krishna before joining the majority.

Poet Gopalkrishna believes, though man is *कडिकेर अतिबি* (a guest for a shortest point of time) but he (man) becomes perplexed to the extreme owing to mortification of heart twirling round the bonds of family relation. This mesh of infatuation, bonds of relations are nothing but false and vapoury. So, the poet, with a view to parting with the attachment to the bond of illusion of this world, said about the pithlessness of momentary worldly pleasure:

नु होइ के काहार बोलु सरु मोहर
हेउ नियुटि अकारपरे।
The prominent role of senses is noticeable in the *Vaishnava dharma* (religion) and philosophy. The Vaishnava poets under the spell of the feelings of five senses glorified their adorable deity Srikrishna, ruler of senses, in their literary works. Right from the Upanishad era, prior to the inception of *Vaishnava* philosophy, different schools of thoughts on the role of senses, both positive and negative, came into existence in various schools of philosophy. Once it was commented in comparison with the western philosophy, that the salient base of the science of life of India is 'world'and life negation'. Nevertheless, the Aryan philosophical outlook of ancient India was by no means unfavourable to life in conformity with imperceptible truth. It is said in this regard:

*The early Aryans, for instance, neither denied the reality of the world, nor did they consider sensual life as an evil; they, therefore, did not aspire for release from corporeal existence as a consummation devoutly to be wished for. On the contrary, they prayed for a longer life and more mundane happiness.*

The value of life of this early Aryans became tangible with the enrichment of mundane riches, resources coupled with a prop of spiritual resources. It is mentioned even in the Upanishad:

যারা কেবল করের অনুষ্ঠান করেন, তাঁরা দৃষ্টিবিশ্রামী অদ্ধকারে প্রবেশ করেন আর
যারা দেবতাজানেই নির্ভর, তাঁরা তা থেকে অধিকতর অদ্ধকারে প্রবেশ করেন।

But in the later stages, the more this visible mundane world from the angle of unfavourable outlook to life seems to be dreamy, delusive and a vortex of miseries,
the more a negative outlook from the philosophical point of view regarding our senses and visibly perceptible world becomes stronger and stronger.

But the matter of senses and sensual feelings were discussed in different philosophies of India, such as, Saankhya, Nayaya, Paatanjal, Baisheshika etc. Apart from that, an elaboration on senses has got a frontal position in the 4th section of the 2nd chapter of Brahmasutra. The Brahmasutra following the tone of Shruti— এতাঃ বুঝিতে প্রাপ্ত সর্বাপেক্ষা চিন্তা, খস বায়ুজ্জ্বলিতঃ declares তথা প্রাপ্তঃ—that is, all the senses like space and creatures are created by Brahman itself.⁷⁷ Though in the subsequent stage the point of senses was discussed in the Advaitabad of Sankaracharya and Rananuja's to Bisistadvaitabad, but no touch of spiritual truth pertaining to senses and sensual complex was found in the deliberation of Sankaracharya. So, the foundation of different philosophies in India were laid due to countermoves from Nathamooni, Yamunacharya and Ramanujacharya against the congruent Brahmaism, oneness of being and Brahman and two level doctrine of truth under the Advaitabadi philosophy of Sankaracharya. The Vaishnava Acharyas regarded the qualified Brahman, that is, the supreme as personal God.⁷⁸ The advanced the logic regarding Brahman against the defendants of Nirbishesha theory, as the knowledgeable persons in the light of their insipid knowledge can not comprehend the svarupa of Brahman from a for-off point, that is why they call Brahman, Nirbishesha, Nirguna and Nirakaara (The Incorporeal supreme One), but on the otherhand, the Vaishnavas on the strength of their devotion hyphenated with attachment perceive the Brahman from a vary close range, hence Brahman to them is of multifaceted glows, a paragon of beauty, and a possessor of innumerable names.⁷⁹ He is Sabisesh even being Nirbishes and an enjoyer of
Goon (attributes) in spite of being Nirgoon (having none of the primordial qualities of created beings):

śবষ্টান তুমো সংযোকিতঃ তুমো নন্যৎ স্তূলস্য মনোবচ্চা নিরুক্তৃ। ৫০

Not only that, the other name of Bhagavan of Vaishnava is Hrishikesh, that is, He is lord of all the senses. Hrishik means Indriya (senses). ६१ It is said that, it is He, who is the regulator of Brahma and other gods, is Hrishikesh Himself. ६२ Of course, though there is no mention of the senses of Brahman in the Shruti (oral transmission), but there is the references of activities such as Darshan, Shravan, Manan, etc. of Brahman that fall within the range of senses. ६३ So, where the Bhagavan of Vaishnavas is infested with all the supernatural rupa-rasa-gandha-sparsha-sabda (grace-love-odour-feeling-logos), then it is easily deducible that the sensual complex of the devout enjoyers of these qualities are warmly received in the Vaishnava philosophy.

Almost all the Vaishnava votaries in the mediaeval era admitted the greatness of kirtan in the realm of Bhakti. We have already discussed the gracefulness of Harinaam Kirtan in the poems of devout poet Gopalkrishna of Odisha along with philosophical ponderings prevalent in the similar type of poems of the poets of Bengal. It is again said in Breeshadbhagavatamritam (ব্ৰহ্মপুরীবেদ) about the significance of kirtan:

অমৃতব্রূণান্ত নাম গুঢ় বায়ুর্বিভিন্ন্যুক্তান্তি
হেয় তার মধুর রসে সমস্ত ইন্দ্রিয়কে সমক্রাপে প্রাপ্তি করে। ৬৪

Having been deluged and thrilled with the Madhura rasa of the nectar-like Krishnanaam Kirtan, the Vaishnava poets of the Middle Age were absorbed in
the service of Krishna, lord of senses, by means of their senses. All of their senses were singularly agile for Krishna. All the senses of the great poet Gopalkrishna of Odisha like almost every Bengalee. Vaishnava poets of the mediaeval period were zealous for Krishna being electrified by ecstasy of Kirtan.

Srirup Goswami, citing the five qualities, namely rupa-rasa, gandha-sparsha-sabda in his book Karika under Krishna's quality-identifying section, said - these exist in the eye, on the tongue, in the nose, on the skin and in the ear of Sriradha respectively. When the five senses of Sriradha are attracted to those qualities related to Srikrishna, it is only then Purbaraag, the first phase of Madhura rasa of Vrindavan leela, presages.

The keen desire for serving Rasikraaj Krishna, lord of senses, with his senses has been expressed in many a poem of poet Gopalkrishna. Though this point of Vaishnavism, was already discussed in previous chapter of this dissertation, we have again going to discuss this matter here in the light of Vaishnava philosophy. In the earlier chapter this matter has been discussed shortly and merely about the comparative point of view. An unbridled urge of enjoying Madhura rasa of his Istadevata with all his senses has been delineated in a Chaupadi of Gopalkrishna which turns to be splendid by his novel frolics of imagination. The poet Gopalkrishna with single mindedness took the vow of his life to enjoy Krishna's love. The poet has mentioned in the introductory part of that specific poem his desire of serving Srikrishna with all his senses:

हे मोर इक्षियगण शुष हितवाळी
षेमेंते प्रापति हेर बंधीपादि। ॥

After that, poet Gopalkrishna by degrees expressed his deep contemplation
That is, the poet requests his pair of eyes humbly that they should enjoy the
rup (beauty) of Krishna with regards. On the other hand, we find the echo of the
identical ideas in a line of a Vaishnava poet of Bengal:

rup লাগি আর্থি বুরে ওপে মন ভোর। 88

The close attentiveness of the sense of sight of poet Gnayanadas, lost in
having a darshan of rup (beauty) has been prominent here. On the other hand,
poet Vidyapati drew an excellent analogy in his description of the sense of
sight:

অবনত আনন ক্ষে হম বহলিলা
বারল লোচন চোর।
পিয়া মুখরতি পিবে ধাওল
জুনু সে ইদ চকোর।
তত্ত্ব সঙ্গে হঠে হতি মোঃ অনল
ধাএল চরপর রামি
মুখ্যর মাতল উড়ে ন পারে
তইও পসরএ পারি।। 89

Here comes the same pronouncement in a slightly different way from
Gnayanadas:

rupের পাথরে আর্থি ভূবিয়া রহিল। 90

rup = শক্তি
Addressing his brace of ears, the poet said in these particular lines that they should patiently enjoy the qualities, *kirtan* and magnificence of His (Krishna's) *leela*. On the contrary, we find the reference of the fervency of Radha from listening Krishnanaam in the following lines of great *Vaishnavite* poet Chandidas of Bengal:

> সই কেবা শুনিলে শ্যাম নাম।
> কানের ভিত্তর দিয়া মরমে পশিল গো
> আকুল করিল মোর প্রাপ।। ৯২

নাসিকা = ছাণ ই

মুক্মুক্খ শ্রীরঞ্জ তুলসী সুগন্ধ।

আমাপ কর নাসিকা, কেমনত আমোদ।। ৯৩

The poet wanted to please his organ of smell causing it to smell *tulashi* (basil leaf) placed on the feet of his lord. We also meet with a mention of the organ of smell in the poem in of *Maithil Kokil* Vidyapati in this way:

> শুধুই শ্যামল অঙ্গ পরিমল
> চন্দন চুয়াক ভাটি।
> মোর নাসা জন্ম রমরী উমতি
> ততহই পড়ল মতি।। ৯৪

জিহ্বা = রস ৫

রসনা, তু কৃষ্ণনাম করে কীর্তন

সেবাগে বোল মধ্যে শ্রী মধুমন্দন।। ৯৫

Here the poet addressing his *jihva* (tongue) said that his tongue should sing
the kirtan of Krishna naam respectfully as well as utter the names of Madhaba and Sri Madhusudan. We get the reference of the influence of rasana (tongue) in the following lines of a great Vaishnava poet of Bengal:

\[
\text{ना जानि कतेकमधु \ श्याम नामे आछे गो}
\]

\[
\text{बदन छाडिए नाहि पारे।}
\]

\[
\text{जपिते जपिते नाम \ अवश करिल गो}
\]

\[
\text{केमने वा पानरिब तारे।} 96
\]

The touch of skin of both the hands is quite natural in worshiping the achyuta abhaya charana (reliably steady feet of assurance). The touch of skin while Gopalkrishna serving the feet of Iswar with folded hands can not be ruled out. Poet Jnanadas said in course of stating the effect of this organ of touch:

\[
\text{हियार परश लागि हिया मोर कांडे।}
\]

\[
\text{पराश पिरीति लागि फिर नाहि बांधे।} 98
\]

We have already got the evidence of enjoying the Madhura leela rasa of Krishna with five sense-organs in one of the above quoted poems of Gopalkrishna. Krishna has become an object of enjoyment to all the senses of Gopalkrishna like several Vaishnava poets of Bengal. So, it may be said that a special usage of Vaishnava Sadhana is to render service to Iswar with senses and this particular practice has taken a solid form in the poems of Gopalkrishna like Vaishnava poets. An Odia critic commented about the above stated chaupadi coloured with feeling contributed by five sense-organs:
The poet wanted to be blessed with direct union of Krishna devoting his every limb in the worship of Krishna and that what is desired in the quoted poem. And in this way the poet wished by means of the touch of his sense-organs to hail his supernatural deity to the natural Kingdom of this mortal world. The spiritual ideas of Gopalkrishna, engaged in the service of Heaven, have been in many occasions metamorphosed into romantic amorous feelings encumbered with worldly desires. Therefore, the Vaishnava philosophical essence in most of the poems of Gopalkrishna happens to be their leading elements, yet the characteristics of romantic lyrics have been prominent in some of his compositions.

It is learnt from the source of the history of Odia literature, Gopalkrishna was the composer of short songs, poems and lyrics. Though Gopalkrishna belongs to Reeti Yuga (Middle Age) or Kavya Yuga (Age of Poetry) but many critics have demarcated his period of literary activities under Sangeet Yuga or Khanda Kavitar Yuga. Even then, the romantic amorous feelings in his poems like other poets of Reeti Yuga of Odia literature, have been shoved up. The commencement of the cultivation of poetry of poet Gopalkrishna was through his composition of gramya rasar geet (pastoral love lyrics) coloured with his romantic love feelings and it was much before his success he attained in Radha and Krishna's leela-specific Vaishnava poems drawing inspiration from the company of poet-scholars like Chakrabak, Chakrapani Pattanayak etc. as well as after taking initiation in the line of Vaishnava dharma from his Kulaguru (Family Preceptor) Sri Loknath Das Goswami. The poems of this genre are divorced from Vaishnava religious
philosophy. It is said that Gopalkrishna wrote his first poem addressing a Baishya damsel and he in this very poem delineated a naked picture of worldly passions:

গর্ভালসী হংসী-ধর্মনা পূরা তনু কাম-কামনা
পূর্ণ হেব বোলি সুমন্তা জলিহি পথ মুখালভজা রে।
করে গণি করি আচ্ছা ধন নূহই রে ছুঁছুর ছছ।
টেক মুখ-মগলাঙ্ক ন, মো মন করই দিয়া ওজা রে।

A picture of the intent absorption of the poet's mind from the Visual appearance of the erogenous Baishya woman gave been revealed in this poem. The feeling of deep love towards the style and behaviour of that woman, her pushfully salacious body, and towards her beautifully rotund arms resembling the stalk of a lotus has, too, been expressed in these specific lines. It is noticed that even in the composition of Vaishnava-specific poems in the period that followed, wheather knowingly or unknowingly, the romantic lyrical melodies now and them did not fail to kiss the pages of his (Gopalkrishna's) compositions. The sanguinary out break of the romantic love - feelings with facile relevance of the philosophy-related Nishkaam (not actuated by self motives) and clean padavalis belonging to the vast Vaishnava literature of Bengal is too, noticeable. Though the illustrious Goudiya Vaishnava personalities wanted to establish the Vaishnava Padavali on the pure—বৈষ্ণব তত্ত্বের রসভাষ্য ।। (a commentary on Vaishnavite doctrine of rasa) divorced from worldly desires and passions, but the seal of romantic amorous feelings of the composers is present in the most of the Vaishnava poems. As because, the Vaishnava poets could not have, without the practical experience of the worldly love, described the love affair of their adorable Radha
and Krishna of supernatural world so skillfully; moreover, they like an able painter would not have painted the chubby appearance of love sick Radha suffused with tears. So, once Rabindranath shot his piercing missiles of questions targeting the Vaishnava poet:

সত্য করৈ কহে মোরে হে বৈষ্ণব কবি,
কোথা তুমি পেয়েছিলে এই প্রেমজ্যোতি,
কোথা তুমি নিখোজিনে এই প্রেমগান
বিরহ তাপিত। হেরি কাহার নয়ান
রাধিকার অঙ্ক-আঁখি পড়েছিল মনে?
* * * * * * * *

এত প্রেমকথা
রাধিকার চিরনীর্দীপ্ত তীর বাদকলতা
চুরি করি লহিয়াছ কার মুখ, কার
আঁখি হতে।  

The Vaishnava poets of Bengal, in actual fact, including poet Gopalkrishna Pattanayak himself along with other Vaishnava poets of Odisha inspite of adopting the device of bodily love-meditation of the men and women of the world, have converted their act of pleasing self sense-organs into the keenness of satisfying those of Krishna. As a result of that, they established the ideal of Platonic love sans the trace of lust at the time of composing pleasant love poems about their supernatural God Radha and Krishna. With their back to the footprints of cupid, the love of Vaishnava's appeared to be Platonised completely.

The mutation of human love into the love for God or the routine of maturation has been to some extant described in Sri Aurobindo's Savitri from the philosophical
All our earth starts from mud and ends in sky,
And love that was once and animal's desire,
Then a sweet madness in the rapturous heart,
An ardent comradeship in the happy mind,
Becomes a wide spiritual yearning's space,
A lonely soul passions for the Alone,
The heart that loved man thrills to the love of God. 105

This phenomenal metamorphosis of love is even discernible in the life of poet Gopalkrishna Pattanayak. The poetic talent, that was once employed at the down of his exercise in poetry in describing the love of a Baishya woman of this mortal world, subsequently, after taking initiation in vaishnava dharma, cleansed with spiritual love, and even whiter than white bhab minus the seal of carnality attaining a flavoury sentiment has proved in the following quotation from Rabindranath true: 106

It is marked in this marathon course of deliberation, the different schools of thoughts of the Vaishnava philosophy following the explanations of the departed in medieval India against the निर्विशेषाङ्गितवाद (Nirbisheshadvaitavad) of Sankaracharya, have, too, come into a visible form at the backdrop of Padavalis of poet Gopalkrishna. It is shown at the very outset of this chapter, it was not the
Vivartavād (doctrine of illusion or maya) of Sankaracharya, but rather the Parinamvad (theory of evolution) itself has occupied a distinguishable breath in the gallery of the philosophical ruminations of the Vaishnavas, particularly of the Gaudiya Vaishnavas and there resides no exception in this regard in the huge miscellany of poet Gopalkrishna's compositions. Keeping alive his affirmative thinking about life and world, in fact, a worldly-mindeedness of the love for Ishwar has bloomed up in his inimitable poetic diction. No heterogeneous sonority is liable to be traced out between the Vaishnavas of Bengal and Gopalkrishna himself.
NOTES AND REFERENCES:

1. We have already discussed elaborately about this matter in the first chapter of this dissertation.


3. "In India the Philosophy of World-negation has been given formulations of supreme power and value of two of the greatest of her thinkers, Buddha and Shankara." Sri Aurobindo: *The Life Divine*, Vol. XVIII, P- 415.


6. *Brahma Sutra, Upanishad and Gita*.


13. Ibid, P -44.


17. Ibid, P -65.
21. Ibid, P - 130
22. Ibid, P - 118
34. Ibid, P - 564.
37. Ibid, P - 559.
38. Ibid, P - 560
40. Ibid, P - 111.
41. Ibid, P -112.
42. Sri Harekrishna Mukhopadhyay (ed.): *Vaishnava Padavali*, P - 580.
43. Ibid, P - 581.
44. Ibid, P - 581
46. Upendranath Mukhopadhyay (ed.): *Srisrichaitanyacharitamrita*, (by Srimat Krishnadas Kaviraj Goswami), P - 130.
47. Sri Harekrishna Mukhopadhyay (ed.): *Vaishnava Padavali*, P - 528
48. Ibid, P - 560
51. Ibid - 1/7/10.
53. Ibid. P- 120.
55. Rabindranath Thagore: *Banga Bhasa O Shaitya, Sahitya*, P-152.
58. Ibid, P - 119.
62. Ibid, P - 112.
64. Sri Harekrishna Mukhopadhyay (ed.) : *Vaishnava Padavali*, P -558
68. Ibid, P - 102.
69. Ibid, P -102.
76. অন্য তমঃ প্রবিষ্টতি যেহবিদানুপাসতে।

tātā tō hu yīn tē tōmō y ū bīdāyāāntā.' 'ইশোপনিষধ - ৯;


78. উল্লেখ যে, রামানুজ এবং মধ্যাচার্য শ্রী নারায়ণকে এবং নিম্নকে, বলতাচার্য, চৈতন্য মহাপ্রভু, শ্রীস্বষ্টি শর্করাদের প্রমুখ বৈষ্ণব আচার্য শ্রীকৃষ্ণকেই পরম্পরাগতে গ্রহণ করেছিলেন যিনি নিবিষ্ট রূপেরও প্রভৃতি (*গ্রন্থপাঠি প্রভুধাহায়, গীতা- ১৪/২৭)* ইনি শ্রীমানের ভাষায়, "This is the supreme, Divine God, who possessed both the infinite and the finite and in whom the personal and the impersonal, the oneself and the many existances are united." – Sri Aurobindo : **Eassy on the Geeta**, SABCL, Vol. XIII, P - 83.

79. এমনসময় শ্রীচৈতন্য চরিতামৃতে গ্রহে উল্লেখ রয়েছে—

চমচচন্ডে দেখে যৌথ নিবিষ্ট রূপে।

জানামার্গে লৌকে নারে তহার বিশেষ।।

একজন বিদেশী ও এই সূত্রে উল্লেখ করেছেন,

"In Hindu mysticism (Vaishnavism) .... something happens between man and the highest being. Man comes into living relationship with that being and can even manifest his relationship in action without giving up his natural existance" - Albert Schweitzer : **Indian Thought and It's Development**, P - 198.

81. Ibid - 10/14/33.
82. Ibid - 3/20/52.
84. *Srimadbhagavatamritam* - 2/3/162.
86. Krishnacharan Behera (ed.): *Gopalkrishna Padavali Parikrama*, P -78.
87. Ibid, P -78
89. Vidyapati, Ibid, P - 81.
94. Sri Harekrishna Mukhopadhyay (ed.): *Vaishnava Padavali*, P - 530.
100. Ibid, P - 65.
101. Ibid, P - 57.
102. Ibid, P - 41.