CHAPTER SIX

TREATMENT OF BIYOG VARTANLYA IN THE WRITINGS OF -

a) Sant Surdas;
b) Shri Madhavdeva; and
c) a brief comparison
Now in this chapter comes the Biyog Vatsalya Rasa and its exposition in the writings of Sant Jurdas and Chri Madhavadeva. As stated in the Chapter III of this book that the Vatsalya Rasa has been classified into Sanyog and Biyog Vatsalya Rasas of which the first one has been discussed in the last chapter.

The Biyog Vatsalya Rasa emerges when the child is parted from the parents, particularly from the mother. This Biyog Vatsalya Rasa has been classified into four sub-classes:

a) Gachchat Prabas;
b) Prabasthit;
c) Prabasagat; and
d) Karun Vatsalya

In the Gachchat Prabas, the fear and thoughts of parting of one's child because of going away or intending to go away from home plays the pivotal role. Such fears of separation and dejection has been the subject matter of the Gachchat Prabas Biyog Vatsalya Rasa. It is also known as the Bhavishyat Kalik Prabas also. In case of the Prabasthit Biyog Vatsalya, as the name signifies, arises out of a child's separation from its mother when it is away from home. It is also known as the 'Vartaman Kalik Biyog Vatsalya'.

The Prabasagat Vatsalya emerges when a child returns home from outside. The mother is anxious to get her child when it is out and as soon as it returns, happiness of the mother knows no bound. On the other hand Karun Vatsalya sentiment comes into
existence when the mother is very anxious and worried about her child who is already away from her.

Both these two writers, Surdas and Shri Madhabdeva deal with this Biyog Vatsalya Rasa in their own way.

6.01 Treatment of Biyog Vatsalya Rasa in the writings of Surdas:

Sant Surdas made an extensive elaborate and natural exposition of the Biyog Vatsalya Rasa. The Biyog Vatsalya is always associated with the heart-rendering thoughts and sentiments at the parting of a child from their parents. The exposition of the Biyog Vatsalya Rasa in the poetry of Surdas can be studied under all four sub-heads referred to above:

a) Gachchat Prabas:

The Vatsalya sentiment growing in the heart of a mother out of the leaving of her child for far away from home is known as the Gachchat Prabas Biyog Vatsalya Rasa. It is also known as the Bhavishyat Kalik Prabas. The beginning of this Biyog Vatsalya in the writings of Surdas is found in Krishna's journey to Mathura. The exposition of a mother's heart is at its best in the lines of Surdas.

While Krishna was in Braja, he delighted all the residents of the place with all his loving activities. But suddenly Krishna with Balaram were taken away by Akrura to Mathura. When this news broke out, the residents of Braja broke down with grief particularly mother Yasoda's condition was beyond description. Yasoda
who could not bear the parting of her son even for half a moment, how could she tolerate when her son was taken away by the agents of Kansa? Her condition was illustrated by Surdas in the following words:

— Mere Mai Nidhan Kau Dhan Madhau
Barambar Nirikhi Sukh Manti,
Tajti Nahi Pal Adhau
Gokul Kanh Kamaldal Lochan
Hari Sabhinu Ke Pran,
Kaun Nyay Ankur Karat Hai,
Kahai Mathura Lei Jawa.1

According to Dr. Asha Shiromoni, these lines express fully the heart of a mother:

— "Nidhan Kau Dhan Mein Katri hriday Ki Nirihota Abam,
Vivashata Vyang hai, Yasoda Ke Karun Shabdon Mein Unke ni Krishna Ke Prati Sneh Ki Abhivyenjana Nahin Hai. Apitu Putra Ke Prati Mata Ki Mamta Hai Jiski Gambhir Dhar Kein Samast Laukik Sambandh Abam Swarth Chinn Bhinn Hai."2

Dr. Dwarika Prasad Saxena in his 'Hindi Ke prachin pratinidhi Kavi', remarks:


1) Surdas, Sursagar, Dasam Skandh, Pad 3589.
2) Dr. A. Shiromoni, Hindi Kavya Mein Vatsalya Aasa.
Yasoda wanted that her son should be stopped from going to Mathura. She appealed to everyone to debar Krishna from going there:

— "Jasoda Bar Bar Yon Bhakhai,
   Hai Koye Braj Mein Hitu Hamara
   Chalat Gopalhing Rakhai.*

In spite of all her appeal and requests, nobody came forward to help her. Nobody could stop Krishna from going. She was helpless. What else she could do? Tears came to her eyes and broke her heart:

— "Yah Suni Giri Dhami Jhuki Mata
   Kaha Akrur Thagouri Lai,
   Liye Jat Doyu Bhrata.

   Virodh Samai Ki Harit Lakutiya,
   Pap Punya Dar Nahin
   Kachhu Nafa Hai Tumko Yame
   Sochau Dhau Man Mahi."*5

Rohini also broke down at the news of Krishna's departure. She exclaimed, — "Ye Doyu Moliya Brajke Jiwan Kahti Rohini Roye." She even was fainted and fell down, Nand was also sorry to allow Krishna to leave them. He of course managed to conceal his feelings until Krishna asked for his permission to leave.

8. Dr. D. Saxena, Hindi Ke Prachin Pratinidhi Kavi, p. 188
9. Surdas, Sursagar, Dasam Skandh, pad 3591
10. Ibid, pad 3595
When Krishna came to him, he broke down:

— "Gopal Rai Hau Na Barau Raji Jauhau
Tumhi Chhari Madhuban Mere Mohan
Kahan Jay Braj Lahau
Kyon Rahi Mare Pran Daras Binu
Jab Sandhya Nahin Ahaau
Nain Neer Bhari Aye."6

Not only Nand and Yasoda were sorry at the departure of Krishna but the whole of Braja was filled up with grief. In the description of Surdas the scene becomes heart-rendering.

b) prabhashthit Biyog Vatsalya Rasa:

When the child is away from home, it arouses different feelings in the minds of the parents. Such feelings as depicted in the poetry give birth to the prabashthit Biyog Vatsalya Rasa, which is also known as the Vartaman-Kalik Biyog Vatsalya. Surdas has illustrated this Rasa very widely and in a very beautiful manner. First of all he expressed this feeling through Yasoda:

— "Mere kunwar kanh Binu,
Sab Kuch Vaise Hi Dharan Rahi,
Ko Uthi Prat Hot Lai Kakhan
Ko Kar Neti Rahai."7

6. ibid, pad 3734
7. Surdas, Sursagar Sar (ed. by Dhirendra Verma) Vatsnara Gaman, pad 59
Yasoda now began remining some of her deeds done to Krishna. She believed that she had done wrong to Krishna, —

"Ek Bar Makhan Ke Kajai, Rakhe Main Atkai Baki Bilag Na Manau Mohan, Lagau Kohi Balai." Her condition was now deteriorating and she even wanted to commit suicide. Surdas depicted this picture in a very lucid style:

— "Milan As Tan Pran Rahte hai
Din Das Hamang Jwai Homi
Ja Na Sur Aye Hai Et Par
Jai Jamuna Dhan Dhanai Lehau."8

When Yasoda found that Nand came back alone leaving Krishna in Mathura, she could not keep herself and fainted. When she came back to senses, she began to rebuke Nand:

— Bar Bar Mahri Kahti
Janam Dik Karay
Kabahu Kahab Kahti Suni Nahin
Dasarath Ki Katni.9

Yasoda then wanted to go to Mathura herself so that she could meet her beloved son Krishna:

— "Nand Braj Lijai Thonki Bajai,
Dehu Bida Mili Janhi Madhupuri,
Jah Gakul Ke Rei."10

Now Nand also didnot lag behind. He also rebuked Yasoda and wanted to accuse her. He reminded her that she also punished Krishna heavily on slightest pretext:

8) Surdas, Sursagar, Dasam Skandh, pad 3629
9) ibid, pad 3747
10) ibid, pad 3786
Alien finally Yasoda came to know that she was not the real mother of Krishna, her mind was full of disappointment, pity and sorrow. But she, with a heavy heart, appealed

— Sandesho Daivaki Tau Kahiyan
   Han To Dhay Tihare But Ko
   Gaya Karte Ho Rahiayau. 12

The Vatsalya sentiment of love and affection for Krishna in the heart of Yasoda did not disappear even after knowing that she was not his mother. She knew it well that Krishna was more than other than her as his own. She now began to send messages to Daivaki through some travellers. The Vatsalya sentiment aroused in the heart of Yasoda got its full expression in the poetry of Surdas:

— "Yadapi Dev Tum Janti"
   Unki Tau Mohi Kahi Awai,
   Prathi Jthan Tumhara Kanhi
   Makhan Ruti Bhavai.
   Tel Uptanon Aru Tato Jal,
   Tahi Dekhi Bhaji Jate
   Joi Joi Langat Toi Toi Seti
   Kran Kram Kari Kari Nhate." 13

11) ibid, pad 3747
12) ibid, pad 3793
13) ibid, pad 3793
In the vacant house deserted by Krishna, Yasoda could not resist her feelings and emotions of sadness. She touched and kissed all the things loved dearly by Krishna. This made her more sad:

--- "Tune Bhawau Yasoda sut Ke
Gun Guni Sul Sahe." 14

When Uddhawa came with the tidings of Krishna, Yasoda charged him with more and more questions about Krishna as she was very eager to know about Krishna's safety. Nand and Yasoda, then sent many things like the 'Murli' (flute), butter etc. through Uddhawa to Mathura for Krishna:

--- "Kahiyo Jasomati Ki Asis,
Jahan Raho Tanh Nand
Ladi Lau Jibo Koti Barit,
Murli Dai Dohni, Grit Bhari Udho
Bari Loi Titi." 15

In this way Surdas illustrated the Biyog Vatsalya Rasa in his poetry on the occasion of Krishna's leaving for Mathura.

c) prabasagot Biyog Vatsalya:

The Prabasagot Biyog Vatsalya Rasa indicates that the beloved child when comes back from Prabas gives birth to Vatsalya sentiment in the hearts of the parents. In case of Surdas the prabasagot Vatsalya sentiment acquires two forms --

14. ibid, pâd 3798
15. ibid, pâd 4708
one, when Krishna actually came back from Mathura and other, when Yasoda expected Krishna's return. The second one is found when Yasoda expected whole-heartedly the return of Krishna, it was a bolt from the blue, when she found that Krishna did not return with Nand. This gave birth to prabasagot Vatsalya since this was aroused in the heart of Yasoda in expectation of her son's return to her. Surdas speaks:

—— "Nand hi Awat Dekhi Yasoda
    Age Leu Gaye
    Ati Atur Gati Kanh Lau Ko
    Nan Anand Bhaye. 16

Again the first form of the prabasagot Vatsalya is evident when there was an actual union of Krishna with the people of Braj. After a long separation, the people of Braj felt exceedingly happy when Krishna came back to them:

—— Firi Firi Ab Tan Mukh Hi Chitwati
    Priti Jakuuch Jani Jadurai
    Ab Hansi Bhentahu Kahi Kohi Nij Jan
    Bat Tiharuau Nand Duhai. 17

Yasoda even lost all her sensibility at the return of Krishna from Mathura at the extacy of the Vatsalya sentiment. Dr. Shiromoni remarks:

—— "Yasoda Ki Jadata Mein Biyog Vatsalya Ka Charan Ke
    Hein." 18

16. ibid., pad 3746
17. ibid., pad 4901
18. Dr. Asha Shiromoni, Hindi Kavya Mein Vatsalya Ke San.
d) **Karun Vatsalya**:  
The Karun Vatsalya emerges when parents are afraid of some real or imaginary dangers to their children. When they are away from home, Surdas illustrated this Karun Vatsalya when he describes the 'Kaali Daman' (subjugation of the snake Kali) by Krishna. When Yasoda found that Krishna, who went to collect lotus from the lake of Kaali early in the morning, did not return till noon, she became restless and was overshadowed with some unknown fear of danger that might happen to Krishna, shouting 'Krishna', 'Krishna', she ran to the bank of Yamuna and fainted there even after Balram had asked her not to be afraid of:

---

"Jasumati Terhi Kunwar Kanhaiya  
Ageo Dekhi Kahat Balramhi Kaha  
Rehaiya Tum Maiya.  
Meri Maiya Awat Abhi  
Tohi Dikhau Maiya,  
Dhiraj Dharhau, Naiku Tum Dekhahu  
Yah Suni Leti Balaia."

19

Yasoda recovered from her spell only when Krishna came back to her after subjugating Kaali. It is natural for a mother to be afraid of some unseen danger when her child is away from her. Such a situation generally gives birth to the Karun Vatsalya Rasa in the mind of a mother.

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19. Surdas, Bursagar, Dasam Skandh, pad 1178
In addition to all these, it is found that Jurdas took the help of all ten 'Sanchari Bhavas' to express the divya Vatsalya Rasa in his poetry. They are:

i) Abhilash (Expectation);
ii) Chinta (Anxiety);
iii) Jmaran (Remembrance);
iv) Gun-Varan (Appreciation);
v) Udveg (Anxiousness);
vi) Pralap (Raving);
vii) Unmad (Craziness);
viii) Vadhyi (Illness);
ix) Jadata (Stiffness)
and x) Murcha or Maran (Swoon or Death).

i) **Expectation**:

Since to be with Krishna was the only expectation of Yasoda, she abused herself when she had to be parted from him:

— "Kaha Hau Aise Hi

Bari Braj Tihau,

Shing Angan Gopal Lal Kau,

Kabahu Ki Kaniya Laihau."20

20. *ibid*, pad 3629
ii) Anxiety:

When the child is parted, it gives birth to anxiety in the minds of the parents, particularly for the safety and security of the child:

— Sur pathik Suni Mohi Raiti Din,
Barhau Rahat Ur Sodh
Meri Alak Ladasir Mehan
Hawai Hai Karat Sakunch.*21

iii) Remembrance:

A mother always remembers her children, particularly their activities, their beauty etc. when they are not with her. Yasoda also recapitulated all the lovely activities of Krishna when he left for Mathura. This becomes very appealing in the poetry of Surdas:

— "Hai Kavo Esi Bhanti Dikhawe,
Kinkini Sabad Chatat Dhuni,
Runjhun Thumki Thumki Grah Awaiz."22

iv) Appreciation:

When a child is away from the mother, she generally likes to talk about it and when she talks about her child, she generally speaks about the good qualities in the child. Yasoda also did it:

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21. ibid, pad 3693
22. ibid, pad 3628
v) Anxiousness:

When a child is separated from its mother, there is an end of anxiousness on the part of the mother. Surdas very aptly illustrated the anxiousness of a mother:

"Jadpi Mau Samujhavat Log
Sut Hot Navnit Dekhi Kere,
Mohan Ke Mukh Jogi."

vi) Ravings:

Sometimes the separation of a child becomes so unbearable that the mother begins to talk nonsense ravings. It is due to excessive pangs of separation. Surdas even used such ravings of Yasoda to show the love for Krishna:

"Ab Hau Jey Jamuna Jal Bahihau,
Kaha Karau Mohi Rakhi,
Surdas Na Koi Pirti Hau,
Jyon Madhu Tore Marti."

vii) Craziness:

Yasoda was completely lost and became crazy when Krishna was separated from her. It was only because of her love:

23. ibid, pad 3592
24. ibid, pad 3791
25. ibid, pad 3787
and affection for Krishna:

— Nakhan Khau Lal Were Aj,
   Khelar Ajabar Lagai,
   Baithahu Ai Sang Doo Bhai,
   Tum Jobahu Niaa Bole Jai.”26

viii)Illness:

Due to pangs of separation a man may be ill. Yasoda was also ill due to her separation from Krishna:

— "Pantho Etni Kahiyau Bat,
   Tum Bina Cha Kuwar Bar,
   Mere Hot Jite Utpat.”27

ix)Stiffness:

On account of excessive sorrow, the brain becomes stiff and looses its sensibility. Yasoda also acquired stiffness on the departure of Krishna:

— "Udhai Dekhat Hau
   Jaise Brajvasi,
   Let Usaus Nain Jal Purat,
   Sumiri Sumiri Abnasi
   Buli Na Uthat Jasoda Janani
   Manau Bhuvangam Dasi.28"

26. ibid, pad 1165
27. ibid, pad 3789
28. ibid, pad 4709
Gasionally one can be fainted or even die if the sorrow or separation becomes unbearable to one. Yasoda was also fainted when she could not bear the brunt of separation.

— "Syam Goye Jal Buri,
  Britha Jiwan Jag Kau,
  Sir Ferti Giri Jati,
  Abhukan Torti And Kau,
  Murachi Pari Tan Sudhi,
  Gay Pran Rahe Kahu Jai
  Haldhar Aye Dhayukai
  Jabani Gay Murjhai." 29

Now it is clear that Surdas handled the Sâyog Vatsalya Rasa very efficiently. No incident which can create Vatsal Sentiment escapes his notice. All such incidents which may give birth to the Vatsal sentiment are illustrated in a beautiful and figurative manner by Surdas. In almost all cases his illustration of a mother's love for a child becomes quite natural. He showed how a child becomes a source of pleasure for the parents, and how their separation gives birth to more pain and sorrow in them. He is quite successful in arousing the Vatsal sentiment, whether it is Sâyog or Bivog, in the minds of the readers. So it can be easily presumed that without the Vatsalya Rasa, the poetry of Surdas would not have been a complete one.

29. ibid, pad 1207
6.02 Biyog Vatsalya Rasa in the writings of Shri Madhabdeva:

Madhabdeva also gives expression to the Biyog Vatsalya Rasa in his writings both poetry and prose. In comparison to the writings of Surdas, the writings of Madhabdeva is not so voluminous but yet the latter also acquired mastery over depiction of the Biyog Vatsalya Rasa in his works.

1) Gachchat Prabas:

It is really very sorrowful to the parents particularly, to the mothers to see that their children are leaving them even temporarily. When the departure comes, it breaks the heart of parents. Shri Madhabdeva depicts such a scene in his 'Adi Kanda Ramayana' when the sage Biswamitra wanted to take Ram and Laxmana to destroy the Asuras who disturbed the performance of the Yajnas:

"Ahi Bule Putra Duiko Sabita Dharila,
Shira Ghrani Duhintsar Mukhe Chuma Dila,
Kaushalya, Sumittra Duyo Putrak Dhariya,
Karila Chumban Chaxu Sajal Kariya." 30

The mother is naturally happy with any dress or make-up of her child. It gives birth to the Vatsal sentiment in them. But it becomes a Biyog Vatsalya of sorrow when the child makes him up for some journey which means separation from the mother:

30. Shri Madhabdeva Adi Kanda Ramayana, (ed.) by R.K. Joswami, p. 194
— "Parabhati Bihare Chale Murari,
Madhur Natbar-Besh Dhari.
Shire Mayurer Puchcha Lole
Kusum Karmikar Karna Mule."  

But the mother is eager to the child going at least to the distance an eye can see:
— "Alo Sai! Dekho Sai,
Bihare Chaliya Ache Kanu
Shyam Tanu Shohe Jini Koti
Koti Bhanu."  

It is quite heartrendering a scene for the mother to see her child departing whether permanently or temporarily. Under such circumstances the heart of the mother is filled up with sorrow and grief. Such scenes are depicted by Shri Madhabdeva in several places of his writings.

ii) prabasthit Biyog Vatsalya:

The pangs of separation from the child becomes more for a mother when the child is away and does not come to her. Even she is unable to bear the pains of temporary separation:
— 'Bihane Bajailo Kheri Khelaibar Tore,
Bhai goila Biyal Puta Abho Naina Ghore,
Jamunar Tite Tite Fire Nandajaya
Bhaila Achetan Sati Putrak Napaya.'  

31. Shri Madhabdeva, Bargeet, No. 104
32. ibid, No. 112
33. Shri Madhabdeva, Chordhara (ed. by T.N. Goswami), p. 321
The shadow of sorrow covered the whole of Gakul in the absence of Gopala. The life of Gopis became unbearable like "Jal Bine Min" (Fish out of water). There cannot be a better expression of grief for the prabasthit child than this:

-- "Gokule Aju Gopal Bine Bhayo Andhiyari,
     Ugata Sur Dur Goyure Murari." 34

Yasoda could not bear the pangs of separation. Shri Madhavadeva illustrates the scene with heart-rending lines:

-- "Alte Mai Ki Kahaba Dukha,
     Parana Nigare Nedekhiya Chanda Mukha,
     Kata Punya Labhilo Guner Midhi Jhyam,
     Banchiya Nileka Nikaruna Bidhi Bam." 35

Now, therefore the mother had none to blame except her own fate for the separation. It is only because the Biyog Vatsalya sentiment made her impatient to meet her child.

iii) Prabasagot Biyog Vatsalya:

The joy and delight of the parent knows no bound to them when their dear child returns to them after separation. Shri Madhavadeva illustrated this scene in several numbers in his writings. First, it is depicted when Ram and Laxman came back after killing the 'Raxasas' who disturbed the sages in their performance of the Yajnas,

34. Shri Madhavadeva, Bargeet No. 165
35. ibid, No. 167
"Putra Duiko Paya Param Snehat
Saboti Dhariya Gole
Shirmoni Duiro Sharir Tiwaila
Harish Netrar Jale." 36

Second, when Krishna was missing and Yasoda was in search of him, her pain and sorrow of the heart was beyond description. Although it was a temporary separation yet when they were united the joyful mood of Yasoda was immense:

"Apon Anchore Krishnaka Dhula Jari,
Buke Bandhi, Kole Kari, Badana
Chumbana Diye, Parama Anande
Apana Gripe ani Shital Jale Snan
Karai Panchamrita Bhojana Karawala." 37

Similar circumstances occur when Krishna came back to his mother after killing 'Bakasura':

"Dekhi Nanda Jashodar
Anandar Nahi Par,
Krishnak Kolat Loila Tuli,
Mori Jena Aila Pran
Kare Putra Shire Ghran
Prem Rase Majila Samuli." 38

It is not only the heart of the parents but all the hearts of the residents of Braja were filled-up with joy when they saw Krishna came back to them:

36. Shri Madhabdeva, Adi Kanda Ramayana (ed. by T.N. Goswami), p. 219
37. Shri Madhabdeva, Chordhara (ed. by T.N. Goswami), p. 322
38. Shri Madhabdeva, Bargeet No. 127
Similarly, when Krishna returned home after the daylong separation for tending cows, it filled the hearts of people of Braja:

"Goraja Bara Shobhita Tanu
Ugata Mukha Chanda,
Akula Braja Ramanika Man
Milita Bahu Ananda." 

iv) Karun Biyog Vatsalya:

The Biyog Vatsalya Rasa generally leads to the Karun Vatsalya sentiment. In Shri Madhabdeva's writings the Karun Vatsalya Rasa is depicted in several Bargeets as well as in his other writings.

One acute Karun (pitiful) environment has been created in the Adi Kanda Ramayana, when king Dasaratha reported his killing of Sindhu to his parents. The parents of Sindhu being blind, they depended solely upon their son Sindhu. But how Sindhu had been killed, so what could else remain for them? What a pitiful situation it was!

"Putra Shok Agani Chanila Duiro Gao,
Uthila Jhamak Bhaila Akul Swabhaw.

39. ibid, No. 105
40. ibid, No. 74
Similar incident took place when Krishna was missing from home. Yasoda was searching Krishna with a heavy heart. The pains of separation made her disappointed and a 'Karun' atmosphere was illustrated by Shri Madhabdeva:

--- "Jamunar Tire Fire Fire Nandjaya,
Bhoila Achetan Sati Putrak Napaya,
Nayan Nigare Nir Kande Jasmati,
Kahe Goile Paibo Ag Puta Jadumoni." 42


In the play 'Arjuna Bhajana' the 'Karun' sentiment is also depicted. It was the heart of Nanda which was broke down at the sight of Krishna bound to the 'Ural':


41. Shri Madhabdeva, Adi Kanda, p. 167
42. Shri Madhabdeva, Chordhara, p. 321 (ed. by Padmanabha Joswami)
43. ibid, p. 322
Unlike Surdas, Shri Madhabdeva did not use all the ten 'Sanchari Bhavas' in illustrating the Biyog Vatsalya sentiment. Only the following Sanchari Bhavas are found in the writings of Shri Madhabdeva:

1) Chinta (anxiety);
2) Smaran (Remembrance);
3) Gun-Varnan (Appreciation);
4) Murcha (swoon).

1) Chinta:

Yasoda had anxiety for the safety of Krishna all the times. This anxiety becomes deeper when Krishna was away from her. Yasoda was even going to be fainted when she could not find Krishna at her house:

—"Yasoda Krishnaka Bichari Napai, Parama Chinte ye Kandi
Muruchita Huwa Nat Nat Loti Parala." 45

She began to ask the whereabouts of Krishna to anybody she came about. She was completely anxious to meet her son now.

— Yashowa Puchaya Pathikiane

Akulita Mane,
Hamari Balaka Kebe Dekhila
Nayane." 46

44. Shri Madhabdeva, Arjuna Bhanjan, p. 315 (ed. by R. Goswami)
45. Shri Madhabdeva, Chordhara, p. 321
46. ibid., p. 321
ii) Smaran:

When Krishna was not with her, Yasoda only remembered him and all his activities. That 'Smaran' made her at least happy and it soothed her in the pain of separation. She now recapitulate how beautiful Krishna was:

— "Bhanta Khelaite Shramjale Shobhe mukh,
Sundar Badana Nirekhite Mile sukh.
Kubalaya Dala Jini Shobhe Shyama Tanu
Pathe Pathe Yashowa Puchay Punu Punu."47

iii) Gun-Varnan:

Shri Madhabdeva depicts the 'Gun-Varnan' of Krishna by Yasoda when Krishna was missing. A mother seeks to sooth herself the pain of the separation through Gun-Varnan of the child.

— "Mathana Mathe Yashomati Mai,
Hariguna Gawata Bayane Milai,
Kangkana Har Kundale Gand Shole,
Charana Maje Mani Manjira Hole."48

iv) Murcha:

As stated in case of Surdas's depiction of Biyog Vatsalya sentiment, it is a fact that a mother sometimes may faint down when sadness overcomes her at the departure of her child.

Shri Madhabdeva also depicts such several incidents when Yasoda

47. ibid,
48. Shri Madhabdeva, Arjuna Bhanjana, p. 315 (ed. by ... Goswami).
fainted as she could not bear the pangs of separation from her son:

— "Yasoda Krishnak Bichari Napai Param Chintaye Kandi Muruchit Huwa Mati Loti Parala."49

... Yasoda was full of tears in her eyes and was seeking for Krishna who was missing. She could not bear the pangs of separation. Her sentiment became so excessive that she could not bear it and fainted:


Although Shri Madhabdeva gives expression to both types of Vatsalya sentiment, yet generally he avoids the Biyog Vatsalya. Because he was a devotee of Lord Krishna he could not think of His absence. But whenever and whenever he depicts this sentiment he is found to be quite superb. Like Surdas he is a keen observer and even the trite matters which may give birth to this Vatsalya sentiment do not escape his notice. He does it in a lucid style, and as such his depiction can arouse the sentiment in the minds of the readers. Moreover, since he wanted to make the Vatsalya Rasa a tool of the Bhakti Rasa, everywhere his Vatsalya Rasa led somehow or other to the Bhakti Rasa. Further, although

49. Shri Madhabdeva, Chordhara (ed. by T.N. Goswami), p. 322
50. ibid.
Shri Madhabdeva realised that Krishna was the incarnation of the Lord yet like a common human child, he conquered the hearts of the people — his mother, his father and after all the hearts of the residents of Braja.

6.03 A brief comparison between Sant Surdas and Shri Madhabdeva:
their exposition of the Biyog Vatsalya Rasa:

Both of these two sagely writers, Sant Surdas and Shri Madhabdeva were complete 'Rasajnas' — and they used the Biyog Vatsalya Rasa in their writings very lucidly and elaborately which can touch the heart of every reader. Surdas illustrated the Biyog Vatsalya sentiment in all its four forms viz., Gachchat prabas, prabasthit, prabasagot and Karun Biyog Vatsalya while Shri Madhabdeva gives more stress on Gachchat prabas and prabasagot, Biyog Vatsalya. Most probably, Shri Madhabdeva being a stern devotee of Lord Krishna did not like that Krishna should leave us even for a moment. He, therefore, gave more importance on the presence of Krishna than on other aspects. But that does not mean that his illustration was inferior to that of any other writer.

Again, Sant Surdas used all the ten 'Shanchari Bhavas' to express the sentiment while in case of Shri Madhabdeva all the Shanchari Bhavas are not equally treated. He selected some of them to suit his own style. Interestingly both the two writers exploited the same or similar incidents to arouse the Vatsalya sentiment and that too they did it very successfully.