CHAPTER SEVEN

EXPRESSION OF BHAKTI THROUGH VATSALYA AND:

1) Surdas,
2) Shri Madhavdeva, and
3) A brief comparison
The Bhakti Rasa has been recognised as a 'rasa' by many Indian scholars, while some others included it in the Shanta Rasa. During the middle ages, the Bhakti Sahitya gained ground, particularly in India. In the North Indian and the North East Indian Literatures the Bhakti Sahitya developed in several regions. It was because several preachers and Bhakti began to write in praise of the Almighty and of Gods. But definitely the Bhakti Sahityas constitute a major part of literature during this period and importance of which can never be neglected in connection with the growth and development of literature as a whole. In the Hindi belt there was a development of the Bhakti Sahitya which may be primarily divided into the Ram Bhakti Sakha and the Krishna Bhakti Sakha. In Assam it may be divided into the Vaishnavite and the non-Vaishnavite or the Sakti Sakha.

The Bhakti can be generally attained through or can be expressed through five different ways:

a) Shanta Bhava;
b) Vatsalya Bhava;
c) Dampatya Bhava;
d) Dasya Bhava; and
e) Sakhya Bhava.

According to Shri Shankardeva, Saint, Preacher, Philosopher and the great social reformer of Assam, Bhakti can be attained through nine means:

i) Shravan;
ii) Kirtan;
iii) Smaran;
iv) Padasewan;
v) Archan;
vi) Bandan;
vii) Dasya;
viii) Sakhitwa; and
ix) Atma-nibedan.

In his 'Kirtan', he wrote:

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Shrawana Kirtana Smurana Bishnur
Archana Pada Jewana,
Dasya Sakhitwa Bandana Bishnur
Karibe Deha Arpana."1
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During the middle ages, there were many saintly Indian writers who gave birth to Bhakti literature by writing in praise either of the Almighty or of some gods or goddesses. They followed some of these ways or adopted some ways of Bhakti and analysed them in their own way in literature. So, directly or indirectly their writings were related ultimately to Bhakti.

The Vatsalya Bhava is one of the ways to attain Bhakti. For some it is an independent form of Bhakti. According to Acharyya Rup Goswami, —

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Vibhardhast Vatsalya Jhayeerpustimupagatah asha
Vatsalata Murah Proktorbhakti Rasau Vudhaih."2
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So also Dr. Brajeswar Varma remarks:

1. Shri Shankardeva, Kirtan (ed. T.N. Goswami), p. 30
2. Rup Goswami, Bhakti Rasamrit (Sl. I)
He means to say that the Vatsalya Bhakti is the Bhakti in its purest form. It is quite natural in man. In this connection Dr. Saxena, 'Vatsalya Bhav Ki Bhakti Jis mein Bhagwan Ke Path Janya-Janak-Bhav Rohta Hai' can also lead to Bhakti towards the Lord. It is easy to arouse the Vatsalya sentiment in any man or woman since it is quite natural; and therefore, innate in every man or woman. Many 'Bhakta Kavis' used to depict the childlike activities of the God-incarnate to arouse the Vatsal sentiment of the reader or the hearer and thereby giving, on one hand, the stress on attracting the attention by arousing this sentiment to the Lord and on the other hand enriching the treasure of their literatures.

**Expression of Bhakti through Vatsalya Rasa in the poetry of Surdas:**

Sant Surdas is one of the Bhakta Kavis of India. It is a fact that during the middle ages, Bhakti had been transformed by some 'Bhakta Kavis' into 'Prema'. Dr. Ramnurti Tripathy remarks:

3. Dr. B. Varma, Surdas, p. 264
"Es Bhakti Ka Charam parinot Rup Madhuryya Shev Hai

Prem Hai. Madhyakalin Sadhakon Ne 'Prem Purnartho Parshu'
parhi Apne Ko Kendrit Kiya Amr Kramagot Char Purushartho :
Jagah 'Prem' Ko Pancham Purusharth Ke Rup Mein pratisto : -
aur Bhakti Ko Muki ke apexa kamyana Hai." ⁴

Such an idea that 'Bhakti' is more desirable than 'Mukti'
is also evident in the writings of Assamese Bhakta Kavi
Shri Madhabdeva when he wrote in the 'Naam Ghosa':

"Muktito Nispriha Jito
Sehi Bhakataka Namo
Rasamoy Magoh Bhakati." ⁵

Surdas himself expresses the importance of 'Prem' through
the utterings of the Gopis:

"Prem Prem Tai Hoye Prem Toi Parhing Jayi,
Prem Bairdyau Samsar Prem Paramarth Lahyai.
Sanchi Nichai Prem Ko Jiwan Muki Rasal,
Ekai Nibchai Premko Janai Mile Gopal." ⁶

Surdas was at the beginning, not a 'Bhakta'. But after
accepting Sannyas and with the contact of Boleabhacharyya, he
was converted into a 'Pushtimargiya Bhakt'. This Pushtimargiya
Bhara has been derived from the Shrimadbhagawat (Canto 4, 1.)
-- "Poshnai Tadanugrah'. Now, therefore, Surdas's Bhakti turned

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⁴ Dr. Ram Murti Tripathy, Sur-Vimarsh, p. 37
⁵ Shri Madhabdeva, Naam Ghosa, pad No. 1
⁶ Surdas, Sursagar, pad 4095
Surdas expresses Bhakti through the Vatsalya Bhava of Nand-Yasoda; the Madhuryya and the Dampatya Bhava of Radha and other Gopis and so on. Here we are concerned only with the expression of Bhakti through the Vatsalya Bhava in his writings.

We have already discussed how did Surdas express the sentiment of Vatsalya in his poetry. Speaking on the Bel ki Yatra and its importance in the writings of Surdas Dr. Hazari Prasad Dwivedy remarks:


For Surdas 'Basudeva' i.e., Lord Krishna is 'Bhakti-Yatse'; which means the 'lover of devotees'. The Lord never abandons His 'Bhaktas' even when they come as his enemies:

7. Dr. Dwarika Pr. Saxena, Hindi Ke Prachin Pratinidhi Kavi, p. 179.
"Binu Badalai Upkar Karat Hai,  
Swarath Bina Karat Mitrai,  
Ravan Aro Kau Anuj Bibhishan  
Takau Mile Bharat Ki Nai.  
Baki Kapat Kari Maran Ai  
So Hari Jo Baikunth Pathai  
Binu Dinhai Hi Det Sur Prabhu  
Ese Hai Jadunath Gosai."  

Gurdas therefore, worshipped Lord Krishna with all his efforts -- 'Kayena Manasa Vacha'. But although activities of Krishna right from the birth; Yet his child Krishna and his childish activities, which give birth to the Vatsal sentiment attracted his attention most. It is through this Vatsal sentiment, Surdas expresses his 'Bhakti'. Dr. Saxena remarks:

"Vatsalya Bhav Ki Bhakti Bhi Sarvopari Mani Goyee Hai.  
..... Anya Sabhi Prakar Ki Bhaktiyon Ki Apexa Usmein Unhadhikya Ke Bhi Darshan Hote Hai. Sur Ne Bhi Yahan Esi Hi Vatsalya Bhakti Ka Varnan Kiye Hai."  

Surdas is at his best in expressing the Vatsal sentiment in the Canto X of the Sursagar. He begins this Skandh:

"Vyas Kahyau Sukdev Saun  
Shri Bhagwat Bakhani."

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8. Surdas, Sursagar, pad 3  
Dwadash Skandh Param Subh
Prem Bhakti Ki Jani.¹⁰

It necessarily proves that his 'Bhakti' is definitely 'Prem-Bhakti'. Besides his nature of Bhakti, he also expressed the Vatsal sentiment which leads to such 'Prem-Bhakti'; i.e., leading to Bhakti through love for Krishna; because -- "Binod Bhawti Lila; Ati Punit Muni Bhasi." First of all Surdas successfully illustrated the Vatsal sentiment not only in the mind of Basudev-Daivaki but also of the people of Bokul, when Krishna was born. The gods were also delighted. For Surdas it leads to Bhakti only:

"Nahin Na Etni Bhag Jo Yah Ras,
Nit Lochan-put Pijai,
Surdas Esi Sut Kau Jas
Brawnani Suni Suni Jijai."¹¹

It is out Vatsalya Sentiment that Daivaki asked Basudev to do something for the safety and security of her son Krishna against the threat of Kansa. At this time of disaster, the Lord Himself showed the way. That is what a Bhakt believes in his Lord. The Lord always hears the cry of his devotee and helps at the time of utmost need:

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¹⁰ Surdas, Sursagar, Dasam Skandh, pad 1/619
¹¹ ibid, pad 627
How and why this compassion of the Lord? How is this achieved by Daivaki and Basudeva? It is through sheer Vatsalya Bhakti. They began to love Him as a son out of Vatsalya sentiment.

Again when Krishna was taken stealthily to Braj and was kept there, Nand and Yasoda took him to be their child. Now Yasoda became mad with love for Krishna. Throughout the childhood period of Krishna there at Braja, he was loved not only by the parents but by all the residents of Braj. His activities enchanted them all. Surdas expresses his Bhakti towards Krishna by illustrating the childlike activities, his sports and playings his mischief etc. He even described Krishna's physical beauty which attracted the attention of all, while depicting any of such activities Surdas does not forget to link it with 'Bhakti':

"Surdas Sath, Saran Tumhari" (Jursagar, 28/).
Or
"Sur Syam Sevak-Sukh kari" (Jursagar, 30/).
Or
Kahe Kachuk Guru Kripa Rai
Shri Bhagwat Anusar_p. 370/11.

12. ibid, pad 629
As shown earlier in this monograph, while discussing about the Sanyog Vatsalya Hasya that while Krishna was with the mother happiness was at the zenith for her. It is due to the Vatsalya sentiment in a mother. Even in that case Surdas's expression led to the Bhakti alone. The love and affection shown to Krishna at such proximity with the mother seemed as if they met Krishna, the Lord through this Vatsalya love and affection. For Surdas, it is easier for a Bhakt to get the access to the Lord through this type of love which is devoid of any kind of Kaama.

Again at the time of the 'Biyog', temporary or permanent separation, the love for the child becomes so acute that sometimes the mother becomes mad and even she fainted. This attraction to the child Krishna is nothing but expression of Bhakti. Under this sentiment which is found in every heart of human being, it is easy to achieve 'Bhakti'. Yasoda lost all her senses at the departure of Krishna. She could not even bear the brunt of the pains of separation so much that she fainted.

All the people of Braja, particularly the womenfolk were attached to Krishna and they loved him like anything. Dr Kammurti Tripathy remarks:
The 'Lila' of the Lord can be classified into Sugam and Gugam. Of these two, the Sugam lila is known as the 'Ashwaryya Lila' and the former as the 'Rasalila'. The influence of the Ashwaryya Lila was not found on Yasoda. But on the other hand, the influence of the Rasa Lila is quite evident on Yasoda through her motherly Vatsalya sentiment, particularly during the times of eating soil by Krishna; holding the Joodedhan Hill over Braja; fighting and killing of agents of Kansa like Putuna and others; and leaving of Krishna for Gokul at the invitation of Kansa.

During his stay of Krishna at Braja, he performed 'Lilas' to which Nand, Yasoda, Gwal-Gwalini and Gopis became a part to these lilas. Surdas expressed these Lilas through different Rasa — viz., the Vatsalya Bhava in case of the parents; the Sakhya Bhava in case of Krishna's playmates and the Madhuryya Bhava in case of the Gopis. Surdas found the 'eternal child' in Krishna. According to Dr. Tripathy:

"Es Ballila Mein Balrup, Balchesta, alochit sanskar, Vividh vidh Udbhavit paristhitiyon ke Honewali Antarik nano-
dasha aur Bahirang Chestayon Tatha Mudayyon Ka Na Kewai"

13. Dr. R.M. Tripathy, Aur-Vimarsh, p. 145
Now all these cases led Surdas to prove his Bhakti. Surdas was a Krishna Bhakt and therefore, he designed his Sursagar after the Shrimadbhagwat. The principal basis of his poetry is Lord Krishna. Yasoda became the 'Ashrama' and Krishna, the 'Alambana' throughout his Kavya. His Krishna filled the minds of the people as soon as he appeared; and not only the people but also the gods began to dance with joy at Krishna's birth here in this world:

--- "Aju Ho Nishan Bajai Nand Ju Mahar Ke,
Anand Mavan Nar Gokul Sahar Ke,
Anand Bhari Jashoda Umangi Na Namati,
Anandit Bhai Gopi Gawati Chahar Ke." 15

--- "Sundarta Ko Par Na Pawati
    Rup Dekhi Moothari,
    Sur Sindhu Ki Bund Bhai
    Mili Moti-goti-dristi Homari." 16

Surdas mingled his 'self' with the great 'external self' of Krishna like a drop of water that mingle in the sea:

14. ibid, p. 146
15. Surdas, Sursagar, pad 3/canto x
16. ibid, 91/X
"Jaise Bund Parat Varidhi Lein,
Tyau Gun Jnan Mamarri" — and his whole 'Kavya' is mingled up with Bhakti. Dr. Gulab Ray remarks:

"Bhakti Bhawna Se Otah, Prof Hone Ke Karan Jinke Kavya Ko hi Bhakti Gaon Kaha Jata Hai."17

At the beginning Surdas was not a devotee of Lord Krishna; but became one after meeting Srimat Ballabhaacharyya. He, now, realised that the Lord is — "Nirgun Niranjan, Nirakar and Advait Parambrahma." So tried to feel the presence of this 'Nirakar Parambrahma through Bhakti. The only way to realise the Eternal Lord is through the 'Smaran' of the Lord, who is the only saviour of the mankind in this world:

"Sab Taji Bhajie Nand Kumar,
Aur Bhaje Tai Kam Sarai Nahin
Mitai Na Bhav-Janjar.
...
...
...
Bhav-Samudra Hari-pad-Nauka Binu
Koyu Na Utarai Par."18

Surdas can be regarded as the greatest poet so far as the expounder of Vatsalya Bhakti is concerned. His illustration of the Balilila of Lord Krishna is unique and is found nowhere in world literature. This Vatsalya sentiment is all-absorbing in the sense that right from human beings to all other living

17. Dr. Gulab Ray, Surki Bhakti Bhawna, p. 99
creatures this sentiment is present. Surdas used this concept of Vatsalya to express his Bhakti to Krishna. He presented Bhaktas imagining them as the parents of the Lord, who loved their children to the maximum. He put more stress on the picturisation of Yasoda since the Vatsalya sentiment gets its full expression in a mother than in a father. According to Dr. Dwivedy:


Surdas illustrated the very heart of a mother through Yasoda. Although she witnessed some of the supernatural and divine activities performed by Krishna yet she treated him like her own son. She embraced him like a common mother and even she advised him while he went to woods for tending cows:

"Khwelan Duri Jat Kat Kanha,
Aju Sunyai Mai Hau Ayau,
Tum Nahin Janat Nanha,
Ek Lariit Abahing Bhaji Ayau
Rawat Dekhwyau Tahi,

19. Dr. H.P. Dwivedy, Sur Sahitya, pp. 129-30
The above example is quite enough to prove the simplicity of Yasoda's motherly heart. Again her love affection for Krishna can be evident when she informed Basudev that Krishna was small enough till now to leave for Gokul:

-"Sandesho Devaki jau sahityau,
Hai to Bhay Tihare jut Ki, Daya Karat sahityau
Jadapi Tum Janti Habai Hai,
Tau Mohi Kahi awei,
Prat Hot mere Lal ladetai,
Lakhan Hoti Bhawai."

Surdas like Shri Madhabdeva took-up 'Bal Krishna' since he found all supernatural qualities in him, for his poetry. His illustrations of all the Bal Lila of Krishna expressed the 'Brahmatwa' of Krishna. Even in case of stealing butter and other mischiefs, Surdas took them for the greatness of the Lord. It became evident when Yasoda saw the whole universe inside Krishna's mouth:

-"Antar Bhoi Gwai Joh Dekhti magon bhoi,
Ati Ur Anand Bhoi,
Sur Syam Mukh Nirki Thakit bhoi
Kahat Na Banani kahi kah Man Hai Hari."

It is seen that Surdas expresses the divinity of Krishna through all the Bal Lila activities. When Krishna performed his Bal Lila in the Vrindavan, it gave rise to bhakti in the heart of

20. Surdas, Sursagar (ed. by Dr. D. Verma), pad 34, p. 62
21. Surdas, Sursagar, pad 3590
22. Surdas, Sursagarsar (ed. Dr. D. Varma) pad 49
of Surdas. At this Acharyya Ram Chandra Shukla remarks:


7.02 Expression of Bhakti through Vatsalya Rasa in the writings of Shri Madhabdeva:

Shri Madhabdeva is a Bhakta, i.e., a devotee of Krishna par excellence; and therefore, the sumnum bonum of his writings is nothing but 'Bhakti' alone. Whatever he wrote, he aimed at depicting 'Bhakti' — devotion to the Lord. All the Rasas, he used, lead to Bhakti. While studying all the aspects of Shri Madhabdeva's writings Dr. Krishnadas Ray Prasad, in his "Madhabdeva : Vyaktitva aur Krititva", remarks:

— "Vastutah Vatsal, Shok, Krodh, Has, Vismoy Atyadi Anmein Bhagwatprem Yani Bhakti Sankari Sankar Hee Aye Hai .... Kaha Jayega Ki Yahan Ras-paripak Sadhan Sair Hai, Sadhya Hai ek Katr Bhakti-chetna Yani — 'Tarasabor Shri Krishnachatane Virmal Bhakati Barhaya.' 24

Shri Madhabdeva was "Bhaktisarbaswa", i.e., devoted himself wholly for 'Bhakti', and therefore, he did not care for the worldly affairs. He devoted himself only to the four truths of the 'Eksharaniyah Bhakti Dharma' i.e., Guru, Deva, Naam and Bhakat as propounded by his Guru Shri Shankara das. Dr. Kameswar Neog in his introduction to the Shri Shri Madhabdeva-skyamrit:

23. Acharyya R.C. Shukla, Surdas, p. 123
24. Dr. K.N. Prasad, Madhabdeva, Vyaktitva aur Krititva, p. 171
(complete works of Shri Madhabdeva ed. by P.N. Goswami)

remarks:

"Bhakti Anubhutir Tikhnata, Darshanik Garhata, Ek Shararanar Eknasthatar prati Shri Shankar Guru Param Anurag, Balak Charitrar Ahlad Dayak Chitron Aru Prakar Tibrata Madhabdevar Keitaman Bishesh Laxman." 25

As stated in the earlier chapters while discussing the biography of Shri Madhabdeva, that unlike Surdas he was not only a devotee of Lord Krishna but also a great preacher of Vaishnavism as propounded by Shri Shankardeva. He is regarded as the greatest disciple of Shri Shankardeva, and had to shoulder the responsibility of the 'Dharma-rajya' after his Guru. He remained as a lifelong bachelor only for the sake of his devotion to Dharma. His scholarship, his devotion to Dharma etc. made him the most remarkable and immortal in the minds of the people of North-East India. Dr. Karabi Dekahajarika remarks:


25. Dr. M. Neog, Introduction to Shri Shri Madhabdevar Bakyamrit (ed. P.N. Goswami)
26. Dr. K. Dekahajarika, Madhabdeva Sahitya Kala AruVarsha, p. 8
In case of the Vatsal sentiment it is a fact that this sentiment is not available in human being alone; but more or less in all living creatures. This sentiment is powerful enough to make a man delighted or otherwise. As stated earlier, a man finds reflection of his own self on his children -- "tmawal yayote putrah" -- the sages say. Even the Western psychologists also proved the truth in it. Now for this reason, this sentiment attracts the hearts of the people more and more.

Shri Madhabdeva used this Vatsalya Rasa enormously, may be for two reasons; first, it is the most common sentiment in human being and very easily it can be aroused. A man enjoys the company of children. Secondly, it might be that being a bachelor, Shri Madhabdeva experienced this sentiment more than others. But whatever the reason might be, he used this sentiment as a way leading to Bhakti. His Krishna is the Lord Himself; but took the shape of "Kapat Gopa Besha" only to fulfil certain needs, i.e., "Dharma Sanchapanarthaya." As such like that in case of other Vaishnabite, poet Shri Shankardeva, Sant Surdas Tukaram and others his Krishna has two distinct forms: one the "human form" and the other, "Super human or spiritual form". Although the human activities of Krishna which were performed like a very common human child, attracts the attention of all readers or audience yet he did not forget to remind of the super human existence of the Lord in Krishna. It is due to the fact that his main intention is to give birth to 'Dharma' only.
In case of his plays — the Jhumuras, the central character is Krishna and the main Rasa in them is the Vatsalya Rasa. While on the other hand the intention all the plays is quite clear. It is to draw the attention of the readers or the audience towards the Almighty. So it is seen that in illustration of Vatsalya Rasa Shri Madhabdeva who is almost equal and in some cases more than other Vaishnabite writers, directed it only to arouse the Bhakti sentiment in the minds of men.

The 'prem-Bhakti' is generally expressed through four forms — Dasya, Sakhitwa, Vatsalya and Madhuryya. Different poets took-up and owned one or more than one form suited to their test and interest and used them in the writings to depict their Bhakti. Shri Madhabdeva took the Vatsalya form in his writings. Moreover his Bhakti is a Dasya Bhakti. In the Upanishada, a child has been regarded as the 'pratibhu' of the Lord. According to Ballabhacharyya the Vatsalya Rasa is the first step to Bhakti. In Assamese literature also, to ascribe divinity on a child is not a rare feature. It is of course an Indian tradition to ascribe divinity on a child.

Shri Madhabdeva illustrated many of the human activities of Krishna. First of all, it becomes clear that he sees divine beauty in Krishna. Through the perception of divine beauty he expressed his Bhakti to Him:
(First, the divine beauty of Krishna)

— "Soi-Soi-jhyam Manobar Dekhiyo Nayan Bhari,
Brajer Prajar Bhagyafal Gote
Achaya Muruti Bhari." 27

(Then leading to his own conclusion).

— Erup Madhuri Tejia Awar
Dekhite Man Nachawe
Mora Nij Goti Nandar Nandan
Murukh Madhabe Gawe." 28

Not only in this Bargeet alone but also in all his illustration of Krishna's beauty his conclusion is always like this

— "Hariku Charan Renu Abhilasha,
Kahatu Madhab Hari Dasaku Dasa." 29

Or

—— Charan Pankaje Mani Manjirako Dwani
Kahaya Madhabe Meri Goti Jadumoni." 30

Again in cases of both the Janyog and the Biyog vatsalya sentiments, his conclusion is always the same:

— "Jasomati Pekhite Nayan Jurai
Jagjan Jiban Bhakat Param Dhan
Hasi Hasi Charan Ghasay."

(Bargeet No. 135 ed. H.N. Sattapal, p.151)

Or

27. Shri Madhabdeva, Bargeet No. 49 (ed. P. H. Joswami
28. ibid.
29. ibid, No. 52
30. ibid, No. 59
""Kahaya Madhaba Mai Kinu Rapasaila,
Trijagata Pati Hari Rakhowala Paila."

(Bargeet No. 130 ed. as above).

Or;

""Madhaba Murukha Mati
Kahe Mora Hari Goti
Haripade Nimojok Chit."

(Bargeet No. 127)

Shri Madhabdeva throughout his writings, whether it is the Bargeet or the Namghosa or the Jhumuras wanted to prove the divinity of Krishna:

""Krishna Ek Deva Dukh-hari Kaal Mayadiro Adhikari
Krishna Bine Shrestha Dev Nahi Nahi Ara,
Sristi Sthiti Antakari Deva Tanta Bine Ana Nahi Kebe
Janiba Bishnu Se Jamasta Jagate Jara.""31

He found divinity in the supernatural activities of Krishna during his childhood. It is evident in cases of the Guru Bhanjan, the Bakasur Badh and so on. It is very interesting to note that while Jashoda was very much angry at the embarrassments created by Krishna and wanted to bind him to the 'Urukhali' as punishment she used all the ropes available in her house yet they were not enough to bind him. Every rope she added fell short to cover Krishna by a finger's width. She went on adding more and more ropes until Krishna who was kind enough not to

31. Shri Madhabdeva, Nam Ghosa, p. 27 (ed. P.K. Goswami).
tolerate the troubles given to his mother, took up the winding for the sake of his devotee; otherwise who else would mind the Lord? In this and such other cases Shri Madhabdeva proves the divinity in Krishna.

Certain 'Bargeets' are known as the Chalan Geets since they narrate the expression of Krishna's movement. The geets are of immense literary beauty. In all of them the movement of Krishna is illustrated very beautifully and solemnly:

---"Parabhate Shyam Kanu
Dhenu Loiya Sange
Banshira Nishane Brindabane
Chale Range."32

Or;

---"Gobinda Chalaye Brindabane
Gopa Jishu Sange,
Bajawe Mohana Benu
Dhenu Dhawe Range."33

But what for all these illustration? They are all for Bhakti or to give birth to the sentiment of Bhakti alone. Therefore, his conclusion is all the same:

---"Baikunthara Pati Prabhu
Bane Chare Dhenu,
Kahaya Madhaba Goti
Kanu-pada-Henu."34

32. Shri Madhabdeva (ed. by P.C. Goswami), Geet 120
33. ibid, Geet 117, p. 351
34. ibid, Geet 120
Some other 'Chalan Geets', the movements of people other than Krishna has been picturised. But they made the movement only to go to Brindaban to see Krishna there. These also lead to Bhakti:

"Rama Krishna Nohanta Manusha
Ara Dui Parama Purusha." 36

Coming back to the Jhumuras, one can find that the central character in almost of all of them is the young Krishna. Here he used very successfully the Vatsalya Rasa in these Jhumuras to arouse the Bhakti sentiment in the minds of the audience and the readers through different activities of the child Krishna, Shri Madhabdeva wanted to prove the divinity in Krishna.

Although he illustrated Krishna like a very common human child yet very tactfully he diverts the attention of the audience towards Bhakti. In case of the Arjuna Bhanjan, Yashoda bound Krishna to the Urukhal as a punishment to him. But this binding became instrumental for the salvation of two gods — Nalkuber and Manigriba from their curse. As soon as the two Arjun trees were uprooted by Krishna, their curse came to an end. Finally the took-up their original form and humbly saluted at the feet of Krishna, their saviour and proceeded to heaven,

35. Ibid, Geet 117
36. Ibid, Geet 40
Finally it is seen that Shri Madhabdeva used the Vatsalya Rasa, so also other 'Rasas', in his Kavya only to propagate Bhakti Dharma. It is because he did not pen a single line for the sake of literature but for propagating his 'Dharma' ideals. Hence whatever 'Rasa' he used, he did it only to give birth to reverence to the Lord; and his 'Lord' is none but Krishna Himself.

7.03 A brief comparison between Surdas and Shri Madhabdeva as regards to expression of Bhakti through Vatsalya Rasa:

Now it is clear that both Sant Surdas and Shri Madhabdeva expressed Bhakti through the Vatsalya Rasa. The Vatsalya Rasa being natural exists in the heart of all human being; and therefore, it is easy to arouse this sentiment. Both Surdas and Shri Madhabdeva selected this 'Rasa' in their poetry and other writings probably on two bases: first, it the simplest and most common of all sentiment which is devoid of 'Kama'. In their writings, particularly in the writings of Shri Madhabdeva, practically there is no place of 'Kama'. In case of Surdas, it is 'Prema Bhakti' and this 'Prem' is more or less a Vatsalya prem. He believed that a 'Bhakt' loves the Lord as the mother.

37. Shri Madhabdeva, Arjun Bhanjan.
loves her child. It is purest and most natural love for a human being. When such a pure love grows in the heart of a 'Bhakta' he can have access to his Lord. Same is the case with Madhabdeva who finds pure and simple love for the Lord in the hearts of a 'Bhakt'.

Secondly, both Surdas and Madhabdeva being lifelong bachelors they tasted this sentiment of a mother that no other in the hearts of human being.

In case of Surdas, all the activities of Krishna right from the birth were depicted. Therefore, as stated earlier his 'Bursagar' is really a 'sagar' (a sea) with different Rasa in it. But prominent among them is the Vatsalya Rasa. Through this Vatsalya Rasa he expressed his 'Bhakti' more than through other Rasas.

In case of Shri Madhabdeva, he also took-up the Vatsalya Rasa, particularly in the case of Yasoda, to express his urge for Bhakti. But in comparison to the writings of Surdas, the writings of Madhabdeva is quite less in volume; yet it must be said that he also mastered over this Rasa to express Bhakti. On the other hand, it is also remarkable that Shri Madhabdeva propagated Vaishnavism while Surdas did never do it. Hence Shri Madhabdeva took up this Vatsalya sentiment only as a career of Bhakti sentiment.