CHAPTER VII

NEO-VAISNAVITE MOVEMENT AND MASS EDUCATION:

(I) Neo-vaishnavite movement:

The greatest name in the later medieval Assam is that of Sankaradeva who had left his indelible stamp on Assamese literature, religion, culture and educational life. He was all in one such as poet and saint, religious and social reformer. His influence on Assamese life and literature is comparable to that of Tulasidas for the people of the Gangetic valley. Sankaradeva was born in 1449 A.D. He started on a 12 years grand tour of all the holy places in North India in 1483 A.D. After having visited Puri, Gaya, Banaras, Ayodhya, Mathura, Prayaga, Vrindavan, Dwarka, Brindavan and Badarikasrama he returned.

(b) Barua, K.L., EHk, p. 204.
after more than a decade.  

As a scholar in Sanskrit, Sankaradeva composed in Sanskrit language 'Bhakti-ratnakara' which was later translated into Assamese by Ramcharan Thakur. He uplifted Assamese literature to a very high standard by his songs and hymns, and his dramas and works on vaisnava religion impregnated Assamese literature with vast devotional potentialities. The religious life in Assam was at a very low tide before his time. The people were under influence of Brahmin cult and the masses were mostly initiated to Saktism; and their religion was largely an attempt to propitiate the Mother goddess by offering animal-sacrifice. Sankaradeva brought to the people of Assam the message

(b) Neog, M., Sankaradeva and His Times, 1965, p.104.
of faith in the one Lord, Vishnu.¹

Sankaradeva was the founder of Neovaisnavism in Assam. There is no place of worship of images in the religion preached by him. His creed is known as the Eka-sarana - Namdharma or the religion of the worship of only one God Vishnu through recitation of His Name in hymns and prayers. In other words he preached that one could attain salvation through the pathway of devotion without caring for rituals or worship. His teachings were based mainly on the Bhagavati Dharma. In this golden path of divine devotion, there is no distinction between caste or sex; the chanting of Hari nama is the birth-right of every one. Sankaradeva infused the democratic equality in religion in order to establish harmony in society and to promote fellow-feeling. Attending the prasangas at the appointed places and chanting the name of God to the accompaniment of musical instruments were intended to

¹. Acharyya, N.N., HMA, pp.262-263.
educate the mind of the individual. Sankaradeva's aim was to foster in man thorough spiritual discipline.¹

Sankaradeva understood that education was sine-qua-non of social progress; and that welfare of people depends on their active participation in matters effecting them most. His main aim was to mould the character and life of the people. He achieved this by drawing the attention of the multitudes to religions as well as ethical literature. He translated the Bhagavata and other Sanskrit texts into the Assamese language. He also introduced one-Act plays based on religious themes to educate the common people. In the Chhna-yatra which was his first drama, he himself painted large scenes of Vaikuntha to inspire religious intensity into the minds of the people. He also made paintings as a popular means of communication that could be understood by the illiterate as well as children. The Sutradhara takes an indispensable part in

the Ankiya Nats. He remains all along on the stage and integrates the functions of the producer and commentator. He dances with the orchestra reciting the nandi verse. He introduces the characters and gives them directions and fills up lacunae in the action of the play by song, dance and speech. In Sankaradeva's dramas the sloka in which the Sutraddhara addresses the audience "bho bho Samajika" insists on them to listen to the drama being played constitutes the propitiation.

One who represents the actor is called bhawariya. Bhawariya uses masks (Mukha) at the time of acting. Masks are generally meant to represent such unusual appearances as the ten-heads of Ravana, the four-heads of Brahma, the bird-like face of Garuda (the vehicle of Vishnu) and so on. These unusual appearance attracted the mind of the mass people.

2. a) Barua, B.K., 'The father of Assamese Drama and Stag', incorporated in Sankaradeva edited by B.P. Chaliha, p.29.
Kirtan is the outstanding literary product of Sankaradeva. Even to-day, it exercises unique influence upon the mind and thought of Assamese people. Similarly there is no Hindu family in Assam which does not keep a copy of any sacred book of Sankaradeva.¹

'Ankiya Nat' introduced by Sankaradeva enriched Assamese culture. Sankaradeva was a naturally gifted psychologist. He knew the minds of the people. The knowledge of the art of motivation imparted Sankaradeva with extraordinary personality.²

Sankaradeva gave much importance to the society. He was concerned with the task of social upliftment and he tried his best to enlighten the mind of the people, through dramatic performances.

The system of education of Sankaradeva was based on democratic principles. In initiating disciples he did not make any discrimination between Brahmins and non-Brahmins, the rich and the poor and the higher and the lower class.\textsuperscript{1}

His Satra institutions established the best in Hinduism. Sankaradeva by his teachings proved himself as one of the best mass educator of India. There was no formal educational institutions at that time and education was imparted in an informal way like Sanskrit Tolas. Even today, the Satra institutions play an important role.\textsuperscript{2}

Sankaradeva was a great socio-cultural architect. He not only worked for the spiritual uplift of the common people, but also appreciated and contributed towards the growth and development of the Assamese people.

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\textsuperscript{1} Neog, M., Sankaradeva, Delhi, p.12. \\
\textsuperscript{2} Basu, N.K., AAA, p.249.
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In Assam, Sankaradeva was the fountain head of the Bhakti-movement. He left a deep impression on the Assamese religion, culture, literature and ways of life. He was a monotheist and preached a religion of supreme surrender to the One. There are points of agreement between the Eka-sarana-Dharma of Sankaradeva on the one hand and the contemporary Vaiṣṇavism of South as well as the North India. Sankaradeva's Eka sarana faith concentrated on the dasya aspect of devotion to God as a faithful slave to his master.

Sankaradeva's religion has much conventional aspects to educate the bhakats in religious learning and to train them in monastic life as well as to look after the administration of the establishments. The Satras have various religious order. The order consists of Satradhikars, Mahantas, Bhakats and Sisyas both men and women. There is a special

class of bhakats called Kewaliyas, who reside within the Satra devoting themselves to harsh discipline.¹

The most outstanding functionaries are Thaqavatī (the reciter and expounder of the Bhagavata Purana), the Pathak (the reader of the religious tenets), Deuri (the distributor of Mahprasad), Bharali (store-keeper), Sravani (hearer), Athpариya (who keep-vigil over the Satra and arranges light in the Namghar), and Hatimata (who summons the Bhakats of the surrounding houses to prayer services). San­karadeva is said to have invented khol as the musical instrument.

The Satras also spread spiritual education, regulate and control religious life as well as govern moral discipline. The Satras very much encourage literacy and learning among the laity.²

2. a) Barua, B.K., Sankaradeva Vaisnava saint of Assam pp. 102-103.
   b) Neog, M., SHT, pp.335 ff.
   c) Goswami, N.C., Satriya Sanskritir Swarna Rekha, Jorhat, 1984, pp. 503 ff.
Sankaradeva lays stress on sravana and kirtana and partly on smarana and archana for realisation of God-head. This is classified into uttama, antaranga, nirguna and saprema. Sankaradeva established the glory of the nama-kirtana of Hari in the age of Kali, the only way to mukti. This is the essence of Sankara's system of Eka-sarana-nama dharma. This has been explained by Sankaradeva himself in his wealth of scriptures, including Bhagavatatatparyya incorporated in his Kirtana, which is his great contribution to the Vaisnava philosophy of India. This is the highest kind of religious practice, an universally read yogic sadhana which is made suitable for all true devotees alike.¹

In fact, Sankaradeva did not preach a new doctrine adverse to the basic spiritual thinking of the country. He preached that one could realise truth and behold God without arranging any delightful and luxurious

¹ Choudhury, P.C., Jagadguru Srimanta Sankaradeva, p.37.
worships. Assam's Vaisnavism or Neo-vaisnavism is a religion for common people. Here the object of worship and devotion is Krishna who is pure knowledge and consciousness, absolute truth and perfection, everything else is the product of Maya or His act of infatuation. ¹

Discussing Sankaradeva's contribution to Indian philosophy, P.C. Choudhury in his article 'Sankaradeva's contribution to Indian philosophy, His Eminence, he said, "In the Bhagavata, one of main resorts of Assam's Vaisnavism, God is the ultimate source called parama Brahma, the cause of the world. His true nature is not known due to ignorance, caused by Maya, which is of an all-pervading nature. In fact, Narayana, the eternal Reality is the creator, sustainer and destroyer of the universe, through Maya. He is the only truth, and the

rest are delusions."¹

The mayavada is very prominent in Sankaradeva. The created universe though unreal looks real. The kirtana states that endless universe manifests in the eternal truth Brahma; and the all knowing he manifests even in the universe. "This lies at the root of Avataravada. Sankaradeva's theory of illusion is carried further. The individual souls though created by God and He resides in all have been placed under illusion of unreality. This requires realisation and is the beginning of bhakti, the search for the ultimate truth in the heart of bhakats, which the ignorant not being aware of the truth, search for Him outside only in vain."²

Sankaradeva's mayavada holds that individual souls are parts of God. This is based on parinamavada of Ramanuja. "To Nimberka both are equally real. But parinamavada is dualism, pure and simple. And Sankara's system

¹ Choudhury, P.C., 'Sankaradeva's Contributions to Indian Philosophy incorporated in Sankaradeva, p.90.
² Ibid. p.90.
is monism of vivartavada of Sankaracharyya. In fact, a mixture of both vivartavada and parinamvada, which come under satkaryavada of the Sankhya system may be detected in Sankaradeva's Vaisnavism."

Bhaktiratnakara brings out the difference between the Absolute self and the individual self. In the process of worldly enjoyment the individual soul forgets that it is a part of the Absolute not performing any action. "Besides taking sole refuge in God for attaining the state of detachment from the world and salvation, Yoga- Buddhist philosophy of Sanyama is emphasised in Sankaradeva's said work (kirtana) as well as in his Anadi-patana." According to Sankaradeva, one can attain salvation even in this mundane body, when he becomes detached in all his actions, even in bhakti and aspire after Absolute knowledge alone. " This is called the state of mukti while alive (Jivana mukta avastha), said to have been attained by Sriram Ata. Sridhara

2. Ibid, p.91.
states that salvation comes through jnana, to be attained through bhakti. Sankaradeva and Madhavadeva go a step further in that jnana-karma cannot release the individual soul unless these are bathed in bhakti and bhakti should be nama-oriented. This is the essence of Sankaradeva's tenent, the most practical of the Indian religious philosophical systems.¹

(III) Vaisnavite literature :-

Sankaradeva has left a deep impression on Assamese literature, culture, religion and way of life. In the Assamese culture, he was a great genius, prophet and seer. He has encyclopaedic knowledge, magnetic personality and brilliant power of exposition. Even after five centuries of his passing away the essentials of his preachings are ever on the increase.

The Sankarite movement gave great impetus to the improvement of learning and literature in Assam.

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¹ Chaliha, B.P. (ed), Sankaradeva, p. 92.
Sankaradeva, though a distinguished Sanskrit scholar, wrote mainly in Assamese, the living language of the people of Assam. He himself composed a considerable number of texts, consisting of translations, commentaries and original works to elucidate his doctrine. They were all the time required for regulation of daily duties and this animated literacy and learning.¹

There was unprecedented literary activity during the advent of neo-vaishnavism in Assam. Sankaradeva and his disciple Madhavadeva composed various songs, dramas and verse-narratives. Organisation of Satras and Namghars carried the message of bhakti extensively into the country.²

Sankarite literature appears in tone, colour and form, to be predominantly religious. Another significant point that he used a king of mongrel dialect known

as Brajabuli in Bargits and Ankiya Dramas. In Bargits, bhatimas and dramas he utilised Brajabuli idiom called ankas. The Maithili attained their highest perfection in the progress of the vaisnava devotional lyrics of Assam. Through Maithili mixed with Assamese, through sweet lucid language the story of krishna's characters were made popular in every household of the Assam valley by Srimanta Sankaradeva. All Brajabuli poetry mainly centre around Krishna's activities in the Braja. The interesting poem 'karatala-kamala' attributed to the first year of Sankaradeva's school life may be dated 1462 A.D.

Sankaradeva's works are mostly published. The major titles are such Bargita, Bhakti pradipa, kritanghosa, Rukminiharana, Bhagavata, Gunamala, Harischandra-upakhyan, patniprasada nata, Uttara-kanda-Ramayana, Bhakti

1. Handiqui, K.K., Aspects of Early Assamese Literature pp.120-121.


Ratnakara, Totaya and Bhatima, Kaliyadama nata, Rukmini harana nata, parijata harana nata and Ramvijaya nata.¹

(a) Ankiya nat and bhawana (Drama and Stage):

Sankaradeva has been acquainted with such drama as Rashlila, Ramlila, Kathaka, Bhagavatam popular in other parts of India. In Assam there were such dramatic entertainments as Deodhani-nach, putala-nach and ojapali. Sankaradeva transformed this introductory play into a kind of drama. His knowledge of Sanskrit drama has also left its prodigious impact. Sankaradeva organized a dramatic play styled as chihna-yatra which literally stands for a "pageant in painted scenes". This pageant show was promoted later into regular plays with music, dance and dialogue styled as Ankiya-nat.² Ankiya Nat is a comprehensive term in Assamese. After the sanskrit terminology Sankaradeva himself called these dramatic compositions as nat and nataka.

1. (a) Neog, D., NHAL, pp.161 ff.
   (b) Neog, M., Asamiya Sahityar Ruprekha, pp. 80-82.
The sutradhara is an integral part of an ankiya nat, the general term for actors in Assamese is called bhawariya. The actors have special dresses.

Sankaradeva's bhakti-movement greatly subscribed to the growth and development of art, culture and literature in Assam. Bhawana, the religious spectacle was one of its main offshoots and it grew up in the wave of the spiritual convention.¹

Maximum emphasis on the song and dance at the cost of dialogue and action is the common characteristic of Assamese plays. In Northern India the Ramlila, in Uttar pradesh the Rasadhari, in Gujrat the Bhavai and drama of the south India all these plays possess common features.²

(b) Music and dances:

Sankaradeva was a famous pioneer. He left his distinctive mark in Bargita, the Devotional song.

Bargitas mean noble songs, love lyrics etc., that were prevalent at the time of Sankaradeva. Sankaradeva composed a large number of Bargitas, though at present only 34 of these songs are extant. While he was in the Badarikasrama, he composed his first Bargita "mana mari rama caranahi lagu". For the purpose of prayer services he composed altogether 240 Bargitas. The only manuscript copy of the Bargitas was consumed by fire in the house of a musician disciple, Kamala Gayana by name. The language of the Bargitas is Brajabuli.

In the satras the daily services are divided into three, four, nine — or fourteen Units, each are called a prasanga. All Bargitas are connected with ragas. Sankaradeva himself was a master singer, Khol a superlative instrument is invented by him.

2. (a) Neog, M., SHT, p.179.
   (b) Bardowa Gurucarit, V. 1488.
   (c) Prasad, K.N., Sankaradeva, Sahityakara Aur Vicharak, p.57.
In the 16th century, Sankaradeva, the vaisnava saint and reformer (1449 - 1569) composed his dance, dramas and songs. The music mostly depends upon the khol and cymbals (Pati Tal, Bhor Tal). Uday Sankara a noted artist of India called the satra style the fifth school of classical Indian dance. No women dancer or actress is allowed in this school. Women's roles are taken by boys or male members.

(IV) Agency of vaisnavite education :-

Sankaradeva's religion has many institutional aspects and these exercise even today a tremendous influence on the cultural, social and community life of the Assamese people. As an institution, Satras and Namghars may be considered as major aspects. The Satras are like monasteries or moths. Sankaradeva set up his first satra in the village at Bardowa under Nagaon district of Assam.

The District Gazetteers of Assam have recorded two hundred eighty satras. All of them are marked by the same fundamental characteristics.
Each satra consists of three principal categories of persons intimately associated with the welfare and management of the satra. These categories are (1) Satradhikar, (2) Bhakats, (3) Sisyas.

Satra is marked by the existence of a mamghar, a manikut, a karapat and two to four rows of hatis. One of the remarkable social contributions of the satra institutions is the upliftment of the backward classes. In medieval Assam the satra institution contributed considerably to the spread of learning and education.¹

Satras :

The system of education accepted during the Ahom period was practical rather than theoretical or bookish.

(b) Rajguru, S., Medieval Assamese Society, p. 268,
'Gurukula' system was gradually becoming decadent. 'Tolas and domestic system of education was accepted among the priestly class, scribes and few others related with government.1

In the field of literature, music, wood and ivory carving also the satras provided a great deal. These institutions were placed under learned scholars and were centres of the religious and educational life of the people.2 All the main satras used to maintain sanskrit 'Tolas and services of reputed scholars were requisitioned to run them.3 Every satra again maintained library for the diffusion of learning among the village people. Carit puthis and satra vanasavalis etc. are important contributions of the satras besides classical music, dancing etc. Through the network of satras and namghars knowledge spread

2. Murthy, H.V., Souvenir of the XXII All India Oriental Conference, p.23.
throughout the masses of Assam.¹

Temples were also the centres of occasional festivals attended by all sections of the society. Temples used to hold religious discourses which helped greatly in the dissipation of knowledge and spread of culture among the bulk.²

(V) Sankaradeva—Educator of Masses :-

Sankaradeva was born into a society where all sorts of evil practices, resulting from Saktism and Tantricism prevailed. The most heart-breaking outcome of the vedic tradition was the ugly concept of castism in which the upper classes like Brahmins closed all doors of wisdom and devotion to the so called lower classes.

Srimanta Sankaradeva was the social reformer of human beings irrespective of caste, creed, and status.

1. Barua, B.K., Assamese Literature — Ancient and Modern, p.11.
through his neo-vaishnavite faith. He was the saviour or Guru of the masses for his ideology of social justice and equality of man. In a sense Mahatma Gandhi was a follower of Srimanta Sankaradeva since he waged a crusade against the social evil of untouchability which Sankaradeva had fought five hundred years back. At present time the brutalities on the Harijans are going on and hence there is every need of spreading the message of Sankaradeva among the uncultured and misguided sections of the people.

Sankaradeva instituted a new democratic social harmony in the society with the namghar at the base and the Satra at the top. The namghar is the common meeting place at the villages. It is not only for the Kirtana of Sankaradeva's preachings, but also for the continuation of social justice, art and culture.

Srimanta Sankaradeva always kept aside his neo-vaishnava faith from the influence of politics of the time. His main ethic was that he would never be a guru of a king. Even though Sankaradeva received assistance from King Naranarayana of Koch Behar of the time,
he declined to accept the king as his disciple. Sankaradeva kept his religion away from the contemporary politics, he did not have any immediate political profit but the greatest profit of his democratic religion is that it has remained pure and impassive in the teeth of all political storms that swept over Assam.1

In the Satra institutions, there is no distinction between high or low. All varnas or community as a whole are allowed to visit the temple of God. But the varna system based on professions prevalent amongst the Hindus in other parts of India, Sankara has ever the respect for.2

Sankaradeva and other vaisnava leaders of Assam were opposed to all blood sacrifices. Sankaradeva was brought to book in the royal court of Koch Behar for

accepting Brahmin among others as his disciples. Madhavadeva refers in his Namghosa to the acceptance of Namadharma by people of Garo, Bhotia, Yavan, Miri, Ahom and Kachari origin, who were till the time of Sankara were outside the pale of Hinduism. The non-Hindu People of the country found in Sankara's vaisnavism a pleasant portal into Hinduism.¹

Sankaradeva taught equality in the spiritual domain. He preached that everybody has equal right to worship and everybody is equal in the eye of God. The path of spiritual realisation cannot be the exclusive right of a socially privileged. The movement of vaisnava, of which the satra institution served as the main organ, supplied a common and simple religion based on ethico-devotional codes and conducts. The upliftment of the backward classes and minimization of the rigour of caste distinction are the most important social contribution of the satra institution. The other social contribution of the satra

¹ Neog, M., SHT, p. 365.
Institution is its services to the tribal people of north-east India during its long history of more than four centuries.¹

It is very interesting to note that the path of India's secularism as shown by Mahatma Gandhi appears to have been established long ago by Sankaradeva the vaisnavite saint of Assam. Sankaradeva was born in Assam to lay the firm foundations of the Assamese language, literature, music, dance, drama, art and culture as mediums of his faith. The religio-cultural renaissance of the entire Assamese community irrespective of castes and creeds, was possible due to the life-long activities of Srimanta Sankaradeva who was a real, 'Guru' and the greatest of mass educator India has ever produced.

In fact, the neo-vaisnavite movement initiated by Sankaradeva worked wonders in the domain of

bringing education, religious and ethical to the very
door steps of the masses of the people in an age when
literacy was confined to the privileged and learning was
essentially aristocratic.¹

The cultural life of Assam since the sixteenth century largely centred round the vaisnav movement and the satra institution.² Indeed the satra institution played the glorious role in spreading learning and education in medieval Assam. "A satra was a religious centre, a school and a library also. Existing books were preserved with care; books were imported from other places of India. Books used to be carefully and laboriously copied, so that wornout ones could be replaced by new copies. The satras contributed considerably to the development of literature. Devotional lyrics, dramas and religious kavyas were composed; dramatic performances were regularly held to entertain and enlighten masses. It became a custom with every

¹ Bhuyan, S.K., Assamese literature, Ancient and Modern, p.2-8
Satradhikar to perform a play, composed by him on his accession to super-worship. Biographies of saints (charit-puthis) and Satra chronicles (satra vamsavalis) were important literary-cum-historical contribution of Satras.¹

"Satras developed a school of classical dance and music in Assam. It was entirely religious in outlook and motive. The art of wood and ivory carving was practised in Satras. Figures of deities and masks were carved out of wood and little doll-like figures of gods and goddesses were beautifully carved out of ivory by artisans of some Satras. The epics and the puranas were generally illustrated and pictures had all combination of colours. In the religious atmosphere of the Satras, the art of book illustration by means of miniature was assiduously developed by unknown painters. The artists were more concerned with the natural unfolding of illustrated narratives than with more technical skill in execution of

The institution of the village Namghar was the decentralised replica of the Satra. The Namghar was the centre of village activities. It was the village club and theatre. It exercised a close spiritual control over all members of the village community and kept them on the right track and prevented them from going astray. It was a village court, trials of disputes and crimes were held in it, and the judgement pronounced by the elders of the village could not be disregarded; an excommunication could be decreed and nothing could be dreaded more than ostracism."

Through the twin institutions of Satra and Namghar Assamese society was neatly organised; the moral tones of the people became high. The cultural renaissance initiated by Sankaradeva wrought itself into fulfilment

1. Basu, N.K., AAA, p.250

2. Ibid, p.250.
in many ways and marked out a definite place for Assam in the cultural map of India.

The neo­-vaisnavite movement built up a high level educated society in Assam through a continuous process of mass education carried forward and upheld by the Satras and Namghars following the foot-steps of Sankaradeva, the master artist of mass education.
APPENDIX - 'C'

GENEALOGICAL LIST OF THE FOREFATHERS OF MAHAPURUSH SANKARADEVA

Landavara (-deva) = Suprabha

Candivara alias Devidasa = Sandhya

Rajadharma = Devahuti

Gadadhara

Suryavara=Kherasuti

Jayanta Dalai = Gutimaii = Subhaga

Madhava Dalai

Satyasandha | Kusumavara | Anudhriti

Satananda Dalai | Madhavi Dalai | Halayudha

Sankara | Bangaya

Jagatananda Dalai | Ratikanta Dalai

Ramananda | Kamalalocana | Haricarana

Purusottama | Caturbhuja
APPENDIX - 'D'

FIRST OF MAHAFAHUSH SRI SRI SANKARADEV

(composed during his school life)

KARATALA KAMALA KAMALADA NAYANA  I
BHAVADAVA DHANA GAYANA BANA SHAYANA  II
NAPARA NAPARA PARA SATARATA GAMAYA  I
ABHAYA MADHAYA MAYA SAMARAHA SATAYAYA  II
KHARATARA KARA SHARA HATA DASHA BADANA  I
KHAGASARA NAGADHARA PHANADHARA SHAYANA  II
JAGADAGHA MAHAHARA BHAVAPHAYA TARANA  I
PARAPADA LAYA KARA KAMALAJA NAYANA  II
APPENDIX 'E'

FIRST BARGIT OF SRI SPI SANKARADEVA
(Composed at Badarikasrama during his first pilgrimage in Brajabuli language)

Raagadhanasri II

 Mana meri, Rama-Caranahi lagu I
Tahi dekho na antaka acu II dhrum II
mana, ayu khene khene tute I
Dekha prana kona dina chute II
mana, kala-ajagari gile I
Jana tileke marana mile II
mana, nichaya-patana kaya I
Tahi Rama bhaja Teji maya II
re mana, i save visaya dhandha I
kene dekhi nedekhasa andha II
mana, sukhe para kaiche ninda I
tani cetiya, cinta Govinda II
mana, janiya Sankara kahe I
Dekho Rama bine qati nohe II

(English Translation)

Rest my mind, rest on the feet of Rama:
Seest thou not the great and approaching?
My mind, every moment life is shortening,
just heed, any moment it might fleet off.
My mind, the serpent of time is swallowing,
Know'st thou death is creeping on by inches.
My mind, surely this body would drop down,
So break through illusion and resort to Rama.
O mind, though art blind:
Thou seest this variety of things,
Yet thou seest not.
Why art thou, O mind, slumbering at ease?
Awake and think of Govinda.
O mind, Sankara knows it and says,
Except through Rama, there is no hope.

(Translated by B.K. Kakati,
Sankaradeva, 1921, p. 10)
AFFENDIX 'F'

CLASSIFICATION OF SANKARADEVA'S LITERARY WORKS.

A. Drishya-kavya (visible)
1) Rukmini-harana.
2) Farijata-harana.
3) Kali-damana.
4) Keli-gopala.
5) Ratni-prasada.
6) Rama-vijaya.

B. Shravya-kavya (Audible)

(a) Khandakavaya
1) Rukmini-harana.
2) Harichandropakhyana.
3) Vaikuntha-prayana.
4) Uresha-varnana.
5) Kamajaya.
6) Uttarakanda Ramayana.

(b) Ekartha-kavya
(long narrative)
1) Prahlada-charita
2) Ajamilopakhyana.
3) Lila-mala.
4) Rasa-lila (Virtana
5) Kansa-badha.
6) Amritamanthana.
7) Balichalana.
8) Sishu-lila.
(c) Samvada-kavya
(dialouge) . . 1) Bhaktipradipa
2) Anadi-patana.
3) N^i-nava-siddha.
4) Krishna-pra-prana.
   Pandava nirvana.

(d) Muktaka(lyric). 1) Barcita.
   2) Totaya, Bhatima.
      Namapradha, Vedastuti,
      Dhyana-varnana.
   3) Sonos of Dramas.
   4) Harmohana, Gunamala,
      Gajendropakhyana,
      Kujira banchhap'orana.
   5) Vasenta-varnana, Rasa-
      varnana, Saratavarnana.

(e) Muktaka-kosha . .1) Kirtana-ghera.
   2) Bhakti-ratnakara.
1. DARPETA SATRA:

1) Mathura Das Burha Aata.
2) Gobardhana Aatai.
3) Gopal Deva Misra.
4) Krishna Misra.
5) Ramacharya Misra.
6) Kimaram Deva Misra.
7) Santosh Misra.
8) Gopinath Satriya.
9) Jiu Ram Deva Misra.
10) Sabha Ram Satriya.
11) Ramadeva Satriya.
12) Bhabadeva Misra.
13) Vikram Deva Misra.
14) Bhuban Mohan Misra.
15) Krishna Kanta Satriya.
16) Anadar Satriya.
17) Maheswar Deva Misra.
18) Govinda Deva Misra.
19) Chaturbhuj Deva Misra.
20) Chandra Kanta Deva Misra.
21) Chandra Kanta Misra.
2. **GARMUR SATRA** :

1) Jayhari Deva.
2) Lakhminarayana Deva.
3) Jayrama Deva.
4) Baloram Deva.
5) Harideva (1)
6) Krishna Deva.
7) Basudeva.
8) Raghu Deva.
9) Hari Deva.
10) Bhadra Krishna Deva.
11) Joqa Chandra Deva.
12) Pitambara Deva.
13) Shri Shri Krishna Chandra Deva.

3. **AAUNI AATI SATRA** :

1) Niranjan Deva.
2) Keshaba Deva.
3) Ramachandra Deva.
4) Damodara Deva.
5) Hari Deva.
6) Pranhari Deva.
7) Lakhminath Deva.
8) Padmapani Deva.
9) Lakhmiram Deva.
10) Kushram Deva.
11) Devadutta Deva.
12) Kamalchandra Deva.
13) Lilakanta Deva.
14) Shri Shri Hemchandra Deva.

4. DAKSHINPAT SATRA:
   1) Shri Shri Banamali Deva.
   2) " Rama Deva.
   3) " Krishna Deva.
   4) " Atma Deva.
   5) " Kama Deva.
   6) " Saha Deva.
   7) " Banti Deva.
   8) " Bishnu Deva.
   9) " Bibhu Deva.
  10) " Basu Deva.
  11) " Subha Deva.
  12) " Nara Deva.
  13) " Narayana Deva.
  14) " Hari Deva.
  15) " Ramananda Deva.
GROUND PLAN OF A TYPICAL SATRA OF ASSAM.
WOOD AND IVORY CARVING OF VAISNAVA SATRA

PLATE - XI

Timber Roof Frame of Kirtan Ghar, Kamalabari Satra

PLATE - XII

Pleasure boat, Kamalabari Satra.
PLATE - XIII
WOOD AND IVORY CARVING OF VAISNAVA SATRA

Singhasana, Wooden Pedestal of Vaisnava Satra.

PLATE - XIV

Guru Asana of Barpeta Satra
Sutradhara of Ankiya Nat
Satrīya Dance with the instrument Khol