

CHAPTER 3

A. BHAKTI UDGAM

Extreme and unprecedented love of the Lord is Bhakti. Of the various paths to attaining the grace of the Lord suggested by philosophers, Bhakti is one of the most prominent. Bhakti is inspired into an individual through his faith, sense of service to the Lord, surrender to his grace, and the deep desire to see (realize) the great Lord. The confidence that the Lord is all-knowing, omnipotent, all-virtuous, the creator of Nature and one's means of Deliverance is in itself responsible for such a sentiment. In India, there's a special sect of Bhakti, with its own, unique specialties. This sect is known as Bhakti Marga. The respect shown to the various Gods, mother, father, teacher and so on is recognised as an offshoot of Bhakti.

The word 'Bhakti' is found in the Shwetashwatar Upanishad. The (reference to) Bhakti found in the Varun Sukta of the Rig Veda is based on fear, and therefore inferior to the Bhakti found in the Indra Sukta – which is the authentic Bhakti. The Bhakti tradition is told as follows in the Mahabharata: In the beginning of the world, Brahma initiated Daksh Prajapati into Bhakti and thereafter Aditya, Vivasvaan, Manu, and Ikshvaku were in that order initiated into Bhakti, which later spread among other people. Bhakti was born in the Dravid country and thereafter this sect spread all over India – this statement in the Bhagwat Puran is telling. The Bhagwad Gita and the Bhagwat Puran are the texts that have brought uncommon prestige to the Bhakti Marga.

Bhakti has been invented in various forms within the Hindu religion in India. Panini's (4th BC) aphorisms indicate that Vasudev Bhakti had taken root before his time. Before Krishna avatar, Bhakti was known by

names such as Aikaantik, Narayani, Paanchraatra, Satwat, and so on. After Krishna, Bhakti was transformed into the Bhagwat religion. Names of devotees from the ancient times such as Sanak, Narad, Prahlada and so on are well-known. The Alvars of South India developed the Vaishnav Bhakti Sampradaay. In South India, again, 63 Tamil saints known as the Naayanmaars became well-known as Shaiva devotees (after 5th C. CE).

Ramanujacharya, Madhvacharya, Vallabhacharya and Nivaark were Vedantic acharyas who established the importance of Bhakti as a means of attaining Moksha. Swami Ramanand, of the tradition of Ramanuj, created a highly effective revolution of devotion to Ram in northern and central India. Tulsidas was a great devotee of Ram. The Chaitanya Sampradaay did not consider Bhakti as a means to an end but as the fifth Purusharth, or the highest mortal attainment. Kabir made Nirgun Bhakti prominent. Great saints such as Surdas, Mirabai and so on made valuable contribution to the Bhakti Marga (path of Bhakti). In Maharashtra, the Warkari Sampradaay created a tremendous impact of the Vaishnav Bhakti. Dnyaneshwar, Namdev, Janabai, Eknath, Tukaram, Ramdas and other famous saints were all born in Maharashtra. There have been many sects that have worshipped various Gods such as Shiva, Vishnu, Ganpati, Dattatreya, Kali, Surya, and so on, which has greatly impacted social life in India.

A.1. The Act of Bhakti

Since Bhakti Marga places a premium on faith and sentiment, the value of action is very little. Yet, there is always a need for action to actualize faith. Hence, Bhakti has its own set of actions. Puja, prarthana, tirthayatra, tirtha and prasaad are used along with naamsmaran, bhajan-kirtan, and chintan-manan. Hindu devotees place great importance on

the Lord's avatars and idol worship. In the Bhakti Marga, the importance of the guru is great, his disciples conform to his teachings in their conduct. Sadhus, saints and devotees are also accorded great respect and people look expectantly to be able to spend time with them.

A.2. Bhakti as a Path to Moksha

In India, there are roughly 3 means of achieving Moksha – Knowledge, Action and Bhakti. There are also people who consider Yoga as an independent fourth means. Regarding what amounts of importance be given to each of these and whether these are complementary to each other, optional, or inhibiting to each other are matters that are the subjects of much debate. According to the Bhakti Margiya saints, Bhakti is the best path among all. Some people prefer a combination of knowledge, action and Bhakti. There are thinkers who consider Bhakti second-rate. There are also devotees who believe that Bhakti is not a means to Moksha but the highest state of being.

A.3. Kinds of Bhakti

Diverse forms of Bhakti seen from various different perspectives have been accepted. Sagun Bhakti and Nirgun Bhakti are two main kinds of Bhakti. Shant, Dasya, Sakhya, Vatsalya and Madhurya are five other kinds. There is a kind of Bhakti that's done with a purpose and another without a purpose. The Bhakti with a purpose is considered minor and the one without a purpose is considered superior. The Hetuki Bhakti (with purpose) has subordinate streams called Sattviki, Rajasi and Tamasi. There are two more kinds: one in conformance to the Shastras, the minor kind – the Vaighi Bhakti and one with boundless love for God which is a main kind – the Ragatmikaa Bhakti. The minor (Gauni) Bhakti is divided into Arta, Jignyaasu, and Artharthaa. The Bhagwat

Purana tells of the following 9 kinds of Bhakti: Shravan, Kirtan, Smaran, Paadsevan, Archan, Vandan, Dasya, Sakhya and Atmanivedan. As there are 9 of these kinds of Bhakti, this is known as the 'Navavidha Bhakti'. Narada has classified Bhakti into 11 kinds: Gunamahatmya, Roop, Puja, Smaran, Dasya, Sakhya, Kantabhav, Vatsalya, Atmanivedan, Tanmayta, and Paramviraha.

A.4. Warkari Sect

The immense popularity that the Warkari sect enjoyed was on account of certain clear reasons. This sect nurtured a close relationship with the common folk. It told of a straightforward conduct based on ardent devotion, good conduct, and principles. It did not provide any leeway to specific actions (karmakaand). The Bhakti of the Warkaris is independent of such action. This sect never preached to its followers the need to leave those actions that would contribute to building social consensus. Even Dnyaneshwar never advocated shunning one's karma to avoid the resulting turmoil. He differentiated between 'Naishkarmya' and 'Nishkriyata'. He has said (*Dnyaneshwari*, 18.153) that:

जे चालणे वेगावत जाये |

तो वेगु बैसावयाचि होये |

तैसा कर्मातिशयो आहे नैष्कर्म्यालागी ||

If the traveller has a brisk pace, that will be the very thing that will reach him faster to the destination and allow him to rest. Therefore, a lot of karma proves to be useful to a naishkarmi. This is the meaning of the 'ovi'. That Vitthala helped Janabai with her grinding and other ongoing work or that Panduranga should come to Eknath's door and stand there

as 'Shrikhandya' ... are telling legends. The Warkari sect never believed that the importance of knowledge is little. But they gave the top spot to Bhakti. They promoted the idea that mere chanting of the Lord's name can take one closer to Him. Tukoba has said:

नलगे सायास जावे वनान्तरा ।

सुखे येतो घरा नारायण ।

The most crucial form of the Bhakti sentiment, to which the Warkaris gave the top rank, is found in Namdeo. He tries to approach the Lord like an endearing child. We find in his Abhangas many sentiments such as sulking in the Lord's presence, getting adamant, and then again telling about His charity. Eknath laid emphasis on coordinating delusion and absolute meaning.

The Warkar saints never expected royal patronage. Such reaction was given by Tukaram in his Abhangas:

दिवत्या छत्रि घोडे ।

हे तो बर्यात न पडे ।

as well as

राजगृहा यावे मानाचिये आसे ।

तेथे काय वसे समाधान?

Common man always remained the support of this sect. Gathering people was a specialty of this sect. As every Warkari worked his way, there was no scope for dependence on charity in this sect. This sect did not turn its back on discussion of common principles and attacked superstition. Worship based on ignorance was rejected.

The importance given to deshi languages by the Warkari sect was also accorded by the Mahanubhava sects. Buddhists, Jains and Lingayats also advocated deshi languages. Still, in order to take their thoughts to the common man, the Warkaris used the Marathi language together with a system. They always had respect for their audiences. The Dnyaneshwari, although a commentary on the Gita, is also an attempt at conversation with the audiences. Dnyaneshwar takes the stance that his oration blooms on account of his audiences. Once he addressed his audience saying: प्रभु तुम्ही महेशाचिया मूर्ति | आणि मी दुबळा अर्चितुझे भक्ति | Other Warkari saints also felt much obliged to get to converse with their audiences. That is why, in comparison to other sects, the Warkari Saint Literature reached the people to a greater extent. Some bad text had infiltrated into the Dnyaneshwari, which is proof that this great work reached the remotest villages. These unique features of the Warkari sect developed as a result of the extraordinary leadership it received from saints from all layers of society.

The Warkari sect did not subscribe to narrow sectarianism, instead it adopted an all-including approach. The cult deity of the Warkaris, Vitthal, is a symbol of a great social coordination and the Warkari saints achieved a confluence of the Shaiva, Vaishnav, Buddhist, Jain etc religions here. Dnyaneshwar's academic tradition (guruparampara) was that of the Nathpantha, but for discussion with the people he did not choose the Nathpanthi philosophy, he opted for the Gita instead.

A.5. The Relationship Between the Lord and His Devotees

Regarding the relation between the Lord and His devotees, different religions, sects and devotees have adopted numerous and diverse stances. The Lord has been indicated as being the Master, Father,

Mother, Brother, Guru, Friend, Soul and so on. Actually, the gender indicated by such words is only a symbolic token, the idea is to show that the Lord is eminently lovable. That is what such words seek to convey. That is why Dnyaneshwar has adopted various relationships of the devotee with the Lord from time to time. The Lord is All and Entirety. Other saints have also adopted similar relationships. Saints who have thought of the Lord as Mother have been seen especially in Maharashtra. The Shakt sect's followers have even thought of themselves as the mother and the Lord as the child. A kind of Bhakti, Madhurabhakti, takes the Lord as being the lover or husband and oneself as the beloved or wife. Saints such as Mirabai have certainly adopted a relationship with the Lord, but Chaitanya Mahaprabhu, Gulabrao Maharaj and other male devotees have also thought of themselves as the Lord's beloved. Devotees of the Sufi sect have thought of the Lord as being the beloved and themselves as the lovers in their devotion to the Lord. Arjun, Sudama and other devotees have thought of Him as a friend.

A.6. Literature Related to Bhakti

A great portion of the Literature generated all over the world is dedicated to the cause of Bhakti. In all of the languages of India, there is available a vast amount of Bhakti Literature. The Bhagvad Gita and Bhagwat as well as the Bhagwat Puran are the foundation of the Bhakti Marga. The Shandilya Bhakti Sutras and the Narad Bhakti Sutras are two theoretical works with a classical base that have also been commented on. Rup Goswami's (1492-1591) Bhaktirasamrutsindhu, Madhusudan Saraswati's (later half of the 16th century) Bhaktirasayan, Laxmidhar's (14th c.) ShriBhagvannamkaumudi, Anantdev's (end of 17th c.) Bhaktinirnay etc are works that famously interpret the concept of Bhakti. The Alwars' *Prabandham* is a work that is considered a

definitive source on the Bhakti Marg in India. The Nayanmars' Bhakti Literature is divided into Shastra, Charitra and Stotras. A special period in Hindi Literature is recognised as 'Bhaktikaal'. There have also been classicists who have treated Bhakti as a separate rasa and presented it in different formats. Bharatacharya and Mammata are classicists who have not considered Bhakti as a rasa, but Madhusudan Saraswati, Rup Goswami and others have, and they have variously interpreted its permanent features and characteristics. Some have described as the best *rasa*.

A.7. The Influence of Bhakti

On account of the contributions of historical and Puranic Literature and the various saints' acceptance of Bhakti, the Vedic ritualism in India had receded. There were complex rituals to be followed. Whereas with the Bhakti Marg, even the common man found it beneficial, enlightening and easily achieved. People of all castes and varnas could take up this Marg and still do. As this Marg was primarily laid down in the Prakrit language, the common folk found it more familiar. In terms of effort, money and time required, it was one that most people could afford. That is why it was so greatly successful. In reality, Bhakti is a means of deliverance. But the saints thought of it as even greater than deliverance. In devoting self to the Lord, if we had to stay imprisoned in the vicious circle of life and death, it would not matter, was how they described the greatness of Bhakti. That is why Bhakti is not a means to an end, but the end itself. According to Bhakti Marg, to experience the state of Parambhakti, one need not go to the other world. The Final Truth can be experienced right here, in this world, which is also one of the specialties

of this sect. The Bhakti Marga has a major part in the construction of the Indian Culture. It has also played a critical role in Music and Literature and other arts. The Bhakti Marg in other countries and cultures has also played a vital role in developing the culture in those places.

B. THE DEVELOPMENT OF BHAKTI

'Bhakti' has been derived from the root 'Bhaj'. It means serving others. The worship of the presiding deity is true Bhakti. It has its foundation in asceticism and renunciation. In the 12th chapter of the Gita,¹ the characteristics of Bhakti have been provided.

The one who has Bhakti in Shri Krishna, and is platonic and eternal, is a true Bhakt (devotee). 'Bhakti has a higher place than even Yogsadhan, knowledge and science, religion and ritual, penance, reading, and sacrifice.'¹

The definition of Bhakti is given in the Shandilya Sutra and the Narad Bhaktisutra.

सपरानुरक्तिरिश्चरे²

This means that complete affection for the Lord is true Bhakti. The affection is Bhakti.

1

The characteristics of a Bhakta are given in the 12th chapter of the Geeta

1 In Skandha '11 chapter 14 – from 20 to 24 shlokas

2 Shandilya Bhakti Sutra

According to the Narad Bhaktisutra, dedicating all doing to the Lord and feeling uneasy on even the slightest forgetting of his name is Bhakti.³

In the opinion of Sanatkumar and others, Bhakti is itself the fruit, and is superior to the corporeal, vocal and mental. It is superior to karmagyaan and yoga.⁴

We have seen and understood what is Bhakti. Now let us go to the kinds of Bhakti and Kirtan Bhakti. Because in Pushtimarg, Kirtan Bhakti is supreme.

In Srirup Goswamiji's *Bhakti Rasaamrut Sindhu*, there is deliberation on the diverse forms of Bhakti.

He has interpreted Bhakti as being general worship, sentiment and love. He says that Shri Krishna is eminently lovable, therefore following him is Bhakti. Such Bhakti is devoid of desire and has the cover of knowledge of activity that is suitable to Lord Krishna. And the body, mind and wealth are all dedicated to the Lord.¹

Krishnadas Kaviraj says in the *Chaitanya Charitamrit* that Bhakti is that which involves a relationship between the presiding deity and the devotee and the latter conjoins or has only a single relationship – that with his deity.²

Bhakti is a psychological concept. On that very basis, scholars and preceptors have enumerated the various forms of Bhakti. In the third

3 Narad Bhakti Sutra

4 Narad Bhakti Sutra 3 to 7

1 Bhakti Rasamrut Sindhu

2 Chaitanyacharitamrut

Skandha of the Bhagwat, four kinds of Bhakti have been mentioned, based on the nature of the devotee. These are: 1. Taamas, 2. Raajas, 3. Sattvik, 4. Niguni. The first three are *kaamyā* (containing desire) and the fourth is *nishkaam* (desire-less) Bhakti Yoga.³

The Bhagwat contains three forms of pure Bhakti:

1. Vishuddh, 2. Navadhaa, 3. Premaa

In the seventh Skandha of the Bhagwat, Prahlad describes the Navadhaa form of Bhakti:

श्रवणम् कीर्तनं विष्णुं स्मरणं पाद सेवानम् अर्चनम् ।

वन्दनम् दास्यं, साख्यं आत्मनिवेदनम् ॥⁴

In all of these kinds of Bhakti, Shravan and Kirtan Bhakti are the only ones that are considered and have been considered special.

The founder of the Pushti Marga, Acharya Vallabh, has allied Karma and Bhakti. According to him, Navadha Bhakti is an instrument of an unprecedented condition of love.

Love occupies the top position in Bhakti. According to Acharya Vallabh, there are three kinds of Bhakti characterised by love, such as 1. Affection, 2. Attachment and 3. Addiction.

The clearest rendering of the meaning of Bhakti is found in the Mahabharata. Narada is said to be the originator of Krishna or Vasudev

3 Bhagwat Trutiya Skandh

4 Bhagwat Saptam Skandh

Bhakti.

In this manner, the theoretical form of Bhakti has been developed with respect to the primary works (or *sutra granthas*). However, the practical form is seen clearly in the Puranic Literature.

In the 6-7th C. AD, there was a religious revolution wherein importance was given to following the Bhagwat religion and declared Ram and Krishna and Bhagwat avatars and in a new form. The Narad Bhakti Sutra and Shandilya Sutra are worth mentioning in this context. The Maharshis have given importance to disclaiming desire and opting for continual bhajan and listening and doing kirtan as instruments of Bhakti.

We have seen and comprehended what is Bhakti, now let us move onward to the kinds of Bhakti and Kirtan Bhakti. Because in the Pushti Marga, Kirtan Bhakti is supreme.

In the 10th and 11th centuries, Eknath Muni unified the Vaishnavas, created a collection of Bhakti verses and defined the philosophy of the Vaishnav principle, thereby providing strength to the Bhakti tradition.

C. THE MEANING OF PUSHTI

The literal meaning of 'Pushti' is 'Nutrition', but here we do not mean the physical nutrition. As said in the Gita, Yogakshem is the receiving of the unobtainable and conservation of what is possessed.

पोषणम् तदनुग्रहम् *

* The 10th shloka in the 2nd skandh of Bhagwat

This is the tenth shloka in the tenth chapter in the second Skandha of the Bhagwat. It means that the grace of God is itself nutrition, or 'Pushti'.

The Pushti Marg was founded by Vallabhacharya in 1550, on Shravan Shuddha Ekadashi at Govind Ghat in Gokul by initiating Damodardas Harsani.

Later on, the rules and regulations of the Pushti Marg were formed and in addition to Bhakti (devotion) to the Lord, Kirtan (Music) in conformance to ragas was included.

Such Kirtan was considered an essential part of service to God. The Kirtan that sang of the Lord's ways was considered a whole comprising every time from '*mangal*' to '*shayan*'. When *darshan* is made open, the Lord is woken, bathed, adorned, fed, sent to graze cattle, received in the evening, and sent to bed with Kirtan. The poetry used therein is of top order. The Lord's playful ways are described therein. Ragas and the pakhawaj are used, as well as the tanpura. These days, the harmonium is also used.

C.1. The Rise of the Pushti Marg

Every religion has for its ultimate aim the achievement of unity. Indian rishis have interpreted this. They say that Truth is one, but the paths that lead to it are many. This has been mentioned in the Vedas as well.

The Vedas are the oldest scripture in Indian Literature. They are considered miraculous. The word 'Veda' has given rise to another, 'Vedant'. The latter means 'the end of Veda'. 'Veda' means 'knowledge'. It is derived from the root 'Vid', which means 'to know'.

Vedant describes what the end is like, and how it may be attained. How the unity may be attained is described in the Vedas. But that unity (Ekatva ... Ek Tatva) has many forms, which are a gift of the philosophy of Avatar. Since when this philosophy has existed in India is a difficult question. But it is about the births of Vishnu as man and creature toward the end of the Mahabharat period, in order to protect Dharma.

The Narayani Parva provides reference to four avatars. The concept of avatars is also found in the Puranas. In the Bhagwat, there is a list of 24 names. Reference to Vasudev Krishna is available till the 1st C. BC. ¹

The Bhagwat religion secretly received political support. During this period (4th C. AD), the philosophy of Vishnu's avatars had full influence over the Bhagwat sect. The importance of Vasudev Krishna had increased. The Bhagwat religion was popularised as Vaishnav religion, but references to the Krishna Rup are found only in the 6th and 7th centuries AD. This led to the belief later on in this period that the Lord comes as an avatar to bless his devotees.

यदा यदा ही धर्मस्ये and परित्राणाय साधूनां ² are considered the goals of the Avatar. The main intent of the Bhagwat is to promote Bhakti. Bhakti is foremost. For that reason, Bhakti began developing.

C.2. Kirtan Bhakti in the Music Tradition of the Pushtimargiya Temples

1 Narayani Parva (Bhagwat)

2 Bhagwad Geeta

India has been a religion-oriented country right since ancient times. As a result, from time to time, many religions based on knowledge of karma and Bhakti were propagated here. Among all of these Margs, the Bhakti Marga is extremely easy to follow. That is why, for thousands of years, it is the Bhakti Marg that has been the most popular here.

Today, the classical music, folk music and easy music that we hear is related directly or indirectly to the thoughts in the *shastras* and the Bhakti music of the 15th, 16th and 17th centuries. Raga construction, taal construction and verse and the method of singing reflect the influence of the Bhakti movement that took place from 15th to the 17th centuries on our living.

Swami Haridas, Tansen, Surdas, and Govind Swami were the acharyas, singers and composers of quality verse in those times. The Pushti Bhakti (Shuddhadwaitwaad) propounded by Jagadguru Vallabhacharya helped the society of the time to worship Lord Krishna in the child form with renewed interest. Among its many instruments was the benefit that it was a method that could be fully utilised in the Ashtayam worship. It was ordered in such a sequence that it is still being used in the same form as it was when established.

Pushtimargiya kirtan method is the same as what we hear on Aakashwani, sometimes under the epithet of Bhakti Sangeet and sometimes as Haveli Sangeet. The Shri Krishna Leela descriptions in verse and Dhrupad-Dhamar comprise its method of singing. This method of kirtan of the Pushtimargi temples and the ease with which the literature in verse can be sung are topics of study that will exponentially increase our knowledge. In the Pushtimarg full of ragas and their application, it was impossible to worship the Lord without any music. This system of music has a rich history of almost 500 years.

The most important contribution of the Mughal Period to Indian classical music is that the river of classical music in India was divided into two separate streams. One was the Darbari music under the patronage of the Mughal emperors and the other was the Devalay music of the Vaishnav temples, or the music that flowed through the means of Kirtan.

The objective of the musicians of the Mughal Darbari music was to please the emperor with their music, while that of the music of the Vaishnav temples was to draw inspiration from their sentiments and attempt to please the Lord. Darbari music gradually became wanton and vulgar. As against this, the Devalay (temple) music retained its seriousness, which is why Indian classical music is contained within Dhrupad-Dhamar and actively used till today. If we want to get a taste of the ancient form, it is doubtless the Devalay music that will satisfy us. In the temples, the music is rendered with great loyalty and there is a great emphasis placed on retaining the ancient form of the music in temples.

At places such as Nathdwara, the ancient tradition is still being dutifully followed. The musicians here (of Kirtan) are followers of the respective sect. With singing based on Dhrupad-Dhamar and the pakhawaj clinging to the chest, the musicians of the Pushtimargiya Vaishnav temples have upheld and guarded the dignity of the ancient tradition. They also guard the ancient grandeur. The unknown ancient forms of the ragas can be accessed through the Kirtan tradition.

Incomparable ragamalas, unique bandishes, unprecedented duets, Literature suitable to the times and so on are the specialties one can find here. The Dhrupad-Dhamar based kirtan of the Pushtimargiya Vaishnav temples is indeed soulful and worthy enough to think about.

C.3. Kirtan in the Gaundiya Vaishnav Sect

The unification of the Vaishnavs in the 10th and the 11th centuries led to an emphasis on the Bhakti tradition of the definition of the philosophy of the Vaishnav principles by the different acharyas. These acharyas efforts led to division of Krishna Bhakti into several different sects wherein Shri Ramanuj, Sanak (Nimbark), Brahma (Madhvacharya), and Rudra (Vishnuswami) were the chiefs.

These acharyas promoted their own sect very effectively in the wide area of North India. The sects and their founders are as follows:

	Sect	Founding Acharya
1.	Shrisampraday	Shri Ramanujacharya
2.	Sanak (Nimbark)	Shri Nimbarkacharya
3.	Brahma (Madhva)	Shri Madhvacharya
4.	Rudra (Vishnuswami)	Shri Vishnuswami

The Brahma sect (Madhva-Shri Madhvacharya) mentioned above is also known as the Gondiya Vaishnav Sampraday. This sect had Shri Chaitanya Mahaprabhu as one of its followers. He also used the Kirtan form for worship, which was traditional, but Mahaprabhu Chaitanya started the tradition of singing it at a high pitch and using the Mridang (Pakhawaj), Kartal Veena, Cymbals, and so on for accompaniment. The instruments would be slung around the neck and were played while

walking, during Kirtan (Prabhunaamsmar, at high pitch).

He said that singing at a high pitch ensured that everyone heard it and that everyone would recall the name of the Lord. Whether willingly or unwillingly, listening to the Kirtan would lead to Bhakti and result in attainment of the Lord's grace.*

C.4. Shabad Kirtan in the Sikh Religion

Guru Nanak was born on 15 April, 1469 in Nankana Sahib in Hindustan, which is now a part of Pakistan. The Sikh sect was established by Guru Nanak. The Guru Granth Sahib is their holy scripture. In a Gurudwara, the Guru Granth Sahib is accorded the status of the Lord and is worshipped. It considered to be the Lord and is worshipped with accessories such as the *chhatra* and *chaadar*.¹

The holy book contains verses composed by Guru Nanak, which are known as Shabad. The Shabad are also known as Kirtan.

While singing the Kirtan, the tabla and harmonium are used for accompaniment. The accompanists also sing the Kirtan. Ragas have been used here as well as the taals of tabla. Pakhawaj is generally not used. These Kirtans contain information on what is Bhagwad Bhakti, Guru Sewa, how Bhakti should be followed, how to be loyal (to the Lord), what all the Guru does for you and so on. The method of singing this Kirtan is the same from Amritsar in Punjab to Nanded in Maharashtra (the latter is also a holy place for Sikhs). The Dhrupad-Dhamar based style of singing – as in Pushtimarg – is employed.

* पुष्टिमार्गीय मंदिरों की संगीत परंपरा - लेखक: प्रा. सत्यभान शर्मा

1 गुरुद्वारासे शब्दकीर्तन गायकोसे साक्षात्कार

Shabad-Kirtan uses the Punjabi and Hindi languages. The regional music is evident here. The seasoned singers of aalaapi do it with restraint in the Kirtan. In playing the tabla too, they make use of the laggi.

The Guru Granth Sahib also contains verses by Kabir, Ravidas, Namdeo, Ron, Parmanand, Ramanand and so on, which are also sung. In all, the verses of 15 bhaktas of other religions are also sung. There were four Sikhs of the Guru whose speech is also included.

Nanak's anniversary falls and is celebrated on Kartik Shuddha Purnima. His successors were Guru Angad, Amardas, Ramdas, Arjan, Hargovind Saheb, Guru Har Rai, Harkisanji, Tegh Bahadur, and Guru Govind. Goving Guru placed the Guru Granth Sahib on the throne and here the Guru Gaddi Shishya Parampara (tradition of succeeding Gurus) was stopped.

The Granth Sahib contains 31 ragas. The 'Ghar' of the ragas are given. Ghar is the reference to the number of tals/beats to be used for singing a composition. Ghar is therefore a sort of direction to a musician for taals. These include Ghar Punjwa, Ghar Baarwa, etc. This ghar is itself called the taal.

C.5. Chhattisgarhi Folk Music (A Form of Kirtan)

Tejanbai Pandavni of Chhattisgarh¹ presents folk music which is also a form of Kirtan. Tejanbai has been honoured with the Padma Shree for her art.

C.6. Bhagwat Mele

1 Obtained from Doordarshan

Story matter is selected from the Shrimad Bhagwat Purana and a music-and-dance presentation is made on its basis. The poetry used has regulations but the prose does not. part. Through the poetry and help of the plot the characters using their own inspiration to develop the prose dialogues. This art form is in vogue in Andhra, Karnataka and South Maharashtra. This is another ancient form of drama.

C.7. Ramleela of Uttar Pradesh (Ramcharitmanas) ¹

This is a 500-year-old art form based on Ramcharit Manas by Goswami Tulsidas. The dohas and chaupais in it are sung in Ramleela and on their basis the plot is developed by the characters who say the dialogues on inspiration. Episodes from the Ramayana are described here. There are no written dramatic regulation for the prose dialogues. Ramleela is performed very enthusiastically in town and villages in northern India around the Navratra before Diwali. People attend it in great numbers and provide great response. Ramleela has attained the form a great festival.

¹ Ramcharitmanas by Saint Tulsidas

D. MAANBHATT TRADITION OF GUJARAT

D.1. Aakhyaan

Aakhyaan is basically a story to be told and heard that talks of the past events that occurred in our society or our Puranic Literature.

The Maan is a copper pot for holding water, which used to be made of fired mud. The Bhatt would use all ten fingers - with rings of two turns of wire on them - to play it to a rhythm. He would go places, playing the Maan in greater or smaller measure to provide sound for the telling of the story. For example, while telling a story of the Mahabharata war, Bhatt would make loud sound on the Maan to describe the sentiment of heroism and cry out and act out the following words:

"मारो मारो रे सम्भळाय ...

धरती लागे धुजवा

ने उथलपाथल थाय ... "

The pioneering poet Narsinh Mehta of Gujarati language composed Aakhyaans and entered the area of Aakhyaan composition for the first time in this language. Therefore, the history of this genre in Gujarat is 450 or 500 years old.

The reason why our culture is still intact is attributable in large part to the work of the Aakhyaan composers. They would weave stories from history and the Puranas into verse and present them before the people and that ensured that generation after generation the people were aware of our history and Puranas by only listening to the Aakhyaans.

D.2. Kavi Premanand

Among composers of Aakhyaan, the name of Premanand is at the top. He was born about 350 years ago, in 1645 in Vadodara, in a Nandora Chaturvanshi Brahmin family.

With unprecedented inspiration, Premanand undertook the laudable task of telling events from the Mahabharata, Ramayan, Bhagwat, Harivansh, Puranas and the life of the devotee poet Narsinh Mehta in the villages of Gujarat. The heritage of the religious and social knowledge of the medieval age - the events in the great Indian epics and Puranas - were conveyed by Premanand in easy and accurate language. This was a priceless service to the Gujarati Literature and the society of many peoples and valuable work for cultural awareness. Premanand's works are an invaluable treasure of Gujarati Literature. It is the cultural heritage of the Gurjar people.

There were Maanbhatts even before Premanand. But Premanand's Aakhyaans have endured till date. He would use various kinds of verse to bring out the true meaning of the various literary works of Indian Literature. The different kinds of rhythm were also used, so that the audience would get gradually engrossed. In the Aakhyaans, the poet has described in minute detail the contemporary socio-religious practices, dress, social structure and so on. These Aakhyaans use the nine *rasas* so skilfully that even today they create word pictures before the mind's eye.

Premanand has created a sequence appropriate to the time and occasion of the Aakhyaans. For example, he would deliver an aakhyaan on Okhaharan in the month of Chaitra, that of Shamalsha's marriage in the month of Vaishakh - the wedding season, and that of the shraaddh of Narsinh Mehta's father in the month of Bhadarwa, of the shraaddh paksha.

The great poet would generally stick to events from the Mahabharata. One story at a particular venue would last 3 months. The story would be about the birth of the Pandavas, Draupadi Swayamvar, Vastraharan, Okhaharan, Abhimanyuvijay and such other events and the audience would offer goods, money, clothes, vessels and so on to him. When the Maanbhatt accepted their gifts, they would never have the least worry about income or subsistence.

D.3. The Maanbhatt Tradition

There have been many great personages in the Maanbhatt tradition. After Poet Premanand, his literary successor was Sundar Mewada. Premanand's incomplete Dasham Skandh was completed and published by Mewada. One century back, Lallu Vyas of Khokhra, Ahmedabad, used an earthen Maan. His admirers gave him a copper Maan, which was received by his disciple, Chunilal Pandya.

Chunilal was born in Modasa. He received this special art from Lallu Vyas. He roamed the villages of Gujarat very often. He also made presentations at Mumbai. He presented Premanand's as well as his own aakhyaans. The chief among his aakhyaans are Sangeet Satyanarayan Katha, Purushottam Mahatmya Aakhyaan, Harishchandra Aakhyaan, Ansuya Aakhyaan, the story of Chhel, and so on.

There were many maanbhatts contemporary to Chunilal Pandya, yet his name stayed at the top. Hence, in 1948, when he expired, it was felt that this art would be lost. Fortunately, Chunilal Pandya's son, Dharmiklal, and his sons have conserved this art.

Today, there are only three Maanbhatts left apart from Pandya - his two sons, Pradyumna, 38, and Mayank, 32, and one of his students at the music school he runs at his home. Pandya has performed at various festivals in India and

abroad, including the US and UK, where he has a faithful band of admirers.

He has also hosted programmes at the request of people like Delhi Chief Minister Sheila Dikshit. So far, Pandya has performed about 2,500 Akhyans, some of them running for a month.

It is not an easy art to master as the Manbhat has to maintain a rhythmic beat on a copper gagar (pitcher) with a silver or copper ring and sing at the same time. While singing a verse to narrate an incident of Vir-Ras (bravery) the Manbhat's fingers play on the upper portion of the pitcher and the verse ends with a final tap on its mouth. In the case of a doha or a saathi (forms of folk poems) he concentrates mainly on the lower part of the pitcher.

Lack of patronage apart, the difficulty in mastering the art is, in fact, one of the main reasons for the decline in the number of its exponents. Besides, not many are attracted to it as they know it is not a lucrative means of earning one's livelihood. "It is a form of sadhana, not a means to earn money. You are bound to earn well eventually. But nowadays people only want to learn those arts which help them earn money quickly," laments Pandya.

The dhoti-clad artist lives in a narrow by-lane in old Vadodara in true Brahmanical simplicity with his two sons. Pandya's dream now is to establish an institute to save this dying tradition. But it is an uphill struggle because finding patrons is difficult.

When one sees him in simple surroundings, one can hardly imagine his accomplishments. But once he steps on the stage in his red headgear and lets the artist in him take over, Pandya weaves a magical chord around music lovers.

Source:

<http://indiatoday.intoday.in/story/dharmiklal-pandya-struggles-to-save-dying-art-of-gujarat-manbhat-akhyan/1/196824.html>

Interview of Maanbhatt Hari Bhakt Parayan Dharmiklal Pandya by
researcher

E. KATHA KALAKSHEP

Katha Kalakshep (an art form) is the same as Harikatha Kalakshep.

This term indicates listening to Puranic stories, spending time doing so, and using music to express in a special mode and appropriate sequence while telling Puranic stories.

Ordinarily, the dictionary meaning of Kalakshep is given as whiling away time. This one word is used differently in different contexts from time to time. When and as required, its meaning is adapted to the context. In colloquial idiom, for example, it also means Nature, or even a means of employment. Yet another meaning of the word refers to divine stories, legends, myths or stories of famous personas. Mythological stories are widely known to people and they are used to build a society or to quote as examples for building morality in the society. This is the broad or practical meaning of the word 'Kalakshep'.

This means of spending time evolved into an art form in villages. It was presented as a top-class form of art, with a very high standard of presentation. Katha Kalakshep stories are properly elaborated on with help from musicians (vocalists, instrumentalists) and include fairy tales, mythological tales and legends, fables, humorous anecdotes, and so on.

The scope of this art is very broad. That is because it also provides the society the knowledge that it requires. Such knowledge includes philosophy, classical

music and the diverse forms of music, linguistics, and other useful topics in an idiom that helps convince and advise the people.

It involves dramatization, enacting different characters, using humour, dance, and a predominance of spirituality to *present* a story.

Owing to the kind of presentation in this art, any person from any background or level having whatever interests certainly obtains valuable knowledge.

The instruments of the Kalakshep (i.e.: singing, playing, dance, storytelling, and giving examples) must be balanced. None of the stories should fall short.

Dr. V. Raghav says that when discourses on Ramayan, Bhagwat, or Geeta attract people in large numbers, the prime reason for that is the religious spirit. When a concert attracts full audiences, and Tyagaraja's compositions are sung in it, it is accepted as an art form. Both these instances merge into the Harikatha, which is why it provides the combined joys of religious spirit as well as art, and therefore attracts great numbers of people.

What started out as a matter of religion, started promoting the religion; but the work took an altogether different path – because the society flocked to the events organised and therefore there was close contact with the people for taking the society in the right direction through providing good examples, illustration and music for evocative discourse. And 'Katha' (story) began assuming the form of an art.

E.1. The Origin of the Word 'Harikatha'

A cult of devotees of Panduranga of Pandharpur took shape and therein the word 'Harikatha' became current. It became the source of inspiration for Harikirtan Kalakshep, and still is. The Harikirtankars were devotees of

Tukaram, Ramdas and Dnyaneshwar.

At the base of the Kirtans were texts such as the Ramayan and Mahabharata. What started out as Harikatha, resulted in a collection of devotional stories and evolved to become a method, which we know as 'Narrative Art'. A certain mixed format of Harikatha started evolving.

A scholar known as Thanjavur Krishna Bhagavatar (1847 to 1903) brought fame to Harikatha during the previously mentioned period.

This tradition was continued by Thirupallanam Panchganesh Shastry, Pt. Laxmanacharya, Mangudi Chidambar Bhagavtar, Thanjavur Nagraj Bhagavtar, Sulamangalam Vaidyanatha Bhagavatar, Harikeshanallar Muthiah Bhagavtar, Embar Shrirangacharya, Thiruvaiyyaru Annaswamy Bhagavtar, and C. Saraswati Bai.

Even before the scholar named Krishna Bhagavtar between 1847 to 1903, the storytelling was practised (as tradition or the art form).

But Krishna Bhagavtar combined the traditional stories with the Marathi style (Kirtan style) to present a new form of Kirtan before the people. This is known as Harikatha.

It is said that Harikatha will be blessed with yet another Krishna Bhagavtar, who will be – like him – a versatile, multifaceted, scholarly persona. Inspired by the manner of Krishna Bhagavtar's presentation, many contemporary artistes obtained the credit of participating in the Kalakshep. The days of Krishna Bhagavtar, this art was in its golden phase and was an art that attracted more attention than any other, or was proven to be such. That is why this period is considered a milestone in the history of Harikatha.

Krishna Bhagavtar changed the method of presentation. This led to thinking on how to stand or how to be, in front of the audience. This scholar put to use several kinds of music and poetry from several languages in his presentation and laid down an ideal Katha Kalakshep before the people.

E.2. The Main Part of Harikatha

While presenting Harikatha, one had to don the Panchakam or Upavastra (an accoutrement). At the back, on the right, would be the Mridangam, and violin or harmonium on the left. Behind the players, there would be two sub-singers. One of them would bear the tanpura and the other would have the TaaL in his hands.

Talas of 3, 5, and 7 beats were used. For counting the beats of the tala or to provide the tala, TaaL and castanets would be used.

The kinds of song included Saki, Dindi, Abhanga, Anjanigeet, Mattakokil, Khadga, Aaryaa, Ganakshari and Persian tunes. The topics used included Garud Garvabhanga, Dhruva Charitra, Vatsala Kalyanam, Vishwamitra Yog Sanrakshanam, Draupadi Maan Sanrakshanam, Rukmangad Charitram, Gajagauri Vratam, Rukmini Kalyanam, Sita Kalyanam, Lakshumanshakti, and so on.

Generally, the presentation would last 5 hours. The Harikatha would start with Panchpadi wherein the first pada would comprise Purvapeethika Tillana (Tarana) Taniyavarta Kathanirupan Mangalam, and at the end the first pada again. The language used for the narration would be the Manipravala language, which was a spoken dialect of Tamil mixed up in Sanskrit and spoken with Brahminical pronunciation.

The music used was always classical, and it employed ragas from both North Hindustani and Carnatic music. Often, tunes from folk music were also used. The literature to be used in the presentation was either selected or prepared beforehand. The selected or developed literature for the narrative would be spoken out more or less as it was written.

It would be safe to say that the literature used was an exact translation into Tamil of *Marathi Kirtan Tarangini*, a book useful for performing Kirtans.

The poems provided for the description – or to serve as examples – in the Marathi literary text, *Kirtan Tarangini*, would be used as a bases for performing the Kirtan in Tamil.

E.3. Historic Progress

1. The scholarly personae in the Vedic period would tell stories to provide encouragement. These were known as 'Aakhyanas'.
2. The previous statement is found corroborated in the volume *Ameya Brahman*.
3. During a Rajasuya sacrifice, a religious head called Hom made the above statement in the plot by Suneshesh. This book obviously contains a reference to the *Ameya Brahman*.
4. The Chandogya Upanishad contains an essential discussion on 'Katha'.
5. In the Puranas too, Shukacharya has told several stories.
6. In the Vayu and Padam Puranas, there are descriptions of lineage, stories and verses (such as *Powadas*) by the Sutas. And both Puranas mention that it

is (or was) the Sutas' responsibility to preserve those stories and take them to the common people.

7. The Vayu Purana mentions that it is the Sutas' job to ensure that they collect, preserve and take to the common people and promote the information acquired from scholarly and appropriate persons and to keep fresh the memory of the lineages of the Gods, rishis, and the rich kings and emperors and to cultivate the legacy of great personages. The Padma Purana also contains such references.

8. In the Ramayan too, there's a mention of how Luv and Kush used the Veena and castanets to narrate Rama's life in verse.

In many villages, there's the tradition of singing the Ramayan, as a result of which social principles improve and along with the give and take of art, a dialogue is established with the society. Luv and Kush were the first to sing the Ramayan.

9. The Mahabharata was also told to the Gods by heavenly seers such as Narada. Shuka told the story of the Mahabharata to the Gandharvas, Rakshasas and Yakshas. Vaishampayan told the Mahabharata when Janmejaya performed a sacrifice (Janmejaya was the son of King Parikshit). That was for the well-being of the society.

In the Padma Purana, the son of Vyas says the Majesty of the Gita was told with the help of Pralhad, Narada, and Arjun.

In the Bhagwat, Shukacharya told Parikshit the tales of Krishna.

Narada and Shukacharya have been often credited with telling these stories. And this tradition has been kept alive by Suta Puranik (Pauranik) and Bhagavtar.

F. MANASOLLASA

Someshwara wrote the book 'Manasollasa'. This is considered the first text that contains an entire chapter on the 'Katha'. In addition, there is also a chapter on the importance of the story and its teller.

Someshwara has divided the Katha into four parts:

1. Ekavatrika – by one
2. Dwivatra – by two
3. Chaturankama – by four
4. Bahupurusha – by many persons

G. THE BIRTH OF THE TANJAVUR FORM OF KALAKSHEPA

A story can be told in several different ways. Purana recitation was common in the country. The Purana text is placed on the platform and some of its stanzas are either read out or spoken and their meaning is explained. This is how it generally happens at the king's court or in a temple.

Tyagaraja's father, Rambrahmam, was a great Ramayan scholar. He used to read out the Puranas at the court of King Tulaja II. Tuljaji's period was from 1763 to 1784. He was the king of Tanjavur. Tyagaraja would read the stanzas and Rambrahmam would explain their meaning. This practice is known as Purana Pathan or Purana Pravachan. ¹

1

Katha Kalakshepa, Dr. Pramila Gurumurthy, pg. no. 2

H. WHAT IS AN UPANYASA?

A scholar recites a stanza and uses the sub-story (Upakatha) and examples to explain it. Such an occasion requires only a single scholar who reads and tells. There is no accompaniment, nor any music.

The Upanyasa starts with some stanzas from the Puranas. These are later explained. All these stanzas from the scripture are full of information. It contains a philosophical doctrine that is meant only for the knowledgeable. Such speeches are a serious event as they are about philosophy. These Upanyasa speeches also come in a series of 2, 3, or 4 days or weeks. The series is known as 'Vyakhyanamala'.

During one of his recitations of the Vishnu Purana, Mukkur U.V. Lakshminarsihacharya, the author of Katha Kalakshepa used 'Upanyas Katha Pravachanam' and 'Puranam' as synonyms. According to him, reciting the Purana is akin to delivering religious discourse. It employs the use of the Manipravaal language, which is a mixture of Sanskrit and Tamil. It does not contain any humour and is meant for delivering knowledge in a serious ambience. The Upanyasa is presented sitting down. When music and humour were added to it, it became known as 'Sangeet Upanyasa'. T.S. Balakrishna Shastry used to do such Upanyasas.

* Katha Kalakshepa, Dr. Pramila Gurumurthy

I. FOLK THEATRE

I. 1. GANGAVLAN – A FORM OF MARATHI FOLK LITERATURE

This is a form of Folk Literature. Before the beginning of Folk Drama, Gan was a form sung in the place of Naandi. It is used to pray to and worship Ganpati, Saraswati and other Gods, through the medium of song, of course. Thereafter, the Gavlan is sung, wherein there is a description of the leela of Shri Krishna and the Gopis. This is a form of Madhura Bhakti.

Gan has been interpreted as 'Ganpati'. And the Gavlan form is quite well known. There are several Gavlans by Eknath and other saints.

In the play, 'Vichchha Majhi Puri Kara', there is a Gan, 'He Gajavadanaa, Gauri Nandana ...'. In 'Honaaji Baalaa', there is a Gavlan, 'Shrirangaa Kamalaakaantaa'.

SOURCE: Interview of Shri Jayram Potdar by the researcher

J. HISTORICAL THOUGHT OF KIRTAN FOUNDATION

The tradition of 'Kirtan' foundation is persuaded since the time of Vedas. 'Kirtan' is included as part of 'Nav Vidha' devotion. According to some scholars since the time of Veda 'Kirtan' means chant God's name or to praise the Lord, chant verses (Shloka), sing devotional songs etc.

'Kirtan' means to praise the Lord. We realize it through that the Lord is the supreme authority. Nanabuva Badodekar defines Kirtan as, "To narrate stories by chanting name of Lord means Kirtan." Due to 'Kirtan' we realize supremacy of the Lord.

The enormous mention of 'Kirtan' is found in Bhagwat.

कृतै यद् ध्यायतो विष्णुं त्रैतायां यजतो मरवैः ।

द्वापरे परिचर्यायां कलौ-तद्धरिकिर्तनात् ॥ (भागवत् 2.3.51)¹

नामसंकीर्तनं यस्य सर्वपापप्रणाशनम् ।

प्रणामो दुःखमनसंनमामि हरिं परम् ॥ (भागवत् 12.13.23)²

एतभिर्विद्यमानानामिच्छतामकुतोभयम् ।

योगिनां नृपनिर्णीतं हरेर्नामानुकिर्तनम् ॥ (भागवत् 2.1.11)³

The testament of devotion is initiated in 'Bhagwat'. 'Kirtan' is its second another custom of devotion.

The idea of 'Namkirtan' (chanting of name) is enhanced over here. In this no

1

□ 51st shloka in the third chapter of the second Skandh in the Bhagwat

2

□ 23rd shloka in the 13th chapter of the 12th Skandh in the Bhagwat

3

□ 11th shloka in the first chapter of the second Skandh in the Bhagwat

other narration of stories or art is integrated other than God. This exists in 'Kirtan' form. The renowned 'Kirtankar' like Ha.Bha.Pa. Bhagwatbuva, Kavishwarbuva, Dr. Pawtwardhan, Karhadkarbuva etc. have precisely mentioned in their 'Kirtan' that Shri Shukracharya had performed 'Kirtan' at 'Parikshit' (king of Ayodhya / father of Bhimasena / a son of Kuru.) It is as follows:

प्रह्लादस्ताल्धारी तरलगतितया चोद्धवः कांस्यधारी ।
वीणाधारी सुरर्षिः स्वरकुशलतया रागकर्तार्जुनो ऽ भूत् ।
इन्द्रो वादीमृदंगम् जयजयसुकरा कीर्तने ते कुमारः ।
यत्राग्ने भाववक्ता रसविरचनया व्यासपुत्रो बभूव ॥ (भागवत)¹

This means 'Kirtankar' Devarshi (Holy) Narada and Shukra approaching about ubiquitously (far and wide) narrating 'Kirtan'. According to the custom of reciting a 'Kirtan'; whatever presented by Shukracharya was prominent and he used all the required means to do so. It had highlighted all the significant features of 'Kirtan'. Kirtan means devotion. All such means for the devotion are mentioned in 'Bhagwat'. 'Kirtan' is one such divine worship and its origin invention occurs through various sources and all such names are stated in this verse.

According to 'Haridas' sectarians Devarshi Narada is considered to be the pioneer of primitive 'Kirtan'. Although according to 'Haridas' sect the indoctrination (shastra) of 'Kirtan' was done by Devarshi Narada. However, according to 'Vaarkari' sect Saint Tukaram was the pioneer of the primitive of 'Kirtan'.

1

□ Naachu Kirtanaache Rangi – Pg. 6, Author: Dr. Yashwant Pathak

"सा तु अस्मिन् परमप्रेमरूपा अमृतस्वरूपा च ।"²

According to many poets, the above devotional verse of 'Narada' 'Naradbhaktisutra' is the medium that guides the conduct.

'Naradiya Sect' originated from this. The description of it is found in most of the primeval (Puran). Such narration seems really important according to Harivansh. 'Narada' had prominence of having radiant skin, hair neatly tied on the head, wearing white colored clothes, holding the instrument 'Veena' and was expert at the art of singing too. It was clear that he undoubtedly had all the skills that were vital to present a 'Kirtan'; such as eloquence, music, drama and knowledge (study) of every custom. Narad is the prime progenitor or 'Kirtan'.

गायन नारायण कथाम् सदा पापभयापहम् ।

नारदो नाशयन्नोति नृणामज्ञानजं भयम् ॥

देवदत्तामियां वीणां स्वरब्रह्म विभूषिताम् ।

मुच्छयित्वा हरिकथा गायमानश्वराम्यहम् ॥¹

The above mentioned description is sufficient to prove Narada's proficiency in the art of presenting 'Kirtan'. The in-depth description of his 'Kirtan' and aptitude of presenting it depicted in 'Eknathi Bhawat', 'Bhavarth Ramayan', 'Barahmachausutri', 'Gargasanhita', 'Pandavpratap Harivarada', 'Shivaleelamrut', 'Aadiparva by Moropant' etc. The above has proved the specialties and popularity of Narad's 'Kirtan'.

2

□ Naachu Kirtanaache Rangi - Pg. 6, Author: Dr. Yashwant Pathak

1

□. Naachu Kirtanaache Rangi- Pg. 7, Author: Dr. Yashwant Pathak

Kirtan was further advanced by keeping in mind Narada as the primitive progenitor of it. If we consider only Maharashtra, the custom of 'Kirtan' was originator since ancient scholars. The description of 'Kirtan' is found in 'Sant Vangmay' in detail. Including Sant Dnyaneshwar, various saints have chanted devotional 'Kirtan'. They have freely chanted 'Kirtan' and glorified it. The fourteenth (shloka) verse of ninth chapter of 'Dnyaneshwari' is sufficient enough to prove the creativity and inspirational greatness of 'Kirtan'. The Varkari Sect of Maharashtra had very rapidly brought development in the tradition of 'Kirtan'. The great Saint Namdev is the primitive 'Kirtankar'. By describing the greatness of Narad as the originator of 'Kirtan'; Namdev has proven ancient antediluvian of it. 'Kirtan' has become due to the trio combination of chanting God's name, its retention and worship.

महापापराशी तरले कीर्तनी ।

प्रत्यक्ष पुराणी वंद्य झाले ॥ ¹

The above examples are given by Eknath. There are examples such as Prahlad, Valya Koli, Ajaamil, Bibhishan etc. Narad, Shukra, Vyas, Parikshit, are Valmiki are associated with the tradition of 'Kirtan'. The analysis of 'Kirtan' is mentioned in the (primeval Bhagwat) 'Bhagwatadi Puran'. Eknath had also conferred it by giving examples. For Kirtan the commendation is given to Narad by Eknath. (Eknath has given the commendation to Narad for Kirtan.)

J.1. The Kirtan Tradition in Maharashtra:

Now we will ponder into the tradition of Kirtan in Maharashtra. In this various customs as well as the saints who were the originator of such

1

□. By Eknath Maharaj; Naachu Kirtanaache Rangi – Pg. 8

traditions are stated. From Dnyandev, all the holy poets have recited Kirtan by adoring it with devotion. Dnyandev and Namdev belonged to the same era. Due to the source of pilgrimage the community benefitted a lot from these two holy poets. Dnyandev presented comprehensive knowledge about Kirtan. Namdev described experiment of Kirtan. Though there is no mention of Dnyanesh doing Kirtan, he provided the origin of it. Namdev was known as a legendary 'Kirtankar'. In a role of a didactic; Namdev had always recited Kirtan and gave moral and ethical teachings. "Namdev Kirtan Kari. Pudhe Baa. Naache Pandurang"; this sentence proves Namdev's expertise at reciting a Kirtan. With the aptitude of in-depth devotion, tremendous adherence towards God and admiration towards Dnyanoba were perceived to their fullest through his Kirtan. As stated by Janabai "Namayachi Vaani, Amrutachi Ravaani" proves that Namdev's Kirtan were delightful. Unambiguous Kirtan was presented by Dnyandev and Namdev accomplished that by utilizing it. Varkari Sect (made Kirtan ideal) created utopia of Kirtan. They also did the propaganda of Varkari Sect. They demonstrated the epitome of the custom of Kirtan to the community through their efforts and sustained the entitlement of 'Kirtan Shiromani'.

Eknath: Saint Shri Eknath enhanced and presented it in 'Harikatha'; a dialect to be understood by the common man. It is mentioned in his biography that Nath used to recite Kirtan at Paithan region. The experimental form of Kirtan became universal. Nath created a social image in the form of 'Bharud' and extended it towards the community. Haridas very easily uses 'Bharud' of Naath - like 'Gondhali', 'Bharudi', 'Balsantosh', 'Vasudev', 'Joshi', 'Arjadar', 'Dombari' etc. as reference to illustrate it before summarizing it. With his comprehensive dialect Eknath diverted entire world towards Kirtan. Even today Bua sings 'Gaulan' composed by Nath during Kirtan on the occasion of 'Kala (Gopal Kala)'. Ekanath's prose (Vangmay) on Kirtan is a combination of 'Bharud' and 'Gaulan'. "Sagun Charitre Param Pavitre Sadar Varnavi". Eknaath strongly believed that from a decent appeal the supreme

ideal should be established in the minds of listeners. Nath should always have devotedly initiated his Kirtan with prelude and ended it with a sermon. Kirtan presentation by Nath used to be methodological as there was comprehension of the thoughts of Dnyandev and Namdev. Through his Kirtan he educated people to conserve and inclined being alert. He used Kirtan as a source for creating awareness among people. He encouraged community to combat atrocity and ritualism. Nath gave various citations through his Kirtan. He transformed Kirtan into the greatest form of monologue. Eknath had always told everyone about 'Satyarup Narayan' to convey the message of truth, love and resisted the notions of resentment through comic verses like:

मला दादला नको ग बाई । मला नवरा नको ग बाई । ¹

or

विंचू चावला, विंचू चावला ²

Eknath's Kirtan was based on virtuous love and ethical values. Eknath Kirtan means most important phase/period from history/antiquity; he always understood the grief and comfort of the people and reconciled them through his Kirtan. From the people who speculated the philosophy of Kirtan appreciated Eknath's as a true mentor (लोकशिक्षक) of the masses. The credit goes to Eknath as he was the medium through which the religious Kirtan was inherited from Dnyandev and was passed on to Ramdas. Eknath spread Kirtan and connected it to the masses. He used various idols from the culture to verbalize 'Veda' into the simplest form. Due to efforts and practicing Kirtan by various social organizations, Kirtan blended very effectively. Kirtan got expression of its own. It provided a special assemblage (baithak). I also

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□ Eknath Maharaj Pada-Abhanga Sangraha

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□ Eknath Maharaj Pada-Abhanga Sangraha

created the atmosphere where through Kirtan stories were narrated to people in the form popular stories and gave devotional references to create awareness. It increased fondness towards 'Harikatha'. Nath used this medium for building a foundation of 'Bhagwat' religion. Kirtan became a combination of providing education and entertainment to masses. Kirtan presentation by Nath became absolutely rational. Nath gave real and traditional examples from a normal routine to attain 'Prapanch' and 'Paramarth' (to live regular life and remain close to god). This became easy to obtain 'Paramarth'. Secularism was enhanced. The foundation of 'Bhagwat' religion became very strong. Eknath very successfully spread awareness all over Maharashtra through the medium of Kirtan. He was truly a 'Nath' / 'Master'.

J.2. Sant Tukaram:

Sant Tukaram was 'Kirtan Samrat / Emperor / King of Kirtan' who used to chant:

दास तुका इथे करितो कीर्तन ।

हृदयी चरण विठोबाचे ।¹

The 'Abhang' (devotional song) of Naradiya Kirtankar Sant Tukaram is used for analysis. There are numerous sects of Kirtan but among them sect of Sant Tukaram is considered to be the supreme.

J.3. Sant Namdev:

Tukaram has always considered as the supreme (apoorva). Though Dnyande

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□ Tukaramachi Abhanga Gatha (traditional)

led the foundation of Bhagwat Religion through Kirtan, Sant Tukaram is considered to be the authority of Bhagwat Religion.

भक्तीज्ञाने आणि वैराग्ये जागला ।

ऐसा नाही डोळी देखियेला ।¹

The above uttered by Rameshwar Bhatt is truly apt. The compositions of devotional songs (Abhang) by Tukaram and Kirtan complement each other. These saints used the medium of 'Kirtan' to establish communication in an innovative way in the language that is understood by the masses. Therefore 'Santvaani' became the vital factor of 'Kirtan'. This has been evidently experienced from their preaching / 'Abhangvaani'. Therefore Tukaram is considered to be a valuable and unique 'Kirtankar' and it is precise to mention that he has overwhelmed masses through his 'Kirtan'. Dnyanadev initiated the tradition of presenting 'Kirtan' with a purpose, Tukaram carried out the same to imbibe them into the minds of the people. The ballads (gatha) presented by Tukaram were considered Ballads chanted for Kirtan. Therefore this period Kirtan foundation is considered to be the Golden era. It is possible due to Tukaram's unique 'Kirtan' presentation. The initiative of Kirtan which was initiated by Dnyanadev was acknowledged by Eknath and Tukaram and extended to different dimensions.

Tukaram and Ramdas belonged to the same era. The pinnacle of Bhagwat religion and its reverberation (garjana) occurred at the same time. The masses approved the success of Kirtan. Both of them very aptly analyzed the characteristics, specialties, its unusual subjects and art of Kirtan. Both of them sensed about the association between Kirtan and devotion. However Samarth very accurately realized the realistic form (experimental / practical)

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□. Rameshwar Bhatt

and the skill of presenting Kirtan. That unveiled a specific place for Kirtan in the community.

Prof. N. R. Phatak expresses the efforts done by Samarth Ramdas as the 'Source of God'. This includes the founding of 'Swadharma'. Samarth Ramdas who has approached the path of happiness (Anandbhuwan), very precisely coordinated 'Swadharma' and 'Swaraj' through Harikatha. He insisted upon giving knowledge about the above through Kirtan. Through Harikatha Samarth focused on creating a strong social, spiritual and emotional community. Through Harikatha Samarth has mentioned to contributing in politics 'aptly'. 'Aptly' (barepane) means significantly.

Ramdas established maths at various places and appointed Venabai as the chief of the math. He provided rights to women to present Kirtan. The adherence given by Ramdas to women for presenting Kirtan, it became pervasive, spiritual and demonstrative. Samarth witnessed internal aspect of the nature of the story and mind. He opened several sections of mind through katha (narration of a story). He tried to liberate people from being naïve (bholapana) and faulty notions of God. He gave to the people the eye-opening and a capacious awareness of devotion. The scholars of literature have unanimously acknowledged the significance of the Harikatha by Samarth. Only Samarth always thought of Harikatha as a medium of access to the universe.

If this is acknowledged, then we can conclude that Harikatha has reached its completion. Samarth considered about Harikatha from all the dimensions. He put forward simple intentions of (Nirupan) depictions by dividing it into prelude (purvarang) and finale/culmination (uttarang) and presented it with sutras. Time and again, to create social awareness in the community and with the help of various occurrences in the society, Kirtan proved to be the best aid. Very rationally, Samarth put forward basic dimensions of Kirtan by

Narada (Naradiya Kirtan). This is the most valuable contribution to Kirtan. So 'Harikatha Nirupan' is the foremost work and solgan/catchphrase (bridvakya) of Kirtan foundation. According to the foresight of Samarth, this title (brid) is suitable in the foresight and rational concept towards the society.

J.4. The Era of Pandit Poets:

This is the second independent class among the category of Sant/Saint-Tant-Kavi (poet).

With the help of Abhang, Pandit Kirtan presenter did the analysis and enunciation of devotion. However, after this, the focus was more on showing off the intellect rather than devotion. Haridas have taken help of the right perspective of Vaman Pandit. There were words in Sanskrit language in Kirtan. For some of them, knowing Sanskrit was the chance to show off as a scholar. This divided 'Kirtankaar' into two sections. One section was of the ones who acquired expertise in Sanskrit language and the second was of ordinary ones. In Kirtan, demonstrating intellect and exhibition of aptitude became prestigious. The intellect of 'Bua' was the assessed as 'Sanskritgarbhakirtan'. Pandit poets diverted themselves towards the spiritual words. The perception of Kirtan as being emotional and easy had changed. In Kirtan, showing off of intellect and exhibition of aptitude became prestigious or Bua's Kirtan presentation in Sanskrit was considered as assessment of his intellect.

There were unwanted rigid rules that were forcibly followed with pride at Poona in the regime of Nana Saheb Peshwa. There was a strict rule that while performing Harikirtan, no one was to sing Abhang of Tukaram if the Peshwa was not present in his 'wada' (the domain). Tukaram Abhang was considered untouchable and it was not to be performed during Kirtan.

The specialty of Sanskrit was to depict eccentricity! Since this was included in Kirtan it also became eccentric. The audience lost interest in Kirtan as the verses written by upcoming poets were included in Kirtan. The verses written by Vaman Pandit, Moropant, Nagesh, Raghunath Pandit etc. were useful for Bua. Sant poet's Abhang of expression was just a reason for it. To trail Sanskrit along with Abhang became obvious. Sanskrit language was very much beneficial to impose indulgence. However most of the poets were well versed in Sanskrit language. "Vinashrayen Na Shobhante Kavita, Vanita, Lata" is the accurate precept. Due to the absence of agony, the essence of pain/grief was missing. The story (katha) and storyline (kathanak) got importance as the medium entertainment to the patrons (Ashraydata). The poetry was composed as per the standard to fulfill the above standard. Due to the presence of women during Kirtan presentation Haridas supposedly used songs like Seeta Geet and Savitri Geet. (songs of Seeta and Savitri). The Kirtan presenters (Kirtankar) might have dual intention behind this. Firstly, it is very interesting to listen to the narration (story)/ poetry with multiple dimensions. (It is very interesting to listen to the poetic compositions with multiple dimensions.) There were guidelines based on the Pandit's trademark as per 'Banachi Kadambari (Ban's Kadambari)', 'Dashkumar Charitra', 'Bhaas', 'Choornika' etc. The narrator priests like Chandwadkar Bua, Modak Bua, Mehendele Bua, Ayaachit Bua etc. were expert at describing nature or greenery in their sermon (akhyan) and while doing so they would select and narrate every detail as per the paragraph given in the literature written by (kadamabari) Baan. Any sermon would remain incomplete if there is no description of preparation of food and feast given by Amarutraai. While describing compassion if prayer; the verse "Rama Tu Maazaa Yajmaan" by Madhwamuni was recited. Kirtan was endowed due to description by Pandit Kavi. Kirtan became expansive due to 'Navras' (nine ways of praise) of Sanskrit. It was assumed that a Kirtankar who will present a Kirtan according to 'Vedant' and traditional treatise (shastra) was considered the superior. It

was a rule to include the divine verse by Vaman and Aarya (phrases) by Moropant while presenting Kirtan.

सुश्लोक वामनाचा अभंगवाणी प्रसिद्ध तुकयाची ।

ओवी ज्ञानेशाची तैसी आर्या मयुरपंताची ॥ ¹

Pandit Kavi composed an appropriate verse suitable for the sermon / Kirtan. It reached to the masses through Kirtan. Slowly common people began to follow Sanskrit (language). During the homily (Akhyaan) lecture, importance was given to expertise of narration than the main theme. However most of the homilies (akhyanaa) were basically in Sanskrit language, few exclusive verses were included in the narration. All the Kirtankar used most of the homilies presented by Vaman Pandit, Moropant and Raghunath Pandit. They become popular due to the use of appropriate words and their meanings. Keeping in mind the model of ancient culture spiritual guidance is provided to the masses. In the Kirtan they scripted several homily rhymes based on the incarnations of Lord. All kinds of descriptions were used while composing poetic homilies. It sounded melodious due to rhyming assonance (yamak anupras) and was approved as 'Yamakya Vaaman'. The compositions of Vaman Pandit spread across during the period of hundred years i.e. 1518 AD to 1617 AD.

Even today while presenting Kirtan some Kirtankar of Narad / Naradiya and Samarth Sects narrates verses from Naamsudha, Venusudha, Geeta, Raamshloki and Siddhant Vijay. However while presenting the concluding (Uttarang) part of Kirtan extensive use of homily poetry like Bharat Bhaav, Rukmini Patrika, Ahilyoddhaar, Bhaamaa Vilas, Shukarambha Sauvad, Kauns Vadh, Seeta Swayamvar is done. The conclusion of Bua's Kirtan would

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□. Maharashtraatil Naradiya Kirtanaache Saangitik Swarup - N.V. Divan - Pg. 13

remain incomplete without the recitation of the verse “Vani Khelati Baal Te Ballavanche” or “Ang Vakra Adhari Dhari Pawa”.

Moropaant, Niranjan Madhav and Vaithoba Anna Daftardaar became the patronage of Kirtankar. The tradition of Kirtan was considered to be dedicated to Sanskrit and created new class of listeners. For the first time in Kirtan ‘Churnika’ were introduced by ‘Anandtanay’. ‘Churnika’ were used in homilies like ‘Ramcharitra’ and ‘Markandeya’. Rhythmic and systematic arrangement of prose and grouping of prose and poetry was composed by Niranjan Madhav. Raghunath Pandit completely freed homily with the spiritual inspiration till ‘Naladamayanti’. Whatever was inhumane about this was brought to normal. ‘Shrungar’ was encouraged and the story was transformed into ‘Swayamwar’. The verses composed by Anandnanay, Amrutrai, Madhvamuneeshwar’ became the Divine bovine goddess (Kamdhenu) for Haridasbuva.

The purpose of devotion was left aside and Pandit Poetry was considered marvels. Moropant put in his efforts to stabilize it. In last hundred to one hundred twenty five years Maharashtra produced renowned Haridas. Among them most were fascinated by verses / poems of Pant. Pant’s friends and disciples Raam Joshi, Mairaalbuva, Vithoba Taharabadkar etc. had initiated to use his verses composed by. Raam Badve has stated, “Bhavaktanu Harikatha Karia Aryaani Alankrutiyukta.” Spiritual lectures (akhyan) of Moropant were systematically represented by verses of Haridas. Haridas preferred easy and meaningful verses while presenting Kirtan. Most Kirtankar had memorized Saushayratnamala and Kekavali to narrate the virtues/qualities of Bhagwat. The people were acquainted with the diction (shabdyojana) of informal and traditional verses presented by Kirtankar. Karhadkarbuva has stated: “Kirtan sounds noble with the use of verses composed by Pant.” With his efforts Moropant remarkably grouped devotion with poetry.

It is observed that during those days due to the compositions of Dasopant, the homilies were presented in melodious form. This composition became popular due to Vaman Pandit. Therefore on several times while presenting homily rhythmic verses were part of sermon. Even during those times it was a routine of presenting 'Drupad' and 'Khyal Gayaki' to praise the Lord and to entertain the masses in between the completion of prelude (Purvarang) and at start of an epilogue (Uttarrang).

Lawani became the part of epilogue (uttarrang) during the regime of Peshwa. 'Shahir (singer who sings patriotic songs of Maharashtra and freedom struggle)' became a part of court of Peshwa. It is presented to praise courage and that is its only relation with bravery. Lawani is purely in Marathi (style) language and it is the most essential part of cultural life of Maharashtra. 'Shahir' namely Raam Joshi, Anant Fandi / Phandi, Honaji Bala, Prabhaakar, Saganbhau, Parshuraam Paddhe, Bapurao etc. became part of Kirtan. Raam Joshi and Anant Phandi were renowned Kirtankar. They composed 'Lawani' based on spiritualism. Shahir used the most popular and delightful couple of 'Krishna-Radha' in their Kirtan.

Shahir Raamjoshibuva was the most prominent Kirtankar.

The inclusion of Lawani in Kirtan became the matter of argument as whether it has improved or has deteriorated its religious significance. However some Lawani were devotional. Actually Lawani is based on 'Shrungar Ras' which contrasts devotion.

Kirtan is the fundamental foundation of Bhagwat Sect. The system of presenting a Kirtan was in the form of Bhajan. The composition of songs was very simple form. In this 'Abhang', 'Aartya', 'Bhupaali', and 'Stotra' were included. To this 'Viranya' and 'Gaulani' too were added to this form. In these melodies the strophe (Dhrupad) and stanza in continuation are of similar type. Gradually the style / 'Thaat' of 'Dhrupad' was of 'Sthyayi' form.

The stanza was transformed into ‘Aantara’. Since the period of Eknath these songs were sung precisely as Bhajans during Kirtan. However these songs flourished during the tradition of Tukaraam and Raamdas. The songs like ‘Gondhal’ by Tukaram and ‘Tipari’ composed by Niloba describe about ‘Lord Krishna’. The similar tradition is found in the compositions of Madhwamunishwar, Sohiroba, Subarao Baba, Maanik Prabhoo, Vithoba Anna etc.

J.5. Kirtan of Maharashtra: Various Sects: Vaarkari Sect:

The Kirtan style of Pandharpur, the primary foundation of Bhagwat Religion is slightly different from the system of recent times. Once you worship Vithoba at Raul, one has to chant Bhajans of Vithoba and without showing your back to Lord, you have to proceed towards the desert of / bank of river Chandrabhaga. Then Kirtan begins after singing of Bhajan. In Kirtan of Varkari Sect more emphasis is of Bhajan than songs. For this ten to twenty followers (people) stand on both sides of Kirtankar accompanying him with ‘Taal / cymbals (a percussion instrument)’. During Kirtan Bhajans are sung very gently. However the recent form of Varkari Kirtan is highly influenced by Jog buva. Jog buva introduced the style of presenting Kirtan in two parts as- ‘Purvarang’ and ‘Uttarang’.

सुंभाचा करगोटा रकाट्याची लंगोटी ।

नामा वाळवंटी कीर्तन करी ।¹

The above verse is a precept for Varkari Sect.

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□ Traditional Varkari Kirtankaari Ovi – interview of Ghaagbuva, Narsobawadi, Maharashtra

J.6. Naradiya Kirtan Method:

Hari Bhakta Parayan Vinayakbuva Bhagwat has stated a precise definition of Kirtan. That includes the unique features of Naradiya Kirtan.

वाग्वैदगध्यविराजितं नवनवोन्मेषार्थकाव्यान्वितम् ।

गीताऽऽलापकलापितं च भगवल्लीलाविलासीकृतम् ॥

यत्स्याद्यत्र किलावलंब्य महतां पद्यं सुबोधप्रदम् ।

तस्मिंश्चेदुपसंहृतं भुवि वरं प्रोक्तं हरेः कीर्तनम् ॥ ²

The Harikirtan that has the best composition, writing etc., oratory skill, meaningful poems, can be sung melodiously, decorated with a noteworthy stanza preached by sage or saints and analyzed before presenting. Today's form of Naradiya Kirtan was precisely outlined by Late Govindbuva Hoshing Trimbakkar. This is an era of nearly two hundred fifty years ago.³ It begins with worship of Lord Ganesha then “Jay Jay Raamkrishna Hari” followed by “Haridas Balkrushna Charani Laksha Dyave” or any other similar verse or any Sant Abhang and a ‘Sanskrit Subhaashit’ of a similar meaning and combining these two ‘Purvarang’ is to be presented. Later a main stanza, a Bhajan, narration of a story or description of a main aphorism (sutra) that was presented in ‘Purvarang’ or a true incident related to the sage or saint is narrated. Later the main stanza is repeated that is followed by Tukaram's Abhang “Hechi Dan Dega Deva” to conclude it. This is the outline of ‘Kirtan’.

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□ Definition of Kirtan by Vinayakbuva Bhagwat – Nachu Kirtanache Rangi – pg. 115

3

□ Nachu Kirtanache Rangi – pg. 116 (1814 to 1887)

There are many variations of 'Naradiya Kirtan'. Among these we have to study mainly about variety of music associated with 'Haridasi' and 'Naradiya' Kirtan. As in 'Haridasi' tradition of Kirtan along with oration, drama and analysis, music plays an important role. From the musical point of view the specialty in Kirtan of Haridasi Sect a Kirtankar had total freedom to compose every stanza or poem as per the need of the theme. 'Shloka', 'Sakya', 'Ovya', 'Dindya', 'Arya' and various stanzas similar to this can be composed and presented. This music is as per the determination.

J.7. Style of Raamdasi Kirtan

This Kirtan method is divided into two sections: 'Purvarang' and 'Uttarrang'. It begins with prayer of 'Samarth' and 'Abhang' for formulation. Some prefer only 'Abhang' of Samarth. In this religious Kirtan the language of Samarth is used in specific. It begins with a prayer of Samarth to worship (naman). It is followed an acclamation by chanting "Jay Jay Raghuvir Samarth" or it continues with a group Bhajan "Raamdas Mauli Daya Kari Raamdas Mauli". Now-a-days Abhang is sung without much of tunes. In 'Purvarang' - initial part the worship of Lord Raam and Shri Samartha is analyzed. 'Uttarrang' - the concluding part contains a homily (akhyan) that includes an appeal about ancient Bharat Bhagwatwad. It is brought to its beginning before ending with a Bhajan sung in chorus "Shri Raam Jayraam Jay Jay Raam". After completing the post Kirtan session (uttarrang) Raamdasi Kirtankar narrates a minor/ small episode from life of Samarth Raamdas.

J.8. The Approach to Kirtan by Gadage Maharaj

This Kirtan method is similar to Varkawri style. In this system the followers accompanying with cymbals (Taal) have to wear white coloured skull cap / cap of cardboard. The people accompanying on 'Taal' to Gadage Maharaj traditionally wear reddish brown Kurata made out of shawl, some of them

bare-chested (ughade) but covered their body with keeping a piece of a striped blanket diagonally over their body or just a piece of cloth wrapped over the wrist. They wear necklace / string of Basil leaves. Their ritual is to speak in a native Vharhadi dialect. Their tone of speaking has a clink (hel kadhun bolane). In this Kirtan you can't be selective categorize.

J.9. The Kirtan Style of Kaikadi Maharaj

In Kirtan for the analysis of any subject native language and idioms were included. This helped in reaching the appeal to the masses very effectively. This is the biggest mission of Kirtankar. Through Kirtan the stories in simple language and the examples of routine practices were narrated to teach them the values of life.

J.10. National Kirtan

During the time of British, Lokmanya Tilak used Kirtan as medium for doing propaganda of freedom movement and encouraged Kirtankar to present related subject. To support his idea leaders like Dr. Munje, Shivrampant Paranjape, Dadasaheb Khaparde etc. came forward. They organized sessions of Kirtankar and explained them the importance of this movement. Due to this movement, in Konkan region Kirtankar like Dandekar, Paranjape, Joshibuva, Tambe Shastri etc. came forward who were known for sharp voice. With their oratory abilities narrated incidents from Ramayan, Mahabharat and attacked British power. However due to this the British police spied over them. Later, Dr. Patwardhan, a renowned practitioner (doctor) was encouraged to be Kirtankar due to the influence of Tilak. Later Govindbuva Dev, Shahir Khalidkar, Gautambuva Pathak, Govind Swami Aaphale etc. followed him and that became a tradition. All these (people) Kirtankar at first brought to the notice of the people the weaknesses of British administrators and then the defects of Indian authorities.

J.11. Music in Naradiya Kirtan

After reviewing about (What is) Kirtan and (What is its) tradition we have seen the various sects of Kirtan in Maharashtra. Now we will review the role of music in Naradiya Kirtan of Maharashtra.

The tradition of Kirtan was customary before 'Sangeet Natak' / Musical Drama was presented on stage. It is considered that the tradition of 'Sangeet Natak' was established since 1843 and at least two hundred years before it in a very cultured manner tradition of Kirtan was established. It is obvious that songs like 'Sakya' and 'Dindi' etc. of Kirtan had influenced the songs of musical drama. It is quite possible that compere (sutradhar-master of the ceremony) and singer actor who has superior status (uchch varna) and originated from the tradition Kirtan. Balkrishnabuva Ichalkaranjkar was initially a compere in Ichalkaranjkar Company. Mainly singer actors like Bhawe, Moroba, Wagholikar, Bhaskarbuva Kakhale originally belonged to the tradition of Kirtankar. People like Pandit Balkrishnabuva and Pandit Bakhalebuva were recognized as singers. Due to the people form tradition of Kirtan the music of musical drama got a unique dimension. It is not an exaggeration if mention as the compositions of musical dramas were entirely influenced by tradition of Kirtan.

'Purvarang' and 'Uttarang' are the two parts of Naradiya Kirtan. The Kirtan begins with worshipping the Lord. (a Kirtan begins with an auspicious prayer of God.) This prayer includes verses of God. This is followed by a traditional hymn 'Jay Jay Raam Krishna Hari' then a 'Dhruvpad' is presented. Later Abhang of Purvarang is enlightenment (Nirupan). Haridas presents the main Abhang after enlightenment, followed by an interval. During an interval the other members /companions or Bua himself sings a song and that can be a 'Thumari' too. Traditionally this was known as 'Bukyache Pad'. The chanting of God's name continues followed by group Bhajan. In continuation to this

based on the Abhang of Purvarang narration of a moral story of a saint or any other story or an episode of Ramayan or Mahabharat is presented. Here Haridas comes back to the main stanza. The same Abhang of Puravarang is presented in Bhairavi followed by Abhang 'Hechi Daan Dega Deva'. The Kirtan is then concluded with 'Aarti' (song sung in praise of the deity).

Now let us analyze about the tunes of variety of songs presented in the structure of Kirtan. The verse of 'Naman /praise of Lord' is composed in variety of 'Raga'. Generally it is composed in Raga 'Yaman', 'Khamaj', 'Dhanashri' etc.

To praise Lord Ganesha some Haridas sing "Shrimanmahaganaadhipataye Namah" in Raag Yaman.

प s प s प प म प s प म प म ग
श्री s मन s म हा ग णा s धि पत ये s
ग म ग s रे सा ग ग ग म ग s रे सा
न म : s s श्री गु रु भ्यो न म हा s s s

This is followed by traditional verse "Jay Jay Raam Krishna Hari". Some Haridas would present this verse either in Raag 'Yaman', 'Khamaj', or 'Dhanashri'. The present Haridas who have knowledge of music would select and present a Raag depending on the time.

The verse "Jay Jay Raam Krishna Hari" is of two types and depicts two different traditions. One verse describes about Lord Krishna and the other describes about tradition of Shukra and Vyasa. The Naradiya Kirtankar has not only preserved this tradition but it is considered to be the parameter of Kirtan.