

THE GLORY OF DEVOTIONAL SONGS IN PRAISE OF
GOD IN PUSHTI MARGA

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The path of pushti is the path of Divine Grace. It is the path to demand infinite divine grace, without any specific cause. Nand Nandan Shri Krishna is the adorer and worshipper, Shri Krishna has remained well steady and steadfast in his dispassionate childhood for graciously. This childhood Form with its infatuating brilliance causes infatuation to every one. His beautiful, sportive, divine deeds, as a child leaves an indelible impression in the innermost minds and memories of devotees as they are sportive divine plays.

“Naina Antar Avtu, Palak dhanipi nohi lehun

Namen dekhu aur ko Na nohi Dekhan dehunll”

This is an infinite pilgrimage from dualism to non dualism. It is dependent on pious feelings emotions and sentiments. It contains variety of gestures to propitiate 'Manamohan Balkrishna' who is Blissful, who takes delight in divine sportive dance Sportive plays and deeds ; We all try to please him, satisfy him, He is pleased by attachment and loving affection. The mother and others sing lullabies, sings songs. Drums, a pair of cymbals are sung before him to please and propitiate him. All these deeds are associated deeply with profound spirituality. One has not to consider inside it social relationships and formalities, Suradasji says:-

“Jasoda Hari Palane Zulave |

Hularave, Dularave Chalhava, Joi Soi Kachhu gave ||”

What is this 'Joi Soi'? The mother Yashoda swings him whole heartedly with full attachment, love.

She experiences subtle modes of scientific music in her heart spontaneously. The devotional songs in praise of the Supreme God have their origin in it.

A dancer is fully dedicated with great faith, inner most feelings to unite the soul with the Supreme Spirit. He dances to please and propitiate his address and worshipper. He becomes a dancer to obtain the divine grace. When a person is absorbed in that festival of inner most feelings he will begin to dance with rhythm – this is the first camp of devotional songs of Blissful type.

When the pious feet of world –preceptor Shrimad Vallabhacharyaji landed on the land of Vraj, he was totally identified with the cultural of Vraj. His mind was infatuated with the sweet speech of Vraj language. It was the speech of Shree Krishna the king of Vraj. It showed supreme love, affection, attachment, to Divinity by Nanda – Yashoda. It showed his spirituality, divinity by Nanda - Yashoda. It showed his spirituality, divinity and awakened spirit of cowherd – boys. It was the speech of Gopis which contained assiduous devotion and it dealt with discussion of their self - dedicated Love to Divinity. Their speech was devotional dispassionate, spiritual, blissful, living yet spontaneous, simple and straight forward. After being infatuated by the divine speech of Vraj, he caused the entry of Kumbhandas, the supreme singer of Ashta-chhap Mandal in to this infatuating speech.

The supreme adorer and worshipper of Shree Mahaprabhuji is Shree Krishan as a child and staying graciously as the divine Form of Nikunj-Naik. He can be pleased after we are awakened, sitting sleeping, walking but mainly propitiated by singing. With the help of sweet combination of song and music with the help of sweet, rhythmic verses, our adorer will be pleased and we will spontaneously acquire his unattainable divine grace. There will be a shower of divine grace after introducing devotional songs in praise of Divine, as a part of 'Ashtayam Seva'.

We spontaneously accept the truth of nine kinds of devotion. The most rhythmic, sweetest sounds of Ruchas of songs found in Samveda have melted even the stones and inanimate trees. It has been imprinted on time like stone inscription and it has vindicated its unlimited power and glory. During the period of continuously wallowing and wading times, it has occupied the forefront position. 'Padavalis' of Rigveda which are beautifully sung in praise of Gods have occupied the status of devotional songs in praise of Gods, have occupied the status of devotional songs in praise of the Divine. The blissful, innermost feelings conveyed through devotional songs infatuates even gods and deities.

“Mahalam Krupaya yadhvat kirtanam Sukhadam sada

Na taya jaukikanamtu snigdha Bhojana Rukshavan”

The experience of devotional songs in praise of God has caused happiness, Blissful spirit even to sincere devotees who are deeply and profoundly attracted by it. The fine arts of literature, Music developed out of it in an infinite manner what will remain in Hindi literature if we try to eliminate the devotional songs written by Ashta-Chhap-Mandal. It is the predominant part of music. It is not desirable to manifest them what songs will we sing if these scientific modes of music are removed? One can say positively that the literature of devotional songs have made Indian fine Arts and literature more resourceful and more prosperous. Credit goes without fail to people who have sung and written devotional songs.

Pushti type music has enriched Hindi literature, Hindi music, and it is famous in temples. This is the only Knowledge and learning which enabled many Acharyas of scientific mode of music to the topmost position of honour. This is the media and means of scientific mode of music to the top most position of honour. This is the media and means of singing scientific modes of music and also folk music. These verses of devotional songs in praise of God have been sung by householders, women with faith, saints, sages, persons with Blissful

spirit and even by the expert singers. This shows the profundity and infinite glory of devotional songs sung in praise of The divine and it shows their supremacy.

The tradition of devotional songs in pushti-marga have raised their yearly festivals , permanent festivals of the year like ‘Vasant’ ‘Holi’ and festivals of different seasons of the year. The editing and collection of devotional songs are made as a part and parcel of this plan.

The arrangement of devotional songs are not merely limited to purpose of singing only. It contains immense eulogy of variegated divine deeds of Nand Nandan Shree. Krishana. It contains description pf sweetest, sportive plays of blissful Krishna, the king of Vraj. The world-preceptor, Shree-Vallabhacharyaji wanted ordinary people to participate in this Pushti-type devotion. He has beautifully linked them with culture of Vraj, music of Vraj and the loveliness of music of Vraj.

He started the tradition of appointing devotee – poets to sing devotional songs at the time of vision of Shrinathji. He appointed Surdajji, Kumbhandalji, Parmanandasji as the regular singers of devotional songs and he made it a part and parcel of rendering divine services to the Divine. His son Prabhucarana Shri Vitthalnathji added other five persons as singers of devotional songs out of his divine devotees. For example, Govindswami, Chhitaswami, Chaturbhujdas, Nandas were appointed as devotee – poets and they worked as part and parcel of Ashta-yam seva’ It was a historic decision for the benefit of the people of literary world in general and also for music in particular.

In the path of Maryada , the realization of supreme spirit is made by reciting various kinds of sacred formulas by, making prayers to Gods and deities and by showing spirit of adoration to them. Samveda puts emphasis on sacrificial Fires. But in Pushti-marga, the divine devotees sing devotional songs written by devotee-poet and they sing the glory of Pushti Purna Purshottam . they make

use of these devotional songs for awakening the supreme God in the morning till he goes to bed in the evening. So they sing devotional songs during the period of rendering divine services. These devotional songs include permanent songs of the festival of the years songs of vasant Dhamar, Holi Vadhai. Some other well – known , popular singer s have also composed their songs and they have also sung but they were not ceremoniously included in pushti – type devotional songs. But they have really praised the divine sportive deeds of Nand - Nandan Shree Krishana and their songs are equally sweetest.

The most respectable Shri Vitthalesh – Prabhucharana Shree Gusainji included three vithal things as a part of Pushti type divine services, scientific modes of music, offering items of food to Supreme God and decorating divine body with garments and ornaments. The devotional songs are sung in accordance with the seasons, festivals and occasions. The scientific a modes of music are selected in accordance with condition of the country and The time in additions to Ashta – Chhap Poet’, many Goswami Acharyas have also composed devotional songs which are unique and the best in quality their are also included as part and parcel of devotional songs e.g. Gusainji Shre. Vithalnathji, Shree Gokulnathji, Shree Harirayji, Shree Kalyanrayji, Shree Purshottamhi, Shree Vrija Bhooshanaji, Shree Damaodarlalji and others. Their contribution in the field of devotional song is glorious and they have added beauty to the storage of devotional songs.

As such devotional songs hymns, are sung in all temples, Maths and Bhajanasharms, But Pushti – Margiya type devotional songs have their unique and unprecedented peculiarity and style . It has been continued ever since the days of Prabhucharna Shree Gusainji to today, continuously. The modes of music are spontaneous, sweet, they can be easily sung. Their styles are peculiarly original.

It has been a matter of proud privilege for all of us that pushti-type-music is still present and prevalent with its original form, glamour and glory right from days of Shri Pradhucharana to today and it still shows its supremacy, familiarity and greatness, even today.

Audio cassettes have been prepared and sounds have been recorded in accordance with the original, traditional methods, with reference to Pushti-type devotional songs with the help of positive co-operation and active support, guidance of most honourable Vijaykumarji Berman and Mrs. Raviprabhaji Berman. This great way of rendering divine services reaffirms the great, solitary example of supremacy of Pushti-type devotion in particular. It makes also a protective fort with reference pious traditions of devotional songs of Pushti marga.

The above mentioned glorious effort has also coincided with the blessings and divine guidance of PP the most learned person, Saptam Gruhadhipati Go-Shree-Ghanshyamlalji. This sincere effort has received proud and privileged glory on account of addition of singing of a pair of cymbals by PP Shri Kalyanraiji Madhoday. It is unique and unprecedented in all respects. I pray my sincere obeisance to these respectable persons, hundreds of times.

This supreme work of welfare of people has received magnificent support from singers, musicians, players of instrument music with their perfection devotion they all are nothing but authorized saints and sages.

I heartily welcome this most pious beginning, with great sweetness, spontaneity and I hope that Pushti world will give a warm welcome to this new experiment.