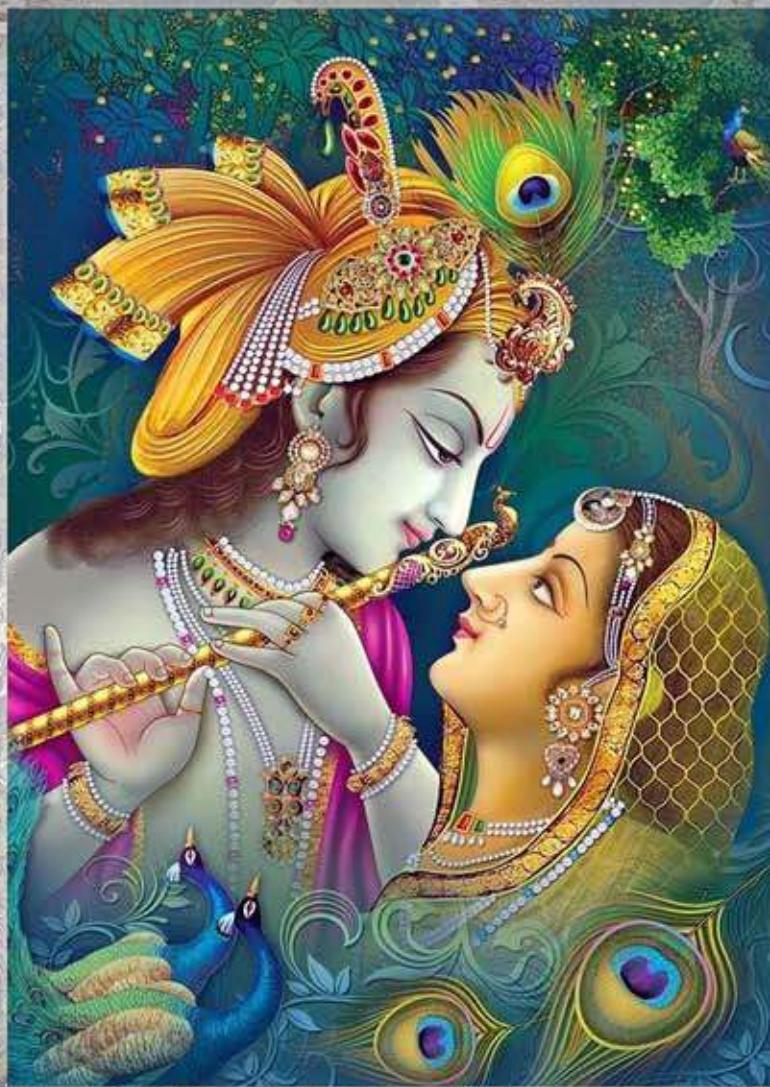


Shri Radha Madhav Kalyana Mahotsav (UK)

Celebration of the divine matrimony of
Shri Radha and Shri Madhav



Navnat Centre, UK

24th & 25th
November 2018



Sampradhaya Bhajan by
Udayalur Brahma Shri Dr. Kalyanaraman & Party
www.radhakalyanam.uk



श्री गुरुभ्यो नमः
Aum Shri Gurubhyo Nama

SOUVENIR



श्री राधा माधव कल्याण महोत्सव
श्री राता मातवं कल्याणे महोत्सवम्

Sri Radha Madhav Kalyana Mahotsavam, UK
Union with Universal Consciousness

श्री राधा माधव कल्याण महोत्सवम्
श्री रायामायव कल्याणे महोत्सवम्
श्री राधा माधव कल्याण महोत्सवम्

24th and 25th November 2018

NAVNAT Centre, Hayes, UK

With grateful acknowledgements

for the support and contribution from all sponsors and volunteers

Shri Radha Madhav Kalyana Mahotsav (UK) - 2018

SOUVENIR PUBLICATION

By the divine grace of GOD and the blessings of our Acharyas, the Hindu community in the UK is blessed to have performed Shri Radha Madhava Kalyana Mahotsav in traditional way, for the first time in the UK (24th and 25th November 2018), under the guidance of renowned Bhagavathar Udaiyalur Brahma Shri Dr. Kalyanaraman & Party.

To mark this grand celebration, the organizers are pleased to present this souvenir, available both in print and electronic formats for free distribution to all.

SOUVENIR PUBLICATION



vakratuṇḍa mahākāya s
ūryakoṭi samaprabha |
nirvighnam kuru me deva
sarvakāryeṣu sarvadā ||

O Lord, (Sri Ganesha), Who has a curved trunk, large body and the lustre of a million Suns, (we pray) by the divine grace, may all our endeavours be free of all obstacles at all times!

SOUVENIR PUBLICATION

Beginning with the blessed foreword from Jagadguru Shri Shri Kanchi Kamakoti Sankaracharyar, a number of useful articles including valuable insights about Shri Radha Madhav Kalyanam and a set of popular bhajan songs are compiled in this souvenir so as to be cherished as a valuable reference for all.

The organizers and the editorial sub-committee profoundly thank everyone for supporting the event and also making the souvenir possible, with their valuable contributions.



The trustees and the volunteers of

Shri Radha Madhava Kalyana Mahotsav (UK)
2018

Gratefully acknowledge and thank

Brahma Shri Udaiyalur
Dr. Kalyanaraman & Party

for the guidance and the execution of
Shri Radha Madhava Kalyana Mahotsavam



www.radhakalyanam.uk

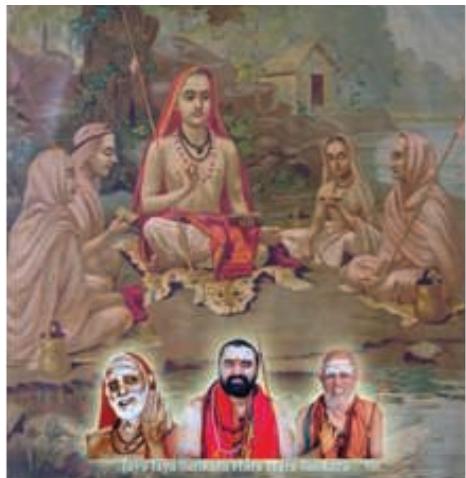


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Blessings From Jagadguru



Message Content in English

His Holiness Shri Shri Acharya Swamigal is delighted to note the united effort of all Hindu Devotees living in and around London for celebrating Shri Radha Madhava Kalyana Mahotsavam in the UK for the first time, and that too following the tradition, involving Muthu-Kuttal, Unjavritti, Thodaya Mangalam, Ashtapadi, Dolotsavam and Divya Nama-Sankirtanam, under the leadership of Udayalur Shri Kalyanarama Bhagavathar. His Holiness Shri Shri Acharya Swamigal blesses all participating devotees and the event organizers for attaining all prosperities in their lives and the Souvenir publication for its usefulness to the devotees.

Webster: www.kamakoti.org
email : kanchimut@gmail.com

॥ Sri Chaedramouleeswaraya Nama: ||
Sri Sankara Bhaghavadpadacharya Paramparagatha Mocharannaya Sarvajnapete
His Holiness Sri Kanchi Kamakoti Peetadhipathi

JAGADGURU SRI SANKARACHARYA SWAMIGAL
Srimatam Samsthanam
No. 1, Salai Street, KANCHEEPURAM - 631 502.

Date:
18.10.2018

இதன்பால் மாதங்கள் வாழ் இக்கு சமய பக்தர்கள் ஒன்றினைந்து வரும் நாள்கள் 24 மற்றும் 25 ஆகிய தேதிகளில் முதல் முறையாக வாழ்வதை நகரில் ஸ்ரீ ராதா மாதங்கள் கல்யாண மஹாத்மையத்தை நடத்த இருப்பதை அறித்து ஸ்ரீ ஆசாரிய சங்கமிகள் சந்தோஷத்துறைகள். அது சமயம் சம்பிரதாயப்படி முத்துக்குத்தல், உத்திச்சந்ததி, தொட்டு மக்களாம், அங்குப்பதி, போடுவேந்தலைம், நினை நாம சம்ஹித்தை ஆகியவைகளோடு ஸ்ரீ ராதா கல்யாண மஹாத்மையத்தை உடையானால் ஸ்ரீ கல்யாணாராய பாகவதி நால்லையைகிட நடத்த இருப்பது மனிஞ்சலி.

கேள்வி: மஹாத்மையத்தை பக்துபெறும் ஆல்தீக அமைப்புகள் மற்றும் விழு ஏற்பாட்டையாளர்கள் அனைவரும் வாழ்வில் எவ்வள நல்லக்கணாப் பெறுவது இல்லிருமில் வெளியிடப்படும் புத்தகம் பக்தர்களுக்கு பயனுற அனுமதிப் பூர்வ ஆசாரிய சங்கமிகள் ஆகியவைக்கிறார்கள்.

For, Sri Kanchi Kamakoti Peetam,
Administrator Sri Sankaracharya Swamigal Stmrti.

FOREWORD



God is everywhere and it is in true love where the divinity abundantly shines through. We are truly blessed for being able to witness the enactment of the divine matrimony of Shri Radha and Shri Madhav, traditionally done for the first time in the UK (London on 24th and 25th November 2018). This souvenir is dedicated to serve as a token for the cherished memory of the event for many years to come.

Blessed indeed is this endeavour as we have the grace and the foreword from Jagadguru HH Shri Shri Sankaracharya Swamigal of Kanchi. Blessed indeed, as we have the stewardship of Brahma Shri Udayalur Dr. Kalyanaraman (UKR) and the assemblage of noted Bhagavathars for conducting the ceremony according to traditions. The involvement of many of our devotees for following the tradition is amply demonstrated, for example, in the ‘*uñchavṛtti*’ that took places at several places for promoting the spirit of Shri Radha Madhav Kalayana Mahotsav..

This Souvenir is our humble effort to commemorate this momentous occasion. By

incorporating relevant and important Ashtapadis from Jayadeva’s Gita Govindam and also popular bhajan songs and insightful articles, we hope to make this Souvenir a useful treasure for all.

The first article is from UKR setting up the context and providing an outline for performing Radha Kalyanam according to tradition. Divya Nama-Sankirtanam is the most important part of the ceremony and singing relevant sections of Jayadeva’s Gita Govindam is the established tradition. Our resident Shivacharyar Shri Kalyanasundaram endorses the power and glory of Nama-Sankirtanam in a brief article, reminding us also on the opportunity and the value for being part of such satsang.

Gita Govindam is a master-piece worthy of study for the many aspects of its grandeur – the pure poetry of excellence, the supreme portrayal of true love and the curious insights leading to the essence of Vedanta. It provides a perfect context for the seekers to soak in divine love, through the drama of dancing, singing and frolicking of a devotee in pursuit of a perfect com-

munion with the Lord.

A sketch illuminating the life and deeds of the great poet of Kavi Jayadeva, the author of the magnum-opus Gita Govindam is written by Sridhar Aiyangar. This is followed by the transliterated text of twenty-four selected Ashtapadis from Gita Govindam that are mainly sung during Shri Radha Madhav Kalayna Mahotsav.

In a second article, UKR emphasises the objectives and benefits of Nama-Sankirtanam, especially for promoting human values, fraternity and national integration. In his article, Balaji cites examples from Gita Govindam, to show the subtle sense of humor that Jayadeva employs, intriguing the readers to read more of Gita Govindam for such aesthetic tastes.

Radha and Krishna as eternal lovers in Gopal's article, while Swaminathan quotes from Kambar, for the appropriateness of treating Hanuman as the fourth God, an extension to the generally regarded Trinity. Attention to personal wellbeing is also a dharma according to Veda and Dr Sridhar brings out the glory and significance of Ayurveda for our well-being in his article.

Rajagopalan by the way of taking us in pursuit of GOD, addresses some of the common questions realting to the concept of GOD. An useful summary based on frequent questions and answers on Radha Kalyanam is provided by Venkatraman. Though there are thousands of traditional Vishnu temples in Tamilnadu, very few of them are dedicated to Lord Krishna. Vedanarayanan describes

three of them in his article.

There are many groups of devotees in the U.K who meet regularly and sing Bhajans. They also teach them to new comers. A brief introduction to five such groups is given with the hope that interested people may join them and enjoy the bliss of Nama-Sankirtan. Some simple and popular bhajan songs are also included for the benefit of the readers.

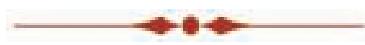
Smt. Jayalakshmi reminds us of the important Hindu festivals and the associated traditions. The glory of Thirukkural through a few couplets as examples is outlined by Shri Krishnan. As a fitting conclusion, article by Naresh Joshi outlines a brief history of the sacred geography - Bhāratavarṣa, our Mother India.

We hope that with all these useful contents, this souviner is a worthy gift to all. We express our grateful thanks to all the contributors for their valuable articles. We are also very thankful for the various advertisers who have used this Souvenir to promote their products. We wish them all success.

The volunteers who helped to edit, assemble, design and print the souvenir are gratefully acknowledged. Thanks to CM MEDIA for printing the Souvenir beautifully at a short notice.

God Bless us all.

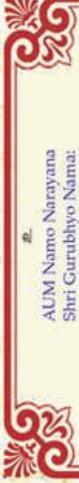
On behalf of the Event organizers and the Editorial Sub-Committee



SAMPRADAYA INVITATION



PROGRAMME INVITATION



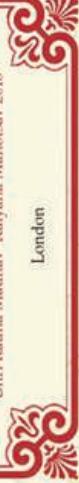
AUM Namo Narayana
Shri Gurubhyo Namah:

Shri Radha Madhav Kalyana Mahotsav

INVITATION

**Saturday 24th - Sunday 25th
November 2018**





NAV NAT CENTRE
Printing House Lane, Hayes
UB3 1AR, U.K.



**Shri Radha Madhav Kalyana Mahotsav
UK 2018**

London



SPIRITUAL CELEBRATION

Shri Radha Madhav Kalyana Mahotsav

Perfect happiness is total freedom and being one with oneself. Great Seers show that surpassing the apparent diversity and tuning into the non-dual reality is the eternal bliss. It is the Union with the Universal Consciousness, celebrated as the supreme matrimony of the Jivatma with the Paramatma in the divine form of Shri Radha with Shri Madhav. Sri Radha Madhav Kalyana Mahotsav is a well-known Indian tradition symbolizing the core essence of Vedanta, that all everything is ultimately the integral part of the supreme consciousness. It is also an excellent example of National Integration as several regional cultures and languages are fused into one unique divine event. The atmosphere is full of celebration and joy as one would experience during the occasion of marriage – music, colorful traditional costumes and delicacies and interesting symbolic rituals for the young and the young at heart, ladies and gents alike.

In this auspicious celebrations, there is divinity all around, with the presence of all celestial beings, sages and gods endowing their benign grace for the peace and prosperity for all. Led by the reverent Udayalur Brahma Shri Dr. K. Kalyanarama Bhagavathar and the team, Shri Radha Madhav Kalyana Mahotsav is celebrated for the first-time in the UK, marking the august beginning of many more years to come.

Muthtu-Kutthal (Pounding-the-Pearls)

Muthtu-Kutthal is a noted ritual as part of Shri Radha Madhav Kalyana Mahotsav in which married women 'Sumangalis' and young unmarried girls 'Yuvathis' stamp the mixture of rice and white pearls in a pounder while singing the praise of the Lord, therewith under the benign grace of the Lord, bathe in the shower of the choicest blessings of the divine mother Sri Annapurani.

ALL ARE WELCOME



PROGRAMME

**Join us to celebrate the divine
Shri Radha Madhav
Kalyana Mahotsav**

24-11-2018 Saturday

02:30 - 05:30 PM	Community Cultural Events Snacks/Refreshments
06:00 - 08:30 PM	Thodaya Mangalam Guru Keerthana Gita-Govinda Maha Kavya (Ashtapathi)
08:30 - 09:00 PM	Dolostavam (Divine Swing)
09:00 PM	Maha Prashad

**Udayalur Brahma Shri
Dr. K. Kalyanarama Bhagavathar
& Team**

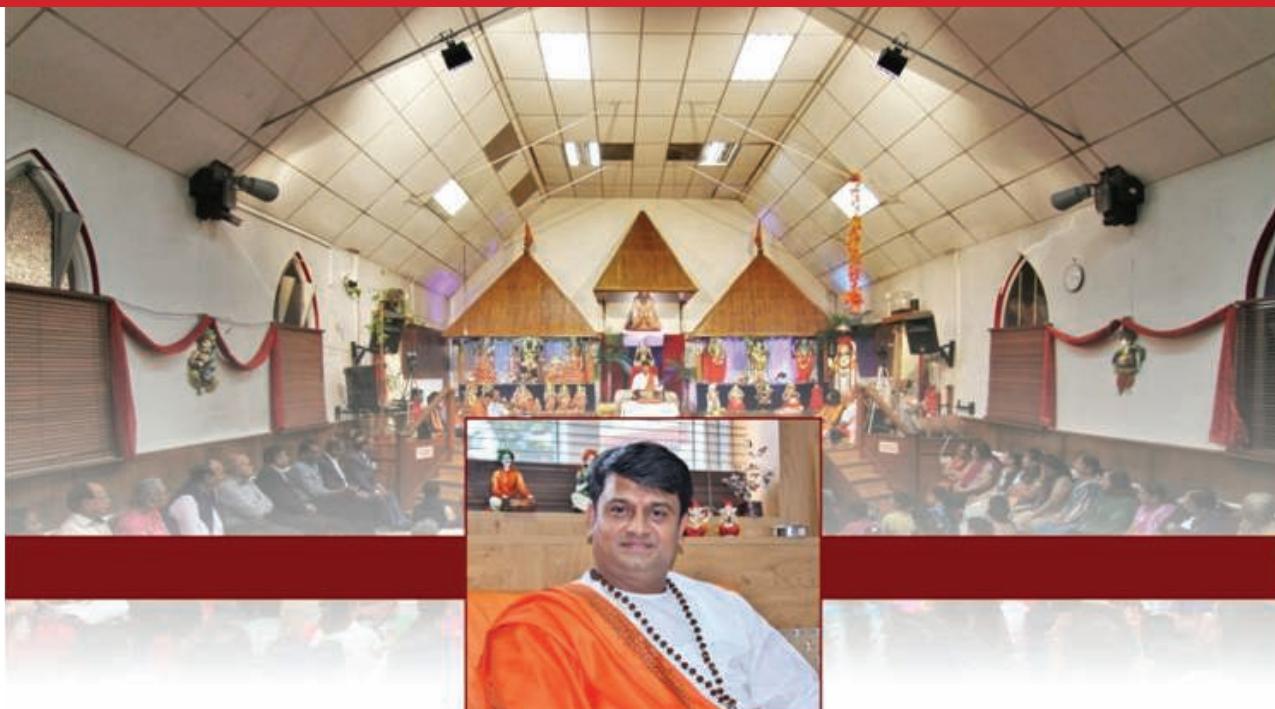
25-11-2018 Sunday

08:00 - 08:30 AM	Unjavitriti (Divine Ahimsa) Maha Sankalpam (Solemn Vow)
Breakfast	
08:30 - 12:30 PM	Divya Nama Sangeethanam Muthtu Kutthal
12:30 - 01:00 PM	Shri Radha Madhav Kalyanam
01:00 - 01:30 PM	Shri Ajaneya Utsav / Maha Aarti
01:30 PM	Maha Prashad

Interwoven with Music and Dance

ALL ARE WELCOME

Wishes From Siddhashram



30th Oct. 2018

Dear Radha Krishna Devotees,

Shri Radha Madhav Kalyana Mohotsav 2018 is very unique for the community. I am so pleased to see that Dr. Kalyanaraman is performing this religious event.

'The stronger we create a Spiritual connection the more powerful will be your manifesting ability. Touching all the life experiences, wisdom, with a heart of kindness without any form or separation'

God bless you

Shri Rajrajeshwar Guruji

His Holiness Shri RajRajeshwar Guruji

Founder & Internationally Renowned Hindu Spiritual Leader

International Siddhashram Shakti Centre

22 Palmerston Road Harrow London HA3 7RR-UK

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Shri Radha Madhav Kalyana Mahotsavam



By Dr. Udayalur Kalyanaraman

Radha Madhava Kalyana Utsavam (or simply called Radha Kalyanam) is mainly performed to understand the beauty of Jeeva-BrahmaIykyam on the basis of the Gita Govinda Maha Kavyam composed by Sri Jayadeva Kavi during 12th Century.

Each and every one of us is considered as Radha (Jivātmā) and to get the Blessings of Lord Sri Krishna (Paramātmā) we need our Guru's Blessings. With his guidance only we will be able to realise or experience God.

Performing Radha Kalyanam, Sita Kalyanam and Rukmini Kalyanam is part and parcel of our Sampradaya Bhajan Paddhati. These Divine Weddings help us to assemble all devotees in one place and concentrate their minds on Bhakthi that leads to

human integration.

Radhakalyana Utsava Paddhati

The Bhajan starts with Thodaya Mangalam (Invocation) composed by Sri Bhadrachala Ramadasar, Sri Annamayya and Sri Vijayagopala Swamigal. This is followed by Guru Kirtanas on Trinities and Guru Abhangs (Marati).

Ashtapadi- Gita Govindam

There are 24 Ashtapadis composed by Sri Jayadevar and all Ashtapadis are to be sung for kalyana utsavams. On the Radhakalyanam-day, the 22nd Ashtapadi popularly known as Kalyana Ashtapadi which describes the Happiness of Radha in uniting with Lord Krishna after a long separation

is rendered as the main piece. This is followed by Sri Bhadrachala Ramadasar's Kriti 'Rama Rara' inviting Lord for His Wedding.

Deepa Pradakshinam – DivyaNama-Sankirtanam:

Here compositions of Sri Bhadrachala Ramadasar, Sri Vijaya Gopala Swamigal, Sri Narayana Theerthar and Sri Thiagaraja Swamigal are sung. This is followed by Gopikageetham, Kolaattam and Kummi in folk dance form.

Seervarisai:

Ladies now bring all the Seervarisai things (presents) like Kumkum, Flowers, Sandal, Sugar, Dhoti and Saree with blouse, Sweets, Fruits, Mangala Sutram Etc. Then Bhagavathas offer all these items to Lord Radhakrishna. During this, the devotees sing the traditional 'Gowri Kalyana Vaibhogame' song.

Choornikai:

Sanskrit Slokas are recited describing the Divine Atmosphere in the Wedding Hall, beautiful decorations of the Hall, Music by Narada, Tumburu and Gandharvaas and various Vedic Rituals performed by the Great Saints, slokas glorifying the Personality and Virtues of Lord Sri Krishna and Radha are recited. Mangalya pooja is then performed.

Pravaram:

Slokas explaining the hereditary (Genealogy) of Lord Krishna and Radha i.e. Vamsam and Gothrams are recited. Then Kan-nikadanam (the offering of the bride) is performed.

Mangalashtakam:

There are eight slokas in Mangalashtakam, which describes the arrival and presence of all Gods, Saints, Kings, Holy Mountains, Holy Rivers and all the Planets. Then Mangalya Dharanam is performed. Sweets are distributed. Nalangu kritis are sung. Sri Radha then gives Taambula (betel leaves preparation) to Sri Krishna and the Divine Couple exchange garlands, playing with balls made of flowers.

Pooja and Mangala Harati:

Shodasa Upachara Poojai and Mangala Harati are then performed on the basis of Bhajan Paddhati. Sri Radhakalyana Utsavam is concluded with Mangalam.

Note:

All the details are usually explained by the Bhagavathar during the Bhajan performance so that the devotees can meaningfully involve in all the activities and the entire event flourishes with the flavour of a Mass Prayer.

Jai Radhe Krishna.



நாம சங்கீர்த்தன மகிழை



சிவ ஸ்ரீ கல்யாண சுந்தர சிவாச்சசாரியார்

நம: பார்வதீபதயே ஹரஹர மஹாதேவா
ஸர்வத்ர கோவிந்த நாம ஸங்கீர்த்தனம்
கோவிந்தா கோவிந்தா
ஜானகீகாந்த ஸ்மரணம் -
ஜெய் ஜெய் ராமராம

கோபிகா ஜீவன ஸ்மரணம்-
ஜயஜய ராதேஸ்யாம
பூஜகோடிஸம் ஸ்தோற் ஸ்தோகோடிஸமோஜபஸ்।
ஜபகோடிஸம் ஧்யான ஧்யானகோடிஸமோ லயः॥ ஬்ரஹ்மபுராணஸ்।

நாம என்றால், அதைக் கேட்பது, நம் பிறவிப் பினியைத் தீர்த்து, முக்தியை அளிக்கும் பெரு வல்லமை பெற்றது. நாம் பகவானை அடையப் பல வழிகள் உண்டு. அவற்றுள் கலியுகத்திற்குத் திவ்ய நாம சங்கீர்த்தனம் என்பதே மிக சிறந்த வழியாக நமது ஆசார்யர்களால் காட்டப்பட்டிருக்கிறது.

“நாம சங்கீர்த்தனம்” என்பது, நாம் கடைப்பிடிப்பதற்கு மிக எளிமையானது. எனினும் பெரிய பலன்களை அளிக்க வல்லது. திவ்ய நாம சங்கீர்த்தனத்தின் பெருமையைச் சொல்லி மாளாது.

ஸ்ரீ விஷ்ணு சஹஸ்ரநாமத்தில் பீஷ்மாச்சார்யர் பகவானின் நாம ஜபமானது “பவித்ரானாம் பவித்ரம்யோ மங்களானாஞ்ச மங்களம்”, அதாவது பகவத் நாம சங்கீர்த்தனம் நம்மைப் புனிதமாக்கி நமக்கு நற்பலன்களை எல்லாம் கொடுக்கும் என்பதாகச் சொல்கிறார்.

இறைவனை எளிதில் அடையப் பெரியோர்கள் காட்டிய கர்ம, ஞான, பக்தி என்ற மூன்று மார்க்கங்களில், எல்லோருக்கும் மிக எளிமையானது “பக்தி” மார்க்கம் ஆகும். இறைவனிடத்தில் ஆழந்த அன்பு செலுத்துவதால், கடவுளை உணருவது எளிதல் கைவரப் பெறும்.

அந்தத் தெய்வீக உணர்வைப் பெற வழிபாடு மிக அவசியம். பக்தி என்பது அன்பின் வெளிப்பாடு. பக்திக்கு முதற்தேவை மமதை இன்மை. எதையும் எதிர்ப்பார்க்காத அன்பே பக்தி ஆகும். பக்தன், தனக்கு மேல் ஒருவர் இருப்பதை உணர்வு பூர்வமாகப் புரிந்து கொண்டு, அதனால் பணிவுடன் நடக்கிறான்.

பக்தியில் ஒன்பது வகைகள் உள்ளன. அவற்றை விளக்கும் நாரத பக்தி சூத்ர வடமொழிப் பாடல்:

ஸ்ரவணம் கீர்த்தனம் விஷ்ணோர்
நாமஸ்மரணம் பாத சேவனம்
அர்ச்சனம் வந்தனம் தாஸ்யம்
சக்கியம் ஆத்ம நிவேதனம்

அதாவது, ஸ்ரவணம்: கேட்பது; கீர்த்தனம்: பாடுவது; ஸ்மரணம்: நினைப்பது; பாத சேவனம்: திருவடிகளில் அடைக்கலம் அடைவது; அர்ச்சனம்: துதிப்பது; வந்தனம்: பணிந்து வணக்குவது; தாஸ்யம்: சொல்வதைச் சிரமேற் கொண்டு செய்வது; சக்கியம்: நட்புடன் இருப்பது; மற்றும் ஆத்ம நிவேதனம்: முழுமையான சரணாகதி என்பனவாகும். இப்பாடலில் எப்படிப் படிப்படியாக இறைவனுடன் ஒன்றுவது என்பதற்கான எளிய வழி முறைகள் சொல்லப்பட்டுள்ளன. இவற்றில், முதலில் ஸ்ரவணம் - காதால் நல்லவற்றை மட்டுமே கேட்பது என்பது குறிப்பிடத்தக்கது.

செல்வத்துள் செல்வம் செவிச்செல்வம்
அச்செல்வம் செல்வத்துள் எல்லாம் தலை -
(திருக்குறள்-411)

பெரியோர்களின் நல்ல வாக்குகளைக் கேட்டுணர்ந்தாலே வாழ்வில் நற்பயனை அடைவோம் என்கிறார் வள்ளுவர். நல்லவற்றைக் கேட்பதில் தலையாயது இறை நாமத்தையும் அவரின் புகழைச் சொல்லும் நல்ல கதைகளையும் கீர்த்தனங்களையும் பக்தியுடன் கேட்பது தான்.

உலகிலுள்ள அனைத்து மதத்திலுமே இறை

வழிபாட்டில் இசை முதலிடம் வகிக்கின்றது. நாம் உருகி இறை நாமத்தைப் பாடும்போது நம் மனச் சுமையானது இறக்கப்பட்டு மனம் லேசாகிவிடுகிறது. கீர்த்தனத்துக்கு அத்தனை மகிழை. அத்துணை பெருமை மிகுந்த நாம ஸங்கீர்த்தனத்தைத் தரணிபோற்றும் வண்ணம் உடையாளூர் ப்ரும்மஸ்ரீ கல்யாணராம பாகவதர் அவர்கள் தனது குழுவினருடன் உலகெங்கும் திவ்ய நாம ஸங்கீர்த்தனம் எனும் வேள்வியாக நிகழ்த்தி, பக்தர்களுக்கு ஆனந்தப் பரவசம் அளித்து வருகிறார். ஆன்மீகத்தின் உச்ச நிலைக்கு அழைத்துச் செல்லும் ஆற்றல் படைத்தது அன்னாருடைய நாதானுபவம். அதனைக் கண்ணுற்று, செவியுறுற்று நல்லின்பம் பெற்ற அனுபவமும் அடியேனுக்கு உண்டு.

அப்பேரின்ப சுக அனுபவத்தை, நமது இங்கிலாந்து நாட்டில் வாழும் ஆஸ்தீகர்களும் பெற வேண்டுமென அரும்பாடுபட்டு தொண்டாற்றிவரும் ஸ்ரீ ராதா மாதவ கல்யாண மஹாத்ஸவக் கமிட்டியின் பணி மிகவும் போற்றுதலுக்கு உரியது.

இந்த நாம ஸங்கீர்த்தன மஹாயக்ஞத்தில் நாம் அனைவரும் கலந்துகொண்டு அருள் பெற்று, நமது அடுத்த தலைமுறையினருக்கும் நல்ல வழிகாட்டி ஆன்மபலம் கூட்டிடுவோம்.

ஸத்ஸங்கத்தேவ நிஸ்ஸங்கத்வம்
நிஸ்ஸங்கத்தேவ நிர்மோஹத்வம்
நிர்மோஹத்தேவ நிஸ்சலதத்வம்
நிஸ்சலதத்தேவ ஜீவன்முக்தி

என்ற பகவத்பாதாளின் அருள் வாக்கின்படி ஸ்ரீராதா மாதவ கல்யாண கமிட்டி இது போன்ற ஸனாதன தர்ம அபிவிருத்தியை மட்டுமே மனதில் கொண்டு தொண்டாற்றி வரும் குழுவாக மினிர்வதை எண்ணி அக மகிழ்கிறோம்.

ஸர்வே ஜீனாஸ்ஸாகினோ பவந்து!

Bhakta Kavi Jayadeva Goswami - A Sketch



By Shri Sridhar Aiyangar

Bhakta Kavi Jayadeva Goswami, was a renowned Sanskrit poet during the 12th century. He is most known for his epic composition Gita Govinda which vividly describes Shri Krishna's love for Gopikas in general and for Radha in particular. The Gita Govindam is organized into twelve chapters with each chapter further sub-divided into 24 divisions called Prabandhas. The Prabandhas contain couplets grouped into eights, called Ashtapadis.

The poems Shri Krishna's yearning for Radha and is considered an important part of the Bhakti movement. The poems also elaborate the eight moods of the Heroine, the Ashta Nayika, which have been an inspiration for many compositions and choreographic works in Indian classical dances.

Sri Jayadeva's Ashtapadi reveals the true essence of Love between Radha and Shri

Krishna. Sri Gita Govinda Mahakavyam declares the beautiful blend and unison of Jivātmā with Paramātmā. The twelve chapters of Gita Govinda vividly describe the different facets of Shri Krishna:

1. Samoda Damodaram (Exuberant Krishna)
2. Aklesha Keshavam (Blithesome Krishna)
3. Mugdha Madhusudanam (Winsome Krishna)
4. Snigdha Madhusudanam (Tender Krishna)
5. Sakankṣa Puṇḍarikakṣham (Passionate Krishna)
6. Dhrṣṭa Vaikuṇṭa (Audacious Krishna)
7. Nagara Narayanah (Dexterous Krishna)

8. Vilakṣya Lakṣmipatiḥ (Apologetic Krishna)
9. Mugdhada Mukunda (Unpretentious Krishna)
10. Chatura Chaturbhujah (Tactful Krishna)
11. Sananda Damodaram (Joyful Krishna)
12. Suprita Pitambaraj (Exultant Krishna)

Jayadeva's Birth

Jayadeva was born to Kamalabai and Narayana Sastri, a very pious Brahmin couple. Kamalabai was very devout and longed for a child. She prayed to the Lord to be blessed with a child.

One night, Lord Krishna appeared in Sastri's dream and told him that his wife's prayer would be fulfilled and they would soon be blessed with an illustrious son. Soon, Kamalabai gave birth to Jayadeva.

Jayadeva's Life

Jayadeva was very devoted to Shri Krishna from his childhood and learnt the scriptures at a very young age. He was incessantly lost in prayers of Shri Krishna. His parents left for Vanaprastha after sometime and Jayadeva led a nomadic life.

One day, he had a divine visualization and went into an ecstatic state. In his divine vision, he saw the Yamuna River flowing through four Blue Mountains. Beside the river bank, under a tree, Lord Shri Krishna was playing his flute delightfully. The vision of Krishna and His music enthralled Jayadeva so much that he composed a Shloka extempore. This gave birth to the famous epic, 'Gita Govinda', validating the words 'Poetry is a spontaneous overflow of powerful feelings and emotions'.

Jayadeva described Sriman Narayana's Dasha Avatar in his first Ashtapadi 'Jaya Jagadeesha Hare!' He had a visualisation of these ten avatars and was in a trance as he witnessed the vast ocean which depicted the presence of God in His vast creation. Later, he went to Jagannath Puri Temple with his friend Parasara and spent all his time in prayer, meditation and chanting the name of the Lord.

Deva Sharma, a Brahmin in Puri, had a daughter by the name Padmavathi. As he was keen to get his daughter married, he prayed to Lord Jagannath for His blessings. The Lord appeared in Deva Sharma's dream and advised him to perform her marriage with His ardent devotee Jayadeva.

Accordingly, Deva Sharma and his wife went in search of Jayadeva. When they found him and expressed the Lord's wish, Jayadeva refused as he was leading the life of Sanyasi and said he was unfit for Grihastha-dharma. But Deva Sharma persuaded Jayadeva as it was Lord Jagannath's order and he could not go against it. Jayadeva married Padmavathi and came back to his village Kendybilva and they lived happily there and prayed to Radha Madhav in their house regularly.

After sometime Jayadeva went on a pilgrimage. On his way he met King Lakshmana Sena who was very impressed with Jayadeva and insisted on him to stay with him and accepted him as his Guru. Later, Padmavathi joined Jayadeva, and the King was surprised to learn that his Guru was a Grihastha. Jayadeva explained to the King that one can be a Sanyasin even as a Grihastha if one performs one's duties without attachment to the fruits.

He explained that renunciation meant

gaining control over the mind and all the senses. Jayadeva's life is an example to the world that God-realisation can be had even as a Grihastha.

Padmavathi was a perfect match for Jayadeva as she too was a pious lady and was inspired by her husband's faith. She treated him like a God. She spent her hours in spiritual discourses to other ladies in the court.

Soon Jayadeva came back to his village and while residing here, he completed his famous 'Gita Govinda'. Through Sanskrit songs this describes Shri Krishna's courtship of Radha. With lucid and tender lyrics, the Gita Govinda explores the many different aspects of love and passion.

He was deeply involved in his songs and sang them wholeheartedly. The Lord followed him all the time, to listen to his renditions. The Ashtakas are sung before Lord

Jagannath during the annual festival even to this day.

Jayadeva's last days

Jayadeva had taken a vow that he would take bath in the Ganga till the end of his life. As he became old he became indisposed. Due to his tapas, Ganga herself appeared with lotus flowers in the well of Jayadeva's house. Finally, Jayadeva attained the Lotus feet of Lord Shri Krishna.

Such was the glorious life of Jayadeva, one of the greatest devotees of Lord Shri Krishna. He led a simple, humble, unpretentious life with no possessions, and always found joy and happiness in meditating on Lord Shri Krishna, and was a perfect embodiment of forgiveness.

Glory to Jayadeva Goswami whose life inspires us all!



Sri Rādhā, 'as an ecstatic concept about an exquisite beauty' is the supreme love of the Jivatma, longing for the union with Shri Madhava, 'the supreme bliss', the Paramātmā.

Saint Jayadeva's Gita Govindam is a lyrical master piece, infused with the divine romantics and poetic aesthetics beautifully bringing out the anguish in separation and joy in uniting of divine pair Shri Rādhā and Krishna.

The next few pages provide selected verses, each with 8 stanzas (and hence called the Ashtapadi).



Geetham: 1 (Rāgam: Mālav)

pralaya-payodhijale dhṛtavānasi vedam
vihita-vahitra-caritram akhedam |
keśava dhṛta-mīna-śarīra - jaya jagadīśa hare

kṣitirati-vipulatare tava tiṣṭhati prṣthe
dharaṇī-dharaṇa-kina-cakra-gariṣṭhe |
keśava dhṛta-kaccapa-rūpa - jaya jagadīśa hare ||1||

vasati daśana-śikhare dharaṇī tava lagnā
śaśini kalaṅka-kaleva nimagnā |
keśava dhṛta-sūkara-rūpa - jaya jagadīśa hare ||2||

tava kara-kamala-vare nakham adbhuta-śringam
dalita-hiran্যakasipu-tanu-bhṛingam |
keśava dhṛta-nara-hari-rūpa - jaya jagadīśa hare ||3||

chalayasi vikramaṇe balimadbhuta-vāmana
pada-nakha-nīra-janita-jana-pāvana |
keśava dhṛta-vāmana-rupa - jaya jagadīśa hare ||4||

kṣatryya-rudhira-maye jagad apagata-pāpam
snapayasi payasi śamita-bhava-tāpam |
keśava dhṛta-bhṛgu-pati-rūpa - jaya jagadīśa hare ||5||

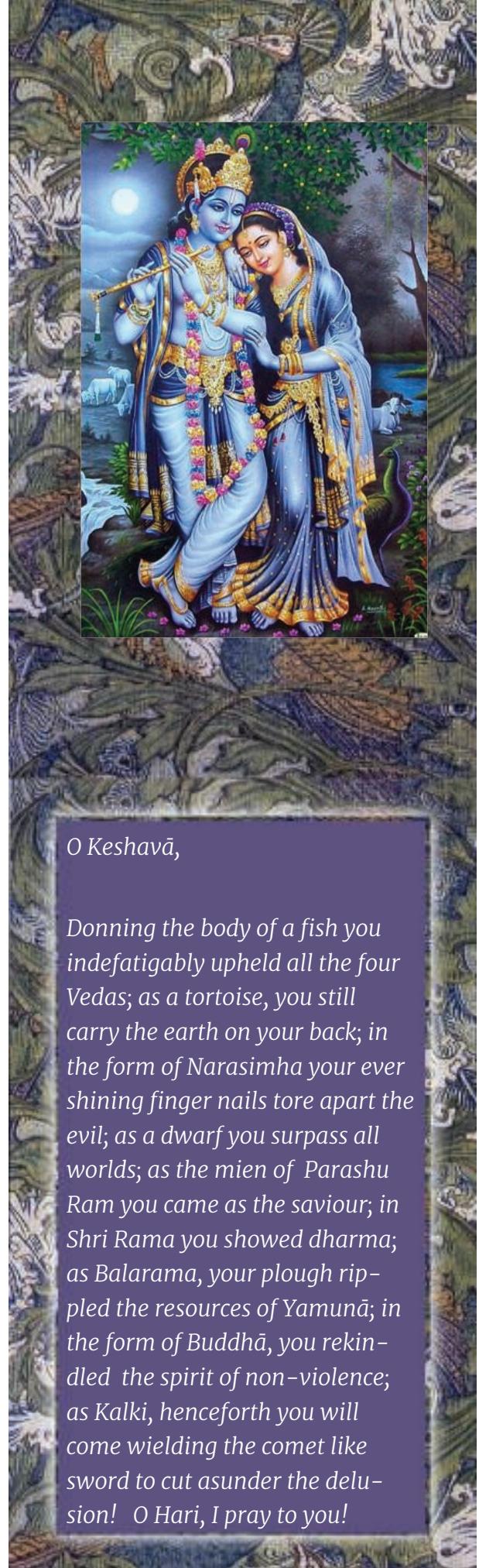
vitarasi dikṣu raṇe dik-pati-kamanīyam
daśa-mukha-mauli-bali ramaṇīyam |
keśava dhṛta-rāma-śarīra - jaya jagadīśa hare ||6||

vhāsi vapuṣi viṣade vasanam jaladābhām
hala-hati-bhīti-milita-yamunābhām |
keśava dhṛta-hala-dhara-rūpa - jaya jagadīśa hare || 7 ||

nindasi yajña-vidheḥ ahaha! śruti-jātam
sadaya-hṛdaya darśita-paśu-ghātam |
keśava dhṛta-buddha-śarīra - jaya jagadīśa hare || 8 ||

mleccha-nivaha-nidhane kalayasi karavālam
dhūma-ketum iva kim api karālam |
keśava dhṛta-kalki-śarīra - jaya jagadīśa hare || 9 ||

śri-jayadeva-kaveridam udītam udāram
śrū sukhadām śubhadām bhava-sāram |
keśava dhṛta-daśavidha-rūpa - jaya jagadīśa hare ||10||



O Keshavā,

Donning the body of a fish you indefatigably upheld all the four Vedas; as a tortoise, you still carry the earth on your back; in the form of Narasimha your ever shining finger nails tore apart the evil; as a dwarf you surpass all worlds; as the mien of Parashu Ram you came as the saviour; in Shri Rama you showed dharma; as Balarama, your plough rippled the resources of Yamunā; in the form of Buddhā, you rekindled the spirit of non-violence; as Kalki, henceforth you will come wielding the comet like sword to cut asunder the delusion! O Hari, I pray to you!



Geetham: 2 (Rāgam: Bhairavi)

śrita-kamalā-kuca-maṇḍala dhṛta-kuṇḍala
kalita-lalita-vana-māla jaya jaya deva hare

dina-maṇi-maṇḍala-maṇḍana bhava-khaṇḍana
muni-jana-mānasa-hamsa jaya jaya deva hare ||1||

kāliya-viṣa-dhara-gañjana jana-rañjana
yadukula-nalina-dineśa jaya jaya deva hare ||2||

madhu-mura-naraka-vināśana garuḍāsana
sura-kula-keli-nidāna jaya jaya deva hare ||3||

amala-kamala-dala-locana bhava-mocana
tribhuvana-bhuvana-nidhāna jaya jaya deva hare ||4||

janaka-sutā-kṛta-bhūṣaṇa jita-dūṣaṇa
samara-śamita-daśa-kaṇṭha jaya jaya deva hare ||5||

abhinava-jala-dhara-sundara dhṛta-mandara
śrī-mukha-candra-cakora jaya jaya deva hare ||6||

tava caraṇam praṇatā vayam iti bhāvaya
kuru kuśalam praṇateṣu jaya jaya deva hare ||7||

śrī-jayadeva-kaver idam kurute mudam
maṅgalam ujjvala-gītām jaya jaya deva hare ||8||

O Krishnā,

Forever caressing Goddess Lakshmi, you are everywhere as the effulgence of all Suns and as a softly swimming swan in the minds of great devotees. Dancing atop Kāliya, you relieve all from the clutches of Samsarā; You are the pendant of Seethā, the annihilator of all demons; and like a fresh and vapour blue rain cloud, you shower the supreme bliss upon the devotees, who with these verses of Jayadevā, adore thy divine feet! May your grace bestow upon all who sing, listen and rejoice, O God!

Geetam: 3 (Rāgam: Vasantā)

vasante vasantī-kusuma-sukumārair avayavair
bhramantīm kāntare bahu-vihita-kṛṣṇānusaraṇām |
amandam kandarpa-jvara-janita-cintākulatayā
valad-bāḍham rādhām sarasam idam ūce saha-carī ||

lalita-lavaṅga-latā-pariśīlana-komala-malaya-samīre |
madhukara-nikara-karambita-
kokila-kūjita-kuñja-kuṭire ||1||

viharati haririha sarasa-vasante
nṛtyati yuvati-janena samām sakhi
virahi-janasya durante ||Pallavi||

unmada-madana-manoratha-pathika-
vadhū-jana-janita-vilāpe |
ali-kula-saṅkula-kusuma-samūha-
nirākula-bakula-kalāpe ||2||

mṛga-mada-saurabha-rabhasa-vaśamvada-
navā-dala-māla-tamāle |
yuva-jana-hṛdaya-vidāraṇa
manasija-nakha-ruci-kimśuka-jāle ||3||

madana-mahīpati-kanaka-dāṇḍa-ruci-
kesara-kusuma-vikāse |
milita-sīlī-mukha-pāṭala-paṭala-
kṛta-smara-tūṇa-vilāse ||4||

vigalita-lajjita-jagad-avalokana-taruṇa-karuṇa-kṛta-hāse |
virahi-nikṛntana-kunta-mukhākṛti-
ketaka-danturitāše ||5||

mādhabika-parimala-lalite nava-mālati-jāti-sugandhau |
muni-manasām api mohana-kārīṇi
taruṇākaraṇa-bandhau ||6||

sphurad-atimukta-latā-parirambhana-
mukulīta-pulakita-cūte |
vṛṇḍāvana-vīpine parīsara-parigata-yamunā-jala-pūte ||7||

śrī-jayadeva-bhanitam idam
udayati hari-carāṇa-smṛti-sāram |
sarasa-vasanta-samaya-vana-varṇanam
anugata-madana-vikāram ||8||



The healing touch of spring-time is here, the season that heightens the longing of the lovers who suffer from the hiatus that keep them apart! The white, yellow and many such coloured flowers are carpeting the ground; the shower of soft petals from the trees unravel their intense love through the gentle release of their fragrance; like the bulging Yamuna, the loving hearts bloat with the desire to unite!

The yearning soul so infatuated seeks momentous redemption through the union, O Krishnā, the frolicking dancer of our hearts!



O Krishnā, bedaubed with sandal paste, your sapphire body, garlanded with the arch of basil leaves and fragrant flowers is in constant touch by the coyly damsels; the restless Jeevās, who are singing your praise and joyously, you play and plant your bliss with a kiss on one and many!

As you mingle amidst a coterie of ravishing damsels, one's lips trying to impart a secret plea in your ears instead seals a kiss on thy cheek; Is not my turn to impart a plea? Your glory thus Jayadevā speaks.

Geetham: 4 (Rāgam: Pantuvarali)

candana-carcita-nīla-kalevara-
pīta-vasana-vana-mālī |
keli-calan-maṇi-kuṇḍala-maṇḍita-
gaṇḍa-yuga-smita-sālī ||1||

harirīha mugdha-vadhū-nikare
vilāsini vilāsatī kelī-pare ||Pallavi||

pīna-payodhara-bhāra-bhareṇa
harim parirabhya sarāgam |
gopa-vadhūranugāyati kācid
udañcita-parama-rāgam ||2||

kāpi vilāsa-vilola-vilocana-
khelana-janita-manojam |
dhyāyati mugdha-vadhūradhikam
madhusūdana-vadana-sarojam ||3||

kāpi kapola-tale militā lapitum
kim api śruti-mūle |
cāru cucumba nitambavatī
dayitam pulakair anukūle ||4||

keli-kalā-kutukena ca kācid
amum yamunā-jala-kūle |
mañjula-vañjula-kuñja-gataṁ
vicakarṣa kareṇa dukūle ||5||

kara-tala-tāla-tarala-valayāvali-
kalita-kalasvana-vamṣe |
rāsa-rase saha-nṛtya-parā
hariṇa-yuvatī-praśāsamse ||6||

śliṣyati kām api cumbati kām api
kām api ramayati rāmām |
paśyati sa-smīta-cāru-tarām
aparām anugacchati vāmām ||7||

śrī-jayadeva-bhaṇitam idam
adbhuta-keśava-keli-rahasyam |
vṛndāvana-vipine lalitam
vitanotu śubhāni yaśasyam ||8||

Geetam: 5 (Rāgam: Thodi)

viharati vane rādhā sādhāraṇa-praṇaye harau
vigalita-nijotkarṣādīrṣyā-vaśena gatā'nyataḥ |
kvacid api latā-kuñje guṇjan-madhu-vrata-maṇḍalī
mukhara-sīkhare līna dīnāpyuvāca rahāt sakhīm ||

sañcarad-adhara-sudhā-madhura-dhvani-
mukharita-mohana-vamśam |
calita-dṛg-añcala-cañcala-mauli-
kapola-vilola-vatamsam |

rāse harim iha vihita-vilāsam
smarati mano mama kṛta-parihāsam ||Pallavi||1||

candraka-cāru-mayūra-sīkhanḍaka-
maṇḍala-valayita-keśam |
pracura-purandara-dhanur-anurañjita-
medura-mudira-suveśam ||2||

gopa-kadamba-nitambavatī-mukha-
cumbana-lambhita-lobham |
bandhujiवा-madhurādhara-pallavam
ullasita-smita-śobham ||3||

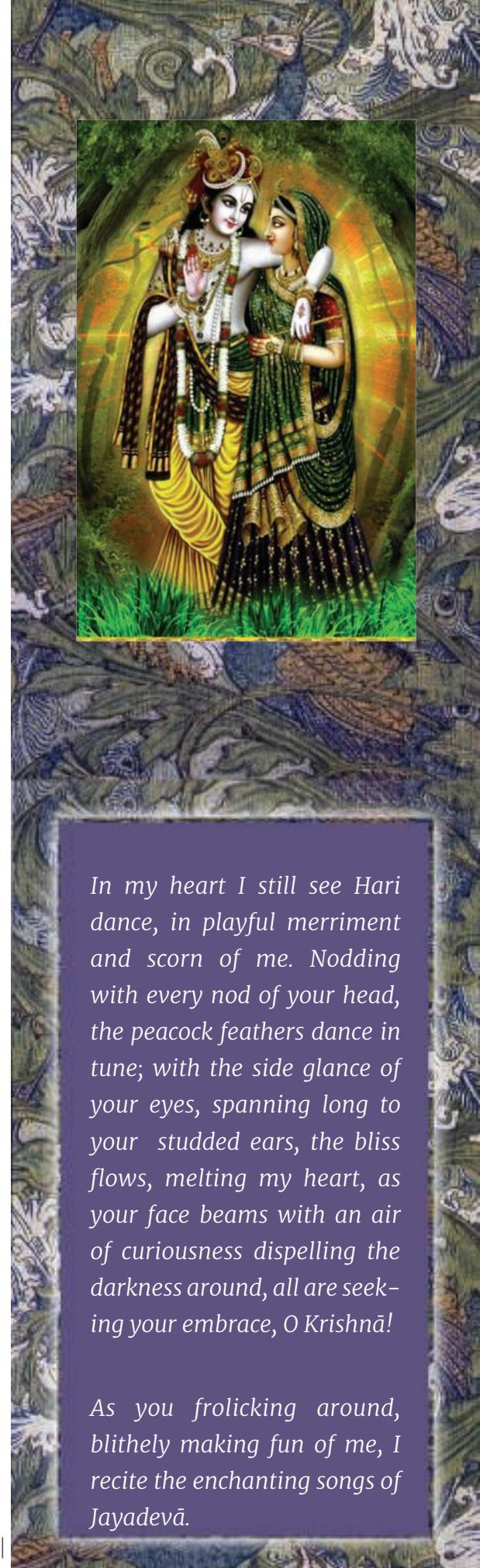
vipula-pulaka-bhuja-pallava-valayita-
ballava-yuvati-sahasram |
kara-caranorasi maṇi-gaṇa-bhūṣaṇa-
kiraṇa-vibhinna-tamisram ||4||

jalada-paṭala-calad-indu-vinindaka-
candana-tilaka-lalāṭam |
piṇa-payodhara-parisara-mardana-
nirdaya-hṛdaya-kapātam ||5||

maṇi-maya-makara-manohara-kuṇḍala-
maṇḍita-gaṇḍam udāram |
pīṭa-vasanam anugata-muni-manuja-
surāsura-vara-parivāram ||6||

viśada-kadamba-tale militam
kali-kaluṣa-bhayam śamayantam |
mām api kim api tarala-taraṅgad-
anaṅga-dṛśā manasā ramayantam ||7||

śrī-jayadeva-bhaṇitam atisundara- mohana-madhu-riḍu-rūpam |
hari-caraṇa-smaraṇam prati samprati puṇyavatām anurūpam ||8||



*In my heart I still see Hari
dance, in playful merriment
and scorn of me. Nodding
with every nod of your head,
the peacock feathers dance in
tune; with the side glance of
your eyes, spanning long to
your studded ears, the bliss
flows, melting my heart, as
your face beams with an air
of curiousness dispelling the
darkness around, all are seek-
ing your embrace, O Krishnā!*

*As you frolicking around,
blithely making fun of me, I
recite the enchanting songs of
Jayadevā.*

Geetham: 6 (Rāgam: Khāmboji)



*O Mādhavā, the enemy of evil
Keshi, can't you change your
frolicking ways and meet me
at once, as I am intensely in
love of your grace!*

*Behold, can't you see my
dress of ignorance are shed
at the very moment of your
thoughts? Uninhibited I am
as I bare my soul and all for
you to see!*

*Can't you mend your ways to
mingle with me, who is sing-
ing the melodious verses of
Jayadevā, the ardent devotee
of Maha Lakshmi!*

nibhṛta-nikuñja-gr̥ham gatayā niśi
rahasi nilīya vasantam |
cakīta-vilokita-sakala-diśā
rati-rabhasa-bhareṇa hasantam ||1||

sakhi he keśī-mathanam udāram
ramaya mayā saha madana-manoratha-
bhāvitayā sa-vikāram ||Pallavi||

prathama-samāgama-lajjitayā
paṭu-cāṭu-śatair anukūlam |
mr̥du-madhura-smita-bhāṣitayā
śithilī-kṛta-jaghana-dukūlam ||2||

kīsala-śayana-niveśitayā ciram
urasi mamaiva śayānam |
kṛta-parirambhaṇa-cumbanayā
parirabhyā kṛtādhara-pānam ||3||

alasa-nimīlita-locanayā
pulakāvali-lalita-kapolam |
śrama-jala-sakala-kalevarayā
vara-madana-madād atilolam ||4||

kokila-kala-rava-kūjitayā
jita-manasija-tantra-vicāram |
ślatha-kusumākula-kuntalayā
nakaha-likhita-ghana-stana-bhāram ||5||

caraṇa-raṇita-maṇi-nūpurayā
paripūrita-surata-vitānam |
mukhara-viśrīkhala-mekhalayā
sakaca-graha-cumbana-dānam ||6||

rati-sukha-samaya-rasālasayā
dara-mukulita-nayana-sarojam |
niḥsaha-nipatita-tanu-latayā
madhusūdanam udita-manojam ||7||

śri-jayadeva-bhaṇitam idam
atiśaya-madhu-ripu-nidhuvana-śīlam |
sukham utkāṇṭhitā-gopa-vadhū-kathitam
vitanotu salilam ||8||

Geetam: 7 (Rāgam: Thodi)

itastatas-tāmanusṛtya rādhikām
anaṅga-bāṇa-vraṇa-khinna-mānasaḥ |
kṛtānutāpaḥ sa kalinda-nandinī-
taṭānta-kuñje viṣasāda mādhavaḥ || (Shlokam)

māmīyam calitā vilokya vṛtam vadhu-nicayena |
sāparādhatayā mayāpi na vārita'tibhayena ||

hari hari hatā'daratayā
sā gatā kūpiteva ||Pallavi||1||

kim kariṣyati kim vadiṣyati
sā ciram viraheṇa |
kim dhanena janena kim
mama jīvitena gr̥heṇa ||2||

cintayāmi tadānanam
kuṭila-bhru-kopabhareṇa |
śoṇa-padmam ivopari-
bhramatākulam bhramareṇa ||3||

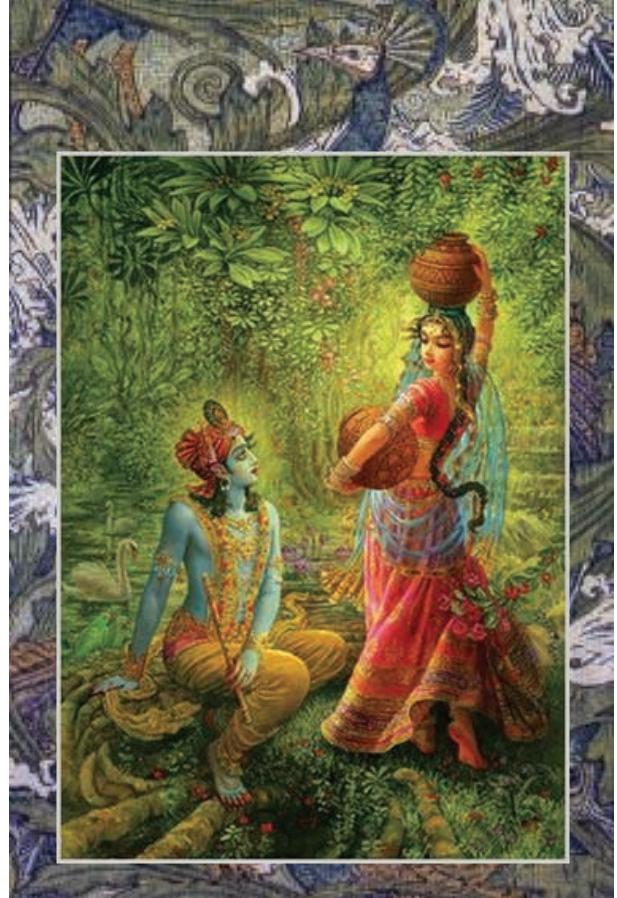
tām aham hṛdi saṅgatām
anīśam bṛhmaṇ ramayāmi |
kim vane'nusarāmi tāmīha
kim vṛthā vilapāmi ||4||

tanvi khinnam asūyayā
hṛdayam tavākalayāmi |
tanna vedmi kuto gatāsi na
tena te'nunayāmi ||5||

dṛṣyase purato
gatāgatameva me vidadhāsi |
kim pureva sasambhramam
parirambhaṇam na dadāsi ||6||

kṣamyatām aparam kadāpi
tavedṛśam na karomi |
dehi sundari darśanam mama
manmathena dunomi ||7||

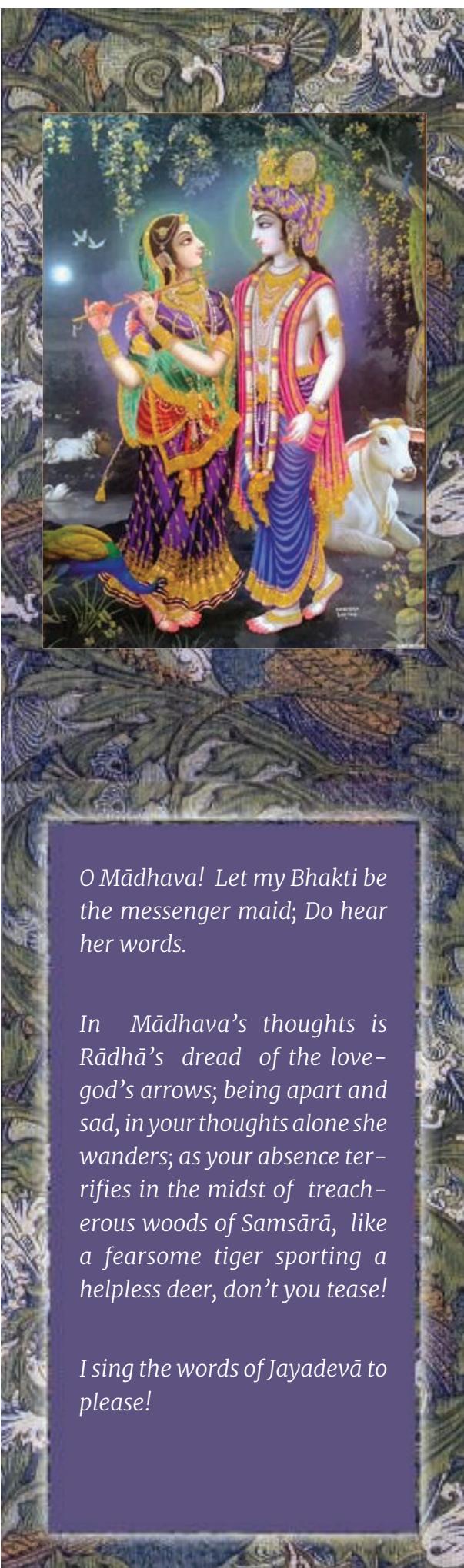
varṇitam jayadevakena
hareridam pravaṇena |
kindu-bilva-samudra-sambhava-
rohiṇī-ramaṇena ||8||



O Mādhavā!

May you regret for your thoughtless act, by which Rādhā, the wandering Jīvā moved apart!

May You vow to show with courteous words, the healing touch; may the bows of love pierce thy heart, arousing in you the most shower of grace, to seek and take me as your beloved part!



*O Mādhava! Let my Bhakti be
the messenger maid; Do hear
her words.*

*In Mādhava's thoughts is
Rādhā's dread of the love-
god's arrows; being apart and
sad, in your thoughts alone she
wanders; as your absence ter-
rifies in the midst of treach-
erous woods of Samsārā, like
a fearsome tiger sporting a
helpless deer, don't you tease!*

*I sing the words of Jayadevā to
please!*

Geetham: 8 (Rāgam: Saurāshtram / Kanada)

yamunā-tīra-vānīra-nikuñje mandam āsthitam |
prāha-prema-bharodbhrāntam
mādhavam rādhikā-sakhī ||

nindati candanam indukiraṇam anu
vindati khedam adhīram |
vyāla-nilaya-milanena garalam iva
kalayati malaya-samīram ||1||

mādhava manasija-viśikha-bhayād iva
bhāvanayā tvayi līnā | sā virahe tava dīnā ||Pallavi||

avirala-nipatita-madana-śarādiva
bhavadavanāya viśālam |
sva-hṛdaya-marmani varma karoti
sajala-nalinī-dala-jālam ||2||

kusuma-viśikha-śara-talpam
analpa-vilāsa-kalā-kamanīyam |
vratam iva tava parirambha-sukhāya
karoti kusuma-śayanīyam ||3||

vahati ca calita-vilocana-jala-bharam
ānana-kamalam udāram |
vidhum iva vikāta-vidhūntuda-danta-
dalana-galitāmrta-dhāram ||4||

vilikhati rahasi kuraṅga-madena
bhavantam asama-śara-bhūtam |
prañamati makaram adho vinidhāya
kare ca śaram nava-cūtam ||5||

dhyāna-layena puraḥ parikalpya
bhavantam atīva durāpam |
vilapati hasati viṣīdati roditi cañcati muñcati tāpam ||6||

prati-padam idam api nigadati mādhava
tava caraṇe patitāham |
tvayi vimukhe mayi sapadi sudhā-nidhirapi
tanute tanu-dāham ||7||

śrī-jayadeva-bhaṇitam idam adhikam
yadi manasā naṭanīyam |
hari-virahākula-ballava-yuvati
sakhī-vacanam paṭhanīyam ||8||

Geetam: 9 (Rāgam: Bilahari)

(Shlokam)

āvāso vipināyate priyasakhī-mālāpi jālāyate
tāpo'pi śvasitena dāva-dahana-jvālākalāpāyate|
sāpi tvad-viraheṇa hanta hariṇī-rūpāyate hā katham
kandarpo'pi yamāyate viracayan śārdūlavikrīḍitam||

stana-vinihitam api hāram udāram |
sā manute kṛṣṇa-tanuratibhāram |
rādhikā kṛṣṇa rādhikā tava virahe keśava ||1||

sarasa-maśṇam api malayaja-paṅkam |
paśyati viśamiva vapusi saśaṅkam |
rādhikā kṛṣṇa rādhikā tava virahe keśava ||2||

śvasita-pavanam anupama-pariṇāham |
madana-dahanam iva vahati sadāham |
rādhikā kṛṣṇa rādhikā tava virahe keśava ||3||

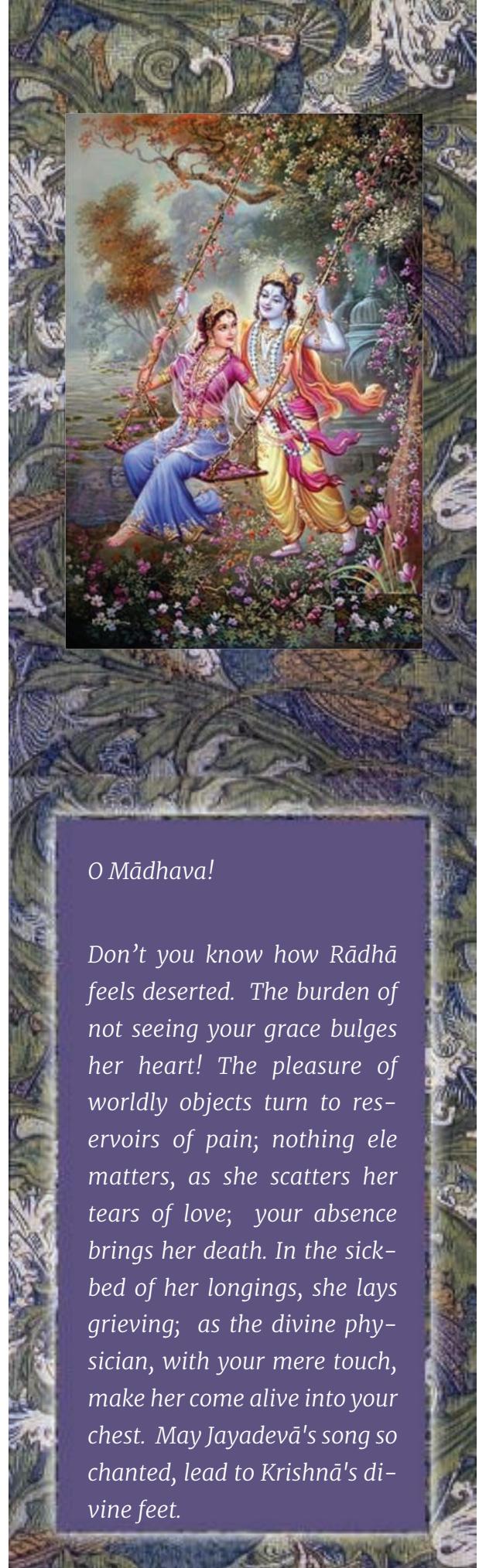
diśi diśi kirati sajala-kaṇa-jālam |
nayana-nalinam iva vigalita-nālam |
rādhikā kṛṣṇa rādhikā tava virahe keśava ||4||

nayana-viśayam api kisalaya-talpam |
kalayati vihita-hutāśa-vikalpam |
rādhikā kṛṣṇa rādhikā tava virahe keśava ||5||

tyajati na pāṇi-talena kapolam |
bāla-śaśinam iva sāyam alolam |
rādhikā kṛṣṇa rādhikā tava virahe keśava ||6||

haririti haririti japati sakāmam |
viraha-vihita-marāṇena nikāmam |
rādhikā kṛṣṇa rādhikā tava virahe keśava ||7||

śrī-jayadeva-bhanītam iti gītam |
sukhayatu keśava-padam upanītam |
rādhikā kṛṣṇa rādhikā tava virahe keśava ||8||





Geetham: 10 (Rāgam: Ananda Bhairavi)

vahati malaya-samīre madanam upanidhāya |
sphuṭati kusuma-nikare virahi-hṛdaya-dalanāya ||1||

tava virahe vanamālī sakhi sīdati radhe ||Pallavi||

dahati śiśira-mayūkhe maraṇam anukaroti |
patati madana-viśikhe vilapati vikalataro'ti ||2||

dhvanati madhupa-samūhe śravaṇam api dadhāti |
manasi kalita-virahe niśi niśi rujamupayāti ||3||

vasati vipina-vitāne tyajati lalita-dhāma |
lūthati dharanī-śayane bahu vilapati tava nāma ||4||

raṇati pika samavāye pratidiśam anuyāti |
hasati manuja nicaye virahamapalapati neti ||5||

sphurati kalaravarāve smarati maṇitameva |
tava ratisukha vibhave gaṇayati suguṇamatīva ||6||

tvadabhidha-śubhada-māsam vadati nāri śruṇoti |
tamapi japatī sarasam yuvatiṣu nāratimupaiti ||7||

bhanati kavi-jayadeve viraha-vilasitena |
manasi rabhasa-vibhave harirudayatu sukṛitenā ||8||

Like the forest garlanded sitting apart, O Mādhava, You and Rādhā (the Paramātmā and Jivātmā) seem far apart.

But as you lay sleepless in the fervent thought of your love, the fragrance of your benign grace spreads and pervades like the humming bees relieving the pain of absence in the heart of devoted Rādhā; this the song of versatile poet Jayadevā melodiously narrates.

Geetam: 11 (Rāgam: Kedāragowlam)

rati-sukha-sāre gatam abhisāre
madana-manohara-veśam |
na kuru nitambini gamana-vilambanam
anusara tam hṛdayeśam ||1||

dhīra-samīre yamunā-tīre
vasati vane vanamālī |
gopī-pīna-payodhara-mardana-
camcala-karayuga-śālī ||Pallavi||

nāma sametaṁ kṛta-saṅketam
vādayate mṛduveṇum |
bahu manute nanu te tanu-saṅgata-
pavana-calitam api reṇum ||2||

patati patatre vicalati patre
śaṅkita-bhavad upayānam |
racayati śayanam sacakita-nayanam
paśyati tava panthānam ||3||

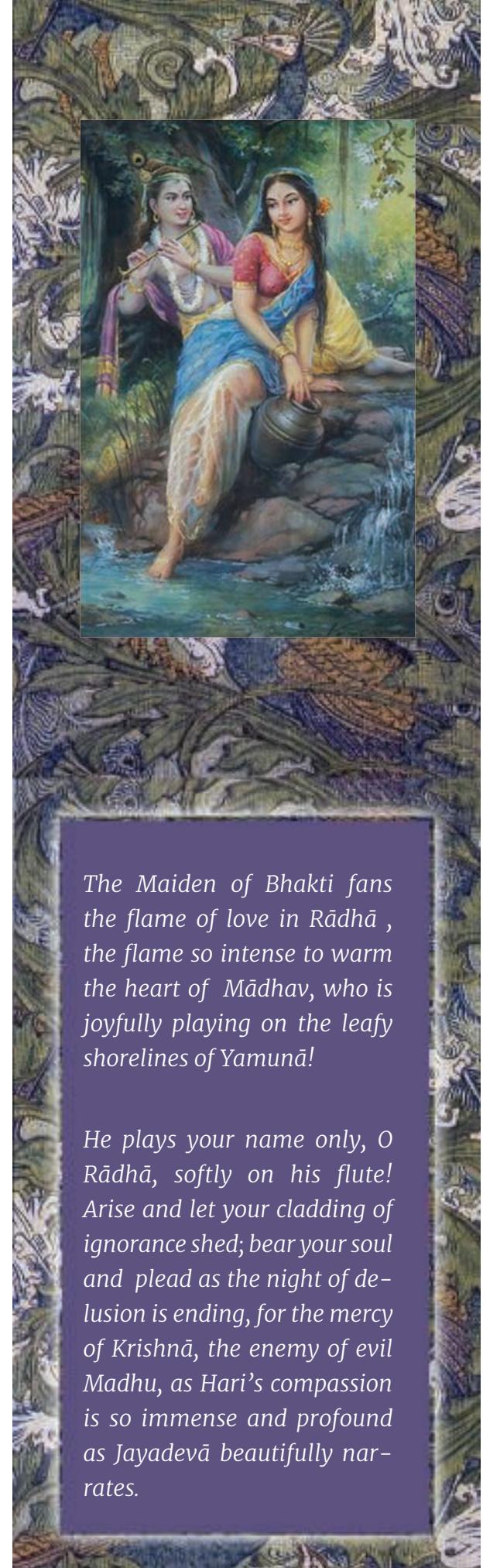
mukharam adhīram tyaja mañjīram
ripum iva kelisu lolam |
calā sakhi kuñjam satimira-puñjam
śīlāya nīla-nicolam ||4||

urasi murārerupahita-hāre
ghana iva tarala-balāke .
taḍid iva pīte rati-viparīte
rājasī sukṛta-vipāke ||5||

vigalita-vasanam pariḥṛta-rasanam
ghataya jaghanam api dhānam .
kisalaya-śayane paṅkaja-nayane
nidhim iva harṣa-nidānam ||6||

harirabhīmānī rājanīrīdānīm
iyam api yāti virāmam .
kuru mama vacanam satvara-racanam
pūraya madhuripu-kāmam ||7||

śrījayadeve kṛtahariseve bhaṇati
parama-ramaṇīyam .
pramudita-hṛdayam harim atisadayam
namata sukṛta-kamanīyam ||8||



*The Maiden of Bhakti fans
the flame of love in Rādhā ,
the flame so intense to warm
the heart of Mādhav, who is
joyfully playing on the leafy
shorelines of Yamunā!*

*He plays your name only, O
Rādhā, softly on his flute!
Arise and let your cladding of
ignorance shed; bear your soul
and plead as the night of de-
lusion is ending, for the mercy
of Krishnā, the enemy of evil
Madhu, as Hari's compassion
is so immense and profound
as Jayadevā beautifully nar-
rates.*



Geetham: 12 (Rāgam: Sankarābharanam)

(Shlokam)

atha tām gantum aśaktām ciram
anuraktām latā-gṛhe dṛṣṭvā |

tac-caritām govinde manasija-
mande sakħī prāha ||

paśyati diśi diśi rahasi bhavantam |
tvad-adhara-madhura-madhūni pibantam ||1||

nātha hare jagan-nātha hare
sīdati rādhā vāsa-gṛhe ||Pallavi||

tvad-abhisaraṇa-rabhasena valantī |
patati padāni kiyantī calantī ||2||

vihita-viśada-bisa-kisalaya-valayā |
jīvati param iha tava rati-kalayā ||3||

muhur avalokita-maṇḍana-līlā |
madhu-ripuraham iti bhāvana-śīlā ||4||

tvaritam upaiti na katham abhisāram |
haririti vadati sakħīm anuvāram ||5||

śliṣyati cumbati jala-dhara-kalpam |
harirupagata iti timiram analpam ||6||

bhavati vilambini vigalita-lajjā |
vilapati roditi vāsaka-sajjā ||7||

śrī-jayadeva-kaver idam uditam |
rasika-janām tanutām atimuditam ||8||

The maiden of Bhakti carries the message to Mādhavā for letting the all-knower know the anguish of Rādhā; as the devoted soul, her steps so fragile and she falls; in deep thoughts of you, she stalls.

In love, she kisses the darkness, caresses the clouds as if in the colours, the Hari has come!

What modesty is left as her veil of ignorance utterly fall! Baring all she calls! Singing this song, may the pride of Jayadevā spread to all!

kathitasamaye'pi harirahaha na
yayau vanam |
mama viphalam idam amalarūpam
api yaovanam ||1||

yāmi he kam iha śaraṇam
sakhī-jana-vacana-vañcitā ||Pallavi||

yadanugamanāya niśi
gahanam api śilitam |
tena mama hrdayam idam
asama-śara-kīlitam ||2||

mama marañam eva varam
iti vitatha-ketanā |
kim iha viśahāmi
virahānalām acetanā ||3||

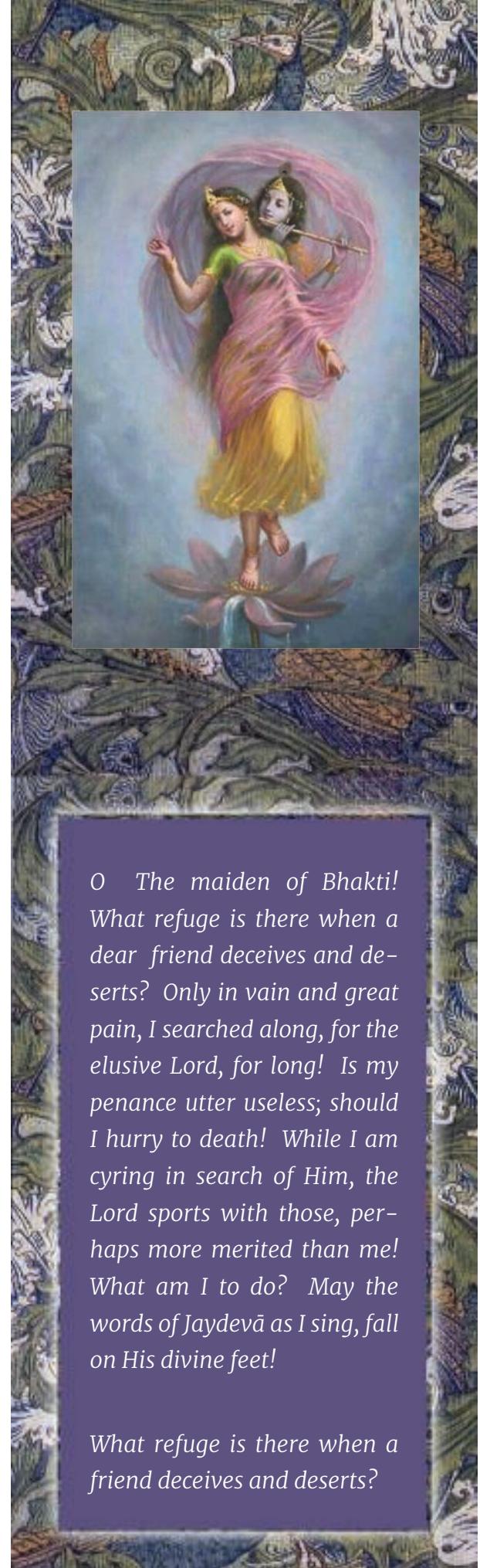
mām ahaha vidhurayati
madhura-madhu-yāminī |
kāpi harim anubhavati
kr̥ta-sukṛta-kāminī ||4||

ahaha kalayāmi
valayādi-maṇi-bhūṣaṇam |
hari-viraha-dahana-vahanena
bahu-dūṣaṇam ||5||

kusuma-sukumāra-tanum
atanu-śara-līlayā |
sragapi hr̥di hanti mām
ativiṣama-śilayā ||6||

aham iha nivasāmi
na-gaṇita-vana-vetasā |
smarati madhusūdano
mām api na cetasā ||7||

hari-caraṇa-śaraṇa
jayadeva-kavi-bhāratī |
vasatu hr̥di yuvatiriva
komala-kalāvatī ||8||





Geetham: 14 (Rāgam: Sāranga)

smara-samarocita-viracita-veśā |
galita-kusuma-dara-vilulita-keśā ||1||

kāpi madhuripuṇā vilasati
yuvatiradhika-guṇā ||Pallavi||

hari-parirambhana-calita-vikārā |
kuca-kalaśopari taralita-hārā ||2||

vicalad-alaka-lalitānana-candrā |
tad-adhara-pāna-rabhasa-kṛta-tandrā ||3||

cañcala-kuṇḍala-dalita-kapolā |
mukharita-rasana-jaghana-gati-lolā ||4||

dayita-vilokita-lajjita-hasitā |
bahu-vidha-kūjita-rati-rasa-rasitā ||5||

vipula-pulaka-pr̥thu-vepathu-bhaṅgā |
śvasita-nimīlita-vikasad-anaṅgā ||6||

śrama-jala-kaṇa-bhara-subhaga-śarīrā |
paripatitorasi rati-raṇa-dhīrā ||7||

śrī-jayadeva-bhaṇita-hari-ramitam |
kali-kaluṣam janayatu pariṣamitam ||8||

O The maiden of Bhakti!
Can't you see my anguish!
Krishna's garland is someone's but not mine!

Exhausted but can I ever dislodge the love on Mādhavā!
Yet the Lord does not seem to respond! Sporting with all, does he ever care for my trembling body, shimmering in the lustre of divine love?

Behold, Krishna's garland is someone's and not mine!

Geetam: 15 (Rāgam: Saverii)

samudita-madane ramaṇī-vadane
cumbana-valitādhare |
mṛga-mada-tilakam likhati sapulakam
mṛgam iva rajanī-kare ||1||

ramate yamunā-pulina-vane
vijayī murāriradhunā ||Pallavi||

ghana-caya-rucire racayati
cikure taralita-taruṇānane |
kurubaka-kusumam capalā suṣamam
rati-pati-mṛga-kānane ||2||

ghaṭayati sughane kuca-yuga-gaganē
mṛga-mada-ruci-rūṣite |
maṇi-saram amalam tāraka-paṭalam
nakha-pada-śaśi-bhūṣite ||3||

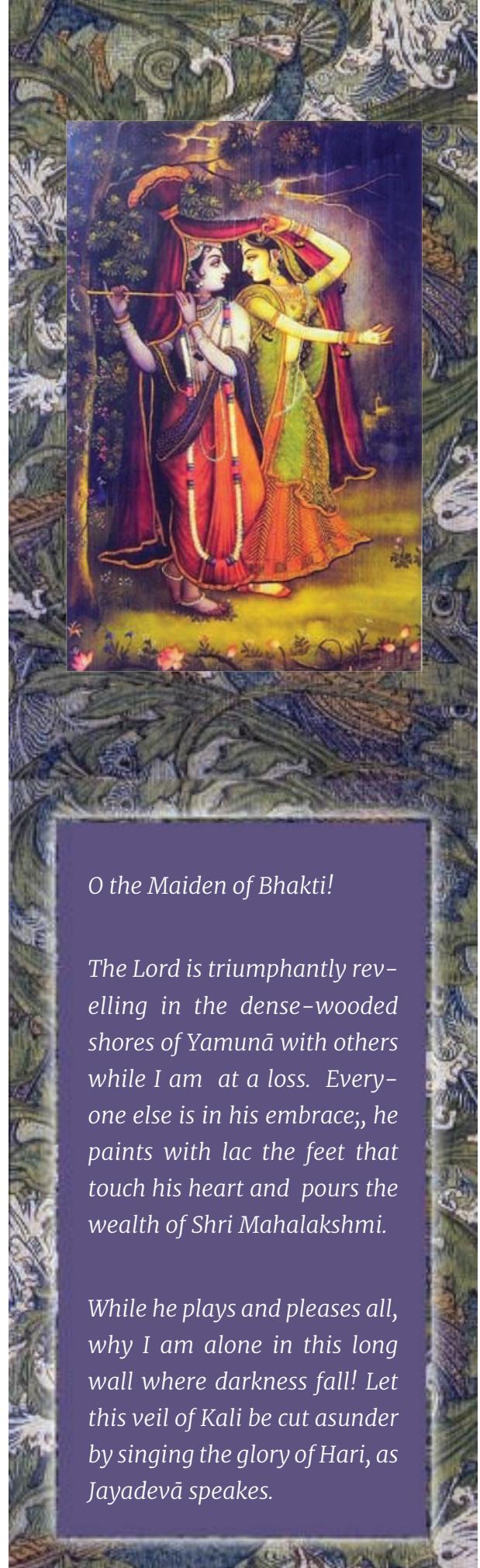
jita-bisa-śakale mṛdu-bhuja-yugale
kara-tala-nalinī-dale |
marakata-valayam madhu-kara-nicayam
vitarati hima-śītale ||4||

rati-ṝ̄ha-jaghane vipulāpaghane
manasija-kanakāsane |
maṇi-maya-rasanam toraṇa-hasanaṁ
vikirati kr̄ta-vāsane||5||

caraṇa-kisalaye kamalā-nilaye
nakha-maṇi-gaṇa-pūjite |
bahir-apavaranam yāvaka-bharanam
janayati hr̄diyojite ||6||

ramayati subhṝṣam kām api sudṝṣam
khala-hala-dhara-sodare |
kim aphalam avaśam ciram iha virasam
vada sakhi viṭapodare ||7||

iha rasa-bhaṇane kr̄ta-hari-guṇane
madhu-ripi-pada-sevake |
kali-yuga-racitam na vasatu duritam
kavi-nṝpa-jayadevake ||8||



O the Maiden of Bhakti!

The Lord is triumphantly revelling in the dense-wooded shores of Yamunā with others while I am at a loss. Everyone else is in his embrace; he paints with lac the feet that touch his heart and pours the wealth of Shri Mahalakshmi.

While he plays and pleases all, why I am alone in this long wall where darkness fall! Let this veil of Kali be cut asunder by singing the glory of Hari, as Jayadevā speaks.



With Lord's embrace, the forest of Samsara is gone at once! In his divine touch, the palliasses of karma-leaves turn soft that cannot scorch; his grace of arrow never breaks the hearts so tender but gently opens, no wonder!

With his pleasing words of love, the torturous breeze won't burn. His touch of gold will bring radiant clouds with the shower of kindness! Perhaps just for this pain of longing, blessed am I, than the whole world of objects. These words of Jayadevā, O my friend, may give the entry of Hari into the heart!

Geetham: 16 (Rāgam: Punnagavarali)

anila-tarala-kuvalaya-nayanena |
tapati na sā kisalaya-śayanena ||1||

sakhi yā ramitā vana-mālinā ||Pallavi||

vikasita-sarasija-lalita-mukhena |
sphuṭati na sā manasija-viśikhena ||2||

amṛta-madhura-mṛdu-tara-vacanena |
jvalati na sā malayaja-pavanena ||3||

sthala-jala-ruha-ruci-kara-caraṇena |
lūthati na sā hima-kara-kiraṇena ||4||

sajalajalada-samudaya-rucireṇa |
dalati na sā hr̥di cira-viraheneṇa ||5||

kanaka-nikaṣa-ruci-śuci-vasanena |
śvasiti na sā parijana-hasanena ||6||

sakala-bhuvana-jana-vara-taruṇena |
vahati na sā rujam atikaruṇena ||7||

śrī-jayadeva-bhaṇita-vacanena |
pravīśatu harir api hr̥dayam anena ||8||

Geetam: 17 (Rāgam: Arabhi)

atha katham api yāminīṁ vinīya
smara-śara-jarjaritā'pi sā prabhāte |
anunaya-vacanam vadantam agre
pranatam api priyam āha sābhyaśūyam || (Shlokam)

rajani-janita-guru-jāgara-rāga-kaśayitam alasa-niveśam |
vahati nayanam anurāgam
iva sphūṭam udita-rasābhiniveśam ||1||

yāhi mādhava yāhi keśava mā vada kaitavavādam |
tām anusara sarasīruha-locana
yā tava harati viśādam ||Pallavi||

kajjala-malina-vilocana-cumban
a-viracita-nīlima-rūpam |
daśana-vasanam aruṇam tava krṣṇa
tanoti tanoranurūpam ||2||

vapuruharati tava smara-samhara-khara-
nakhara-kṣata-rekham |
marakata-śakala-kalita-kaladhauta-liperiva
ratijaya-lekham ||3||

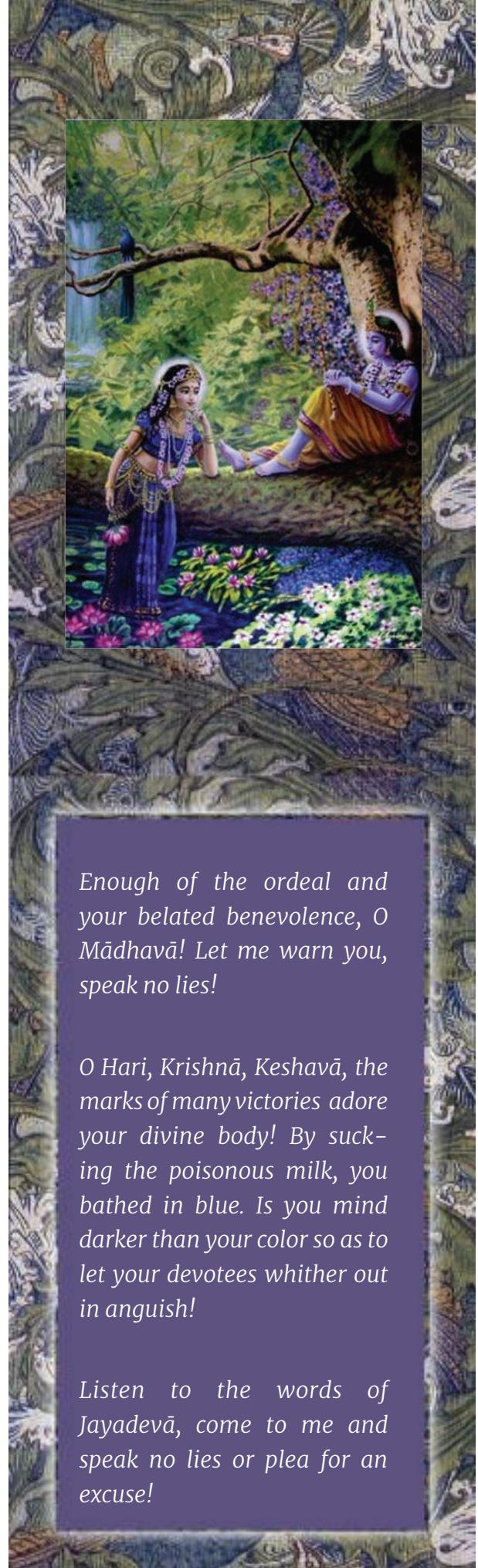
caraṇa-kamala-galad-alaktaka-siktam
idam tava hrdayam udāram |
darsayatīva bahirmadana-druṇa-
nava-kisalaya-parivāram ||4||

daśana-padaṁ bhavadadhara-gatam
mama janayati cetasi khedam |
kathayati katham adhunāpi
mayā saha tava vapuretad abhedam ||5||

bahiriva malinataram tava krṣṇa
mano'pi bhaviṣyati nūnam |
kathamatha vañcayase janam
anugatam asamaśara-jvara-dūnam ||6||

bhramati bhavān abalā-kavalāya
vaneṣu kim atra vicitram |
prathayati pūtanikaiva vadhu-
vadha-nirdaya-bālacaritram ||7||

śrījayadeva-bhaṇita-ratīvañcita-khaṇḍita yuvati-vilāpam |
śṛṇuta sudhāmadhuraṁ vibudhā vibudhālayato'pi durāpam ||8||





*O Rādhā, Why are you scorning
the divine pursuit of Mādhav?
Who else can give the supreme
bliss? Press your heart at his
feet and count on his grace;
deem all his apparent deceptions
as only his benevolent gifts
that flame your love!*

*Senseless speech of parting
is waste! How could you ever
move away from the ever wit-
nessing joy that is so chaste!
May you not be the laughing
stock! Open your lotus eyes
and instil in them the locus
of Hari, whose glory that the
tasteful Jayadevā sings.*

Geetham: 18 (Rāgam: Yadukulakāmbhoji)

harirabhisarati vahati madhu-pavane |
kim aparam adhika-sukham sakhi bhavane ||1||

mādhave mā kuru mānini mānam aye ||Pallavi||

tāla-phalād api gurum atisarasam |
kim viphalī-kuruṣe kuca-kalaśam ||2||

kati na kathitam idam anupadam aciram |
mā parihara harim atīṣaya-ruciram ||3||

kim iti viṣīdasi rodiṣi vikalā |
vihasati yuvati-sabhā tava sakalā ||4||

sajala-nalinī-dala-śītala-śayane |
harim avalokaya saphalaya nayane ||5||

janayasi manasi kim iti guru-khedam |
śrūṇu mama vacanam anīhitā-bhedam ||6||

harir upayātu vadatu bahu-madhuram |
kim iti karoṣi hṛdayam atividhuram ||7||

śrī-jayadeva-bhaṇitam atilalitaṁ |
sukhayatu rasika-janam hari-caritam ||8||

Geetam: 19 (Rāgam: Mukhāri)

atrāntare maśṇa-roṣa-vaśām apāra-
nihsvāsa-niḥsaha-mukhīm sumukhīm upetya |
savrīḍam īkṣita-sakhī-vadanām dinānte
sānanda-gadgada-padam harirityuvāca || (Shlokam)

vadasi yadi kiñcidapi danta-ruci-kaumudī
harati dara-timiram atighoram |
sphurad adhara-sīdhave tava vadana-candramā
rocayatu locana-cakoram ||1||

priye cāruśile muñca mayi mānam anidānam |
sapadi madanānalo dahati mama mānasam
dehi mukha-kamala-madhupānam ||Pallavi||

satyam evāsi yadi sudati mayi kopinī
dehi khara-nakhara-śaraghātam |
ghāṭaya bhuja-bandhanaṁ janaya rada-khaṇḍanam
yena vā bhavati sukha-jātam ||2||

tvamasi mama bhūṣaṇam tvamasi mama jīvanam
tvamasi mama bhava-jaladhi-ratnam |
bhavatu bhavatīha mayi satatam anurodhinī
tatra mama hrdayam atiyatnam ||3||

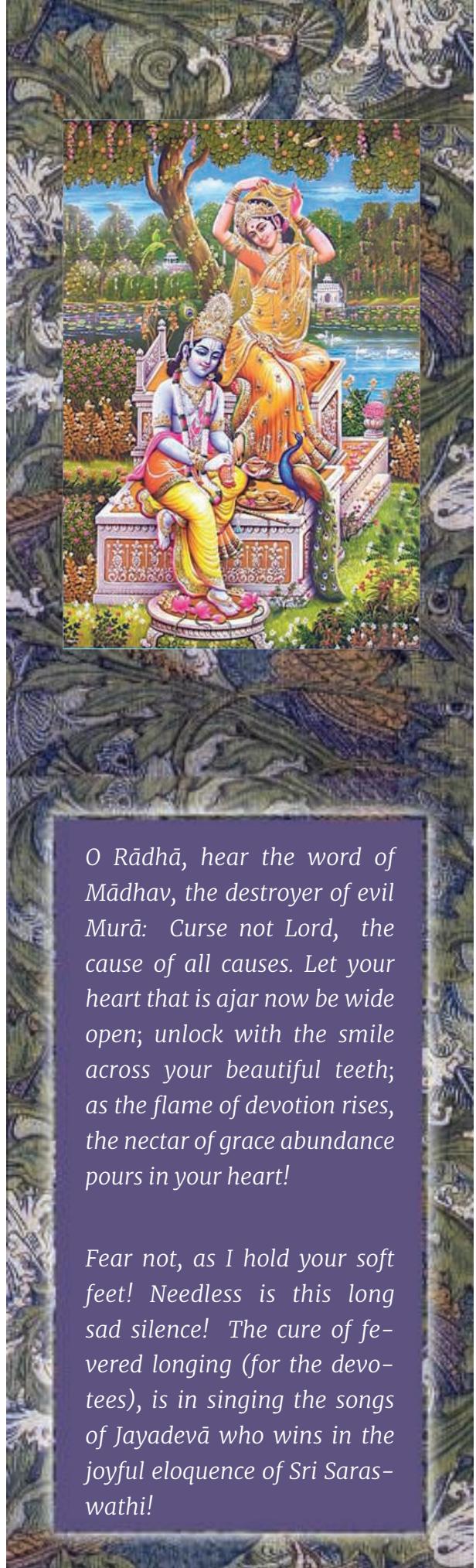
nīla-nalinābhām api tanvi tava locanam
dhārayati koka-nada-rūpam |
kusumaśara-bāṇa-bhāvena yadi rañjayasi
krṣṇam idam etad anurūpam ||4||

sphuratu kuca-kumbhayorupari maṇi-maṇjarī
rañjayatu tava hrdaya-deśam |
rasatu raśanāpi tava ghana-jaghana-maṇḍale
ghoṣayatu manmatha-nideśam ||5||

sthala-kamala-gaṇjanam mama hrdaya-rañjanam
janita-ratiraṅga-para-bhāgam |
bhaṇa maśṇavāṇi karavāṇi caraṇadvayam
sarasa-lasad-alaktaka-rāgam ||6||

smara-garala-khaṇḍanam mama śirasi maṇḍanam
dehi pada-pallavam udāram |
jvalati mayi dāruṇo madana-kadanāruṇo
haratu tad upāhita-vikāram ||7||

iti caṭula-cāṭupāṭu-cāru muravairiṇo
rādhikām adhi vacana-jātam |
jayatu jayadeva-kavi-bhāratī-bhūṣitam
māṇinī-janajanita-śātām ||8||



O Rādhā, hear the word of Mādhav, the destroyer of evil Murā: Curse not Lord, the cause of all causes. Let your heart that is ajar now be wide open; unlock with the smile across your beautiful teeth; as the flame of devotion rises, the nectar of grace abundance pours in your heart!

Fear not, as I hold your soft feet! Needless is this long sad silence! The cure of fevered longing (for the devotees), is in singing the songs of Jayadevā who wins in the joyful eloquence of Sri Saraswathi!

Geetham: 20 (Rāgam: Kalyāni)



The Maiden of Bhakti, the intimate messenger to take us to God, asserts:

O Rādhā, Simply follow the Madhu's foe, the Mādhav, who is full of love and forever your follower! As the Lord awaits your arrival, tune into your mellowing heart and follow, singing his eternal glory!

May these shining words of Jayadevā, like a glittering lace of pearls embellishing the beautiful neck, adorn the mind that is deeply drawn to Hari!

viracita-cāṭu-vacana-racanāṁ caraṇe
racita-praṇipātām |
samprati mañjula-vañjula-sīmani
keli-śayanam anuyātām ||1||

mugdhe madhu-madanam
anugatam anusara rādhike ||Pallavi||

ghana-jaghana-stana-bhāra-bhare
dara-manthara-caraṇa-vihāram |
mukharita-maṇi-mañjīram upaihi
vidhehi marāla-vikāram ||2||

śṛṇu ramaṇīyataram taruṇī-jana-mohana-
madhupa-virāvam |
kusuma-śarāsana-śāsana-bandini
pika-nikare bhaja bhāvam ||3||

anila-tarala-kisalaya-nikareṇa
kareṇa latā-nikurambam |
preraṇam iva karabhoru karoti gatim
prati munca vilambam ||4||

sphuritam anaṅga-taraṅga-vaśādiva
sūcita-hari-parirambham |
pṛccha manohara-hāra-vimala-jala-dhāram
amuṇ kuca-kumbham ||5||

adhigatam akhila-sakhībhiraṇām tava
vapurapi rati-rana-sajjam |
caṇḍi rasita-rasanā-rava-ḍīṇḍimam
abhisara sarasam alajjam ||6||

smara-śara-subhaga-nakhena sakhīm
avalambya kareṇa salīlam |
cala valaya-kvanitairavabodhaya
harim api nija-gati-śīlam ||7||

śrī-jayadeva-bhanītam
adharīkṛta-hāram udāsita-vāmam |
hari-viniḥita-manasām adhītiṣṭhatu
kaṇṭha-taṭīm avirāmam ||8||

Geetam: 21 (Rāgam: Ghantā)

mañjutara-kuñja
tala-keli-sadane |
iha vilasa rati-rabhosa
hasita-vadane ||1||

praviśa rādhe
mādhava-samīpam |
kuru murāre
maṅgala-śatāni ||Pallavi||

nava-lasad-aśoka
dala-śayana-sāre |
iha vilasa kuca
kalaśa-tarala-hāre ||2||

kusuma-caya-racita
śuci-vāsa-gehe |
iha vilasa kusuma
sukumāra-dehe ||3||

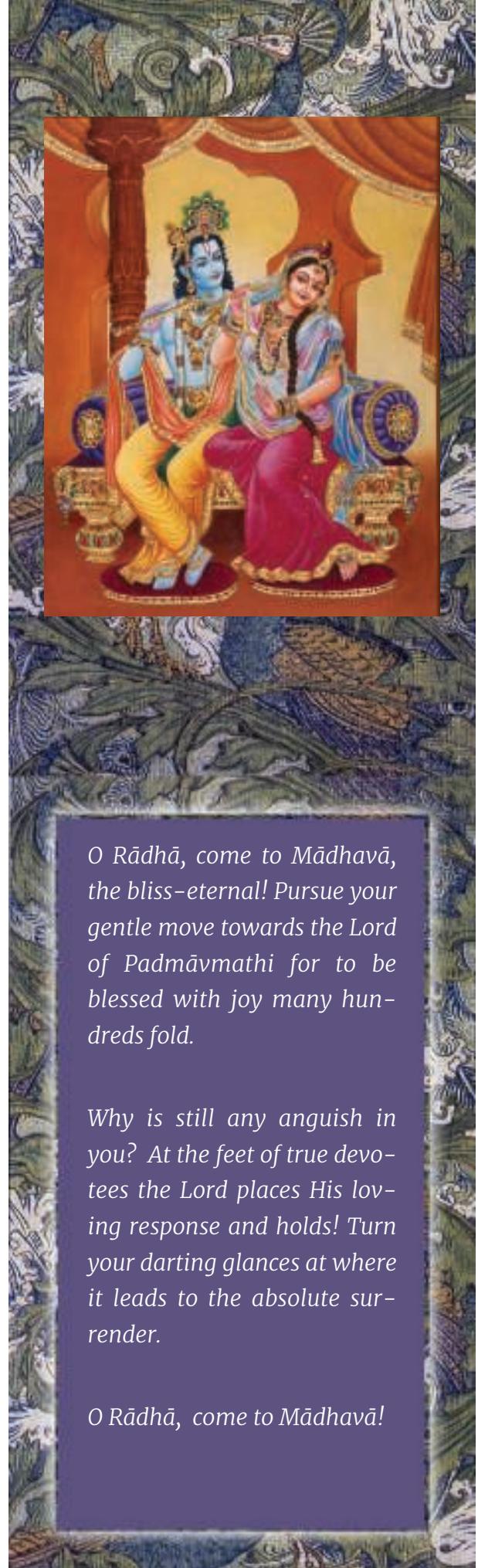
mṛdu-cala-malaya
pavana-surabhi-śīte |
iha vilasa madana
śara-nikara-bhīte ||4||

vitata-bahu-valli
nava-pallava-ghane |
iha vilasa ciram
alasa-pīna-jaghane ||5||

madhu-mudita-madhupa
kula-kalita-rāve |
iha vilasa madana
rasa-sarasa-bhāve ||6||

madhuratara-pīka
nikara-ninada-mukhare |
iha vilasa daśana
rucī-rucira-śikhare ||7||

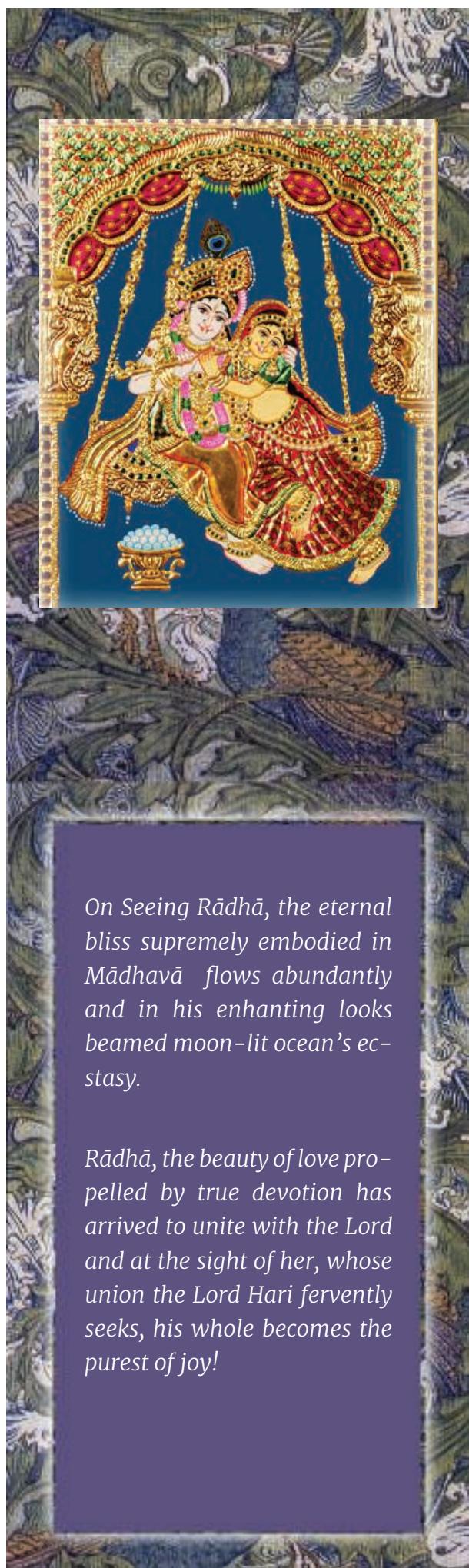
vihita-padmāvati-sukha-samāje |
bhañati jayadeva kavi-rāja-rāje ||8||



*O Rādhā, come to Mādhavā,
the bliss-eternal! Pursue your
gentle move towards the Lord
of Padmāvathi for to be
blessed with joy many hun-
dreds fold.*

*Why is still any anguish in
you? At the feet of true devo-
tees the Lord places His lov-
ing response and holds! Turn
your darting glances at where
it leads to the absolute sur-
render.*

O Rādhā, come to Mādhavā!



On Seeing Rādhā, the eternal bliss supremely embodied in Mādhavā flows abundantly and in his enchanting looks beamed moon-lit ocean's ecstasy.

Rādhā, the beauty of love propelled by true devotion has arrived to unite with the Lord and at the sight of her, whose union the Lord Hari fervently seeks, his whole becomes the purest of joy!

Geetham: 22 (Rāgam: Madhyamāvati)

rādhā-vadana-vilokana-vikasita-
vividha-vikāra-vibhaṅgam |
jala-nidhim iva vidhu-maṇḍala-darśana-
taralita-tuṅga-taraṅgam ||1||

harim eka-rasam ciram abhilaṣita-vilāsam |
sā dadarśa guru-harṣa-vaśamvada-vadanam
anaṅga-nivāsam ||Pallavi||

hāram amalatara-tāram urasi dadhataṁ
parilambya vidūram |
sphuṭatara-phena-kadamba-karambitam
iva yamunā-jala-pūram ||2||

śyāmala-mṛdula-kalevara-maṇḍalam
adhigata-gaura-dukūlam |
nīla-nalinam iva pita-parāga-paṭala-
bhara-valayita-mūlam ||3||

tarala-dṛg-añcala-calana-manohara-
vadana-janita-rati-rāgam |
sphuṭa-kamalodara-khelita-khañjana-yugam
iva śaradi taḍāgam ||4||

vadana-kamala-pariśīlana-milita-mihira-
sama-kuṇḍala-śobham |
smita-ruci-rucira-samullasitādhara-
pallava-kṛta-rati-lobham ||5||

śāsi-kiraṇa-cchuritodara-jaladhara-
sundara-sakusuma-keśam |
timirodita-vidhu-maṇḍala-nirmala-
malayaja-tilaka-niveśam ||6||

vīpula-pulaka-bhara-danturitaṁ
rati-keli-kalābhīradhīram |
mani-gaṇa-kiraṇa-samūha-samujjvala-
bhūṣaṇa-subhaga-śārīram ||7||

śrī-jayadeva-bhaṇita-vibhava-
dviguṇīkṛta-bhūṣaṇa-bhāram |
pranamata hr̥di vinidhāya harim
sucirām sukṛtodaya-sāram ||8||

Geetam: 23 (Rāgam: Nadanāmakriyā)

kisalayaśayana-tale kuru kāmini
caraṇa-nalina-viniveśam |
tava pada-pallava-vairi-parābhavam
idam anubhavatu suveśam ||1||

kṣaṇam adhunā nārāyaṇam
anugatam anusara rādhike ||Pallavi||

kara-kamalena karomi caraṇam
aham āgamitāsi vidūram |
kṣaṇam upakuru śayanopari mām
iva nūpuram anugati-śūram ||2||

vadana-sudhā-nidhi-galitam amṛtam
iva racaya vacanam anukūlam |
viraham ivāpanayāmi payodhara-
rodhakam urasi dukūlam ||3||

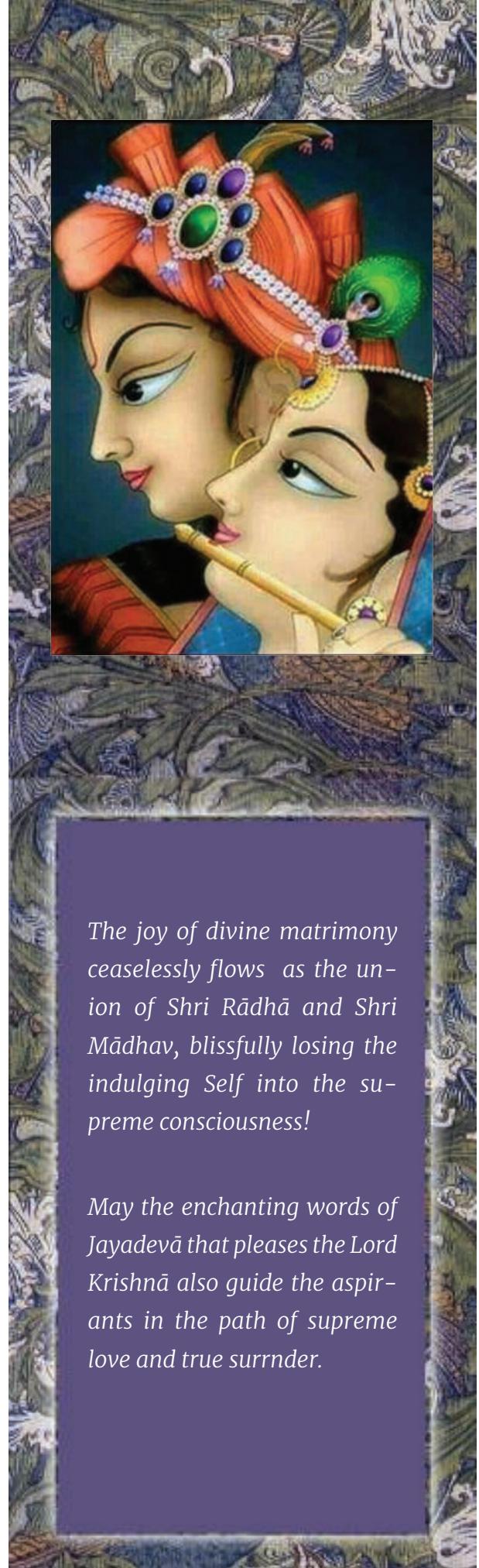
priya-parirambhaṇa-rabhasa-valitam
iva pulakitam atiduravāpam |
mad-urasi kuca-kalaśam viniveśaya
śoṣaya manasija-tāpam ||4||

adhara-sudhā-rasam upanaya bhāmini
jīvaya mṛtam iva dāsam |
tvayi vinihitā-manasaṁ virahānala-
dagdha-vapuṣam avilāsam ||5||

śāsi-mukhi mukharaya maṇi-raśanā-guṇam
anuguṇa-kaṇṭha-ninādam |
śruti-yugale pika-ruta-vikale mama śamaya
cirād avasādam ||6||

mām ativiphala-ruṣā vikalī-kṛtam
avalokitum adhunedam |
lajjītam iva nayanam tava viramati
visrja vṛthā rati-khedam ||7||

śrī-jayadeva-bhaṇitam idam
anupada-nigadita-madhu-ripu-modam |
janayatu rasika-janeṣu
manorama-rati-rasa-bhāva-vinodam ||8||





*As Mādhav played, delighted
Rādhā spoke:*

O Mādhavā, like the leap-ing freedom of the deer, may the release of joy be unbound; forever may my presence be with you and should I reclothe, may the truth be the cladding and your benign grace the or-namaents.

Thus the nectar of Jayadevā enthrals and brings the truly compassionate hearts to the divine feet of Hari!

Geetham: 24 (Rāgam: Mangalakaushikam)

kuru yadu-nandana candana-śiśiratareṇa
kareṇa payodhare |
mrga-mada-patrakam atra
mano-bhava-maṅgala-kalaśa-sahodare ||1||

nijagāda sā yadu-nandane
krīḍati hr̥daya-nandane ||Pallavi||

ali-kula-gañjanam añjanakam
rati-nāyaka-sāyaka-mocane |
tvad-adhara-cumbana-lambita-kajjala
ujjvalaya priya locane ||2||

nayana-kuraṅga-taraṅga-vikasa
nirāsa-kare śruti-maṇdale |
manasija-pāśa-vilāsa-dhare
śubha-veśa niveśaya kuṇḍale ||3||

bhramara-cayaṁ racayantam upari ruciraṁ
suciraṁ mama sammukhe |
jita-kamale vimale parikarmaya
narma-janakam alakam mukhe ||4||

mrga-mada-rasa-valitaṁ lalitaṁ kuru
tilakam alika-rajani-kare |
vihita-kalaṅka-kalam kamalānana
viśramita-śrama-sīkare ||5||

mama rucire cikure kuru mānada
manasija-dhvaja-cāmare |
rati-galite lalite kusumāni
śikhaṇḍi-śikhaṇḍaka-dāmare ||6||

sarasa-ghane jaghane mama
śambara-dāraṇa-vāraṇa-kandare |
maṇi-raśanā-vasanābharaṇāni
śubhāśaya vāsaya sundare ||7||

śrī-jayadeva-vacasi rucire sadayam
hr̥dayam kuru maṇdane |
hari-caraṇa-smaraṇāṁṛta-nirmita-
kali-kaluṣa-jvara-khaṇdane ||8||

Nama Sankirtanam - Bhajans



By Dr. Udayalur Kalyanaraman

In Kaliyuga, Namasankirtanam or chanting of the names of God is the easiest path to get the blessings of the Almighty. Many great saint composers of India have composed great kritis praising Lord with their divine music in their regional languages to inculcate Bhakthi.

Alwars, Nayanmars and many saints such as Sri Krishna Chaitanya, Sri Purandara-dasar, Sri Kabir, Sri Tulsi Dasar, Sri Meera, Sant Tukkaram, Sri Gnanadev, Sri Namadevar, Sri Jayadevar, Sri Bhadrachala Ramadasar, Sri Narayanantheerthar, Sri Thiagaraja Swamigal, Sri Shyama Sastri gal, Sri Muthuswamy Dikshidar, Sri Gopalakrishna Bharathi and such great Mahaneeyas have established the Bhakthi cult through their divine music.

During 18th century Marudanallur Sri Sadguru Swamigal who is the incarnation of Lord Sri Rama propagated namasankirtanam with a format consisting of many

songs in different Indian languages. Sri Swamigal visited places all over India and collected many compositions from various composers and made a syllabus. This is called Sampradaya Bhajan. (Sampradaya – traditional format)

Trinities of Namasankirtanam

Sri Bhagavannama Bhodendra Saraswathi Swamigal, Govindapuram, Sri Sridhara Iyyaval, Thiruvisainallur (Thanjavur dt. Tamilnadu, India) and Marudanallur Sri Sadguru Swamigal are the trinities of Namasankirtanam. Sri Bhodendra Swamigal belonged to Kanchi Kamakoti Peetham and he emphasized the importance of chanting the Rama Nama. Sri Iyyaval propagated the importance of chanting the Siva Nama. Both were contemporaries.

Sri Sadguru Swamigal started propagating Bhajans in all languages with musical instruments. The music attracted many people and also made it easy for them to

follow his Bhajans. In this way Sri Swamigal made an exclusive syllabus to perform Bhajans. As he included songs in many languages, people spread over a large part of the country started singing Bhajans in a uniform format. Till today all Bhagavathas are following the syllabus prescribed by Sri Swamigal.

Sri Sadguru Swamigal inspired by Kalyana Utsavams – Divine Weddings included Sita Kalyanam (composed by Sri Bhadrachala Ramadasar) Rukmini Kalyanam (composed by Sri Narayana Theerthar) and Radha Kalyanam into the Bhajan tradition. Sri Swamigal established National Integration through this Sampradaya Bhajan Paddhati and it is essential for us to preserve this Paddhati for our future generations.

Objectives of Namasankirtanam- Bhajans

- To create and promote more awareness on Namasankirtanam as the path to salvation.
- To effectively propagate Bhakthi
- To understand and appreciate how our great composers used classical Ragas and Talas
- To unite people irrespective of regional language differences, caste and creed.
- To preserve and promote our ancient culture and values for our next generations to lead a spiritual way of life and devotion to God.
- Finally to establish the habit of doing Kirtan at home every day at least 10 minutes to get positive vibrations and perfect happiness.

Jai Ram Ram

Great to have traditional Unjavritti performed by the devotees as part of the heritage for Shri Radha Madhav Kalyana Mahotsav.

Unjavritti 2018



Shri Radha Madhav Kalyana Mahotsav 2018 (UK)

Hasya-rasa (Humour) in Jayadeva's Gita Govindam



By Shri E R Balaji

Gita Govindam is basically renowned as supreme love poetry depicting the eternal love between Krishna and Radha and saturated predominantly with the deep emotion of love or Shringara rasa. However this epic, apart from being a musical work of the highest order is also a great dance drama.

As a drama it kaleidoscopically portrays all the navarasas or the nine emotions defined by Bharata's Natyashastra. In particular there are some scenes of intense humour showing Jayadeva's craftsmanship as a dramatist.

Presented merely as an audio form the humour tends to remain unnoticed by the audience unless they understand the language. But when it is presented in the visual medium of dance and drama, it is

unmissable.

Actually Shringara and Hasya are closely related in the sense that they both bring out pure and total joy in the heart of the experiencer unlike the other rasas which bring out different feelings such as anger, fear, surprise and aversion. This is the reason why Bharata in his work recommends the same type of music to accompany both these rasas.

He says 'Panchamam Madhya bhooyishtham Haasya Shringarayor Bhavet' meaning 'the Panchama raga in madhyatala is predominant in Hasya and Shringara rasas'.

Now we will see a few actual scenes from Gita Govindam depicting Jayadeva's touch of humour.

A whisper which turns into a kiss:

(Ashtapadi 4 Verse 4)

kāpi kapola-tale militā lapitum
kim api śruti-mūle |
cāru cucumba nitambavatī
dayitam pulakair anukūle ||

A Gopi who is smitten with love for Krishna desperately wants to kiss him. Knowing that he may reject a direct attempt she takes her face close to Krishna's cheek under the pretext of whispering a secret in his ear. When Krishna turns his face towards her to hear the secret, she begins to kiss his cheek with the utmost passion.

Krishna dragged by his loin cloth:

(Ashtapadi 4 Verse 5)

keli-kalā-kutukena ca kācid
amum yamunā-jala-kūle |
mañjula-vañjula-kuñja-gatam
vicakarṣa kareṇa dukūle ||

A Gopi who wants the undivided attention from Krishna catches hold of him by his yellow loin cloth and drags him away to a secluded spot on the cool banks of Yamuna away from the reach of the other Gopis. On the stage the audience sees the hilarious sight of Krishna running and the Gopi in pursuit trying to drag him by catching his loin cloth.

Dark patch embraced as Krishna:

(Ashtapadi 12 Verse 6)

śliṣyati cumbati jala-dhara-kalpam |
harirupagata iti timiram analpam ||

When a Gopi sees the dense dark spot in the forest that resembles a raincloud, she embraces and kisses it thinking, 'Oh, Hari has come.'

Here the audience has a hearty laugh at the Gopi's vain attempt to hug an empty space under the illusion of its being Krishna.

Krishna, 'the slayer of helpless women':

(Ashtapadi 17 Verse 7)

bhramati bhavān abalā-kavalāya
vaneśukim atra vicitram |
prathayati pūtanikaiva
vadhū-vadha-nirdaya-bālacaritram ||

Here Radha is expressing her frustration because Krishna does not seem to reciprocate her love. She says 'You wander from forest to forest killing innocent women. It is not surprising because even as a small boy you killed Pootana and showed your cruel penchant for this'.

The audience of course knows that Pootana was a cruel demoness who came to kill child Krishna and was killed by him. Citing this as an example Radha in her desperation is trying to make out a case as if Krishna has a track record of killing helpless women. While experiencing a feeling of sympathy for Radha, the audience cannot help having a chuckle at her twisted logic.

These examples clearly show that Jayadeva was a complete dramatist with mastery over the deployment of humour at the appropriate situation.

Radha and Krishna - The Eternal Lovers



By Shri N Gopal

Radha and Krishna are known as the eternal lovers. They are the embodiment of the male and the female aspects of God Almighty. They are in fact one and the same and cannot be separated from each other. They are Radha Devi and Madhava from the Goloka who had incarnated in the Bhooloka as Radha and Krishna.

Radha and Krishna represent the purest form of divine love which is beyond time. The love of Radha and Krishna is often epitomized as the ultimate pursuit of a devoted person to unite with the Divine. Radha's longing for union with Krishna is the Jivātmā's longing for Paramātmā. Krishna represents the Paramātmā (the universal self) and Radha represents the Jivātmā (the individual self). The Radha Krishna love story is representative of the divine union between the Jivātmā and the

Paramātmā.

Their divine love and Krishna's Rāsalilā (love sport) with her and other Gopis have inspired numerous literary works and her dance with Krishna is repeated in many types of performing arts. The foremost in this type of literature is the Magnum Opus 'GITA GOVINDAM' of Jayadeva of Orissa (Twelfth century).

The Gita Govindam has twelve chapters. Each chapter is further sub-divided into 24 divisions, known as Prabandhas. The Prabandhas contain couplets grouped into eights, called Ashtapadis.

It is customary to conduct Radha Kalyanam as a prelude to south Indian marriages in many places. Parents of persons whose marriages are getting delayed for want of

suitable alliance also make vow and conduct Radha Kalyanam. During these functions these Ashtapadis are sung.

The 22nd Ashtapadi is known as Kalyana Ashtapadi which is sung at the time of tying the knot. There are different traditions (Paddhathis) for conducting Radha Kalyanam, but singing Ashtapadi is common to all of them.

During these a Choornika (a long narrative) is read aloud. The gist of this Choornika is given below.

Nandagopan goes to the forest for feeding his cows. He takes along infant Krishna also with him. Unexpectedly there is heavy thunder, lightning and showers and there is no proper safe place to take shelter. He did not want Krishna to get frightened and drenched. By

chance he sees Radha going towards home. He calls her and asks her to take Krishna home.

She holds Balakrishna lovingly close to her bosom and walks towards her house. The truth is that – the heavy rain, Radha's presence, Nandagopan's request to Radha – all are Krishna's making only. It is His intention to make Radha aware of her original self.

The forest and rain vanish. Instead there is Goloka with all its pristine glory. Balakrishna becomes Madhava and Radha becomes Radha Devi. At that time Brahma Deva is called by Krishna and he performs the marriage of Radha and Madhava as per Vedic rules. Radha Devi and Madhava enjoy each other's company eternally.

Radha Madhava Kalyanam Vaibhogame!

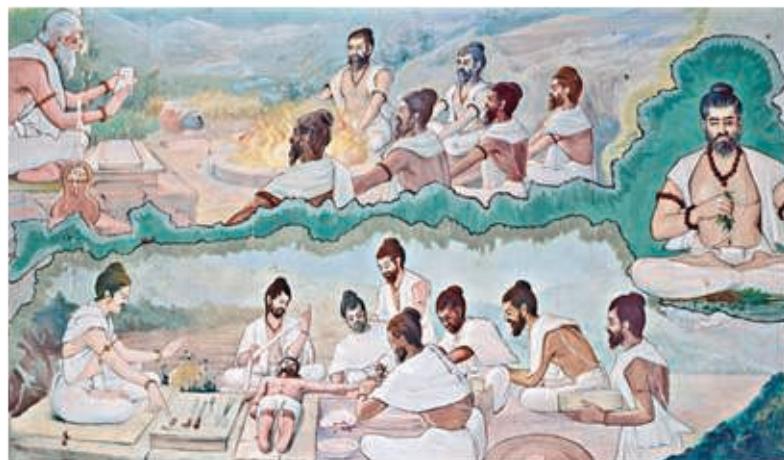


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Vedopathy



By Dr P Sridhar

The first surgeon to perform cataract surgery and endoscopic procedures was Maharishi Sushruta, a sage who lived circa 600BC. Sushruta is the author of the foundational texts of Ayurveda. Ayurveda is one of the oldest systems of medicine in the world. The literal meaning is “knowledge of life”.

As Ayurveda is ‘Shruthi’ based there is no record of when it originated and where it is from. Records of Ayurveda appeared in Sanskrit later and is currently dated between 5000 and 3000 BC. It is universally agreed that many Ayurvedic practices predate written records and were handed down by word of mouth.

Caraka Samhita, Sushruta Samhita, and Astanga Hridaya are the main texts of this oldest system of medicine and considered as the Trilogy of Ayurveda. Ayurveda has two limbs – Prakriti and Dosha. Prakriti is the homeostasis or internal environment of the human body and Doshas are the ex-

ternal influences or factors that affect the Prakriti.

In modern allopathic medicine these are equivalent to Human Physiology and Pathology. Whilst in allopathy, doctors prescribe medicines and perform procedures based on the pathology to achieve normal or accepted physiology, ayurvedic physicians prescribe individualised treatments, including compounds of herbs or proprietary ingredients, diet, exercise, and other lifestyle recommendations based on the ‘Dosha’ to achieve the optimum Prakriti.

Dosha can be either Vata, Pitta or Kapha. People with Pitta energy are considered fiery in temperament, intelligent and fast-paced. They are likely to get arthritis for example. Vata energy is said to predominate in people who are lively, creative, original thinkers. They are likely to get heart conditions. Kapha types are considered strong and solid in constitution, and generally calm in nature. In order to keep healthy,

we need to balance these Doshas in us. In Ayurveda, perfect health is defined as a balance between body, mind, spirit, and social wellbeing.

Ayurvedic physicians use a variety of products and practices. Ayurvedic products are made either of herbs or a combination of herbs, heavy metals and minerals. If used without adequate knowledge these products and practices have the potential to be toxic or harmful. Other approaches used in Ayurvedic medicine, such as massages, special diets, and cleansing techniques may have side effects as well. Allopathic remedies also carry risks and side effects, and these are known and documented.

Some examples comparing Ayurveda and Allopathy;

- In Schizophrenia comparative studies are not conclusive on the better method of treatment
- For Rheumatoid Arthritis studies show both are proved to be equally effective
- Turmeric used in Ayurveda is found to have anti-inflammatory properties. It is found to be effective for inflammatory bowel diseases. It is also believed that it may have anti-cancer properties but no evidence yet to substantiate this claim.
- Frankincense derived from the Boswellia tree normally is used in incense sticks. According to NCCAM an American study, patients who had significant osteoarthritis declared decrease in pain after using a frankincense remedy.

Ayurveda concentrates on prevention rather than cure. Importance is given to preven-

tion by lifestyle choices that are prescribed as 'dinacharya'.

This principle of lifestyle changes is slowly catching up with modern medicine. For example, the advice on smoking and physical activities to prevent heart disease and diabetes. The acceptance of the Vedic principles by the western culture certainly has had a significant influence in the advent of Yoga centres and teachers around the world.

In our modern lives we are bombarded by technology, family commitments, stress, peer pressure and we lead a processed life fighting nature. This is far from the lives our sages and scholars lived- a life with nature and of self-enquiry. Ayurveda promotes self-care. It includes any action one takes to care for physical, mental and emotional well-being and that which is self-initiated. Self-care is often an area we overlook. We rush from obligation to obligation, hastily eat meals, forgo exercise or meditation because we "don't have time" and more often than not, put the needs of others before ourselves. Being selfless is an admirable trait but being oneself is much more imperative so that we have the energy to offer those relationships around us the best and full version of ourselves.

The principle to maintain homeostasis in the body is common to both Ayurveda and Allopathy however the method to achieve this is different. Vedas preach self-awareness, mindfulness and self-care. It is acknowledged that there is more in the Vedas, yet to be fully understood that can create a positive impact on modern life. There is definitely a role for Ayurveda in modern medicine.



நாலாவது கடவுள் ஹனுமான் - கம்பன் புகழாரம்



by Shri S Swaminathan, London

கமீப ராமாயணத்தில் ஹனுமானை மிகவும் உயர்ந்த இடத்தில் வைக்கிறான் கம்பன். "சொல்லின் செல்வன்" என்ற சிறப்புப் பட்டத்தை, அடை மொழியை, ஹனுமானுக்கு ராமன் வழங்கியதைப் பலரும் அறிவர். யுத்த காண்டத்தில் ஓரிடத்தில் எதிரிகூடஅனுமனைப் புகழும் ஒரு பாடலை நம் முன் வைக்கிறான் கவிச் சக்ரவர்த்தி கம்பன். எல்லோருக்கும் தெரிந்த கடவுள் திரிமுர்த்தி: அதாவது பிரம்மா, விஷ்ணு, சிவன். இவர்களுக்கு அடுத்தபடியாக யாராவது உளரா? அப்படியானால் அவர் யார்?

கம்பன் சொல்கிறான்: உண்டு, அவன்தான் அனுமன் என்று. ஒருவரை நண்பர்கள் புகழ்ந்தால் நூற்றுக்கு எழுபத்தி ஐந்து மதிப்பெண்கள் கொடுக்கலாம். ஒருவனை அவனுடைய எதிரியே புகழ்ந்தால், அவனுக்கு நூற்றுக்கு நூறு மதிப்பெண்கள் கொடுத்தாக வேண்டும் அல்லவா? ராவனன் தரப்பைச் சேர்ந்த மாலியவான் கூற்றாக கம்பன் சொல்லும் பாடல் இதோ:

முறைகெட வென்று வேண்டின்
நினைந்ததே முடிப்பன் முன்னின்
குறைஇலை குணங்கட்கு என்னோ

கோள் இலா வேதம் கூறும் இறைவர்கள் மூவர் என்பது என் இலார் எண்ணைமேதான் அறைகழல் அனுமனோடும் நால்வரே முதல்வர் அம்மா.

(மாயா சீதைப் படலம், யுத்த காண்டம்)
பொருள்

உலகப் படைப்பின் முறையே மாற வேண்டுமானாலும், அனுமன், தான் நினைத்ததை செய்து முடித்து விடுவான். அவனிடமுள்ள குணங்களுக்குக் குறைவில்லை. குற்றமற்ற வேதங்கள் சொல்லும் கடவுளர் மூவர்தான் என்பது ஆராயாதோரின் கருத்து ஆகும்.

ஓலிக்கும் வீரக் கழலை அணிந்த அனுமனோடு முதற் கடவுளர் நால்வர் ஆவர். இது அருமையானதொரு பாராட்டு. அனுமனின்றி ராமன் வெற்றி பெற்று இருக்க முடியாது. ஆகவே கம்பன் கூறுவது உண்மையே. இதற்கு முன்னர், ராமனே அனுமனைப் புகழ்ந்த காட்சியையும் காணலாம். ராமனையும் லட்சமணனையும் நேரில் பார்த்த அநுமன்,

"வெல்கம் டு கிஷ்கிந்தா (Welcome to Kishkinda)" - என்கிறான். அதாவது "கவ்வை இன்றாக நூங்கள் வரவு" (உங்கள் வரவு துன்பமில்லாத நல் வரவு ஆகுக) என்கிறான். இப்படி ஒரு பிரம்மச்சாரிப் பையன் (அனுமன்) தங்களை வரவேற்றவுடன் ராம லெட்சமணருக்குப் பெரு மகிழ்ச்சி. நீ யார் என்று ராமன் வினவுகிறான். உடனே அனுமன்,

யான் காற்றின் வேந்தற்கு
அஞ்சனை வயிற்றில் வந்தேன்,
நாமமும் அனுமன் என்பேன்

என்று பதில் தருகிறான். உடனே ராமனும் அனுமனை எடை போட்டு விடுகிறான். அப்பொழுது ராமன் சொன்ன சொற்கள் அனுமனுக்குக் கிடைத்த மிகப் பெரிய பட்டம் ஆகும்!

இல்லாத உலகத்து எங்கும்
இங்கு இவன் இசைகள் கறைக்
கல்லாத கலையும் வேதக்

கடலுமே என்னும் காட்சி
சொல்லாலே தோன்றிற்று அன்றே
யார்கொல் இச் சொல்லின் செல்வன்
வில்லாஆர் தோள் இளைய வீர
விரிஞ்சனோ விடைவலானோ

இந்த உலகத்தில் எங்கும் புகழ் பரவும்படி (இசை=புகழ்), இந்த அனுமன் கற்காத கலைகளும் கடல் போலப் பரந்த வேதங்களும், உலகில் எங்கும் இல்லை என்று கறைம் அளவுக்கு இவனுக்கு அறிவு இருக்கிறது. இது அவன் பேசிய சொற்களால் தெரிந்துவிட்டது அல்லவா? வில்லையுடையதோன்றுடையவீரனோ! இனிய சொற்களைச் செல்வமாக உடைய இவன் யாரோ? நான்முகனோ (விரிஞ்சன்)? அல்லது காளையை வாஹனமாக உடைய சிவனோ (விடைவலான்)? இதன் காரணமாக அனுமனுக்குச் சொல்லின் செல்வன் என்ற பட்டம் கிடைத்தது. அதுவும் ராமன் வாயினால் கிடைத்த பட்டம்! சுபம்.



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In the Pursuit of God



By Mee. Rajagopalan

Is there a GOD? Even if there is, why should we worship GOD and why there are there so many forms of worship? On what grounds we humanize GOD and rendering rituals as if GOD too has families?

If such doubts could linger even in the minds of those who are religious then surely the questioning younger generation needs to be duly addressed.

These questions are not new and have been around for a long time. There are those who argue that human life is purely incidental. For them, there is neither a life hereinafter nor a need for a GOD. Current life is the one and only opportunity to enjoy and so self-indulgence at any cost is fine. In the ancient days, such school of thought was known as 'the chāruvāk' or 'the sweet-tongued'.

But a life of mere self-indulgence is untenable and unfulfilling. As the hippy-movement of late 60s, a sort of 'chāruvāk' life-style had shown, MAN (by which the entire human-race is referred to in this article) cannot choose to live only for the basic instincts thirst, hunger, fear, sleep and the desire to breed. This is because MAN is the most endowed among all sentient species, thanks to the faculty of 'mind'. If life is reduced to mere survival of the fittest, then where is the scope for morality and order and what is the use of the specially endowed power of MAN, the thinking mind!

The Abrahamic religions view GOD as the controller and the moral authority for establishing moral codes and social order. To ensure compliance by all, as history has shown, those religious institutions

involve with the ruling class and assert political influences. Over time, their codes have become dogmatic and in many cases irrelevant; their approach and also the inherent differences in their dogma induced conflicts inciting wars; dislike to dogmatic religious codes also have led to vehemently opposing views about GOD, to the extent of total rejection of the concept of GOD. Instead of providing answers to those key questions, the dogmatic religions, although were able to instil a level of order and morality within their society, missed out on delivering the bigger picture.

However, in the Indian subcontinent, many thousands of years ago, such questions have been deeply analysed and their answers deliberated for the benefit of the whole humanity.

Known as ‘Sanātana-Dharmā’, the Hindu religion is centred on Veda, the term born out the Sanskrit root ‘vid’ or ‘to-know’. Knowledge is the core foundation and the perpetual goal in Sanātana-Dharmā. Compared to other dogmatic religions, the path of Veda is systematic that lends itself for intellectual scrutiny with scientific rigour and experimentation, and through experiential evidences for allowing progressive changes.

Most importantly, while dogmatic religions stamp into our belief that we are ‘limited’ and we are ‘sinners’ with ‘perpetual grief’ as the inevitable nature of existence in this world (and the perpetual joy is somewhere in the heavens), the Sanatana-Dharma elevates humanity to divinity. It sees everyone as the depository of ‘all potential’.

Veda Says, “The world exists for you only. You are the Subject! Everything that is out there actually exists for you and only be-

cause of your awareness, your world of experience comes to exist. Knowing thyself as all potential is therefore the human goal”

“Knowing all” is thus the goal of human life. This requires knowing the Self as well as everything outside of the Self, the World.

The World effectively exists; as every effect must have a cause, there must be a cause-of-creation of the World; if we call this fundamental cause as ‘GOD’, then to achieve complete knowledge, the concept of GOD should also be validated. In other words, complete knowledge is possible only when the truth about the existence of the Self, the World and the GOD is realized.

The existence of the Self needs no evidence as no one denies one’s own existence. The existence of the World also requires no proof as we evidently engage with it. The difficulty is only with the concept of GOD.

Science objectively views everything through the concept of cause and effect. Every creation needs a creator. However, the objective science struggles with the cause-effect theory which abruptly ends with a compulsive need for a causeless-cause or the notion of the ‘fist-cause’.

How does the Sanātana-Dharmā approach these questions?

Vedas clarify that to understand the concept of GOD as the causeless-cause of all, our ordinary means of acquiring knowledge are inadequate.

As GOD is imperceptible by senses and therefore the underlying ‘perceiver’, the ‘mind’ has no real use from the instruments of direct perception for knowing GOD.

'Inference' is another way of deducing knowledge by mental analysis. However inference requires a related reference that is based on some previous direct knowledge. For example, from a distant smoke, the potential of distant-fire could be inferred only with the prior knowledge that smoke comes out of fire. To infer GOD, what sort of previous knowledge that we need and where do we gain?

This comes from the third source of knowledge, known as 'Words of the Learned'. From those who had direct experiences of an object, knowledge about the object can be learnt. This is quite common in our day-to-day life as we take input from many sources of knowledge-base. Veda provides knowledge about the supreme truth as experienced by great seers. So Veda is revered as the source of paramount knowledge in the pursuit of GOD.

In order to understand the subtlest of truth contained in the Veda the quality of 'knower' within us, that is the 'mind', must be significantly sharpened and cleansed.

If GOD, the supreme power is somewhere, far beyond our perceptive reach, what use the quality and training of the mind brings? According to Veda, GOD is not elsewhere but everywhere; GOD is the closest to us, at all time. This means, GOD is in everything in the world and GOD is inseparably closer to us.

This can be proven by the causation theory. Every effect requires at least two types of causes. One is the 'intelligent-cause', the knowledge and the skill to create the effect and the other the 'material-cause' the elements that constitute and embody the effect. The potter is the intelligent-cause and the clay the material cause in the case

of a clay-pot, for example. For the world, GOD is both the material cause and intelligent cause, as there cannot be any material available separately from the GOD prior to creation. So everything that the world is made up of must have come from GOD only. As every effect is the manifestation of its cause, every object in the world is GOD only.

Secondly upon creating the world of objects, GOD also enters into each object as its indwelling effulgence, expressing in various levels of sentiency. Based on the level of expression of this indwelling effulgence, objects reveal different levels of sentiency, the lowest being the inert objects. Only in MAN, the indwelling effulgence greatly blossoms. This is what gives the power-to-will, the power-to-know and the power-to-act. Only by its grace, the inert 'mind' also attains sentiency. The true 'knower' or the 'seer' in MAN is therefore this indwelling effulgence only. That is the Self; that is the GOD illuminating and the closest to all.

Why then the indwelling GOD is incomprehensible to our mind? It is because, like the muddy and tidal water that obscures the glittering pearl in the bottom of the river, the impurities and the vacillations of our mind hide the indwelling effulgence. We need to cleanse the mind and rid of its impurities and the undue vacillations in the pursuit of GOD.

Only sacrifice and self-less actions, known as the 'Karma-yogā', help MAN to purify the mind. Also only steadfast devotion and contemplation, known as the 'Upāsana-yogā', help the mind to attain the power of focus.

When these two virtues are attained, MAN

is able to clearly understand the falsehood of self-identity and futility of attachments. These misgivings are known as ‘ahamkāra’ and ‘mamakāra’ respectively, and when these are given up, we gain the grace of a capable Guru who imparts the right knowledge. This is called ‘gnana-yoga’, the path to realize the Self, the lustre of indwelling GOD. Only to aid in this process, the rituals of GOD-worship are prescribed.

But how can we worship the boundless and therefore formless GOD? MAN therefore resorted to employ the unique capability of mankind, ‘the verbal expression’; through divine names, the glory of boundless GOD is expressed. Worship by reciting the ‘divine names’ is thus the primary and the most relevant means to reach GOD.

Yet, to ease our understanding and orient towards the pursuit of GOD, the scriptures have prescribed a ‘form’ for the ‘formless’ in the shape of ‘Lingam’, an ellipsoid, the egg of all potential, pregnant with the infinite Universe. This supreme representation is loaded with deep insights. For the ease of all, there are also many other divine forms used in Sanatana-Dharma.

Using a multitude of images is indeed a speciality of Sanatana-Dharma. As divinity is in all that GOD creates, every form is deemed divine. This is a supremely elegant ideal. Any and every form could therefore represent GOD. Trees, Mountains, Rivers, Cows, Monkeys, geometric shape – nothing is barred from being a figure of worship in Sanatana-Dharma.

Depicting GOD in human-form is therefore no exception and it is also the most rele-

vant. GOD in human-form is the most accommodating for personal surrender. Once we conceive GOD in human-form, then applying human-rituals as part of worship gains legitimacy and in turn provides for a more reverential perspective to the worldly life.

In all creations of GOD, the divinity expresses through the masculine and feminine energies, and as a pair of mutually inclusive and complementary forces in harmony; their most eloquent expression is in man and woman. The union of man and woman and their harmonious co-existence form the embryo of social unit and to a righteous world. A loving family-life brings peace and prosperity to the society. That is why divine matrimonies such as Seetha Kalyanam, Meenakshi Kalyanam, Rukmani Kalyanam etc. that are based on various incarnations of GOD are so reverently celebrated in Sanatana-Dharma.

Among these, Shri Radha Madhav Kalyana Mahotsavam has special significance as it brings far deeper insights of Vedanta.

In this divine matrimony, Shri Radha represents the ‘Jivātmā’, the Self that ceaselessly yearns for liberation and therefore the union with Shri Madhav, the ‘Paramātmā’.

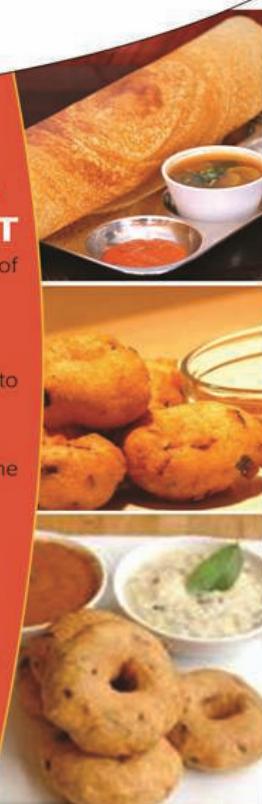
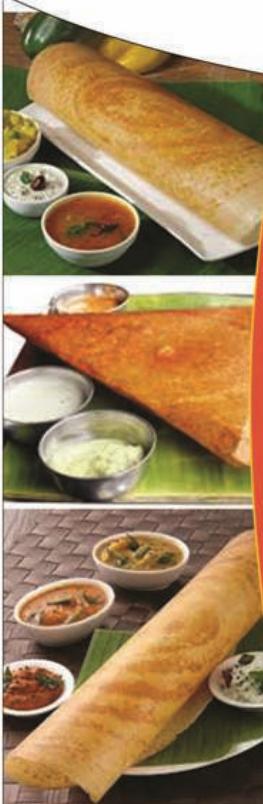
Each one of us is Radha! In our pursuit to perfect happiness, as we ceaselessly seek the Lord, the Lord too ceaselessly follows to blossom in our heart. This is one of the subtlest insights that we learn from Shri Radha Madhav Kalyanam.

GOD Bless us all!



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Know About Radha Kalyanam



By Shri Venkatraman

(Frequently asked questions about Radha Kalyanam and answers to them)

Why do we perform a Kalyanam, a joyful pleasurable activity, as a serious religious activity?

Happiness is the ultimate objective of our pursuit of life. Each activity we carry out in our day to day lives is in pursuit of happiness. However most activities give happiness only for a short time and generally cater to our sensual appeasement and do not involve the spiritual side. Radha Kalyanam is a means to integrate the pleasurable activities of the ordinary wedding with the spiritually uplifting activities of Bhajan and chanting. It is a technique wherein one uses joyful but mundane activities as a prop and try to rise up in the spiritual world. The analogy is that of a pole-vaulter who uses his pole as a tool to gain height and then

discards it in the final moment of the jump. In very much the same way, whilst celebrating the kalyanam of Lord Madhav with Radha, one enjoys the festivities and then begins to see the Chaitanya Swaroopam of God in everything. The singing and dancing makes you forget your body consciousness and gradually takes you to a higher plane of integration with the Universal Soul.

Who is Radha?

Krishna's wives are only Rukmini and Satyabhama. There is no reference to Radha in the earlier Puranas including Shrimad Bhagavatam. However there are copious references to Radha in the later Puranas especially the Bramha Vaivarta Puranam. According to this Purana, Radharani is the consort of Lord Krishna in Goloka. But she

is forced to appear in the world as a human being called Radha due to a curse but the curse got mitigated when the Lord reincarnated himself as Krishna and reunites with her.

Radha is the manifestation of the Maya Shakti of the lord, an embodiment of the kinetic energy that emanates from the potential energy, or the primordial Bramhan. Radha is the symbol of Jivātmā who cannot live without the Paramātmā and this search continues until such time it finds him. Ultimately the merger (Aikyam) will take place, if not in this birth, after many births. We celebrate Radha Madhav Kalyanam to symbolise the union of the Jivātmā and Paramātmā.

What are the various steps in a Radha Kalyanam ceremony?

The key steps are: Thodaya Mangalam, Singing of Ashtapadis (Gita Govindam), Deepa Pradakshinam – DivyaNama-Sankirtanam, Gopika-geetham, Kolaattam and Kummi, Offering of Seervarisaigal, Choornikai, Pravaram, Kannikadanam, Mangalaashtakam, Mangalya Dharanam, Nalangu kritis, Taambulam and Garland exchange and finally the Pooja and Mangala Harati

All these steps are explained in detail by Dr. Udayalur Kalyanaraman, in this souvenir, under the article ‘Sri Radha Kalyana Utsavam’.

What are Ashtapadis?

Jayadeva, a great poet devotee from a place called 'kinthu bilwam' in Orissa has immortalised this eternal love between Radha and Krishna, with all the ups and downs culminating in their joyful final union in his poetic work called Gita Govindam meaning

song of Govinda.

Jayadeva has built in 24 beautiful songs within the body of the Gita Govindam correctly suiting the moods of ecstasy, sorrow, separation, anger and reconciled pleasure as the love unfolds between Radha and Madhava.

Each song is composed in eight padas (in keeping with rhythms of dance) and therefore called an Ashtapadi. Several narrative slokas are added to the songs in the beginning and in the end weaving it all together into a single majestic musical dance drama.

The Ashtapadis express the soulful yearnings of love between Radha and Madhav and have become synonymous with the process of their union. Ever since the tradition of Radha Kalyanam began, singing of the Ashtapadis has been part and parcel of the ceremony.

Each Ashtapadi is traditionally sung in a particular Raga depending on the mood and context of the song, effectively turning the event into a music and dance festival. The full text of all the 24 Ashtapadis is available in this Souvenir for your ready reference.

What makes Radha Kalyanam so great?

It is a joyous occasion like any other wedding, only the scale of happiness is much higher because the wedding involves not humans but the divine couple Radha and Madhav. It is a festival of music and dance where talents are displayed in harmony and comradeship and not in competition or rivalry.

Traditionally Bhakti or Devotion to God is manifested through nine different processes namely Shravanam (Hearing the Lord's name), Kirtanam (Chanting the

Lords name), Smaranam (Meditating on the Lord), Padasevanam (Staying at His feet), Archanam (Worshipping the Lord), Vandanam (Prostration), Dasyam (Serving the Lord), Sakyam (Befriending the Lord) and Atma nivedanam (Total surrender of oneself to the Lord). I

In the Radha Kalyanam ceremony, there is ample scope for each one of these actions to be performed in a single integrated plat-

form. It is a demonstration of the cultural unity of Santana Dharma as there are songs in so many languages and so many musical and dance styles all established within a Sampradaya framework and catering to all tastes.

Jaya Radhe Shyam!



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Some Bhajan Groups in the UK

MITRASEVA BHAJAN MANDALI



Mitraseva Bhajan group is a part of the Mitraseva organisation that supports the well-being of the Senior citizens in Harrow and Wembley. We meet regularly (normally once or twice a month) in a variety of locations in the above mentioned areas for one hour to sing short and simple namavalis, bhajans and abhangs in Sanskrit, Hindi, Marathi, Tamil and other languages. All age group and all levels of participation welcome

- **Location:** Harrow and Wembley
- **Contact:** Raj Iyer, Phone: 07539819931, Email: rajiyer420@hotmail.com
- **Website:** bhajansinenglish.co.uk, mitraseva.org

LONDON SAMPRADHAYA BHAJAN GROUP

(SPONSORED BY THE SOUTH INDIAN SOCIETY - LONDON)



Bhajans are conducted once every month, normally on 3rd Sundays between 2 and 3.30pm. Bhajan format consists of 3 parts, starting with Dhyana Slokam, Thodayamangalam and Arathi, followed by singing two Namavalis each on twelve deities, Bhajan songs, Ashtapadi and finally completing with puja rituals involving Sri Bhagawan Thiruvadhanam i.e. Dhoopam, Deepam, Offerings of Prasadam, Mangala Arathi, Manthrapushpam, Vedam, Shanthi Mantram, Mangalam Song. We welcome more devotees to join the group. For further information please feel free to contact us.

- **Location:** Sri Jayaveera Hanuman Temple, Hanuman Community Centre Trust, Edgware Road, London NW9 5XL
- **Contact:** Mr and Mrs V. Balasubramanian. Tel: 0208 909 0871, Mob: 0770 244 7563, E-Mail: padbala@gmail.com



SAMPRADAYA BHAJAN GROUP

from CARNATIC-CIRCLE

Focussed on Sampradaya Bhajanai, Carnatic-Circle has been running weekly Bhajans with a work in progress towards a Radha Kalyanam in the future.

The original intention was to sing in our homes to bring positive vibrations. Soon, people started developing interest and we were invited to sing in the local temples as well as midlands based residences in the vicinity. The group has an Adult wing & a Children wing and hopes to spread Sampradaya bhajanai far and wide in the UK. Our traditional weekly bhajanai usually follows Marudanallur Mutt sampradayam. We warmly welcome new participants interested in Sampradayanam, be it singers/musicians or listeners to join our sessions.

- **Location:** Solihull/Birmingham
- **Contact:** Santhana Gopal 07906 535762
- **Website:** <http://www.Carnatic-Circle.com>

MANTRA GAANAM GROUP

We are a group of like-minded people to maintain and impart the culture and traditions of India with the active participation of children and young adults.

Location: South London

Contact: Jayaram 07905 036286, Sridhar 07729398630, Email: jayasridhar@yahoo.com



CHINMAYA SWARANJALI

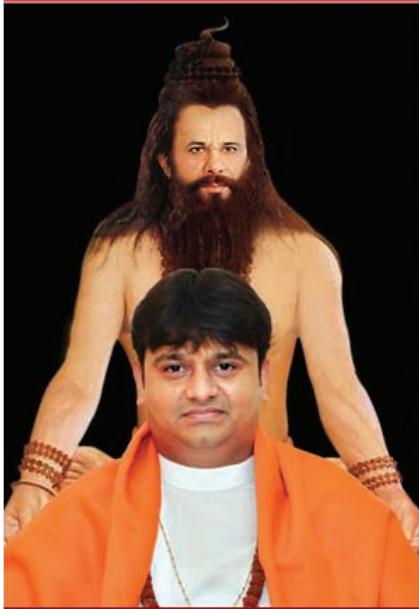
Chinmaya Swaranjali is the musical wing of Chinmaya Mission UK that offers music as a tribute to the divine. Musical recitals are offered as a service to spread the teachings and vision of Swami Chinmayananda through the invocation and power of divine love (Bhakti). The UK-based musical group meets weekly at our centre, 'Chinmaya Kirti' in North London to sing and serve through music.

WEEKLY CLASSES: Bal Swaranjali bhajan class, Harrow Arts Centre, Uxbridge Road, Hatch End HA5 4EA, Sunday; + Swaranjali Bhajan Class, Chinmaya Mission UK, 2 Egerton Gardens, Hendon, London, NW44BA, Monday

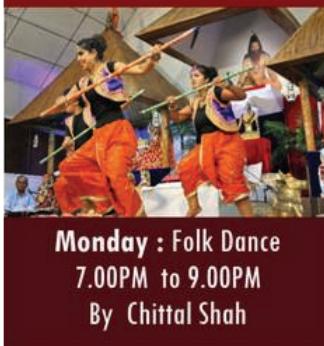
Contact: Madhu Madhusudhan, Tel: 07738 176 932, , Email: swaranjali@chinmayauk.org,

Place of worship

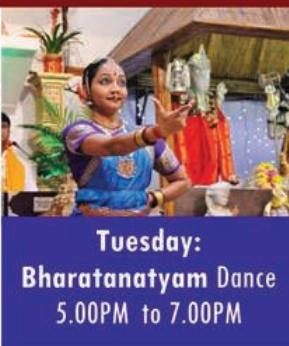
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Popular Krishnar Temples in Tamilnadu



By Shri C Vedanarayanan

Though there are thousands of ancient traditional Vishnu temples in Tamilnadu, very few of those are devoted to Lord Krishna. Among those, there are three beautiful temples and a brief description of these three with the photograph is given here. These three temples are well known for their beauty and splendour and therefore everyone should avail the opportunities to visit these holy shrines.

PONNERI KARI KRISHNAN KOIL

Thiru Aayarpaadi is a small village located 3 kms from Ponneri, near Chennai. This village has a beautiful temple for Lord Krishna called Sri Kari Krishna Perumal, on the banks of the Aarani River. The Lord here is a swayambu murthy, meaning a self-created image. In Tamizh the term 'Aayarpaadi' means 'shepherd village', the place where Lord Krishna grew up. This village also has the same name, as the Lord here gives darshan as a Shepherd.



The main deity Sri Kari Krishna Perumal is seen here in human form, as a Yadava (shepherd), with His right hand holding a shepherd's whip and left hand rested on the hip. The Lord has Amrutha Kalasam (bowl containing celestial nectar) on His head.

MANIMANGALAM RAJAGOPALASWAMY TEMPLE

This place is about 12 kms from Tambaram in Chennai and is 1000 years old. It was built in Chola period and has many inscriptions .

One is dated 1056 CE. Rajendra chola I refers to this temple as Kamakoti vinnagar and Thiruvaykulam. Chola Rulers including Kulothunga I, Vikrama Chola Deva and Raja Raja contributed immensely to the upkeep of the temple but the temple now needs renovation and better maintenance.



MANNARGUDI RAJAGOPALASWAMY TEMPLE

The presiding deity is RajagopalaSwamy, a form of Lord Krishna. The temple is spread over an area of 23 acres (93,000 m²) and is one of the most important Vaishnavite shrines in India. The temple is called Dakshina Dwaraka (Southern Dwaraka) and revered on par with Guruvayoor by Hindus. the temple was first constructed by Kulothunga Chola I(1070-1125 A.D.), with bricks and mortar, as indicated by various stone inscription found in the site. The place Mannargudi is termed Sri Rajathi Raja Chathurvedhi Mangalam.



Subsequent Chola kings developed this temple further and the Thanjavur Nayaks made the temple as their dynastic and primary shrine and made significant additions. Jai Shri Krishna!

Some Popular Bhajan Songs



Invocation

Govinda Nama Sankeerthanam
Govindaa, Govindaa!

Sidhi Vinayaka Moorthi Ki – Jai

Hara Hara Nama Parvathi Pathayae
Hara Hara Mahadevaa

Vetri Vel Muruganukku Aro Hara

Sath Guru Swami ki Jai

Namavali

Hari Narayana, Hari Narayana,
Hari Narayana, Durithanivarana

Paramananda, SadasivaSankara,
BhakthajanaPriya, Pankajalochana

Hari Narayana ThavaDasoham

Narayananam Bhajare maanasa, Naray-
anam Bhajare maanasa

Govindam Bhajaremanasa,
Gopalam Bhajaremanasa,
Chadrachooda Bhajarema-
nasa, Sadashivam Bhajare

Gopika Jeevanasmaranam
Govinda, Govinda

Sri Durga Devi ki Jai

Sri Lakshmi Devi ki Jai

Sri Saraswathi Devi ki Jai

Janaki Kantha Smaranam Jai Jai Rama Rama

Swamiyae Saranam Ayyappa

Sri Aanjaneya Swami ki Jai

Thodaya Mangalam

These are set of songs composed by saints like Bhadrachala Ramdas, Annamacharya and Vijayagopala Swamigal which were compiled by Marudanallur Sadguru Swamigal as the invocatory songs in the sampradhyā bhajans.

Prayer to Ganesa

(Raga Nata, Thala Jambha)

Mooshika vahana modhaka hastha,
Chamarakarna vilambitha suthra,
Vamana roopa Maheswara puthra,
Vigna vinayaka Pada namasthe.

Song 1

Jaya janaki Ramana,
Jaya Vibheeshanasarana,
Jaya saroruuhacharana, Jaya
dheenakarunajaya, jaya

Jaya lokasaranya, Jaya Bhakthakarunya,
Jaya divyalavanya, Jaya jagatpunyajaya, jaya

Sakala loka vasa, Saketha pure vasa,
Akalanka nijadasa, abhja-
mukha haasa jaya, jaya

Shukha muni Sthuthipathra,
Subhathanija charithra,
Makara Kundalakarna,
Mekasaama varna jaya, jaya

Kamaneeya koteera, Kousthubaalankara,
Kamalaksha Raghu veera,
kamalaa vihara jaya, jaya

Samara ripujayadheera,
Sakala guna gambheera,
Amalaa hruth sanchara,
akhilarthi hara jaya, jaya

Roopa nindithamaara, ruchira sadgunasoora,
Bhoopa dasaratha kumara,
Bhoo'bara hara jaya, jaya

Papa sangavidhara,
pankthimukha samhara,
Sripathesukumara,
Sitaviharajaya, Radha Vihara, jaya Jaya

Mandhara mole madanabhiramam,
Binbhadara pooritha venunadham,
Go gopa, Gopijana Madhya samsthams,
Gopambhaje Gokula oornachandram

Song 2

(Raga Arabhi, Thala Chapu)

Saranu saranu surendra sannutha,
Saranu srisathivallabha,

Saranu Rakshasa GarvaSamhara,
Saranu Venkata Nayaka

Swami Shri Raghu Nayaka,
SaranuSaranu Hare, Hare Hare

Animishendrulu munulu
digpathulu amara kinnarasidhulu,

Ganathatho Rambaathi
kanthuly gasina reccerikayaa

NinnuGoluchu Na reccerikayaa,
SaranuSaranu Hare, Hare Hare

Kamala Dharudunu, Kamala Mithrudu,

Kamala sathruduputhrudu/Kamaluju,
Kramamutho nee koluvikkippudu,
Gasinarecherikkaya.

Goluchu Na reccerikayaa, S
aranuSaranu Hare, Hare Hare

Paramapada GovindaMadhava,
Padmanabha Janardhana,
Daranidaravara Garuda Vahana,
Daithyabali madha banjana

NijaDaasa Maanasa Ranjana,
SaranuSaranu Hare, Hare Hare

Yennagala prahladha bhakthulu,
Yelamithi mimu koluvakki ppudu,
Vinnappamu Vinavayyadevara,
Venkatachala Nayaka,
VijayaVenkataNayaka,

ShriPate Raghu Nayaka,
ShriPate Raghu Nayaka,
ShriPate Raghu Nayaka,
SaranuSaranu Hare, Hare Hare

Song 3

(Raga Madhyamavathi Thala Aadhi)

Muraharanagadara Mukunda Madhava,
Garuda gamana Pankajanabha,

Parama Purusha bhava banjana Keshava,
Naramruga shareera namonamo, Devaa

(Pallavi)

Narayana they namonamo, bhava
Naradha sannutha Namonamo, Devaa

Narayana they namo namo

Jaladhi sayana, ravichandravilochana,
Jalaruha bhavanutha charanayuga,

Bali bandhana, Gopijanavallabha,
Nalino dharathey namonamo, Devaa

Sri Vathsalanchana, peethambaradhara,

Devaki nandana Narayana,
Go vathsapalana, Govardhanadara,
GopaPriya they namonama.

Kousalyathmaja, Kamidhaphaladha,
Karunasagara, kanthimaya,
DasarathaNandana, Danujakulanthaka,
Kusa lava janakathey namonamo, Devaa

Thara pathihara, thapanakulothbhava,
Thapasa muni ganavannNdhyatha,
Mareechanthaka, maruthisevitha,
Varidhi bandhana namo namo, Devaa

Adhi deva, Sakalagamapoojitha,
Yadhavakula Mohana roopa,Devva,
Kosalakula Mohana Rooopa
Vedhothara Sri VenkataNayaka,
Nada priyas they namonama

Song 4

(Raga Saveri, Thala Roopaka)

Devesa, ganaradhitha, divyaambuja pada,
Sri Venkata giri Nayaka Srisha
Hecharika, Jagadeesha Hecharika_a_a_a

Kalimanusha kalushapaha,
kamaneeya sukeerthe,
Alamelu manga mohana, moorthe
Hecharika, Mohana Moorthe Hecharika

Jalajasana paripalana jagad yeka nidhana,
Kalasambudhi thata shobhitha charana
Hecharika, shobhitha charana Hecharika

Vakulasana Harichandana
vana Madhya vihara,
Sakalagama paripalana chathuraa Hecharika,

Narayana nara poshana narakadhi samharana,
Hey Ravana madha banjana dheera
Hecharika, Raghu veera Hecharika

Sri Kesava Narayana
Govinda murare, Gopala Murare
Hey Madhava, Madhu soodhana
Daamodara soure, Daamodara soure

Seshachala nilayvara bhooshana mani valaya,
Roshadhi Vijayi mouni vidheya Hecharika.

Rajani chara vara nayaka kala vana mala,
Vruja palana varaVijaya, gopa-
la Hecharika, GoVinda Hecharika

Song 5

(Raga Mangala kousika, Thala Adhi)

(Pallavi)

Gopala bala, Maaaadhabavaa
bhavathu they jaya mangalam

Madhava bhavathu they jaya maaangalam,
Madhu_mura harathey, jaya
maaangalam (Gopala)

Aravinda lochana, agha brunda mochana,
Sura brunda vandhitha, mangalam (Gopala)

Nara vara nandana, naghari_e kethana,
Marakatha mani neela Mangalam (Gopala)

Nanda vara kumara, nava neetha dhadhi chora,
Mandhara giri dhara, mangalam (Gopala)

Kundha radhanamara, koojitha noopura,
Sundara vadana mangalam (Gopala)

Dadhi navaneetha chora,
tharunee Gopikaa jara,
Madhukaidabha samhara, mangalam

Gaja raja paripala, Ghana thulasee vanamala,
Nija dasa paripala, mangalam (Gopala)

Vruja Sundareee vilola, Vibhu thendra paripala,
VijaYa Gopala bala, Mangalam (Gopala)

Song 6 - Namavali

Rama Govinda Rama RamaKalyana Rama
RamaPatttabhi Rama, Raaaaghava,

GovindaMadhava Gopala Kesava,
GovindaMadhava Gopala Kesava,

GovindaMadhava Gopala Kesava, (Higher)

Narasimhaachyuthanarayana,
Dasaradhanandana, SitaManohara,
Dhanavasamhaara, Dhayaanidhe_e_e,

Ramaa_aaRaghava, Rajeeevalochana,
Kamidhaphaladhaa, karivaradha_a_a_a,
Krishnaa Kesava, Ambhuja lochana,

Vanchithaphaladha Yadhavarada_a_a_a,
Govindam Bhajare Manasa
Gopalam Bhajare

Hare Rama Gopalam Bhaja,
Govindam mama jeevanam
Govindam mama jeevanam,
Gopalan mama jeevanam

Govinda, Gopala, Govinda, Gopala,
Govinda, Gopala, Govinda, Gopala,
Govinda, Gopala,
Govinda, Gopala, Govinda, Gopala,

Govinda Nama Sankeerthanm
Govinda, Govinda

Song 7 – Guru Keerthanam

Gurur Brahma Gurur Vishnu
Gurur Devo MaheshVarah
Guru Shakshath Para Brahma
Thasmai Shri Guravae Namah
Sathguru Naadhanae Vaa Vaa Vaa
Sachitha Nandanae Vaa Vaa Vaa
Sarva Dhayalanae Vaa Vaa Vaa
Shankara Kripakara Vaa Vaa Vaa

Song 8 – Sri Dakshinamurthy

Vatavitapi Sameepe
Bhoomi Bhaage Nishannam

Sakala Muni Janaaanaam,
Jnaana Daataaram Aaraat
Tribhuvana Gurum eesham,
Shri Dakshinaamoorti Devam

Janana Marana Duhkha
Chheda Dakshammm Namami
Janana Marana Duhkha Chhe-
da Dakshammm Namaami

Song 9 – Sri Dakshinamurthy

(Ragam : Thodi Thalam: Misra Chappu)

(Pallavi)

Shri Dakshinamurthim
Bhajare Manasa (Shri)

(Anu-Pallavi)

Rakshiitha Jagathrayam
Vatamoola Va_a sinam

Rakshiitha Jagathrayam
Vatamoola Va_a sinam (Shri)

(Charanam)

Sanaka dhi Yogi Jana,

Samsaya Bhe_edhinam

Sanaka dhi Yogi Jana,
Samsaya Bhe_edhinam (Shri)

Mouna Vyakya nena,
Prakatitha Para Thathwam

Mouna Vyakya nena,
Prakatitha Para Thathwam (Shri)

Amitha, VibhavA YudhaaA,
Sundhara Vigraham
Amitha, VibhavA YudhaaA,
Sundhara Vigraham (Shri)

Akhila Jagat Gu_Rum,
Subramanya Vinutham (Shri)

Akhila Jagat Gu_Rum,
Subramanya Vinutham (Shri)

Dakshina Murthe Mam pahi,
ShambhoShankara Mam pahi
ShambhoShankara Mam pahi,
Dakshina Murthe Mam pahi X 2

Sri Dakshinamurthiki Jai!

Song 9 – Bhagavan Sri Sankaracharyar

(Raga Sankarabharanam, Thala Aadhi)

(Pallavi)

Thiru kumarana_aay avatharithar (Shankara)
Thiru kayilai agandru, Shiva Guru Aryambal

(Anu-Pallavi)

Irukumudhal chatur maraial
thazhaikka sakala,

Jagat guruve Sankara,
jaya jaya yendeu azhaikka - (Sakala)

Jagat guruve Sankara,
jaya jaya yendeu azhaikka

(Charanam)

Naasthika panju malaikku
Chooravali yena, Narargal idhaya irulaAra
ezhu chudArena, Aasthika madha ppayir,
chezhikka ezhu mukil ena,
Aadhi andham illadha shivan,
kaladiyil anthana, (Pallavi)

Naamavali

Sankara guru jaya, sankara guru
Shanmatha staapaka, sankara guru

Apara Mahima Gurunatha,
Krupa Sagara Gurunatha

Deenadayalo Gurunatha,
Poorna Krupalo Gurunatha

Bodendra - Slokam

Sarveshaam aasramaanaam virachitha
Niyama prouda dharma vrajaanaam,

Rug vedat yagama antha Sravana su-
manana Dhyana yogadhi bhaajaam,

Chandaladwadhi santhyai niravadhi Kru-
payaa nama bhakthim bvidhaaya,

Srmath Bhodendra yogi bahumahi-
tha Yasathannamasye sadaa aham.

Yasya smarana mathrena
nama bhakthi prajayathe,

Tham namami yathi sreshtam Bho-
dendram jagatham gurum.

Song 10

(Pallavi)

Bhajare Maanasa bodhendra yogeendram,
bhagavannaama vigraham desikendram

(Anu-Pallavi)

Bhujagendra bhushana gajaraaja varada,
pankaja sambhavat makam,
rijagat gurum murtim

(Charanams)

yatim atisundara aakritim oordhva,
pundraankita nidilam karadhrujapasutram
sruti sakalaagama
smruti samyak pratibhatita,
namaankita rupam
patita paavana murtim (Pallavi)

Raghupati padaabja poojaswatantram,
nikhila shishyambonidhi poornachandram
agha sangha bhavanaashana Patha kendram,
anavadhi Karunadivya

amruta saandram (Pallavi)

parama bhakta sevya padasarojam,
prati bhata budha vaarana mrugaraajam
harihara sutavara kavirud vilaasam,
anupam aananda
shridam mruduhaasam (Pallavi)

Namavali

Bodhendra Sadguru, Yogindra Sadguro
Govinda Puravaasa, Yogendra Sadguro
Sadguru Sadguru, Bodhendra Sadguro
Govindanamame dehime Sadguro, Srirama
namame Dehime Sadguro
Govinda Namaruchim Dehime
SadguroBodhendra
Sadguru, Yogindra Sadguru

Gurumurthi Padamule

(Ragam Shakarabharanam, Jampa taalam)

Gurumurthi Paadamule
Gurutugha Dhyaaninchi,

Sthiramaina SukamuBondaindanu
Hariharillu Iruvaruna
Okaranuchu Bhathiyyu Seyu

NararoopaMaina Shridhara
Venkateswara Sridhara
Ramanaamunan Anuraaghamu Buttinch

Premato Tama Bhakthi, Keyuniki Jaisi
Yemaraka Neeti,
Madhuraaksharame Taarakamani

Mahima Delipi, Nannu Rakshinchina Sridhara
Chinthache Balugaaka Jandi Nenu NannaReeti

Anthanyanu Telisi
Gurudhantharanga Munnana
Santhatham Nannu
Bhagavanthuni Dalachamani

Ananthuni Kalynaana Gunaman-
du Nannu Telinchi Sridhara

Shruthi Dharma Shastra,
Samatini Harinamame

Gathianuchu Rudamagu,
Granthamulu Jesina
Atilutudu Shri Venkataaryudai Nejeyu
Kruithilonu Gopala
Krishnudai Tochina Sridhara

Namavali

Gangadhara Hara, Gangadhara Hara-
Gangadhara Hara Hara Hara Hara

Ganapathy Bhajans

Gajanam bootha ghanathi sevitham
kabhitha jamboo palasara pakshitham
umaasutham sokha vinasakaranam
namami vigneshwara patha pankajam
Aindhu karathanai aanaai mugaththanai
indhi ilampirai polum aeyitranaai
nandi magandanai nyana kozhndhinai
pundhiyil vaithu adi potrughindrenae

Prabho Ganapathae

Prabho Ganapathae
Pari Poorana Vazh varul Vaayae
Prabho Ganapathae
Ganapathae... Ganapathae...

Charndhu Vanangi Thudhi
paadi aadi Undhan
Sannidhi saran Adaindhomae
Saantha sitha Sowbhagyangal Yaavayum
Thandharul Sadhguru Neeyae (Prabho...)

Aadhi Moola Gana Naadha Gajaanana
Arputha Thavala Swaroopa
Deva Deva Jaya Vijaya Vinaayaka
Chinmaya Para Shiva Deepa (Prabho...)

Thedi thedi Engo Oodugindraar unnai
thedi kandu kollalaamae
kodi kodi madha yanaigal pani seyya
kundrena vilangum pemmaane (Prabho...)

Ganesha Saranam

Ganesha Saranam Saranam Ganesha (x3)
Mooshika Vahana Saranam Ganesha |
Parvathi Putra Saranam Ganesha
Ganesha Saranam Saranam Ganesha
Modhaka Hasta Saranam Ganesha |

Gowri Putra Saranam Ganesha
Ganesham Saranam Saranam Ganesha
Gowri Ganesha Uma Mahesha (x2) |

Parvathi Nandana Shree Ganesha
Ganesham Saranam Saranam Ganesha (x3)

Ganapathiye Varuvai

Ganapathiye Varuvai Arul Vai (x2)

Manam Mozhi Meiyaale
Dhinam Unnai Thudhika
Mangala Isai Undhan Naavinil Udhika

Ganapathiye Varuvai, Arul Vai..
Ganapathiye Varuvai

Ezhu Swarangalil Innisai Paada

Enganum Inbamum Pongiye Oda
Thalamum Bhavamum Thathumbee Koothada

Thariniyil Yaavarum
Pugalzhu Kondada (Ganapathiye)

Thookiya Thudikai Vazhthugal Alika
Thoniyum ManiEna Ghaneerend Olika

Ookuha Nallisai Ullam Kalikka
Unmai Gnanamum Selva-
mum Kozhika (Ganapathiye)

Gowri Nandana

Gowri Nandana Gajanana |
Girija Nandana Niranjana (x2)

Parvathi Nandana Subanana |
Gajanana Om Subanana
Pahi Prabho Maam Pahi Prasanna
Gowri Nandana Gajanana |
Girija Nandana Niranjana (x2)

Pahi Pahi Gajanana
Pahi Pahi Gajanana
Parvathi Putra Gajanana
Mooshika Vahana Gajanana
Modaka Hasta Gajanana
Pahi Pahi Gajanana
Parvathi Putra GajananaCha

mara Karna Gajanana
Vilambitha Sutra Gajanana
Pahi Pahi Gajanana
Parvathi Putra Gajanana

Vamana Roopa Gajanana
Maheshwara Putra Gajanana
Pahi Pahi Gajanana
Parvathi Putra Gajanana

Vigna Vinayaka Gajanana
Padha Namaste Gajanana
Gajanana....Gajanana
Gajanana....Gajanana
Pahi Pahi Gajanana
Parvathi Putra Gajanana
Parvathi Putra Gajanana

Song - Sharade Karunanidhe

(Raga: hamir kalyaNi, Thala: Chapu)

Composed by HH Sringeri
Acharya Shi Chandrashekha Bharati

shaaradE karuNaanidhE
sakalaanavaamba sadaa janaan

charaNadima geeta
vaibhava pUrItaakhila dictate

bhasma bhooShaNa bhooSite
vara ratna mauLi viraajite

sharmadaayini karma mOcha-
ni nirmalam kuru maanasam

hasta sandhrta pustakaaksha
paTI sudhaa ghaTa mudrikE

kasta vaasti hi varNane c
haturO narakha charOtava
Shringapureshwara Vaasa Sharade,

Kaladi Pura Vaasa Sharade
Kashmirapuri Vaasa Sharade,
Vaagdevate, VaagDevate

Sharada Devi ki Jai
Vaagdevatha Devi Ki Jai

Namavali

Sharade Sharade Veenavani Sharade
Sharade Sharade Pustakapaani Sharade
Sharade Sharade Vedamathe Sharade

Vedamatha Sharade,
Vaagdevathe Sharade Sharade Sharade
Manjubhashini Sharade
Sharade Sharade
Mangaladayini Sharade

Sharada Devi ki, Jai

Song - Sudhamayi Sudhanidhi

(Raga: Amrutavarshini, Thalam: roopakam)

Composer: H.N. Muttayyah Bhaagavatar

(Pallavi)

sudhaamayi sudhanidhi,
sumacharekshu kodande

(Anu-Pallavi)

vidheendranuta vimale
salahau, vedasaarE vijayaambikE

(Charanam)

sarasijaaksi jaganmohini,
sarasaraga manibhooshini,

harikesha priya bhamini/kaamini,
Anandaamrtakarshini

(chitta swaram)

Snp, pmgs g,s, snpn,s,g,mpn |

SNSG SGM, GSNP SS,p p,sg,mpn || (sudhaa)

Krishna Songs

Santhakaram Bujaga sayanam Pad-
manabham suresham|

Viswadhaaram Gagana sadrusam
Megha varnam shubangam ||

Lakshmi kantham kamala nay-
anam Yogi hrid dyana gamyam |

Vande Vishnum Bhava bhaya-
ram sarva lokaika natham ||

Gopala Radhalola

Gopala Radhalola Murali lola Nan-
dalala Jaya Murali lola Nandalala

Keshava madhava janardhana
Vana mala Vrindhavana mala

Murali lola nandalala
Jaya murali lola nandalala

Gopala Radhalola Murali lola Nanda-
lala Jaya murali lola nandalala.... (x2)

Shashanka-Chakram
Sakreeta-Kundalam

Sapeetha-Vasthram
Sara-seeru-he-kshanam

Sahara-Vaksha
Sthala-Shobhi-Kausthubam
Namami Vishnum Shirasā Chathurbhujam

Vanamali radha ramana
Giridhari govinda

Neelamegha sundara

Narayana govinda
Bhakta hridaya mandara
bhanu koti sundara
Nanda nanda gopa (brinda) nan-
da narayana govinda

Radhe gopala (Govinda...)

Hey Murali Sridhara, Hey Murali Sridhara,
Radhe Krishna Radhe Shyaam
Keshava Madhava Yadava Nandana
Radhe Krishna Radhe Shyaam (Hey)

Krishna Bhajo

Krishna Bhajo, Krishna Bhajo
Murali Gopala Bhajo
Shyama Gopala Bhajo, Murali Gopala Bhajo
Giridhari Shyama Bhajo
Radhe Govindha Bhajo
Madhuvana Sanchara
Shyama Gopala Bhajo (Krishna...)

Nandanandana Radhe Shyaam, Navanitha-
chora Radhe Shyaam
Keshava Madhava Yadava Nandana
Radhe Krishna Radhe Shyaam (Hey)

Bhakta-vatsala Radhe Shyaam, Bhagava-
thapriya Radhe Shyaam
Keshava Madhava Yadava Nandana Rad-
he Krishna Radhe Shyaam (Hey)

Hey Govinda Hey Anandha

Hey govinda Hey anandha nandagopala
Mohana muralee dhara shyama gopala
Sundara giridhari hare natawara lala
Madhavaa keshavaa madhana gopala (Hey)

Venu Vilola Radhe Shyaam,
Vijaya Gopala Radhe Shyaam
Keshava Madhava Yadava Nandana
Radhe Krishna Radhe Shyaam (Hey)

Achyutam Keshavam

Achyutam Keshavam Krishna damodaram
Rama Naraynam Janaki Vallabham
Kaun kehte hai bhagvan aate nahi
Tum Meera ke jaise bulate nahi (Achyutam ...)

Kaun Kehte hai Bhagyan khaate nahi
Ber Shabri ke jaise khilate nahi (Achyutam ...)

Kaun Kehte hai Bhagyan Sote nahi
Maa Yashoda ke jaise
sulate nahin (Achyutam ...)

Kaun Kehte hai Bhagyan Nachthe nahi
Gopiyo ki tarah tum Na-
chathae nahi (Achyutam ...)

Govinda Jaya

Govinda Jaya VITALA
Hare Gopala Jaya VITALA
Govinda Jaya VITALA
Hare Gopala Jaya VITALA
Hare Ranga Ranga VITALA
Jaya Panduranga VITALA (Govinda)

Govinda Jaya MURALI
Hare Gopala Jaya MURALI
Govinda Jaya MURALI
Hare Gopala Jaya MURALI
Hare Ranga Ranga MURALI
Jaya Panduranga MURALI (Govinda)

Radhe Radhe

Radhe Radhe Radhe Radhe
Radhe Govinda Brindavana Chandra
Anathanatha Dheena Bando
Radhe Govinda
Nandakumara Naveenatha Chora
Radhe Govinda Brindavana Chandra
Anathanatha Dheena Bando
Radhe Govinda (Radhe...)

Kaun Kehte hai Bhagyan khaate nahi
Ber Shabri ke jaise khilate nahi (Achyutam ...)

Pandari nadha paandu ranga
Radhe Govindha
Brindhavana chandra
Anathanatha Dheena Bando
Radhe Govinda (Radhe...)
Radhe Govinda (x2)

Kaun Kehte hai Bhagyan Sote nahi
Maa Yashoda ke jaise
sulate nahin (Achyutam ...)

Govinda madhava

Govinda madhava gopala keshava
Jaya nanda mukunda
nanda govinda radhe gopala

Giridhaari giridhaari Jaya radhe gopalaa
Ghana shyam shyam shyam
Jaya jaya radhe gopala
Jaya nanda mukunda Nanda govinda

Kaun Kehte hai Bhagyan Nachthe nahi
Gopiyo ki tarah tum Na-
chathae nahi (Achyutam ...)

Some Important Hindu Festivals



By Smt. Jayalakshmi Krishnan

Our festivals give us an opportunity to rediscover our internal joy which is our true nature. There is also a spiritual significance to each festival. Each festival is an opportunity to re-connect with various manifestations of the Lord and contemplate on Divinity. We visit temples, sing Bhajans, chant Mantras and perform specific Poojas. It is also a chance to indulge in physical pleasures like eating good food, wearing our best clothes and listening to choice music. We also socialise by meeting with friends and relatives and sharing our culinary preparations with them. Our festive season starts with the month of Aadi (Mid July to Mid Aug). Aadi is the month for sowing, rooting, planting of seeds and vegetation since it is peak monsoon time when rain is showered in abundance. In fact the entire month is considered very auspicious and a special month for Devi. We chant Lalitha Sahasranaamam, Devi Mahaatmum etc at houses and temples and perform Pooja.

Aadip Pandigai: The first of the month Aadi is marked with a special puja, followed by a feast with 'payasam' prepared with rice and milk, 'poli' and vadai. Traditionally, the family of a 'pudhu maappillai' (new son-in-law) is invited to the girl's house, where the couple is gifted new clothes and other presents.

Padinettaam Perukku: This is the 18th day of Aadi. Generally fresh flow of water is expected on this day and river levels start rising from this day. People prepare different types of rice dishes, take them to river front and enjoy group picnics with friends and relatives.

Aavani Avittam: This is the annual ceremony of changing of the sacred thread. Generally this is performed in groups under one senior priest. It is an opportunity to take stock of the events of the previous one year and seek pardon for any sins committed and invoke the blessings of the gods for the future. We enjoy prasadams like Appam, Sundal, Payasam, Poli and Vadai.

Gokulashtami: This is to celebrate the birthday of Lord Krishna. We perform Pooja to Krishna Vigraham and offer different dishes such as Murukku, Cheedai and Pori Urundai as Naivedyam to child Krishna.

Vinayaka Chaturthi: Here we celebrate the birth of Lord Ganesha. We set up clay images of Pillaiyar or Vinayakar and do Pooja at home. Prasadams include Kozhukkattai, Appam, Payasam, Ellurundai and Sundal.

Navarathri: It is a nine days festival. We keep golu or dolls arrangement at home, invite friends and give manjal, kumkumam and vetrilai paaku to them. Also we prepare different Sundals (with pulses) every day and visit friends. Ladies show their musical talents during the social visits. On the ninth day we perform Saraswathi Pooja. The tenth day is celebrated as the Vijaya Dasami, the day of victory of good over evil. It is the most auspicious day for starting any new learning.

Deepavali: It symbolises the victory of Lord Krishna over the demon Narakasura. We celebrate by getting up early, taking oil bath, wearing new clothes, bursting fire crackers and eating sweets like Mysore Pak, Laddu and Barfi. Going to temple is a must.

Karthigai Festival: This is basically a festival of lights. It marks the full moon night in the month of Karthigai (Mid Nov to Mid

Dec). We keep lamps all over the house both inside and outside. We prepare dishes like appam, pori and adai.

Thiruvadirai: This is celebrated on the full moon day of the month of Margazhi (Mid Dec to Mid Jan). We perform special Pooja and Abhishekam for Lord Nataraja. We prepare special kali (sweet Pongal) and ezhu karik koottu, a delicacy with at least seven different vegetables. In fact Margazhi is a special month where every day we sing bhajans involving Tiruppavai and Tiruvelvavai. Big Kolams (Rangoli) are drawn outside each house and decorated with flowers.

Bhogi: This is the last day of Margazhi and is celebrated in honour of Indra, the Lord of the gods. We discard old things by burning them and launch new items in the house. Special dishes like Pooran Poli, Dal Vada and Payasam are made and offered to the Lord.

Pongal: This marks the first day of the month Thai (Mid Jan to Mid Feb). This is also called Makara Sankranthi where the sun changes direction and starts a northward journey from the tropic of Capricorn. It coincides with the harvest season. We give our thanks to the Soorya Bhagavan or the Sun god as the food giver and worship him. We prepare Sarkarai Pongal (sweet khichdi) with newly harvested rice. The pot is adorned with sugar cane and turmeric plants while making the Pongal. The second day of Pongal is called Maattu Pongal or Kanu. Ladies keep various dishes on turmeric leaves and offer them to birds.

Thaipoosam: This is celebrated on the full moon day in the month of Thai which generally coincides with the star Poosam. This marks the victory of Lord Muruga over the

demon Soorapadman.

Shivaratri: This falls in the month of Maa-si (Mid Feb to Mid Mar). This is dedicated to Lord Shiva and is celebrated by whole night Bhajan and Abhishekam. We observe fasting and chant Rudram and Chamkam.

Kaaradaiyan Nombu: This is celebrated on day one of the month Panguni (Mid Mar to Mid Apr) in commemoration of Sati Savitri's vratam to save Satyavan's life. Married ladies wear traditional 9 yard saree, observe Nombu and tie yellow thread called Saradu.

Panguni Uthram: This is celebrated on the full moon day in the month of Panguni which generally coincides with the star

Uthram. This is a very auspicious day for Lord Muruga and Lord Ayyappan.

New Year Day: This is the first day of the first month of the year namely Chithirai (Mid Apr to Mid May). This is also called Vishu. We get up early morning and pray for all round prosperity and good health in the coming new year by keeping fruits, vegetables, rice, coconut and flowers in front of the deity and chanting Sahasranamam etc.

In conclusion our festivals are very important in keeping the integrity and identity of our society and culture. Let us keep these traditions alive and pass them on to future generations.



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Thirukkural



By Shri K R Krishnan

Thirukkural, written 2000 years ago by Thiruvalluvar, is a classic poetical work in Tamil consisting of 1330 couplets (Kural) dealing with the day to day code of conduct of an individual. It is considered to be one of the greatest ever works written on ethics and moral. Thirukkural emphasizes on the principles of non-violence, human brotherhood, control of desires and living a life of good character. It covers wide range of topics such as codes of rulers, friendship, agriculture, wisdom, education, knowledge, gratitude, char-

ity, love and domestic life. Kural is structured into 133 chapters, each containing 10 Kurals (two lines each) making a total of 1330 verses. The 133 chapters are grouped into three parts, Book of Dharma, Book of Artha and Book of Kama. It is a masterpiece of Tamil literature. Each verse is so short but packed with so much meaning that it is said that each verse is like a mustard seed packed with the seven seas! Some kurals with their meanings in brief are given.

Vaiyathul vaazhvaangu vaazbavanVaanuraiyum – Deivathul vaikkap padum

He who follows the path of dharma ranks among the Gods in Heaven.

Karkka kachadarak karpavai Katrapin Nirka atharkut thaga

Whatever you learn, learn it thoroughly and live according to what you have learnt.

Nandri marappadu nandraru nandralladu - Andre marappadu nandru

It is not good to forget the good done by one. It is good to forget evil done by one.

Karkka kachadarak karpavai Katrapin Nirka atharkut thaga

The best punishment to those who do evil to you is to make them ashamed by doing good to them.

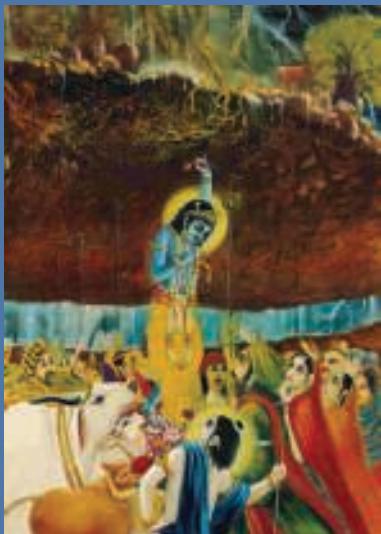
Yaakaavaaraayinum naakakka kaavaakkal - Sokaappar sollizhukkuppattu-

Control your tongue otherwise you will suffer consequent misery

Thirukkural, the magnum-opus that provides universal values is available in many languages for our learning.



Srimad Bhagavatam in One Slokam



Aadau Devakidevi
garbha-jananam
Gopee-grihe
Vardhanam
Maaya-pootani-jeevi-ta
apa-haranam
Govardhanadhaaranaam
Kamsachchedana-
kauravaadi-hananam
Kuntisutaa-paalanam
Hyetat-Bhagavatam
Purana Punya-kathitam
SriKrishna-leelamritam

Born to Queen Devaki,
Brought-up by Gopis, Liberated Ogress Poothana,
Levitated the Mountain Govardhana, Beheaded Kamsa,
Saved all by killing Kauravas
and guided the children of Kunthi. This is the legend of Bhagawatha, that describes the divine play of Lord Krishna like nectar.

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Bhāratavarṣa – A Sacred Geography



By Shri Naresh Joshi

Since the dawn of the modern era of human history, Bhāratavarṣa or India as it is known now has fascinated the rest of the world. People from across the globe frequented the great ancient educational centres such as Takṣaśilā, Nālandā, Vikramaśilā, Valabhi, Puṣpagiri, Odantapuri and Somapur. Maths, Science, Philosophy and Art were amongst the most popular subjects taught in these learning centres. With the spread of knowledge, this civilizational ethos permeated all the way to Cambodia in the east, through China, to Japan and to modern day Arabia and Azerbaijan in the west.

This incredible advance was achieved not with bloodshed and violence but through the quest for Satyam (eternal truth) and Rtam (observed cosmic laws). This wave of civilizational expansion was carried out by the remarkably powerful language of Saṃskṛtam, perfect in every way.

Our culture is deeply rooted in knowledge, where it is given the highest of pedestals in the phrase; ‘Satyam śivam sumdaram’. Here it is hierarchically placed with satyam (eternal truth) above śivam (godliness) and that further above sumdaram (beauty). We aligned our understanding of the macrocosm with the microcosm through the knowledge of the cosmos around us, coupled with the contemplation of the self by using vigorous techniques of Yoga, Sādhana and Dhyāna. This unique outlook and practice enabled us to move away from the false identification of the material body with the real self and trying to seek refuge in temporary objects to attain eternal ānanda (bliss).

In short, we pioneered the process of looking inwards for answers. Generation by generation from guru (teacher) to śiṣya (disciple/student), these intricate practices codified in the śāstra were passed on

with incredible precision through various oral and cerebral techniques, ensuring the accuracy of each character, its pronunciation and its swara (accent).

Sam̄skṛtam is the very life and very breath of our civilizational fabric, the gate way to our ancient wisdom, ranging from the deeply powerful Vedas to the intensely captivating poetry of Kālidāsa. Sam̄skṛtam is interwoven in our society and at one time even the everyday conversation in Bhārata Desha was held in the Devabhāṣā (language of the gods). The list of great ancient R̄ṣis (seers), Sadhus (saints) and Kavis (poets) of Bhārata is endless. Our civilisation made many advances and discoveries. It did not produce a single doctrine of mindless rules or a fear driven regimentation like our monotheistic counter parts. Instead it came up with a multitude of thought-provoking texts each unique but sharing a common thread on vital issues such as Dharma, Artha, Kama and Mokṣa.

The thoughts and practices emanating out of various Sam̄skṛta texts not only governed the discourse at a philosophical level but even the lives of the everyday folk whom embodied the practices at individual, family and community levels. Today, if you visit even the poorest mud hut of the most remote corner of Bhārata, you will not leave the household thirsty or hungry. Our sacred doctrine is ‘atithidevo bhava’; The guest (even if unannounced) is to be regarded as a deva or a symbol of god. This is clear indication in the rich nature of our culture, our civilisation and the very notion of selflessness embodied in the remotest of corners of a vast land commonly seen throughout.

Today, we see a great revival in Sam̄skṛtam particularly here in the West. The clues,

the values and knowledge of the world interwoven into this living language are being unravelled by various academic institutions. NASA is also using Sanskrit and Pāṇini Grammar to program their latest computers, using our precise language and framework of logic to develop the latest artificial Intelligence technologies.

Bhārata is peppered with many temples, 99% of which are not random placements but many with deep purāṇic/tāntric significance, mostly all with a deep dhārmic placement. There are at least 51 śakti pīṭhas, 108 divya deśam and 12 jyotirliṅga mandirs distributed throughout India. This is not to mention other prominent temples of Jain, Buddhist and Sikh variance. Each of these sites carefully preserving an invaluable part of the great dharmic library through its practice, right from the priest down to the humble devotee.

This land of Bhārata, more recently termed as ‘Hindustan’, is more than just a geopolitical boundary. As we have just seen, Sam̄skṛtam is the very prana of Bhārata. In fact the word ‘Hindu’ does not find a place in Sam̄skṛtam. Many scholars believe it to be a form of the word Sindhu thus describing it as the region of the mighty Indus river. Sadguru Jaggi Vāsudeva puts it simply as ‘The word Hindu signifies a geographical identity. The land that lies between the Himalayas and the Indu Sāgara is called Hindu.’

However, the immense riches of Bhārata attracted the attention of aggressive neighbours from the north of the Himalayas. Several waves of invaders came in the form of the Afghans, Turks and Mughals. This resulted in a terrible level of destruction of our ancient infrastructure and ultimately our traditions. We lost most of our

great educational institutions mentioned earlier and many of our grandest temples through these new ferocious ruling tyrants. Most such sites remain yet to be reclaimed (notable mentions; Kāśī Viśvanātha, Rāma Janmabhūmi Ayodhyā and Kṛṣṇa Janmasthan Mathurā).

Over the years, many renaissance movements arrived and of them perhaps the most noted philosophical revivals came with the advent of none other than śrī Jagad Guru Ādi Śaṅkarācārya. In his 33 year lifetime, he became master of both the śruti text, the smṛti texts authoring many commentaries and stotras. He travelled the length and breadth of Bhārata on foot exploring the sacred geography of this country and establishing Mathas in strategic centres for the preservation of our cherished way of life. Today, even with the support of modern

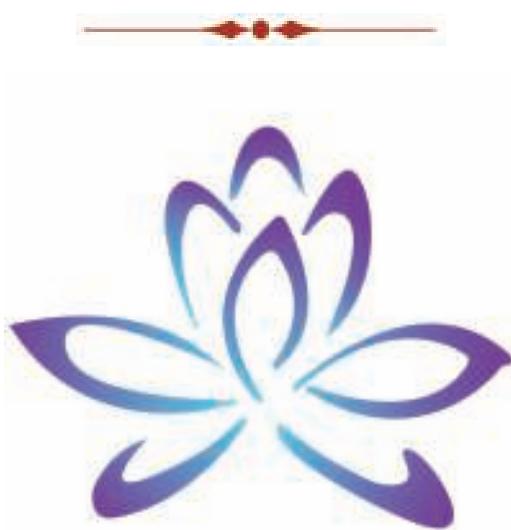
technology and resources, our efforts in this direction fall far short of what he achieved in his relatively short lifetime.

Despite constant attempts by our enemies over the last millennium to destroy our cultural traditions, our civilisation has withstood the test of time. Bhārata thus remains the last surviving ancient civilisation because in Bhārata, we possess not just a geopolitical boundary, nor just a piece of land where we live/once lived, but the very foundation of our Dharma. Bhārata is not just a set of coordinates on a map but the civilisational ethos and identity carried by each Bhāratiya. It is a continuous chain and a colourful seamless spectrum carried by the past generation namely our pitṛs, the present generation namely us and each subsequent generation.

Vande Mātaram.

मत्तिराणि धनं धान्यानां प्रजानां सम्मतानवि ।
mitrāṇi dhana dhānyāni prajānām sammatāniva ।
जननी जन्म भूमश्च स्वर्गादपि गरीयसी ॥
jananī janma bhūmiśca svargādapi garīyasī ॥

Rṣi śrī Bhāradvāja said, “The friends, the riches and the grains are highly honoured in this world. Mother and Motherland are far superior to even the heaven.”



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