

## **Chapter 2**

### **Influence of Vaishnavism on Tagore and Ramkrishna**

**2.1: Influence of Vaishnavism and Vaishnava Padabali on Tagore's works**

**2.2: Chaitanyadev, Vaishnavism and Ramkrishna Paramhansadev**

## 2.1: Influence of Vaishnavism and Vaishnava Padabali on Tagore's works

In the nineteenth century Bengal, Rabindranath Tagore popularized *Vaishnava Padabali* among the educated society. Although *Padabali* was composed in between sixteenth and seventeenth centuries, its influence was felt in the society very strongly up to the eighteenth century. Eighteenth century could be called the 'Age of Collection' of the Vaishnava texts. Some of the eighteenth century collections include: Biswanath Chakraborty's *Khanada Giti Chintamani*; Raddhamohan Tagore's *Padamrita Samudra*; Dinabandhu Das's *Sankritanamrita*; Narahari Chakraborty's *Gitchandradaya*; Goura Sundar Das's *Kirtananda*; Gokulananda Sen's (also known as Vaishnav Das) *Padakalpataru*.<sup>1</sup>

Following the eighteenth century tradition of Vaishnava literary culture, Kamalakanta Das (1728 'Saka' or 1806 A.D.) edited *Padaratnakar*, and Gourimohan Das edited *Padakalpalatika* by collecting *padakalpalatika* continued with the previous process. It is worth mentioning that during the sixteenth century, *Padabali* was acceptable only to the Vaishnava disciples. They did not understand pure 'manoharsahi' or 'garanhati' *kirtana*, but they enjoyed the taste of *kirtana* through 'dhop kirtan', 'krishnajatra', 'kabigan' and 'panchali'. Kaliprashanna Singha in his *Hatumpechar Naksa* mocked at the *kirtan* listeners with mentioned of Shyam of Simla and Nistarini Kettan of Bagbazar.<sup>2</sup> Kaliprashanna Singha said this about Vaishnav Kirtan.

The *kirtan* song and 'Kathakatha of Bengal' gave social and ethical knowledge to the people for long time, yet people of the nineteenth century started to think it as an expression of low culture and superstition. In 1870, Jagabandhu Bhadra, teacher of Yasohar Government High School, initiated the publication of '*Mahajan Padabali Sangraha*' and later requested people of this society to produce a Collection on Mahajan Padabali Sangraha, it is mentioned in *Amrita Bazar* newspaper. He said that if two hundred people promise to buy the book for one rupee, he would print another book titled *Vidyapati and Chandidas*. In 1869, Sisir Kumar Ghosh in the editorial column of *Amrita Bazar Patrika* commented that he read the manuscript of the book

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<sup>1</sup> Biman Bihari Majumder, *Rabindra Sahitya Padabali Sthan*. Kolkata: Book Land Private Limited, 1961, p. 1

<sup>2</sup> Biman Bihari Majumder, *Rabindra Sahitya Padabali Sthan*. Kolkata: Book Land Private Limited, 1961, p. 1

which he found very well written. Hence, he suggested in the column that it should be published and people should purchase it. Finally, in 1872, the book of 396 pages weighing 12 kgs was published. Although in the advertisement it was mentioned as the collection of Vidyapati and Chandidas's *padabalis*, but only Vidyapati's *Padabali* was printed. Later, in between 1274 to 1283 *Prachin Kabya Sangraha*' was published by Akshay Chandra Sarkar where *Padabali* of Vidyapati, Chandidas and Gobinda Das were published one after another.

*Mahajan Padabali Sangraha*' was published in 1872, when Rabindranath Tagore was eleven years old. At the age of thirteen/fourteen he got hold of this collection of ancient Vashnava poems. In the introduction of *Bhanu Singha Thakurer Padabali*, published in 1939, Part II of Rabindra Rochonaboli, Rabindranatha Tagore wrote that when Ms. Akshay Chandra Sarkar published *Vaishnava Padabali*, he was very young, hence he failed to understand and enjoy the words of *padabali*. Yet, in his home, he was the only reader. He further stated that his elder brothers did not care when they missed from their desk books on *Vaishnav Padabali*.<sup>3</sup> In 1875 Rabindranath Tagore came in contact with those *padabalis* for the first time. Realizing the immense value of the best Bengali poems, the greatest poet of Modern India wrote in his autobiography that during the ancient time poetic collections of interest for the hidden sprout with in seed of tree and for fact, on that day unknown mysterious world under the earth, so was my feeling about the writing of ancient composers of those padas. Rabindranath Tagore was interested in *Vaisnavpada* in his early ages. After ten years of searching for *Kabyaratna* Tagore's effort succeeded. In 1885, he published those *Kabyaratnas* as *Padabaliratna*. A few months after publishing *Padaratnabali*, Rabindranath Tagore wrote that Chaitanya was born among Bengalees. He did not confine himself within the small boundary, instead considered himself as a part of the entire mankind. He dazzled in his own light. Many among the Bengalees could not accept him. They were outrageous and threw pitchers at him. But they failed to stop him. Rabindranath Tagore also said that, Madhai hit on the head of Sri Chaitanya by a piece of

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<sup>3</sup> Rabindranath Tagore, *Bhanu Singha Thakurer Padabali*. Sanchaitya, Kolkata: Viswa Bharati Grantan Bivag, 1989, pp. 7, 13

pitchers. This speech of Rabindranath Tagore does not support the books which were written on Chaitanya's life. Brindaban Das wrote in *Chaitanya Bagabat*

মদ্যের বিক্ষেপে বোলে কিবা নাম তোর ?

নিত্যানন্দ বলে অবধুত নাম মোর।।

অবধুত নাম শুনি মাধাই কুপিয়া।

মারিল প্রভুর শিরে মুটুকী তুলিয়া।।

Again the author of *Chaitanya Mangal*, Lochan Das wrote that Jagai and Madhaigotvery angry when Nimai Pandit and his followers disturb their sleep during the time of *kirtan*.

ক্রোধেতে মাধাই ধায় হাতে লয়া দণ্ড।

সম্মুখে পাইল ভগ্ন কুম্ভ একখণ্ড।

কলসির কানা সে ফেলিয়া মারে রোখে।

নির্ভরে লাগিল নিত্যানন্দের মস্তকে।

Though Nityananda was hurt by Madhai, instead of being angry he said,

মারিলি কলসীর কানা সহিবারে পারি।

তোদের দুর্গতি আমি সহিবারে নারি।।

মেরেছিস মেরেছিস তোরা তাহে ক্ষতি নাই।

সুমধুর হরিনাম মুখে বল ভাই।।

Indeed, instead of being angry Nityananda welcomed Jagai and Madhai to join in the devotion of God. If Chandal becomes a devotee of Hari then he can be greater than a Brahmin. And this speech of Chaitanya stirred the society. Chaitanya initiated a social revolution to eliminate discrimination in the society, which made him a protestor of the superstitious society. Rabindranath wrote in his article "Baydhi and Pratikar" in "Banga Darsan" in 1901 when Chaitanya talked about breaking the discrimination of Brahmin and Chandal then the lower caste of Bengal became overwhelmed, they became Vaishnava, but not Brahmin.<sup>4</sup> On the great influence of Chaitanya's *kirtana* Tagore wrote that when Chaitanya came out to the street, the

<sup>4</sup> Rabindranath Tagore, *Byadhi o Pratikar*, Banga Darsan, 1901.

Bengali songs got back its own melody. Then thousand of hearts waves from thousand of excited throats and hovered around the sky in a new melody. Then ‘ragas’ and ‘raganis’ came out of the narrow circle and accepted thousands, instead of one. A new form of *kirtan* evolved making mankind mad.<sup>5</sup>

Chaitanya *kirtan* was not only limited in song, it also became a tool of social reform. Thus, Ramakanta Chakraborty mentions that the Chaitanya movement could not effect the educated society, which is a failure of Chaitanya as a teacher. But his opinion is debatable. Because if we take it for granted that Chaitanya’s influence was only among the uneducated, lower class, then Tagore’s speech leads us in another direction. In 1913, Tagore read an essay named ‘Sahitya Sammelan’. In this essay he said that during the flood of Vaishnava religion, love broke the artificial wall of narrowness in Bangladesh and without discrimination of high and low invoked one God of eternal kingdom. The song of Bengal of that day became song of the world and made its place in eternal literature.<sup>6</sup>

For a long time after the composition of Vaishnava *Padabali* only Vaishnava monks derived anaesthetic pleasure from it. According to Bimanbihari Majumdar, up to the third decade of the nineteenth century only the Vaishnava disciples discussed about *Padabali*, although they did not judge its literary value. He further stated that Rabindranath Tagore tried to make place for *Padabali* in the world literature. For the first time, even after leaving the spiritual value, *Padabali* made its place in the literature as poetry. In this context, Tagore wrote that for the first time Vaishnava poetry brought the literature to the people from the narrow walls of the King’s court. It was as if the spring coming out of the caves of the hill.<sup>7</sup> Tagore’s attraction for *Padabali* inundated his writings. This research tries to show how Tagore’s attraction for

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<sup>5</sup> Rabindranath Tagore, *Chithipatra*, Rabindra Rachonabali, Dwitiya Bhag, Calcutta: Viswa Bharati Granthan Bivag, 1993, p. 52

<sup>6</sup> Rabindranath Tagore, *Sahityer Pathe*. Kolkata: Viswa Bharati Granthann Bivag, 1968, p. 37

<sup>7</sup> Rabindranath Tagore, *Shiksha*, Kolkata: Viswa Bharati Granton Bivag, 1968, p. 54

Vaishnava *Padabali* influenced his writings. There were 125 *pada* in the *Padabali* of Vidyapati which were published by Mr. Sadaracharan Mitra in 1875.<sup>8</sup> Among which the notable is,

শুন শুন মাধব কি কহব আন।

তুলনা দিতে নারি পিরীত সমান।। (৫২)

Or

যেখানে সতত বৈসে রসিক মুরারি।

সেখানে লিখিহ মোর নাম দুই চারি। (৮৬)

Here the language of each poem is Bengali. Maintaining a resemblance to these poems Rabindranath wrote some poems where Bengali and Brajabuli languages are present. Such as the following,

তৃষিত নয়ানে - বন পথ পানে

নিরখে ব্যাকুল বালা

এগুলি বাংলা ভাষা যদিও পরে চরণ ব্রজবুলি

দেখ ন পাওয়ে, আঁখ ফিরাওয়ে

গাঁথে বন ফুলমালা।

Biman Bihari babu has also mentioned that Rabindranath Tagore used such words in his writings whose application are rare in *Padabali* literature. Such as,

জরজর রিঝসে দুখ জ্বালা সব

দুর দুর চলি গেল।

Again the resemblance of Vidyapati's poem is seen in the first poem of *Bhanusingher Padabali*. The *Padabali* of Vidyapati and Bhanu Singhaare mentioned in the following lines, *Pada* of Vidyapati,

ফুটল কুসুম নব কঞ্জকুটীর বন

<sup>8</sup> Sri Biman Bihari Majumder, *Rabindra Sahitye Padabali Sthan*. Kolkata: Book Land Private Limited, 1961, p. 16

কোকিল পঞ্চম গাওই রে  
ময়লা নিল হিম শিখরসি ধাবল  
পিয়া নিজ দেশ না আওই রে।।

*Pada of Bhanusingha,*

বসন্ত আওল রে!  
মধুকর গুন গুন, অমুয়া মঞ্জরী  
কানন চাওল রে।  
শুন শুন সজনী হৃদয় প্রাণমম  
হরষে আকুল ভেলঃ  
জরজর রিঝসে দুখ জ্বালা সব  
দুর দুর চলি গেল।

The same echo of Vaishnava poet Jaydev's *pada* could be heard in *Bhanusingher Padabali*. Rabindranath presents the beautiful rhythmic tones of Jaydevin Bengali poetry. Both poems are mentioned below,

পততি পতত্রে বিচলিত পত্রে  
শঙ্কিত ভবদুপ যানম্।  
রচয়িত শয়নং সচকিত নয়নং  
পশ্যতি তব পস্থানম।

The echo of this *pada* of Jaydevis foundin

সতিমির রজনী, সচকিত সজনী  
শূন্য নিকুঞ্জ অরণ্য।  
কলয়িত মলয়ে, সুবিজন নিলয়ে

বালা বিরহ বিষন্ন !<sup>9</sup>

In the Vaishnava poems we have repeatedly found the refernce of Yamuna flowing up stream in the tune of the flute. But there is no mention of the fact that Yamuna is flowing with the rhythm of the flute. Rabindranath Tagore showed us this

চকিত গহন নিশি, দূর দূর দিশি

বাজত বাঁশি সুতানে।

কণ্ঠ মিলাওল ঢল ঢল যমুনা

কল কল কল্লোল গানে।

Rabindranath wrote in *Jibansmriti* while referring to the history behind the first song of *Bhanusingher Padabali* that on one cloudy afternoon the cloud suddenly entered the room bringing relief from the heat, it was then that Tagore wrote, *gahan kusum kunjaj majhe*. But in this *pada* also, the rhythm and the tune of Gobinda Das's wellknown *padagot* reflected, where Gobinda Das wrote,

শারদ চন্দ পবন মন্দ

বিপিনে ভরল কুসুম-গন্ধ

ফুল্ল মল্লিকা মালতি যুথি

মত্ত মধুকর ভোরনি।

Same tune could be heard in *Bhanusingher Padabali*

গহন কুসুম-কুঞ্জ মাঝে

মৃদুল মধুর বংশী বাজে

বিরসি ত্রাস লোক লাজে

সজনি, আও আও লো।

Rabindranath Tagore wanted to create an atmosphere like Gobinda Das in this *pada*. Thinking about the lovely world of Vaishnava poets, he dreamt that the world of love will also return. In

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<sup>9</sup> Rabindranath Tagore, *Bhanu Singhar Padabali* (Nabam Pada), Sanchaitya, Kolkata: Viswa Bharati Granthan Bivag, 1989, p. 91.



1881, Rabindranath mentioned that Chaitanya Das's strong determination to worship love is neither the mentality of the people of that time nor of his time. That time of feeling will come in future when world will be full of love and spreading love will be the only aim in life.<sup>10</sup>

The wave of *Vaishnava Padabali* do not touch the common readers, but the wave touches Rabindranath Tagore and then he creates a wave which touches the common readers. In his essay *Chhanda* Tagore mentioned Gobinda Das as '*sharadachanda, pabanmanda, bipinvarlokusumgandha*', '*chikkan kala, galai mala, bajon nupur pai*' and Balaram Das as '*pasanmiliye jai gayer batase*'. On the beauty of the Vaishnava poem he wrote that over taking the monopoly of *payar*, the rhyme gets diversity in Vaishnava Padabali as those are not a single continuous story. Those *padas* are in conflict with diverse emotions of heart. That emotion has been vibrated in a trisyllabic rhyme.<sup>11</sup> In the essay on Chandi Das '*sai ke ba shunailo Shyamnam*' Rabindranath Tagore mentioned that Radha heard the name of Shyam, the matter ended there, but the invisible urge that has emitted from there has not ended. In fact, it started at that very moment. This is the unique quality of *Vaishnava Padabali*.

In 1885 Baisakh, 1292 Rabindranath Tagore with the help of his friend Srischandra Majumdar published *Padaratnabali*. In this context, Sri Bimanbihari Majumdar mentioned that among the *Padabali* collections that were published in the eighteenth and nineteenth centuries *Padakalpataru* is the largest and *Padaratnabali* is the smallest. *Padakalpataru* has 3101 *padas*, while *Padaratnabali* has only 110 *padas*. Among those 110 *padas*, 95 *padas* could be found in *Padakalpataru*. Among the *Mahajana Padabali*, *Padaratnabali* is the first edition which was not written as a part of Vaishnava chanting and worshipping. Its sole purpose is to give pure literary and aesthetic pleasure.<sup>12</sup> Goudiya Vaishnavas take Gourangalila as a key to the spiritual aesthetic of *Padabali*. A tradition of starting *kirtan* with a *pada* of Basudev Ghosh as the theme of the *kirtan* was popular.

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<sup>10</sup> Rabindranath Tagore 'Chandidas and Vidyapatir Prabandha' *Bharati*, 1288, *Falgun* p. 9

<sup>11</sup> Rabindranath Tagore, 'Chanda Prabandha', Provodh Chandra Sen ed. Kolkata: Viswa Bharati Granthan Bivag, 1976, p. 56

<sup>12</sup> Sri Biman Bihari Majumder, *Rabindra Sahitya Padabali Sthan*. Kolkata: Book Land Private Limited, Bengali Year 1368 (1961), pp. 44-46

About Basudev Ghosh's *pada* Dinabandhu Das has written in *Sankirtanamrita*

বাসু ঘোষ ঠাকুরের বিচিত্র বর্ণন।  
শুনিতো যুড়ায় শ্রোতার কণ্ঠ মন।।  
গৌরাঙ্গের জন্মআদি যত যত লীলা।  
বিস্তারি অশীতী পদে সকল বর্ণিলা।।  
কীর্তনের আরম্ভে রসের অনুসারে  
গৌরচন্দ্র সেই পদ গাও সমাদরে।।  
যত যত রাধাকৃষ্ণ লীলা পদে পদে।  
তত গৌরচন্দ্র পদ লাগে পরিচ্ছদে।

Rabindranath Tagore did not use 'gourachandrika' at the beginning of *Padaratnabali* because he never published those *Padabalisto* relish the aesthetic pleasure of kirtan songs or the 'leela' of Radha and Krishna. Though he did not use *gourachandrika*, he was very much respectful of Sri Chaitanya and he confessed that Chaitanya's influence flooded Bengal with love.<sup>13</sup> Rabindranath Tagore in *Padaratnabali*, from 19 to 36, through 18 *padas*, depicted the 'purba raga' of Radha. Although these 14 *padas* among 18 *padas* are found in *Padakalpataru*, yet the arrangement is completely different here. Number of *padas* in *Padakalpataru* are 1350, 83, 30, 152, 203, 210, 144, 109, 146, 269, 691, 790, 791, 792. Number of *padas* in *Padaratnabali* are 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 30, 34, 35, 36. Bimanbihari Majumdar in his *Rabindra Sahitye Padabali Sthan* in page number 51 mentioned it.

About the author and their number of *padas* which Rabindranath Tagore collected in *Padaratnabali*, Sri Bimanbihari Majumdar said that

Author of the <i>pada</i>	Number of <i>pada</i>
Balaram Das	17

<sup>13</sup> Sri Biman Bihari Majumder, *Rabindra Sahitya Padabali Sthan*. Kolkata; Book Land Private Limited, Bengali Year 1368 (1961), p. 46

Chandi Das	14
Vidyapati	11
Gobinda Das	11
Gan Das	21
Raishekhar	6
Rai Basant	6
Ananta Das	4
Narattam Das	3
Bansibadan Das	3 <sup>14</sup>

Besides, in *Padaratnabali* Rabindranath Tagore took one or two *padas* of a few other Vaishnava poets. He added that *Padabali* is not a mere literature, its ‘rasa’ has speciality in its boundary.

In that boundary his mind cannot move freely.<sup>15</sup>

Among the nineteenth century writers Bankimchandra Chattopadhyay was the first to use Vaishnava *Padabali* in his writings. Here, it may be argued that in the period after the Mutiny of 1857, Bankimchandra’s use of *Padabali* in Bengali literature provided a new significance in literature. In 1866, in the Chapter on *Atmamandir* in *Kapalkundala*, he used Vidyapati’s *pada janam obdhi ham rup neharanu* in the introduction. Sri Bimanbihari mentioned about that *pada*’s presence in *Kabiballava Vanita* of *Padakalpataru*. Again, in the same way the song which Bankimchandra used in *Kamalakanter Daptar* did not have any similarity with the *pada* of *Padakalpataru*. Bankimchandra Chattopadhyay wrote,

এসো এসো বঁধু এসো                      আধ আচরে বসো

নয়ন ভরিয়া তোমায় দেখি।

<sup>14</sup> Sri Biman Bihari Majumder, *Rabindra Sahitya Padabali Sthan*. Kolkata: Book Land Private Limited, Bengali Year 1368 (1961), p. 53

<sup>15</sup> Rabindranath Tagore, *Bhanu Singhar Padabali*, Suchonaanso, Sonchoitya. Kolkata: Viswa Bharati Granthan Bivag, 1989, p.72

অনেক দিবসে মনের মানসে

তোমা ধনে মিলাইল বিধি।।

It was also used in *Padakalpataru*,

আইস আইস বন্ধু আধ আঁচরে বৈস

নয়ন ভরিয়া তোমা দেখি।

অনেক দিবসে মনের মানসে

সফল করিয়ে আঁখি।।

However, Rabindranath was pre-eminent in deriving from *Padabali* and in its application in various writings. Although in the present time, many writers use poems in their writings yet we do not find the use like Rabindranath Tagore did in his writings. By using *Padabali* he emphasized on his own thoughts. Radhika said in the number 84 *pada* of *Padaratnabali* that

যাঁহা যাঁহা অরুন-চরণ।

তাঁহা তাঁহা ধরণী হয়তে মঝু গাতা।

Again, in the writing of Rabindranath's *Rajpather Katha* is a short story where he expressed his retreat through the mouth of *Rajpath*, he wrote that when the little legs of small boys and girls go over me, then it seems that I am like the *Rajpath*. It seems that they feel pain in their legs. Thus, I desire to be soft like flower bunches<sup>16</sup> Gyan Das's *Rajani Shawan Ghanapada* is the 25th *pada* of *Padaratnabali* and Rabindranath used its first stanza in his poem *Barsajapan*. In this poem he wrote,

শুক্ল রাত্রি দ্বিপ্রহরে রূপ রূপ বৃষ্টি পড়ে

শুয়ে শুয়ে ঘুম - অনিদ্রায়।

রজনী শাউন ঘন ঘন দেয়া গরজন

সেই গান মনে পড়ে যায়।।

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<sup>16</sup> Rabindranath Tagore, *Rajpather Katha*, *Golpo Guchho*. Kolkata: Karuna Prokasoni, 2016, p.16.

পালঙ্কে শয়নে রঞ্জে                      বিগলিত চীর অঞ্জে

মন সুখে নিদ্রায় মগন।

সেইছবি জাগে মনে                      পুরাতন বৃন্দাবনে

রাধিকার নির্জন স্বপন।

*Janam obdhi ham roop neharinu* is a poem which is found in Lochan Das or Jadunath's 'Vanita' which is number 110 poem of *Padaratnabali* and Tagore used it in *Gorai Galad* composed in 1892. In *Gorai Galad* Chandrakanta said to his friend Nimai who was lying in the moonlight some times I thought that if in this time my beloved, making tuft of her hair, bathing, wearing yellow sari, come with a few garland, and looking at his face, said

জনম অবধি মাহ রূপ নেহারনু নয়ন না তিরপিত ভেল।

লাখ লাখ যুগ হিয়ে হিয়ে রাখনু তবু হিয়ে জুড়ন না গেল।।

In the essay *Tathya O Satya* Rabindranath used this *pada*. He said that a good doctor is a prosaic living being, but the doctor became a matter of emotion to whom who has loved this doctor with his heart and soul. Loving the doctor one can say towards him '*janam obadhi ham*'.<sup>17</sup> Rabindranath used 141 *pada* of *Padakalpataru* is his short story *Darpaharan*. In this story he wrote on the effect of the would be wife's name upon the hero

কানের ভিতর দিয়া মরমে পশিল গো

আকুল করিবা মোর প্রাণ।

Rabindranath Tagore in his novel *Ghare Baire* used Vidyapati's *pada* 'Bhara bador maho bhador... shunya mandir more' for three times in his diary through the character of Nikhilesh. At first Nikhilesh regreted that his temple would be empty. After humming the *pada* throughout the day, like a philosopher he reproached himself and said empty temple! To say it he should be ashamed! How this large temple can be empty? Here temple means his house as well as his heart. The knowledge about this one lie, exposed the whole truth of life. In the novel *Ghare Baire* Tagore exhibited how many types of emotion could be expressed through one

<sup>17</sup> Rabindranath Tagore, *Tathya o Satya* (Prabandha), Sahityer Pathe, Kolkata: Viswa Bharati Granthan Bivag, 1968, p. 46

*pada*. In this novel Bimala's sister-in-law asked her 'is it for 'gostholeela'? When Bimala did not reply, her sister inlaw sang,

রাই আমাদের চলে যেতে যেতে ঢলে পড়ে।

অগাধ জলের মকর যেমন

ও তার চিটে চিনি জ্ঞান নেই।<sup>18</sup>

But Bimanbihari Majumdar mentioned that this song was not from *Mahajan Padavali*, it may be from *Krishnajatra*. The shadow of *Padabali* is clearly visible in those lines where the poet described the beauty of Nature. He wrote,

রোদের বেলায় গাছের তলায়

নাচব মোরা সবাই মিলে।

বাজবে নুপুর রুণু রুণু

বাজবে বাঁশি মধুর বোলে,

বন ফুলে গাঁথব মালা

পরিস্রা দিব শ্যামের গলে।

Gobinda Das wrote about Radha's *avisar*

চলু গজ গামিনি হরি অভিসার।

গমন নিরঙ্কুশ আরতি বিথার।।

This same feeling is found in the writings of Rabindranath Tagore. On 1888 21st Baisakh, 1295 in *Ekal and Sekala* poem from *Manasi* he wrote about Radha's *din avisar*. Rabindranath wrote in this context,

এখনো সে বাঁশি বাজে যমুনার তীরে।

এখনো প্রেমের খেলা,

সারা দিন সারা বেলা

এখনো কাঁদছে রাধা হৃদয় কুটিরে।

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<sup>18</sup> Rabindranath Tagore, Ghore Baira, Upannyas Samagra (Second part). Kolkata: Sahityam, 2005, pp. 439, 440

Sri Chaitanya wrote,

আপ্লিষ্য বা পাদরতাং পিনষ্টুমাম্  
অদর্শনা স্মর্মহতাং করোতু বা।  
যথাতথা বা বিদধাতু লম্পটো।  
মৎপ্রাণ নাথস্তু স ত্রবনাপরঃ।।

After taking the main essence of Chaitanya's writings, Krishnadas Kabiraj Goswami wrote in his *Sri Sri Chaitanya Charitamrita*

আমি কৃষ্ণ পদ দাসী            তিহঁ রস সুখ রাশি  
অলিঙ্গিয়া করে আত্মসাথ।  
কিবা না দেন দরশন            জারে আমার তনুমন  
তবু তেহঁ মোর প্রাণনাত  
সখী হে, শুন মোর মনের নিশ্চয়।  
কিবা অনুরাগ করে            কিবা দুঃখ দিয়া মারে  
মোর প্রাণেশ কৃষ্ণ, অন্যানয়।

The same thought was reflected in Rabindranath's writings. In 1889, the character Ila in the drama *Raja Rani* said that

ভুলে যদি সুখী হয় সেও ভালো  
ভালোবেসে যদি সুখী হয় সেও ভালো।

In *Mahajanpadabali*, Radha fell in love hearing the sound of flute or listening from other people. It was found in a Jadunanda Das's *pada*

রাই কহে কেবা হেন            মুরলী বাজায় যেন  
বিষামৃতে একত্র করিয়া।  
জল নহে হিমে জন্ম            কাঁপাইছে সব তনু  
প্রতি তনু শীতল করিয়া।

The essence of the *pada* number 242 of *Padakalpataru* is found in Rabindranath's famous song,

এখনো তারে চোখে দেখিনি শুধু বাঁশি শুনেছি  
মন প্রাণ যা ছিল দিয়ে ফেলেছি।  
শুনেছি মুরতি কালো তারে না দেখাই ভালো  
সখি বল, আমি জল আনিতে যমুনায় যাব কি !

The similarity of 'Manjurivab Seba Avilas' described by Narattam Das is found in Rabindranath Tagore's poem *Abedan* which was composed in 1895. Here, Narattam Das told Sriradha,

প্রাণেশ্বরী কবে মোর হবে কৃপা দিঠি।  
আজ্ঞায় আনিব কবে চম্পক – কুসুম বর  
শুনব বচন আধ মিঠি। (পদকল্পতরু- ৩০৬৮)

Like wise, in Rabindranath's poem, the servant appealed to the Queen stating that he did not want any other rewards other than service

প্রত্যহ প্রভাতে  
ফুলের কঙ্কন গড়ি কমলের পাতে  
আনিব যখন, পদ্মের কলিকা সম।  
ক্ষুদ্রতব মুষ্টিখানা করে ধরি মম  
আপনি পরায়ে দিব, এই পুরস্কার।

Basu Ramananda composed the *pada* number 659 of *Padakalpataru*. It was said there

প্রাণনাথ কি আজু হইল।  
কেমন যাইব ঘরে নিশি পোহাইল।।  
মৃগমদ চন্দন বেশ গেল দূর।  
নয়নের কাজল গেল সিখাঁর সিঁদুর।।



It was *pada* of *Kunjavanga* where Radha felt ashamed while returning home after spending the night with Sree Krishna. Rabindranath expressed the same thought in his poem *Lajja*. Here the heroine was found saying that

যামিনি না যেতে                      জাগালে না কেন  
বেলা হল মরি লাজে।  
শরমে জড়িত                      চরণে কেমনে  
চলিব পথের মাঝে।<sup>19</sup>

The *Padabali* writers after Chaitanya, imagined themselves as the loyal followers of Sriradha's 'sakhi', similarly in his poem *Jibandebata*, Rabindranath had also shown himself, like Vaishnava saints, as her beloved. Chaitanyadev never told his disciples to abandon the family or to adopt 'sannyas dharma' for religion. He only told to preach Harinam while remaining in the family. Rabindranath Tagore's writings echosimilar things. In his poem *Pratigya* he wrote that

আমি তাঞ্জিব না ঘর, হব না বাহির  
উদাসীন সন্ন্যাসী,  
যদি ঘরের বাহিরে না হাসে কেহই  
ভুবন ভুলানো হাসি।<sup>20</sup>

Again in the poem *Janmantar* as an obedient devotee, the poet prayed to the God so that he became a shepherd in the next life. He said that

আমি নাই বা গেলাম বিলাত,  
নাই বা পেলাম রাজার খিলাত,  
যদি পরজন্মে পাই রে হতে  
ব্রজের রাখাল বালক।  
তবে নিবিয়ে দেব নিজের ঘরে

<sup>19</sup> Rabindranath Tagore, "Lajjita" (Poem) Kalpana. Bengali Year 1304 (1897), p. 71

<sup>20</sup> Rabindranath Tagore, *Pratigya* (Poem), Khanika. Kolkata: Viswa Bharati Granthan Bivag, Bengali Year 1307 (1900), p. 78

সু-সভ্যতার আলোক।<sup>21</sup>

According to Sri Biman Bihari Majumdar in the era of “Gitanjali”, “Gitimalya” and “Gitali” 1906-1914 there was an amazing manifestation in Rabindranath’s writings, which emitted directly from the core of the poet’s heart and stired the minds of the audience. And this language could be compared to the language of Gouranga’ followers like Narahari Sarkar, Gobinda Acharya, Gobinda Ghosh, Dwija Balaram Das, and Bansibadan. In *Premvakti Chandrika* Narattam Tagore, a Vaishnav devotee poet, wrote about his dysfunction

যাবত জনম মোর                      অপরাধে হৈল ভোর  
নিষ্কপটে না ভজিনু তোমা।  
তথাপি তুমি সে গতি                      না ছাড়িহ প্রাণপতি  
আমা সম নাহিক অধমা।

In the same way, the language and thought of Narattam Tagore were reflected in Rabindranath Tagore’s “Gitimalya” (Addition-6). Where Tagore wrote,

আমি অধম অবিশ্বাসী  
এ পাপ মুখে সাজে না যে  
তোমায় আমি ভালোবাসি।  
গুণের অভিমান মেতে  
আর চাহিনা আদর পেতে  
কঠিন ধুলায় বসে এবার  
চরণ সেবার অভিলাষী।।

Like Narattam Tagore, Rabindranath Tagore also thought that he had many faults so he prayed to the God in the following words,

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<sup>21</sup> Rabindranath Tagore, Janmantar (poem), Khanika. Kolkata: Viswa Bharati Granthan Bivag, Bengali Year 1307 (1900). p. 413

দয়া দিয়ে হবে গো মোর  
জীবন ধুতে।  
নইলে কি আর পারব তোমার  
চরণ ছুঁতে  
তোমায় দিতে পুজোর ডালি  
বেরিয়ে পড়ে সকল কালি,  
পরান আমার পারি নে তাই  
পায়ে থুতে। (গীতাঞ্জলি- ৭৫)

Chaitanyadev told about the greatness of name

নয়নং গলদ শুধারয়া  
বদনং গদগদ রুদ্ধয়া গিরা  
পুলকৈ নির্চিতং বপুঃ কদা  
তব নাম গ্রহণে ভবিষ্যতি।

It meant that tears would roll down one's eyes when one uttered his name, words would not be heard, the voice would block and the body would thrill. Influenced by this sentiment Dwija Chandidas sang,

না জানি কতক মধু            শ্যাম নামে আছে গো  
বদন ছাড়িতে নাহি পারে।  
জপিতে জপিতে নাম            অবশ করিল গো  
কেমনে পাইব সই তারে।            (পদকল্পতরু- ১৪১)

Rabindranath Tagore said about the gracefulness of this name in *Gitimalya* One name had become chief to him. He wrote,

আমার মুখের কথা তোমার

নাম দিয়ে দাও ধুয়ে।<sup>22</sup>

The devoted Vaishnava people accepted death by surrendering to the words of *Gita* and uttered his name at the last moment in the greatest desire. Regarding the name, Rabindranath Tagore also said that

জীবন পদে সংগোপনে  
রবে নামের মধু  
তোমায় দিব মরন ক্ষণে  
তোমারি নাম বধুঁ।

It was found in the *pada* of *Barsa Avisar* that in order to meet her lover Radha had neglected her agony, she even neglected her life and went out for *avisar*. The feelings of Rabindranath was also noticeable. He wrote in *Geetanjali* 18

হে একা সখা, হে প্রিয়তম,  
রয়েছে খোলা এ ঘর মম  
সমুখ দিয়া স্বপনসম  
ষেয়ো না মোর হেলায় ঠেলে।

Gobinda Das mentioned in his writing that how on a rainy night Krishna thought sitting at Sanket kunjia that if Radha came out in this disastrous night for *avisar* then she would get into trouble. Rabindranath showed that instead of the hero, heroine had opened the door for her lover in the disastrous night and thought that her lover had been suffering a lots of trouble. Tagore expressed this feeling in the following words,

আজ ঝড়ের রাতে তোমার অভিসার  
পরান সখা বন্ধু হে আমার।  
আকাশ কাঁদে হুতাশ সম  
নাই যে ঘুম নয়নে মম;

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<sup>22</sup> Rabindranath Tagore, *Gitimalya* (44), *Sonchoitya*. Kolkata: Viswa Bharati Granthan Bivag, Bengali year 1320 (1913), p. 513.

দুয়ার খুলি, হে প্রিয়তম

চাই যে বারে বারে।

Chandi Das wrote,

এ ঘোর রজনী মেঘের ঘটা

কেমনে আইল বাটে,

আঙ্গিনার কোণে তিতিছে বধুঁয়া

দেখিয়া পরান ফাটে।

The same idea emerged in Tagore's composition though there was a slight variation of language. He wrote,

তুমি পার হয়ে এসেছ মরু

নাই যে সেথায় ছায়া তরু

পথের দুঃখ দিলেম তোমায়

এমন ভাগ্যহত। (গীতিমাল্য- ৯১)

The same tune was also reflected in Getanjali,

আমার মিলন লাগি তুমি

আসছ কবে থেকে।

তোমার চন্দ্র সূর্য তোমায়

রাখবে কোথায় ঢেকে। (গীতাঞ্জলি- ৩৪)

The famous two lines from Sri Sri Chaitannya Charitamrita are

আমারে ঈশ্বর মানে আপনাকে হীন।

তার প্রেমে বশ আমি না হই অধীন।।

It meant that though I have accepted God, but I am not sheltered under him. Preachings of GoudiyaVaishnav God did not want worship but want love. The woe of Tagore was similar.

The poet mentioned that we worship God but didnot receive Him in heart like *Braja's Sakha*.

For this reason, he wrote,

দেবতা জেনে দূরে রই দাঁড়ায়ে

আপন জেনে আদর করিনে।

পিতা বলে প্রণাম করি পায়ে

বন্ধু বলে দু-হাত ধরি নে।

আপনি তুমি অতি সহজে প্রেমে

আমার হয়ে এলে যেথায় নেমে

সেথায় সুখে বুকুর মধ্যে ধরে

সঙ্গী বলে তোমায় বরি নে। (গীতাঞ্জলি- ৯২)

This song of Tagore and the Biji-DnÄl jji-e of Sri Sri Chaitannya *Charitamrita* were considered as homogenous. The speech he spoke taking the name 'Srabana Sandhya' in Santiniketan quoted last four line of Bidyapati's stanza. Here the problem is not 'how your day night will spend' but 'how your day night spent without Hari'. Thus, Tagore accepted that without Hari days could not be spent. Tagore wrote in the poem 'Tapavanga' following Sri Krishna's 'Gostholeela' that

কালের রাখাল তুলি,

সন্ধ্যায় তোমার শিঙ্গা বাজে।

Again it could be found in the song of his poem *Falguni* which was on Krishna's disappearance, searching *Gopi* and a pure meeting from *Raas*. Following the tune of Krishna's flute there were various tales on flute found in Tagore's poems, dramas, stories and songs. Nandini sang in *Raktakarabi* that

ভালবাসি ভালবাসি

এই সুরে কাছে দূরে জলে-স্থলে বাজায় বাঁশি।

Tale about flute also came in the revue *Shapmocho*

জাগরনে যায় বিভাবরী

আঁখি হতে ঘুম নিল হরি।

যার লাগি ফিরি একা একা  
আঁখি পিপাসিত নাহি দেখা  
তারি বাঁশি ওগো তারি বাঁশি  
তারি বাঁশি বাজে হিয়া ভরি।<sup>23</sup>

According to Gobinda Das, Radha's husband was only the 'house owner' but not her 'soul owner'. Radha was not in a physical or mental relation with her husband. Rabindranath showed in his next periodic creation that 'lady loved one but married other'.<sup>24</sup> Rabindranath's character 'Damini' from *Chaturanga*, Labonya from *Sheser Kabita*, Shusma from *Bansuri* loved one person but married someone else. According to Bimanbihari it is a 'parody of love affection'.<sup>25</sup> Rabindranath Tagore wrote in *Mashakmangal*, a ballad, while referring to Sri Chaitanya's greatest advice of Vaishnava worship that

তুগাদপি সুনীচেন তরোরিব সহিষ্ণুনা  
জানিতাম দীনতার এই শেষ দশা,  
আমি স্বপ্নে দেখিলাম হয়ে গেছি মশা।  
কি হল যে দশা-  
মধ্যরাতে স্বপ্নে আমি  
হয়ে গেছি মশা।

The final decision of how Rabindranath was influenced by the Vaishnava *padabali* came when Rabindranath composed 'Suksari' in comparison to Gobinda Adhikari's 'Shukshari'. To understand how Gobinda Adhikari's writings influenced Rabindranath's composition, we first need to get acquainted with the rhythm of Gobinda Adhikari's 'Shukshari'

শুক বলে,                      আমার কৃষ্ণ মদন মোহন।  
শারী বলে,                      আমার রাধা বামে যতক্ষন

<sup>23</sup> Rabindranath Tagore, *Shapmochan*, AsutoshBhattyachariya, Rabindra NatyaDhara, Kolkat: SanaskritiProkason, 1966, pp. 335, 336.

<sup>24</sup> Sri Biman Bihari Majumder, *Rabindra Sahitya PadabaliSthan*. Kolkata: Book Land Private Limited, Bengali Year 1368 (1961), p. 95

<sup>25</sup> Dayamayi Majumder, *Mahajiban Katha Sri Chaitanya Sriramkrishna*. Kolkata: Ananda Publishers, 2014, p.13

নইলে শুধুই মদন।।  
শুক বলে, আমার কৃষ্ণ গিরি ধরেছিল।  
শারী বলে, আমার রাধা শক্তি সঞ্চারিল  
নইলে পারবে কেন।।  
শুক বলে, আমার কৃষ্ণের মাথায় ময়ূর পাখা।  
শারী বলে, আমার রাধার নামটি তাতে লেখা-  
ঐ যে যায় গো দেখা।।  
শুক বলে, আমার কৃষ্ণের চূড়া বামে হেলে,  
শারী বলে, আমার রাধার চরণ পাবে বলে-  
চূড়া তাইতো হেলে।।  
শুক বলে, আমার কৃষ্ণ যশোদা জীবন।  
শারী বলে, আমার রাধা জীবনের জীবন  
নইলে শূন্য জীবন।।  
শুক বলে, আমার কৃষ্ণ জগত চিন্তামনি।  
শারী বলে, আমার রাধা প্রেম-প্রদায়িনী-  
সে তোমার কৃষ্ণ জানে।।  
শুক বলে, আমার কৃষ্ণের বাঁশী করে গান।  
শারী বলে, সত্যবটে, বলে রাধার নাম-  
নইলে মিছে সে গান।  
শুক বলে, আমার কৃষ্ণ জগতের কালো।  
শারী বলে, আমার রাধার রূপে জগৎ আলো-  
নইলে আঁধার কালো।।



Same conversation is found in Tagore's poem 'Suksari'. The structure of this poem reflect how Rabindranath Tagore was influenced by the above poem and composed the following poem. He wrote,

সুক বলে,	গিরি রাজের জগতে প্রাধান্য,
সারী বলে,	মেঘ মালা, সেই বা কী সামান্য গিরির মাথায় থাকে।
সুক বলে,	গিরি রাজের দৃড় অচল শিলা,
সারী বলে,	মেঘ মালার আদি অন্তই লীলা- বাঁধবে কে বা তাকে ?
সুক বলে,	নদীর জলে গিরি ঢালেন প্রাণ
সারী বলে,	তার পিছনে মেঘ মালার দান- তাই তো নদী আছে।
সুক বলে,	গিরিশ থাকেন গিরিতে দিবারাত্র
সারী বলে,	অন্নপূর্ণা ভরেন ভিক্ষাপাত্র সে তো মেঘের কাছে।
সুক বলে,	হিমাদ্রি যে ভারত করে ধন্য
সারী বলে,	মেঘ মালা বিশ্বেরে দেয় স্তন্য বাঁচে সকল জন।

In a reply to Nandalal Basu's letter which is in the form of a hill painting, Tagore wrote this poem in order to prove that clouds are better than hills, as Gobinda Adhikari composed a conflict between Shuk and Shari in order to prove Radha's supremacy. Imitation is the best expression of praise. Impressed by the beauty of Vaishnava padabali, Rabindranath tried to imitate in *Bhanu Singher Padabali*. After wards in his all works like poetry, drama, song, story and novels were influenced by Vaishnava padabali. It is worth to mentioned that Tagore was fascinated by the vaishnav padabali but he did not make the *bhojanpranali* of the Vaishnava as

his own. For this reason although he mentioned Veda, Upanishad, and Geeta, Rajjab and Baul songs in his lecture, named *Manuser Dharma* published in 1933, he did not speak about Vaishnava religion directly.

## 2.2: Chaitanyadev, Vaishnavism and Ramkrishna Paramhansadev

Among the two Bengalee gifted heroes Sri Chaitanya came to earth to give canciones to the mortals. Another was Sri Ramkrishna Paramhansdev who said to mortal that ‘You have achieved consciousness’ mentioned in *Sri Sri Ram Krishna Kathamrita* by Sri M. inspite of similarity of their thoughts they came to earth in different times. When the father of Sri Chaitanya, Jagannath Mishra, along with his elder son, Biswarup, went to Srihatta to meet Sova Devi, Sova Devi came to know through dream that very soon Sachi Devi would give birth to a man. Devout brahmin Sri Khudiram Chattopadhyay also received a similar dream. He observed that Sri Narayana along with his hammer, wheel, conch and lotus came to him and said “ I would visit your home-----” When the brahmin expressed his inability to serve him, he smiled and replied that “I would go in his form”. In thehouse of Khudiram Chattopadhyaya, Gadadarwas born, later the child became popular as Sri Ramkrishna Paramhansadeva.

Both of them had similarity in their unparalleled devotion towards their mother. After embracing *sanyaasto* spread the name of Hari among the mortals when Nimai came to Santipurin the house of Sri Adaitya, Sachi Devi met him intears and due to devotion towards his mother he worshipped the feet of his mother with tears; although shedding tears on praying to anyone is against the rule of *sannyas* dharma. Sri Ramkrishnadeva greed to marry only for him devotion towards his mother. His lamentation after the death of his mother remindedus about Sri Chatnyadev.

Once Chaitanyadev went to the house of Sribas Pandit and shifted the ‘salagramshila’ from the seat of Sri Vishnu and himself occupied that seat. He said that “Sribas I have come, you arrange for my worship-----”. Listening about this event people gathered at the house of Panditand lookedat the illuminated divine man. They started *kirtan* out offear and joy. Once upon a time, Sri Ramkrishnadev was invited by theVaishnava society of Kalutola for listening to Srimatbagbad Gita and he attended it. Following the tradition of ‘Harisabha’, the seat was dedicated to Chaitanyadev and the reader’s seat was just beside him. While listening to Gita he

entered into a trance and leaving his own seat he occupied the seat of Chaitnyadev. Looking this sight of Sri Ramkrishna people started *kirtan*.

Ramkrishna Paramhansdev, the worshipper of love, won victory over millions of heart by his love. During Rath Yatra, Chaitanya Mahaprabhu became mad in joy with his followers. When *Prabhu* observed Janmastami in Nilachal, the King of Puri, Prataprudra, too attended it. He also observed the victory on Lanka in the vijaya of Durgapuja. On that day disciples were present as monkey warrior, and *Prabhu* felt himself as Hanuman. With branches in his hand he behaved like the destructor of the fort of golden Lanka and shouted 'Where is Ravana?' This was mentioned by Sri Ramkrishna. Influenced by the anger *Prabhu* said that 'I will kill all the simmers of the world'. Though the disciples got afraid of the behaviour of *Prabhu* as Hanuman, they outcried in the name of *Prabhu*. The life of Sri Paramhansadev was a great action of mixing all types of religions. When he prayed to Raghupati Ramchandra he felt himself as Hanuman. At that time he moved from one tree to another and made a tale of cloth around his waist. Looking at this manner of worship some people started to worship him and some considered him asmad, but Sri Ramkrishna was so engrossed in watching the activities of Hanuman that praying and mocking could not touch him.

Sri Chaitnya Mahaprabhu said that humans are tied with bondage, thus they fail to realize their true self. When human being lost his self, 'maya' with its own natural power entangles life in the attachment of family and punish in a lot of ways. To get rid of this sorrow, he said that a person dipped in 'maya' can get rid of sorrow by the advice of religious book, religious teachers and great personalities. He further stated that God can be achieved only through devotion of devotee's wish, and of devotee's deepness of prayer. A pure devotee is always stoic. 'According to him a pure devotee can maintain the honour; for true man honour is his dress. After accepting *sannyas* when he was dwelling at Santipur for the second time, Raghunath Das (the son of rich landlord Gobordhan Das) expressed his desire to be a follower of Chaitnya Mahaprabhu. To this he said that 'patience and dedication of heart is necessary. Fortish detachment is not good'. Again, while giving knowledge about 'sastra' in Varanasi,

Chaitnyadev said to Sanatan Goswami that a “Disciple’s qualities are pure family, honourable, polite, truthful, pious character, intelligent,unboastful, devoid of greed and anger, worshipper of guru and god, controlled senses, merciful. Such good virtues can make one able for taking ‘dikkha’. Master and the disciple must examine each other for one year. Before taking on giving ‘dikkha’ they must examine each other because after taking ‘dikkha’ disobeying guru is an act of sin. He added that only the man who rests on the feet of guru can achieve supreme knowledge.He who can place the disciple in the system from his own activity and who can destroy ignorance by the explanation of ‘sastra’ is a guru. In this context, the great quotation of Mahaprabhu is ‘be a sannyasi on brahmin on sudra - who understand the theory of krishna... is greatest person’.

Like Chaitnyadev, Sri Ramkrishna Paramhansdev descended on earth to give relief to humanity from the entangled life. The words of Sri Ramakrishna, the guru of the age, is considered as ‘Kathamrita’ even today. In some places there were so many similarities in between the words of Sri Ramkrishna and Chaitnyadev that one may think that one man is speaking in different ways. Like Chaitnyadev, Sri Ramkrishna said, ‘You do not have not to leave your family... leave your mind. Do every type of work but detach in your mind’.<sup>26</sup> So, leaving the attachment of family and I self one have to make the mind understand the fact that every work is work of god and I am doing that. In this context, Sri Ramkrishnadev said let the boat be on water but water will not enter in the boat. It meant that while staying in family mind must not attach itself with desire. While talking about pure devotion he reflected the words of Chaitnyadev. Sri Sri Thakur asked for submission, complete dependence on him, and loving him. That love is not for getting happiness or to get rid of danger, it is only love. God can be achieved only through that unconditional love; through it one can link himself with god. Ramkrishnadev also said that ‘man do not take much time to praise on condemn. So it is better not to care about words of others’. One may not take much time to pride one and then condemn him. It is very difficult to

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<sup>26</sup> Sri M, *Sri Sri Ramkrishna Kathamrita*. Kolkata: Kathamrita Bhavan, 1966, p.78

control the speed of mind and make it stable as the mind of a family man is influenced by 'maya'.

Humans should rescue himself from the clutches of 'maya' and immerse himself in the thought of Almighty; then divine self will grow lowering the human self as petals of flowers separate itself when the fruits grown. Divinity grows in our mind if we can calm down our mind. In this context, Ramkrishnadev's comment was 'as it is difficult to gather the mustard seeds if once they are scattered; in the same way it is difficult to collect human mind if it is scattered in family. The mind of a boy is stable as it is not scattered in family. But the mind of aged man is tied in family, so it is fluctuating. Alienation is necessary because desire is an obstacle in the path of attaining divinity. Yet, 'I set' and 'myself' are criteria of a family man. This thought is obstacle for the thought of divinity. For this reason, Sri Ramkrishnadev angrily said that 'the things family men do are all right, but one. What is that wrong? The wrong is that what they do for meaningful wealth and honour, they do not engage such knowledge, care, labour, sacrifice and pain for god'. Sri Ramkrishnadev supported the idea of devotion of god in the midst of family like Vaishnavism and said that worshipping within family is like fighting within a fort. As warrior get material from the fort and do not lose energy, similarly praying in the midst of family is very helpful.<sup>27</sup> Humanitarian Sri Ramkrishna assured men and said 'ink' (Family) must smear one if he dwells in the midst of ink, but that is not fault'. So, assured by this speech and throwing attractions of life one should fight to achieve success. Man has to achieve the grace of Almighty from the family. Let us return to Chaitanyadev again. To relief man from worldly pain and bondage he said 'a person dipped in the pond of *maya* can get rid of sorrow by the advice of religious book, religious teacher and great personality'. In his words 'there may be different views and ways, yet the path shown by the great man is the real path of life'. Sri Chaitanya, while staying with Balabhadra Bhattacharya at Mathura, met a brahmin who was the follower of Madhabendrapuri.

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<sup>27</sup> Dayamayi Majumder, *Mahajiban Katha Sri Chaitanya Sri Ramkrishna*, Kolkata: Ananda Publishers, 2014, p. 89

When Chaitnyadev wanted to get a meal from him, he politely replied that he is from Sanoria caste; many *sannyasis* do not take alms from them. So how will he give alms? Prabhu Chaitanyadev replied as you give cooked meal to the *gosai* of Puri, you give me alm in the same way because the path of *gosai* of Puri is my path. He also said that God is under the control of devotion... devotion itself is the wish of the devotee. Pure devotee must overcome desire. Lord Krishna is lasting, conscious and joyful, sometimes he is abstract and sometimes concrete.

But, the result of getting the grace of Krishna is not a rescue from poverty or destruction of body. Unconditional devotion is only a desire of devotee. Again, Mahaprabhu said "Sohong".... which meant I am that! Any creature thought himself to be equal to Almighty suffered immense pain for the shadow of maya', but when the trance is broken he felt himself alienated from god. At that time he realized that god was different from him and started to consider god as a matter of worship and himself as a worshipper. So, it was wrong to think that god and common beings were same.

It was accepted to all Vaishnavas that the man who is devoted to Hari was superior to brahmin even if he belonged to sudra caste. While talking about guru, Chaitnyadev said that a *sannyasi* or brahmin or sudra, whoever understands the theory of lord Krishna is guru: the superior man. During his visit to South, Chaitnyadev at the bank of Godabari river said to Ramananda Roy that 'Krishna's name in your mouth resembles the nectar which bestows immortality'. In reply to it Ramananda Roy said 'You are manifestation of divinity, I said what you make me tell residing in my heart'.<sup>28</sup> Here Sri Chaitnyadev made that great comment about guru. He said 'I am a *sannyasi* of *maya*, do not know anything about Philosophy of love in between Radha and Krishna, I came to you to listen to it. You may pray to me as I am a *sannyasi*. Be *sannyasi* or brahmin or sudra whoever understands the theory of Lord Krishna is a guru: the superior man'. To give relief from the bondage, Sri Chaitnya travelled the whole India on foot to spread the love for humanity. Irrespective of caste or religion he made people

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<sup>28</sup> Bhaktivedanta Swami Prabhupada, Translated by Subhag Swami Maharaj, *Sri Chaitanya Mahaprabhu Sikha*, Sri Mayapur: Bhaktivedanta Book Trust, 2013, p. 264

his disciples and loudly proclaimed ‘...whoever is a disciple is a brahmin’. While travelling he always sung the name of Lord Sri Krishna sweetly. The great name had spread from his mouth in various sides. Prabhu once asked Haridas Thakur that what is the way of relief in Kaliyug where humans are mostly engaged in evil?<sup>29</sup> In reply Haridas Thakur said that the name that *prabhu* had popularized, will rescue humanity by its inference. In Kaliyug disease may be serious, but the medicine is too powerful. The name of Krishna for one time will rescue man. He used the example of Ajmil robber from Bhagbat and his son Narayan. At the time of death he called his son by influence of that name. Prabhu also said to Haridas ‘is there any way of relief for fixed and movable things?’ Haridas replied “Prabhu, while travelling through Jharkhand you were sweetly and loudly singing *kirtan* and fixed and movable things were reflecting them; so in this kaliyug that name will rescue them.

We find reflection of Chaitanyadev in the voice of Sri Ramkrishna Paramhansdev. Chaitanyadev’s view was to keep faith in name. Ramkrishnadev too talked about faith. He said ‘without faith like a boy none can attain divinity; when mother says she is your elder brother, a boy fully believes that a mysterious object of fear is present’. God shows his grace upon such credulous boy like faith. Worldly knowledge is not a means to get him. Thakur also said who has faith has everything who does not have faith, have anything; saying no means nothing exist. Who is always negative in life cannot achieve anything. The only way to attain God is to keep faith on God; even slight disbelief can be an obstacle in the path of spirituality. In this context Thakur’s great comment is ‘water cannot enter into stone even in thousands years, but soil melts when water touches it’.<sup>30</sup> The heart of a believer do not get depressed in thousand examinations. But, disbelievers cannot keep them fixed in little problems. As the stone of fire’s virtue of giving fire remain intact even if it is placed under water for hundred years, similarly a faithful disciple’s faith remain intact even if he lives in the bondage of family. Whenever he listens about the words of Bhagbat, he becomes mad about it.

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<sup>29</sup> Dayamayi Majumder, *Mahajiban Katha Sri Chaitanya, Sri Ramkrishna*. Kolkata: Ananda Publishers, 2014, p.76

<sup>30</sup> Dayamayi Majumder, *Mahajiban Katha Sri Chaitanya, Sri Ramkrishna*. Kolkata: Ananda Publishers, 2014, p. 95



Chaitanyadev said *sahang* which means I am that! Any creature should not think so! The aim of any creature is to be a disciple and to worship the Almighty. In the same way Sri Ramkrishnadev said the feeling of devotee is that ‘Prabhu I am your slave, you are mother I am your son, again you are my son and I am your parents. You are the whole, I am your part’. A devotee never claims himself as the God, rather to love him is his only desire. Devotee loves to taste sugar, but do not want to be sugar. A real devotee can disregard everything for God, but cannot disregard God for anything, even for his life. This is the eternal relationship between God and his devotee.

In this context it is worth mentioning that *Kathamrita Bhanya* where it is said that ‘insects do not return to dark if once they find light, and may die in liquid sugar yet they do not return’. In the same way devotee may sacrifice his life, but never return. Chaitnyadev said it long ago that religion may have different ways and views. In the same way Ramkrishnadev said ‘as there is a view, so there is a way’. It seems that the same man is talking in different contexts. Both their views have similar tune, meaning different way may be there for different views, but all of them will end their journey in achieving God. As any way to get Almighty, *Bhagwat Gita* says,

বহুনাং জন্মনামন্তে জ্ঞানবান্ধাং প্রপদ্যতে।

বাসুদেবঃ সৰ্বমিতি স মহাত্মা সুদুৰ্লভঃ।।

It means ‘after many rebirths who come to know that I am the supreme cause and supreme philosophy, he came to me. Indeed such great soul is rare’.<sup>31</sup> In order to achieve God one needs devotion and piety, it is a meaningless effort for one to achieve God by logic and debate. While talking about routine spiritual practice Vaishnava literature said ‘*kirtan*, contact with sadhus, study of scripture are the first step of spiritual practice’.<sup>32</sup> As if the words of Vaishnava literature is a reflection in the voice of Sri Ramkrishnadev. He too talked about routine spiritual practice to attain God. He said ‘if one forcefully bend a book where twenty gallons of water is written, he will not get a drop of water. In the same way scripture may have many religious

<sup>31</sup> Sri Bhaktibedanta Swami Prabhupada, *Chaitanya Mahaprabhur Shiksha*, Sri Mayapur: Bhakti Vedanta Book Trust, 2013, p. 49

<sup>32</sup> Sri Sushil Kumar Chakraborty, *Vaishnav Sahitya*, Kolkata: The Book Company, 1925, p.123

words, but their study will not help to be religious or to get devotion regular spiritual practice is necessary'.<sup>33</sup>

Again Sri Ramkrishnadev, while talking about manifestation of divinity, said that 'We take it as god. How you know? As if it is a point in between vegetable creation and animal creation, a point where it seems to be difficult to mark as animal or plant. Similarly, there is place in between the man world and the God world, where it is difficult to say that the person is a man or a God'. 'I am not speaking about 'god', rather speaking about God like man. We worship it and that worshipping is akin to the worshipping of God'.<sup>34</sup> He get victory over his mind. Once Sri Ramkrishnadev became sick and a brahmin asked to apply his mental power to get rid of illness. According to that brahmin if 'acharyadev' concentrate his mind on the diseased part, he will be cured easily. Sri Ramkrishnadev said What! the mind which is given to god, would bring for the trivial body? Bhagwat Gita was one of the books which he requested to recite to the visitors of Dakhineswar.<sup>35</sup> In the flow of time when dharma in its terrible situation, Sri Ramkrishna manifested himself for benevolence as the living epitome of sanatana dharma. The sense of infinity which was so long hidden within scripture and religion loudly proclaimed once again. 'The religion of new age will do good to the world, especially to India. Sri Ramkrishna established this new religion who gave rebirth to the religious age of ancient time'.<sup>36</sup>

Few days before his death Narendranath expected a solution of a long carried mystery about his guru, that is if Sri Ramkrishnadev in the painful last moment of his life can say he is an *avatar* then that word will be worthy to believe. Surprising Narendranath Sri Sri Thakur said 'Ram and Krishna is now Ramkrishna in this body, but it is not from your vedantic viewpoint'.<sup>37</sup> Swami Turianandaji explained this great speech in the way that "It means that oneness theory of Vedanta says life and divinity is one. Some explain it in the way that everyone is Ram,

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<sup>33</sup> Dayamayi Majumder, *Mahajiban Katha Sri Chaitanya, Sri Ramkrishna*, Kolkata: Ananda Publishers, 2014, p. 100

<sup>34</sup> Sri M, *Sri Sri Ramkrishna Kathamrita*, Volume I, Kolkata: Kathamrita Bhavan, 1966, pp. 253-255

<sup>35</sup> Swami Vivekananda, *Bani o Rachona* Volume V, Kolkata: Udbodhan Karjalaya, 1997, p. 443

<sup>36</sup> Shankar, *Ami Vivekananda Balchi*. Kolkata: Sahityam, 2014, p. 70

<sup>37</sup> Swami Gambhirananda, *Juganayak Vivekananda*, Volume I. Kolkata: Udbodhan Karjalaya, 1985, p.196

Krishna etc., they has not any speciality Lest Swamiji thinks that “Rama and Krishna is now in the body of Ramkrishna” Thakur mentioned that “not from vedantic viewpoint.” It meant that this divine consciousness is not a human consciousness.

Being a proponent of Vaishnavism, Sri Chaitnya did not teach Muslim Haridas; rather accepted him as a true disciple. In the same way, Ramkrishnadev connected all religion, person, and said ‘Sakta, Vaishnava, Vedanta all are concerned with One. He is abstract and concrete with different forms who is mentioned in Veda, ‘Tantra’ and ‘Purana’. Words about that eternal true happiness. He is eternal in his activity’.<sup>38</sup> Again, Sri Ramkrishna explained his experience in a greater context ‘I have to merge all religions: Hindu, Muslim, Christian, Sakta, Vaishnava, Vedanta. I have to come through all these paths. Found that different people are coming to one God in different ways’. Chaitnyadev too used same words and said that there may be different view and way of religion.

In 1886, on 1st January at Kashipur Uddanbati Sri Ramkrishna asked Girish Ghosh what he had observed about him that he spoke great words about him as an Avatar. Girish replied ‘What I can say about him about whom Bhyas and Valmiki could not explain’.<sup>39</sup> In a word, Girish babu thought Sri Ramkrishna as a single bodied manifestation of Ram and Krishna.

When Arjuna thinking about the murder of his own people denied to fight in the war of Kurukhetra, Lord Krishna scolded him and drove away his ignorance by the theory of self. In the same way to avoid the disturbance of working life Narendranath wanted to plunge in to *dhyana* and in the joy of *samadhi*. At that moment Sri Ramkrishnadev extended his view to the world for the benefit of people and said ‘you (Vivekananda) are compelled do work’. In *Gita bhagaban* Sri Krishna said that *avatars* came in different ages to establish religion. Vivekananda said it too. In the worshipping hymn of Thakur Swamiji he wrote that “Establisher of religion” that meant both arrived to establish religion. Though Ramkrishnadev talked about

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<sup>38</sup> Sri M, *Sri Sri Ramkrishna Kathamrita*. Kolkata: Kathamrita Bhavan, 1966, p. 593

<sup>39</sup> Swami Saradananda, *Sri Ramkrishna Lilaprasanga*, Volume II, *Thakurer Dibyavab o Narendranath* Kolkata, Udbodhan Karjalaya, 2006, p. 200

different views, he was particularly interested on 'advaita' on non-dualism. He said non dualism is the realization of last days. He gave the education of non-dualism to Swami Vivakananda and that is evident from his writing. But, he was not limited within abstract, non-dualistic prayer of Almighty.

Among the views which had merged in his worship, no doubt, Sri Chaitnyadev's Goudiya Vaishnavism is the most important among them. In his lifelong worship, religious discussion, philosophical advises, music and in various events, philosophy of Sri Chaitnya, emotional prayer and love of Vaishnava Padabali touched his heartdeeply. Sometimes Sri Chaitnyadev became bewitched by the water of Yumana river, and sometimes by the idol of Jagannath. In the same way, for the first time in 1842, he was enchanted by a fleet of white crane in the midst of cloud and he was enchanted for the second time in 1843 while he was in Kirtana of Vishalakhi Devi. Later such a moment of losing himself in divine feeling has been observed for many times. Sri Ramkrishnadev described this buried situation on upliftment to the seventh stage of mind which were described in Vedas, which could not be uttered and the feeling is equivalent to the joy which a fish would feel after its freedom from a small container into river Ganges.<sup>40</sup> In the seventh stage of Veda, the highest layer of devotion in God, the self is lost. In Vaishnava scripture this stage is called 'Purnandeswarup'.<sup>41</sup>

Listening to the discussion on Radha, Krishna or Sri Chaitnya, listening to devotional songs or *kirtana*, sometimes seeing devotional acting or in joining religious ceremony and during visit to religious places Sri Ramkrishna was emerged in his feelings. Such madness in love of Sri Ramkrishna has no difference with the great divine madness of Sri Chaitnyadev. While talking about this great feeling the Vaishnava scholar Radhagobindanath in Chapter VII of *Goudiya Vaishnavadarshana* said that the 'inevitable love and complete concentration in one subject creates inquisitiveness when one pursue that he finds diversity.' Surpassing the permitted devotional work, Sri Ramkrishnadev's behaviour undoubtedly indicated his deep love for

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<sup>40</sup> Sri M, *Sri Sri Ramkrishna Kathamrita*, Kolkata: Kathamrita Bhavan, 1966, p.136

<sup>41</sup> Raghav Pandit Goswami, *Sri Sri Krishna bhaktiratna Prakas* Nabadwip, 1973, p.117

Vaishnavism or attachment with Chaitnya psyche. In this context, Sri Ramkrishna Sri M. (Mahendranath Gupta), author of *Kathamrita*, felt that like Chaitnyadev he (Sri Ramkrishna) came into existence to teach 'bhakti'.

Swami himself observed Chaitnyadev's worshipping of love to be manifested within him (Ramkrishnadev).<sup>42</sup> Observing his divine madness, listening to several words and songs about Radha, Chaitnya, love of the Gopi, purity, greatness, and the philosophy of Gouritya Vaishnavism, Keshab Chandra Sen thought Ramkrishnadev as Chaitanya of the nineteenth century.<sup>43</sup> Sometimes Sri Ramkrishnadev became one with Sri Radha, epitome of great feeling, and immersed his mind in the sweet worshipping of the love of Krishna Swami Saradananda in his *Sri Sri Ramkrishna Prasanga* wrote that through out his whole life there was an unparalleled combination of male and female features within Thakur. He also wrote that filled with the feeling of Radha to be one, he eagerly dressed up as a woman and wore various ornaments; even dresses like 'ghagra', 'orna' became one with Radha in his bodily gesture and psychology. Even Vaishnava 'tanta' knowing Bhairabi Brahmani and Vaishnava scripture scholar Vaishnavacharan became surprised observing the influence of Sri Radha and Sri Chaitnya on his body and soul.<sup>44</sup> Recitation of Kashipur's Mahimacharan Chokraborty's *Narad Pancharatra* is an example of the fact that how much restless Ramkrishnadev became about gaining *bhakti*. One line of that book is 'love love Hari bhakting Vaishnavaktang supakkam'. To spread the glory of the path of 'bhakti' and to immerse himself in that feeling Sri Ramkrishnadev often requested Mahimacharan to read that part of the book and sometimes made quick petition saying 'love love hari bhakti'.<sup>45</sup>

He ordered his followers to read scriptures, especially Bhagbad, Chaitanya Charitamrita, scriptures on 'bhakti' and requested them to explain the nature of Veda to the Vaishnava community. He was so much in a continuous trance in the feeling of 'bhakti' that not only his

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<sup>42</sup> Sri M, *Sri Sri RamkrishnaKathamrita*, Kolkata: Kathamrita Bhavan, 1966, p.190

<sup>43</sup> Sri M, *Sri SriRamkrishnaKathamrita*, Kolkata: Kathamrita Bhavan, 1966,p.506

<sup>44</sup> Swami Saradananda,*Sri SriRamkrishnaLilaprasanga*, Volume I,Kolkata: UdbodhanKarjalaya,1976, p. 155

<sup>45</sup> Sri M, *Sri Sri Ramkrishna Kathamrita*, Kolkata: Kathamrita Bhavan, 1966, p. 490

followers, but also Max Muller marked him as a *bhaktibadi* rather than as a worshipper of knowledge. He wrote that Ramkrishna himself was a Bhakta, a worshipper or lover of their deity, much more than a Gainer or knower.<sup>46</sup> It was known to all that Girishchandra Ghosh reflected the character of Sri Ramkrishna under the character of a fool in his drama *Jana*.

That character of a fool is of a 'bhakta', not of a gainer of knowledge, which was the character of pure dedication and pure love and indeed was a follower of Chaitanya's ideology. The primary concern of Sri Ramkrishna's advise was not only his own prayer, but also to influence all the 'bhakts' in Vaishnava consciousness through the many glorious reference of Vaishnava ideology. In the words and songs of Sri Ramkrishnadev various theory and conclusion of Vaishnava philosophy was exposed in very colloquial terms. Thus, he was often considered as one of the aesthetic critic of Goudiya Vaishnava Philosophy. In the voice of Sri Ramkrishna "why my body parts became white", this song expressed the manifestation theory of Chaitnya of Goudiya Vaishnava philosophy. Almost in all the religions of the world in case of worship, religion, wealth, desire and liberty had been considered as 'Purusartha', though Vaishnava religion considered 'love' to be greater than those four 'Purusartha' and they firmly proclaimed that

কৃষ্ণ বিষয়ক প্রেম পরম পুরুষার্থ।

যার আগে তৃণতুল্য চারি পুরুষার্থ।।

This love was aspersensuous desire without an attachment desireless and causeless love and worship which was the only aim of Vaishnavism and was uttered by Sri Chaitnya in the sloka *Sikhastak*, '*nadhanangnajanang*'.<sup>47</sup> Sri Ramkrishnadev considered such detached bhakta as an ideal worshipper and said that a true worshipper is victorious over his senses and desire.<sup>48</sup> 'Among the activities of Krishna, his activity as human is the greatest' respecting this mantra of Goudiya Vaishnavism, Ramkrishnadev said 'if *bhaktas* found him as human than *bhaktas*

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<sup>46</sup> F Max Mueller, *Ramkrishna: His Life and Sayings*. London: Theosophical Publishing Society, First Edition, 1989, p. 93

<sup>47</sup> Sri Chaitanyadev, *Sikhastak*, 4, Srimayapur: Bhakti Vedanta Book Trust, 1965, p. 29

<sup>48</sup> Sri M, *Sri Sri Ramkrishna Kathamrita*, Kolkata: Kathamrita Bhavan, 1966, p.248

can love him; then they can adore him as brother, sister, and as a father and mother on children'. Again, like *bhaktas* of Vaishnava sastra he said 'He loves to play in the heart of a worshipper. His special power get exposed in the heart of worshipper..... is the Almighty controlled by wealth? He is controlled by *bhakta*..... he is controlled by the worshipper..... for the love of a worshipper he play as a little baby'.<sup>49</sup> In the sitting room of his *bhakta* Adharlal Sen, Sri Ramkrishnadev among Swamiji and his other followers

শ্যামের নাগাল পেলাম না লো সই।

আমি কি সুখে আর ঘরে রই।।

This song expressed Radha who didnot search for her own happiness. It remindedus about Gobindadas' selfless and desireless journey of Radha where Gobindadas wrote

তোহারি মুরলী জব শ্রবণে প্রবেশল

ছোড়লু গৃহসুখ উ আশ।<sup>50</sup>

Before the Brahma, worshipper of Sri Ramkrishna sung such a song which reflected thepain of his heart and the coexistence of Krishna in the care of his heart. Here he sung

তোদের শ্যাম কথার কথা।

আমার শ্যাম অন্তরের ব্যথা (সই)।।

তোদের বাজে বাঁশি কানের কাছে।

বাঁশি আমার বাজে হৃদয় মাঝে।।

Not only the separation of Radha, but also the great moto of castelesnes influenced Sri Ramkrishna's mentality. Irrespective of low high, rich-poor, and brahmin-sudra, Sri Chaitnyadev had always spread the message of love on the other hand, in the advices of Sri Ramkrishna the great moto of the society as a castless society has been reflected. Again and again he reminded his followers about Sabari, Ruhidas, Guhak, Chandal and such many great worshippers belonging to the lower caste or 'sudra'. Sri Ramkrishna thought *bhakti* to be best way to fight against caste division. The fact that he tied even the chandals with love was

<sup>49</sup> Sri M, *Sri Sri Ramkrishna Kathamrita*, Kolkata: Kathamrita Bhavan, 1966, pp. 258,260,407

<sup>50</sup> Bimanbihari Majumder, *Gobindadaser Padabali o Tahar Jug*, Padasankha- 374. Kolikata: Kolikata Viswabidyalaya, 1961, p.76

evident from Swami Vivakananda's "Achantalaha Prsti hotoroyo josso prem prabaho". From the humans of Sri Ramkrishna it can be said that along with his support to the moto of love of Chaitnyadev, Sri Ramkrishna sung

আমি মুক্তি দিতে কাতর নই,  
শুদ্ধা ভক্তি দিতে কাতর হই (গো)।<sup>51</sup>

Like Sri Chaitnya, love is intimately attached with worship in cast of Sri Ramkrishna. Along with his advices Ramkrishnadev often sung devotional Vaishnava Pada "Premdhon bilay Goraroy' prem kolose kolose dhale tabu na furai" and some times he requested the singers or 'kirtanias' and bathed in the water of divine love.

In 1883, 18 June at the great festival of Peneti Thakur while dancing in the tune of *kirtan* of Nabadeep Goswami, he loudly sung

যাদের হরি বলতে নয়ন ঝরে,  
তারা, তারা দুভাই এসেছে রে।  
যারা আপনি নেচে জগৎ নাচায়,  
তারা, তারা দুভাই এসেছে রে।

Men and women gathered in that festival looking at the activities of Thakur thought that Sri Gouranga must manifested in this great man. Some thought that he is Gouranga himself. Eye witness Latu Maharaj wrote in this context that "Observing Thakur's plunging in feeling, we too be came scared. His breathing stopped: his mouth, eyes, chest, even the palm became red. Looking such condition people were struggling for dust of him leg; and we were in trouble do you know what Rambabu did at last?

He touched a handful of dust in the feet of Thakur and distributed. Then we were able to brought him out".<sup>52</sup> On *suklaekadosi* of the month of Jayastha, 1885 A.D. Sri Ramkrishnadev along with twenty five followers hired two boats and went to observe *peneti*, which is a

<sup>51</sup> Sri M, *Sri Sri Ramkrishna Kathamrita*. Kolkata: Korthamrito Bhavan, 1966, p. 225

<sup>52</sup> Chadrasekhar Chattopadhyay, *Sri Sri Latu Maharajer Smritikatha*, Third edition, Kolkata: Udbodhan Karjalaya, 1985, pp. 97-98



Vaishnav festival. Swami Saradananda wrote that on that day there will be *Ananda Mela* and 'Harinam's *haat baajaar* which the young Bengal had never seen before, hence, they should go and observe it.

As he was born in Vaishnava sect and Raghuraj was the deity of their clan, Vaishnava feeling was awakened in a new dimension within Sri Ramkrishna. Besides, during long twelve years' of worship in various ways, Ramait Sadhu of Vaishnava community, tantra of Bhairabi Brahmini and the deep knowledge and experience filled Sri Ramkrishna with Vaishnava ideology. Later, Ramkrishnadev worshipped in the temple of Radhakantadev which is in the north-east corner of Dakhineshwar temple. In this temple the idol of Sri Krishna was made of black stone and the idol of Sri Radha was made of eight metals. Though it was the temple of Radhakanta, yet it was called Vishnu temple.

While worshipping sweetly he got success and got the view of Sri Krishna.<sup>53</sup> Here it is worthy of mention that Bhabanath Chattopadhyay with the help of his friend Abinash Chandra captured the rare photograph of the Thakur on the floor of Vishnu temple.

Later when he showed this picture to Thakur, he said "this has virtue of attachment with great, this picture will be worshipped in every house".<sup>54</sup> Not only his followers, but also Sri Aurobindo, who has never seen him, mentioned him as God in human form. In the editorial column of the newspaper, *Dharma* 1909, he said about Sri Ramkrishna as *Sarbhutantaryami Bhagaban*, he further said that 'by the touch of whose feet *satya* era has come to the world, by the touch of whom earth is happy, by whose arrival the long deposited evils have gone, by the manifestation of whose little power cry of victory echoes from one side to another, who is complete, who is the prophet of the religion of the age, who is combination of all the manifestations of god'.

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<sup>53</sup> Swami Ritananda edited *Sri Ramkrishna: Chintane o Manane*, Kolkata, Udadadhan Karjalaya, 2011, p. 674

<sup>54</sup> Swami Purnatmananda edited. *Yuga Purus Sri Ramkrishna*, Kolkata: Udadadhan Karjalaya, 2003, p. 391