Abstract

Between Text and Sect: Early Nineteenth Century Shifts in the Theology of Ram

by

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This dissertation focuses on the two primary facets of Ram devotion in North India. The cult of Ram, which is not only central to the practice of modern Hinduism but is also the lynchpin of Hindu nationalist politics, emerged as a major devotional tradition in sixteenth century North India. The Ram tradition was propelled by two primary forces - the famous devotional composition of Tulsidas, the Rāmcaritmānas and the rapidly expanding monastic community, the Ramanandi sect. Modern scholarship on Ram devotion has either tended to treat each facet separately or has simply assumed that the text forms the theological core of the sect. My research shows that although text and sect emerged almost simultaneously in the sixteenth century, they represented distinct theologies until the late eighteenth and early nineteenth centuries, when they were united under the patronage of a rising Hindu polity. My dissertation focuses on the earliest literary-theological link between the Rāmcaritmānas and the Ramanandi sect. Through a study of early sectarian commentaries, I show how the Ramanandis shaped the contours of the Ram tradition by incorporating their distinct theology into the Rāmcaritmānas. The sectarian adoption of the devotional text, and the spurt in the production of exegetical literature among other genres, highlights the centrality of literary cultures to the formation of the Ram devotional community in early modern North India. This project thus not only makes an intervention into the history of Ram devotion, but also has wider implications for the study of the formation of modern Hindu religious traditions.
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Between Text and Sect:
Early Nineteenth Century Shifts in the Theology of Ram

Introduction

On December 6th 1992, the sixteenth century Babri mosque in the North Indian city of Ayodhya was attacked and demolished by a mob claiming the site as the birthplace of Ram. The incident resulted in widespread violence between Hindus and Muslims that continues to grip India to this day. With the destruction of the mosque, Ram came to occupy center stage in Indian politics - he can start riots and win elections. Ram has become the “face” of Hindu nationalism.

The Ram kathā, or the legend of Ram the prince of Ayodhya, is, of course, best known in Valmiki’s Sanskrit Rāmāyaṇa. Valmiki is known as the ādi kavi (the first poet of the Rāmāyaṇa tradition) and his Rāmāyaṇa is the earliest version of the legend. Since the composition of this work in the first few centuries of the Common Era, there have been numerous retellings, both in Sanskrit and in the many regional languages of India, so much so that it has become common to speak of the Rāmāyaṇas in the plural.¹ These renditions of the Ram katha have placed the legend in a variety of literary and religious contexts. Invariably, the Ram katha became central to the medieval devotional traditions known as bhakti.

Bhakti comes from the Sanskrit root bhaj, which means to share or participate. While the word is usually translated as “devotion”, bhakti takes on a very specific meaning in that it comes to represent the cultivation of an intense and personal relationship between devotee and God.² Originating in South India, bhakti spread toward the North around the fifteenth century.

In North India, bhakti is usually divided into two streams, sagun, or iconic bhakti and nirgun or aniconic bhakti. Sagun bhakti in North India is primarily Vaishnava in nature, as it focuses mainly on the worship of the two major avatars or incarnations of Vishnu - Ram and Krishna. Devotion to Ram, however also crosses over into the nirgun stream, but the Ram that is the object of worship in this stream is without qualities and aniconic in nature.

Ram bhakti thus represents one of the major devotional streams, encompassing both nirgun and sagun traditions in North India.³ While Sanskrit texts placing Ram as the object of worship and ritual started to emerge in the eleventh and twelfth centuries, it was not until the sixteenth century that Ram


² Recent scholarship has challenged the centrality of the “personal” in bhakti. See Christain Lee Novetzke, Religion and Public Memory: A Cultural History of Saint Namdev in India (New York: Columbia University Press, 2008).

³ The two incarnations of Vishnu, Ram and Krishna, dominate the sagun (with attributes) devotional tradition.
Bhakti truly became a popular tradition in the sagun context. This occurred with the composition of the Rāmcaritmānas. Composed in 1574 in Avadhi by Tulsidas, the Rāmcaritmānas was the first authoritative rendition of the Ram katha into a vernacular language of the Gangetic plain of North India. The text was commenced in Ayodhya and finished in Varanasi, where the poet Tulsidas spent the greater part of his life. The Rāmcaritmānas is also considered the quintessential text of Ram bhakti in North India, as it was the first North Indian vernacular work to place the Ram katha within a devotional framework. The text presents a “syncretic” view of some of the key factions / positions of contention within North Indian bhakti - Shaivism and Vaishnavism, and nirgun and sagun bhakti.

The text has been hailed as the ‘Bible of North India’ and was probably the most widely known text before the advent of print. The popularity and influence of this poetic work can be dated back to the poet's own lifetime when he was eulogized by his contemporary Nabhadas in the hagiographical compendium the Bhaktamāl (ca. 1600). In this work, Nabhadas praised Tulsidas as Valmiki incarnate. Although Valmiki is still considered the adikavi, it is Tulsidas’s Rāmcaritmānas that is identified as the Rāmāyaṇa in large parts of North India.

While Ram bhakti in North India is inevitably associated with this text and poet, there is another significant facet to this tradition - the Ramanandi sampradāya or sect. The Ramanandi sect, which represents devotion to Ram, is the largest religious community of its kind in North India. The sect traces itself back to Swami Ramanand, a Vaishnavite saint belonging to the lineage of the eleventh century South Indian philosopher-theologian Ramanuja. Recent anthropological work has shown that the Ramanandi sampradāya comprises three distinct groups of practitioners – tyāgīs (probably the earliest and “original” Ramanandis – also known as bairāgīs), rasiks (sixteenth century), and nāgās (eighteenth century). Although the sect puts the dates of Ramanand as early as the thirteenth and fourteenth centuries, the earliest historical evidence of a settled lineage of Vaishnavas tracing themselves back to Ramanand, emerges only in the sixteenth century. This occurred in the towns of Raivasa and Galta, close to present day Jaipur, in Rajasthan. The community of Ramanandi ascetics that settled here is now known as the rasik sampradāya. The rasiks, or self-styled “connoisseurs” of Ram bhakti are the most articulate branch of the Ramanandi sect, with several works of devotional poetry, theology and ritual (in Sanskrit and in vernaculars of

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5 Nabhadas, Śrī Bhaktāl, with the commentary of Priyadas, ed. with sub-commentary by Sitaramsharan Bhagwan Prasad Rupkala, 4th ed. (Lucknow: Tejkumar Press, 1962), 756.

6 I translate sampradāya as sect. However, this does not imply any schism from any central or original community.

Rajasthan) to their credit. The Dhyanmanajri of Agradas (sixteenth century) and the Aṣṭāyan (sixteenth/early seventeenth century) are two such texts.

The *rasiks* were deeply influenced by the theology and practices of the major Krishna devotional traditions, in particular those of the Gaudiya Vaishnavas. Their devotion was based thus on a theology in which Ram was worshipped as the exemplar of playfulness (*līlā puruṣottam*), engaged in eternal erotic sport that sustained the universe. They practiced a domesticated form of worship to the *yugal svarūp*, or the divine couple, Ram and his consort Sita. The devotional practices of the *rasiks* would also include elaborate *rās līlās* (plays) based on Ram’s dalliances with Sita and their companions, all of which would be played out in an idealized and supramundane landscape called Saket. Thus, although both text and sect emerged almost simultaneously in the sixteenth century, the Ram *rasik* tradition that emerged in Rajasthan practiced a radically different form of Ram *bhakti* than that the one presented in Tulsidas’s *Rāmcaritmānas*. However, both text and sect represent key facets of the Ram *bhakti* tradition.

Recent scholarship on the Ram *bhakti* tradition has tended to consider the *Rāmcaritmānas* as the “theological core” of the Ramanandi sect. However, there has been no critical study on the relationship between text and sect and this assumption is at best ahistorical, if not revisionist. Although there is some evidence to show that the *rasik* Ramanandis in Rajasthan were aware of Tulsidas and his composition, this dissertation will argue that the Ramanandi interest in the *Rāmcaritmānas* can be located in the historical and political contexts of the late eighteenth and early nineteenth centuries.

By the late eighteenth century the etiolated Mughal Empire had made way for the rise of smaller regional Hindu kingdoms across North India. The *Rāmcaritmānas*, with its strong devotional ethos framed in an idealized vision of Hindu society and state, would have provided the ideal socio-political framework within which Hindu rulers could locate their temporal authority. By the early nineteenth century therefore, the Hindu courts of North India (such as Varanasi, Rewa, as well as Dumrao and Orccha) had become major centers of *Rāmcaritmānas* and possibly Ramanandi patronage, commissioning illustrated manuscripts and commentaries. The eighteenth century also saw the expansion of the Ramanandi sect from its centers in Rajasthan to new sites in the Gangetic plain and beyond. This movement was accompanied by the rediscovery of key sacred sites in the Ram tradition, such as Chitrakut, Janakpur (Nepal) and, of course, Ayodhya. With access to new sources of patronage, the Ramanandis began to establish their *maths* or monasteries, and temples in these new areas. It is in this period that they also attached themselves to the *Rāmcaritmānas*. The earliest link between the Ramanandi *sampraday* and the *Rāmcaritmānas* is literary-theological, and is in the form of works of exegesis. These commentaries on the *Rāmcaritmānas* date to the early nineteenth century and the exegetes were

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8 The Gaudiya Vaishnava community traces itself to Chaitanya (1486-1534) and is centered on the worship of Radha and Krishna.

initiates of the rasik branch of the Ramanandi sect. I study two of the earliest and most influential rasik commentaries in this dissertation.

My research thus seeks to fill a gap in the study of Ram bhakti by examining the link between its two major facets, the devotional text, the Rāmcaritmānas and the devotional community, the Ramanandi sampraday through a study of the early commentaries. This dissertation is therefore a study of the early modern reception of the text within the Ramanandi sampraday as it came into contact with the new socio-political realities of North India.

My dissertation also sheds new light on the emergence and advancement of the Rāmcaritmānas as the exemplary Hindu scripture in North India. While it is clear that the popularity and reach of the Rāmcaritmānas multiplied exponentially with the emergence of colonial interest in the mid to late nineteenth century, my research will show that interest in this text emerged in an earlier period, when the text became crucial to the expansion of the Ramanandi sect in North India, as well as to its links with the regional Hindu courts of North India. It was on he heels of this conjunction between text and sect (and courts) that colonial interest emerged.

This dissertation is divided into two main sections, each focusing on one of the two major facets of Ram bhakti in North India – the text and the sect. Section I will focus on the components of the text, the Rāmcaritmānas. In Chapter 1, I discuss the poet Tulsidas. In Chapter 2, I focus on the narrative and theological structure of the text, in order to lay the ground-work for the discussion of the theological shifts made by the Ramanandi commentators in Section II. Chapter 3 is a review of the scholarship on the Rāmcaritmānas and an attempt to how the text has been studied and interpreted in virtually every context except that of the largest Ram bhakti sampraday.

Section II focuses on the second facet of Ram bhakti in North India, the Ramanandi sampraday as well as two early rasik commentaries on the text. In Chapter 4, I discuss the Ramanandi sect, and trace its history up to the early twentieth century. Chapter 5 will discuss the first of the two earliest and most influential Rasik Ramanandi commentaries, the Ānand lahari (1808). The Ānand lahari is a lengthy and dense prose commentary by mahant Ramcharandas, an influential Ramanandi theologian who is credited with the expansion of the rasik sampraday in Ayodhya. This chapter will focus on one aspect of the commentary, the theology of sacred space in relation to Ayodhya. Chapter 6 will continue the discussion of the Ānand lahari by focusing on the theology of bhakti rasa. Chapter 7 will discuss the Mānas mayank (1818), a verse commentary of approximately two thousand verses by Pandit Shivalal Pathak, also rasik Ramanandi. The focus of this short commentary is the use of bhakti rasa.
Section I

The Text
Introduction

It is traditional for any work of classical Indian literature to begin with at least one, if not a series of invocations to various divinities and/or more earthly patrons. Perhaps it is in observance of this very tradition that most modern scholarly studies of the Rāmcaritmānas invariably begin by invoking the enthusiastic endorsements of eminent British scholar-administrators and Indologists of the late nineteenth century. It would be in keeping with that tradition then to begin this chapter by quoting the words of two of the most famous students and scholars of the text, Sir George Abraham Grierson and Frederick S. Growse. Both Grierson and Growse were members of the Indian civil service and their contributions to the critical scholarship on the Rāmcaritmānas will be discussed in greater depth in Chapter 3. Sir George Grierson called Tulsidas "the greatest star in the firmament of mediæval Indian poetry."¹⁰ No less hyperbolic, F.S. Growse proclaimed of Tulsidas’s most famous composition, the Rāmcaritmānas, “The Hindi poem is the best and most trustworthy guide to the popular living faith of the Hindu race…”¹¹

Grierson and Growse might have used hyperbolic language, but their faith in the text was by no means misplaced. The first three chapters of this dissertation, comprising Section I, are entirely devoted to the discussion of the first major and much celebrated component of Ram bhakti in North India, the Rāmcaritmānas. I begin, Chapter 1 of this section, with a discussion of the life of author of this work, the poet Tulsidas. I review some of the major themes in the life of the poet as described in early and key works of hagiographical literature dating to the seventeenth and the eighteenth centuries, as well as his own later poetic compositions. Throughout my discussion I will also highlight the involvement of the Ramanandi sampraday in the composition or patronage of such hagiographical texts. In Chapter 2, I will move on to discuss Tulsidas’s magnum opus, the Rāmcaritmānas. I focus my attention on the narrative structure and more particularly, on the theology of the text in order to provide a basis for a discussion of the Ramanandi commentaries on the text in Section II. In Chapter 3, I will consider the emergence of modern critical interest in the text as well as some of the key traditions of textual interpretation, again, highlighting the involvement of the Ramanandi sampraday as and when relevant.

¹⁰ George A. Grierson, The Modern Vernacular Literature of India (Calcutta: The Asiatic Society, 1889), 42.

¹¹ Frederick Salmon Growse, trans., The Ramayana of Tulsidas (Cawnpore: E. Samuel, 1891), i.
Chapter 1
Tulsidas: The life of a poet

While the allure of bhakti, for both scholar and devotee alike, lies primarily in the extraordinary poetry composed in this mode, the lives of its exemplary poets are also a source of endless fascination. Indeed it is virtually impossible to speak of one without the other. After all, it is in the devotional literature of India that we encounter most distinctly the note of the personal or the voice of the individual, as he or she forges a connection with a personal god. While the notion of the personal or individual voice in bhakti poetry is an exemplary feature of such literature, it is usually mediated through the voice of the poet. Whether it is Tulsidas or Kabir, Mira or Surdas, the most famous quartet of North Indian bhakti poets, each name calls to mind a unique voice - the plain speaking and irascible voice of Kabir, the plaintive pleas of Mira, each is instantly recognizable. While this kind of poetic “voice” might be qualitative and subtle, the presence of the poet also makes itself felt in more tangible ways in bhakti poetry.

It is in the literature of bhakti that the poetic signature, known as the chap or seal, makes a widespread appearance. In an essay based on North Indian bhakti literature, Jack Hawley argued that these ‘signatures’ were much more than simple signifiers of authorship. They were used instead to invoke the spiritual “authority” associated with the most famous bhakti poets. The chap of Kabir or Mira, for instance, was in use long after the lifetime of these poets. Using the chap of Kabir or Mira allowed later poets to anchor their compositions not only to the spiritual authority that these names invoked, but also to their charisma. The authority and charisma behind the names of the major bhakti poets flows in large part from the legends associated with them, for the chap, according to Hawley, “anchors a poem to a life, a personality...” These legends were collected in the hagiographical literature of the period.

As part of the devotional culture of North India, hagiographies emerged as a popular genre of literature across the various bhakti traditions of North India

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12 The chap typically appears in the last lines of a verse and takes various forms, for example, kahat Kabir (thus says Kabir), or Mira ke prabhu (Meera’s lord).


15 John S. Hawley, “Author and Authority,” 287.

in the seventeenth century. Some of the major hagiographies to emerge in the
this period included the Bhakatanāmāvalī of Dhruvdas (Radha Vallabha sampraday,
early seventeenth century), the Bhaktamāl of Raghavdas (Dadu Panthi sampraday,
1660), and the Paracais of Anantadas (Ramanandi, n.d.), which recorded the lives
of nirguṇ sant poets such as Kabir and Raidas. Another major hagiography was
Gokulnath’s Caurāśī Vaīṣṇavan Kī Vārtā (1620), which recorded the lives of
devotees belonging to the Pushtimarg sampraday. Sikh hagiographies, known as
the Janam Sākhīs recount tales from the life of Guru Nanak (early seventeenth
century onwards). It is to such hagiographical literature that we now turn, if not
to glean historically verifiable details about Tulsidas’s life, but to learn how the
poet is remembered by the community of devotees who venerate him.

Although there is no absolute certainty about Tulsidas’s dates, scholars
have generally accepted 1532 C.E. as the most likely birth date. Details about his
place of birth and early life are also scant, as we will see. While many regions in
present day Uttar Pradesh such as Ayodhya, Varanasi, Rajapur and Soron, to
name only a few, have been put forward as a likely birthplace, these suggestions
can only remain in the realm of speculation. Unfortunately, Tulsidas’s poetry
does not offer many clues about such details. It is clear, however, that Tulsidas
did spend a large part of his life in Varanasi, where he died in 1623 C.E. A
popular, though apocryphal, verse declares:

\[ \text{saṃbata soraha sau asi asī gānca ke tīra /} \\
\text{śrāvana śyāma tīja śani tulasī tajyau šarīra} /\]

In vikram samvat 1680 (1623 C.E.) on Assi ghat on the banks of the
Ganga, in the month of shravan, on the third day of the lunar
fortnight, on a Saturday, Tulsidas abandoned his body.

Nabhadas’s Bhaktamāl

One of the earliest references to Tulsidas and his major composition, the
Rāmcaritmānas, occurs in a brief verse in the important Vaishnava hagiography,
the Bhaktamāl or ‘The Garland of Devotees’. This work was composed in the

\[17\] A collection of essays edited by Winand M. Callewaert and Rupert Snell discusses the
hagiographical literature of India. The essays in this volume have a wide focus across sectarian
and regional divides. According to Tradition: Hagiographical writing in India. (Weisbaden:
Harrassowitz Verlag, 1994).

\[18\] Various other dates in contention are discussed in Mataprasad Gupta, Tulisdās: Ek
samālocanātmak adhyāyan (Allahabad: Hindi Parishad, 1965), 142-144.

\[19\] Ibid., 144-161.

\[20\] This verse is attributed to the Gosātm carit of Bhavanidas, which will be discussed below.

\[21\] All translations are mine unless otherwise noted.

\[22\] The standard work of scholarship on this text is in Hindi. See, Narendra Jha, Bhaktamāl:
early seventeenth century by Nabhadas, a resident of the Ramanandi math, or monastery, in Galta, which is on the outskirts of present day Jaipur in Rajasthan. Nabhadas was a protégé and disciple of Agradas, the founding mahant, or abbot of the Galta Ramanandi math in Rajasthan. Although it is unclear whether Nabhadas was ever actually initiated into the order, he is generally considered a Ramanandi within the tradition. While Nabhadas is also considered the author of two other ritual Ramanandi texts known as Aṣṭayām, one in Braj bhasha prose and one in verse, his most famous composition is the Bhaktamāl.

This work of hagiographical literature consists of two hundred and fourteen Braj bhasha verses, largely in the quasi-hexametric chappai metrical format. The work chronicles the devotion of ordinary bhakts (the laity) along with that of the founders and initiates of the major monastic orders in North India. Nabhadas also discusses both Shaiva and Vaishnava devotees in his work, and thus presents an expansive vision of religious communities. This work quickly became the paradigmatic hagiography, with many subsequent hagiographers incorporating the word ‘Bhaktamāl’ into their titles as a generic term to indicate the nature of their work.

In the Bhaktamāl, Nabhadas devotes one verse to Tulsidas:

\[ \text{kali kutila jīva nistāra hita bālamīka tulasī bhayau/}
\text{tretā kabya nibandha kariva sata koti ramāyanā/} \]

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21 I will discuss the importance of this math further in Chapter 2. For details about the history of the Galta math, see Monika Horstmann, “The Rāmānandis of Galtā (Jaipur, Rajasthan),” in Multiple Histories: Culture and Society in the Study of Rajasthan, ed. Lawrence A. Babb, Varsha Joshi and Michael Meister (Jaipur: Rawat Publications, 2002), 141-197.

24 According to Priyadas, who wrote the Bhaktirasabodhīnt commentary, Agradas and Kilhadev, two Ramanandi ascetics, came across an abandoned and blind infant boy in a forest during a time of great famine. Taking pity on the child, Kilhadev sprinkled water onto the boy’s eyes, granting him earthly and divine vision. They subsequently took him with them to the monastery in Galta, where he was known as Nabhadas. Priyadas also tells us that the child devoted himself to the service of the ascetics, eating their leftover food. See Sitaramshah Bhagyansradsrupaka, Śrī Bhaktamāl (Lucknow: Tejkumar Press Book Depot, 2001), 41-42. The fluctuating position of Nabhadas within the Ramanandi community vis-à-vis his composition of the Bhaktamāl is examined in William Pinch’s essay, “History, Devotion and the search for Nabhadas of Galta” in Invoking the Past, ed. Daud Ali (New Delhi: Oxford University Press, 1999), 367-399.

25 Of the two hundred and fourteen verses in the Bhaktamāl, there are one hundred and ninety five chappais, nineteen dohas and one kusūrā. Of the two hundred and fourteen verses, one hundred and seventy six verses are in praise of devotees of the kali age, and twenty-two are in praise of devotees belonging to the previous three ages (satya, treta and dvapara ages). The remaining sixteen verses introduce and conclude the work. For an introduction to Braj bhasha prosody, see Rupert Snell, The Hindi Classical Tradition: A Braj Bhāṣā Reader (London: School of Oriental and African Studies, University of London, 1991).

26 The term bhakta is used in here the generic sense to mean devotee and Nabhadas often uses the terms bhakta and sant interchangeably. It has been argued that the distinction between bhakta (representing the sagun tradition) and sant (representing the nirgun tradition) did not emerge till later. See Karine Schomer, “The Sant Tradition in Perspective,” in The Sants, edited by Karine Schomer (Berkeley: Religious Studies Series, 1987), 3.

27 See Kailash Chandra Sharma, Bhaktamāl aur hindi sāhitya meṇī uskī paramparā (Rohtak, Haryana: Manthan Publications, 1983).
To help individuals surmount the ordeals of the Kali age, Valmiki took the form of Tulsi. In the treta age (Valmiki) fashioned one hundred crore tales of Ram, in prose and verse, each syllable of which saves (even those) absorbed in (great sins such as) brahminicide. Now (in this age) to please devotees he told many tales. (Like a bee) maddened by the nectar of Ram’s (lotus) feet, this taker of vows repeats (Ram’s name) day and night.

To cross the difficult (ocean) of existence, (he) took this easy boat. To help individuals surmount the ordeals of the Kali age, Valmiki took the form of Tulsi.

Although Nabhadas was undoubtedly a contemporary of Tulsidas, his verse reveals frustratingly little. As a verse it is rather unremarkable, and the imagery is fairly conventional. While it is tempting to attribute the image of Tulsidas as a bee rendered intoxicated by the nectar of Ram’s lotus feet to Nabhadas’s connection with the rasik Ramanandis, it is a fairly standard image and doesn’t get us any further with Tulsidas’s biography or his sectarian affiliation, if any. What is clear, however, is that the fame of Tulsidas’s composition had spread as far West as Rajasthan, lending credence to the well-known claim that the Rāmcaritmānas was the most widely known text in North India before the advent of print. To consider Tulsidas the kali age incarnation of Valmiki in less than two decades of the composition of the Rāmcaritmānas (commenced in 1584) is certainly telling. However, this single verse in Nabhadas’s Bhaktamāl leaves us with more questions than answers. Did Nabhadas know the Rāmcaritmānas only by reputation, or was he familiar with the text? How did the text reach Galta? How well was it known there? Did the text find a place in Ramanandi theology or liturgy? These questions remain to be answered.

Interestingly, Tulsidas himself seems to be aware of his fame as Valmiki incarnate and makes a self-deprecating reference to it in the Kavitāvali, a compilation of verses in Braj bhasha. In this composition, Tulsidas says:

28 Economy of verse is a feature of the entire work, and not limited to the verse dedicated to Tulsidas alone. George Grierson, who relied greatly on the Bhaktamāl for information on the bhakti period, its poets and communities, considered this a deliberate stylistic conceit, with “every possible superfluous word being omitted, and every epithet being intended as the clue to some legend not otherwise recorded”. See “Gleanings from the Bhakta-mala” The Journal of the Royal Asiatic (1909): 608. This concision, according to Grierson, was what made possible the expanded exegetical commentaries that were to soon emerge, the most important of these commentaries being that of Priyadas (The Bhaktirasabodhini titkā, 1712) and that of Sitaramsharan Bhagvanprasad ‘Rupkala’ (The Bhaktisudhāsvād titlak, 1903-1909).

ramanāma ko prabhāu pāu mahimā pratāpa
 tulasī se jaga maniyata mahāmuni so/
 atihi abhāgo anurāgata na rāma pada
 mūḍha eto bāḍo acaraja dekhi suni so //

(7.72.2)

The power of Ram’s name is such that I gained fame glory.
The world believes that I, Tulsidas, am the great sage (Valmiki).
After seeing or hearing such a great miracle as this,
any fool who is not devoted to Ram’s feet is indeed most unfortunate.

While it might be tempting to conclude that Tulsidas’s reference to being
compared to Valmiki could be based on Nabhadas’s panegyrical verse in the
Bhaktamāl, we can, of course, by no means be certain of this. He was certainly
aware of the reputation he had acquired, either through this text or otherwise.
How well the Bhaktamāl was known in the areas of Uttar Pradesh is another
question that remains to be answered. However, we might perhaps conjecture
that texts such as the Rāmacaritmānas and the Bhaktamāl were in circulation, if not
in written form, conceivably at least in oral form, between areas as far apart as
Galta in Rajasthan and Varanasi in Uttar Pradesh. We might go further to
surmise that members of the Ramanandi sampradāya were traveling between these
areas, carrying with them information about new works of literature, if not the
texts themselves. However, we have yet to understand the position of the
Ramanandi sect in Varanasi and the rest of present day Uttar Pradesh in the
seventeenth century.

Another point of significance in the Bhaktamāl verse lies in a silence.
Nabhadas does not include Tulsidas within any of the lineages of the Ramanandi
religious community. Nabhadas was clearly sensitive to both the concerns of
sampradāya in general, and to those of the Ramanandi sampradāya in particular.
After all, his work not only contains one the earliest (if not the earliest) literary
reference to the catuḥ sampradāya, or the four sect, model of Vaishnavism for North
India, but also contains the famous legend of Kabir’s initiation by Ramanand,
which brought Kabir into the Ramanandi sampradāya. It is important, therefore,

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30 Based on these verses from the Bhaktamāl and the Kavitätval, it is certainly tempting to imagine,
at the very least, some sort of reciprocity of reference between Nabhadas and Tulsidas.
Commentators of the Bhaktamāl, beginning with Priyadas, would go on to actually concoct a
meeting between the two figures. I discuss this meeting in the section below on the
Bhaktirásabodhitīkā.

31 I will discuss the treatment of the Ramanandi community in the Bhaktamāl further in Chapter 4
of this dissertation.

32 Nabhadas’s Bhaktamāl is perhaps the earliest text to mention the catuḥ sampradāya system.
The four-fold organization of North Indian Vaishnava communities comprised the Ramanandis
(Shrī sampradāya), the Nimbarkis (Sanakādi sampradāya), the Vishnuswamis (Rudra sampradāya) and
the Madhvas (Brahma sampradāya). The Madhvas (thirteenth and fourteenth centuries) are an
exclusively South Indian sect (belonging to Udu in Karnataka). Nothing is known about
Vishnuswami or the community he founded. Nimbarka (thirteenth century?), from the Andhra
Pradesh area, founded his sect in Vrindavan in North India. The Shrī sampradāya, founded by
to take note of and underscore Nabhadas’s silence on any affiliation between the Ramanandis and Tulsidas. While the Bhaktamāl does not seem to have a sectarian agenda, it is important to remember that it was composed at the Ramanandi math in Galta, under the patronage of its mahant. We might conclude therefore, that in the early seventeenth century, while the Ramanandi community in Galta, might have been aware of, and even familiar with Tulsidas and the Rāmcarītmaṇḍa, it felt no need to claim the poet or the text as one of its own. This early silence on Tulsidas’s position within the Ramanandi community is noteworthy in light of later sectarian hagiographies such as the Rasik prakāś bhaktamāl (1839), which would effect ingenious twists in the Ramanandi lineages to incorporate Tulsidas into the community.33

Priyadas’s Bhaktirasabodhini tikā

The next layer of information about Tulsidas comes from the Bhaktirasabodhini tikā, Priyadas’s commentary on the Bhaktamāl (1712 C.E.). Priyadas’s sectarian affiliation was Gaudiya Vaishnava, but his commentary quickly became the standard work of exegesis on the Bhaktamāl.34 Priyadas’s commentary consists of six hundred and thirty kavītta verses in Braj bhāshā. More specifically for our purposes, this work of exegesis came to constitute the standard body of knowledge about Tulsidas, at least until the late nineteenth and early twentieth centuries. In his commentary, Priyadas added seven legends in kavītta form as the gloss to Nabhadas’s single verse on Tulsidas. I discuss these by theme, and not in order of appearance.

The first two verses describe Tulsidas’s awakening to Ram bhakti. In the first verse, Priyadas describes Tulsidas as a rather uxorious husband who, unable to bear the separation, follows his wife to her parents’ house while she is making a customary visit. Later versions embellish this journey and highlight his fervor to reach his wife by adding gory details such as Tulsidas’s clinging to a floating corpse in order to cross a swollen river, and climbing up to his wife’s window on a huge serpent that he has mistaken for a rope.35 When he finally reaches his wife’s maternal house, she is not pleased to receive him. Embarrassed by his ardor, she chastises him saying, “Have you no love for Ram? My body is but

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Ramanuja (eleventh and twelfth centuries), is known as the Ramanandi community in North India and the Shri Vaishnava community in South India. In North India, the system of these four sampradayās survives in modified forms as various devotional communities claim to be direct inheritors of the ‘original’ four. The Chaitanya Gaudiya community traces itself back to Madhva. The Pushtimarg sect of Vallabha claims to be the inheritor of the Vishnuswami tradition and the Ramanandis claim to be the spiritual descendants of Ramanuja, and therefore, align themselves with the Śrī sampradayā.

33 I will discuss the Rasik prakāś bhaktamāl in Chapter 5.


35 This recalls the famous rajju sarpa nīti, or the analogy of the serpent and the rope, commonly used to explain the concept of māya in the advaita context.
flesh and bone.” Tulsidas experiences an awakening (literally, “māno hoya gayo prāta” or “it was as if daybreak”) and hastens to Kashi (Varanasi) where he devotes himself to the worship of Ram and longs to be granted a darśan (vision).

Tulsidas’s first vision of Ram and Lakshman comes through the good offices of a friendly spirit or ghost who is grateful to Tulsidas for leaving him the remainder of the water he has used for his ablutions. The ghost tells Tulsidas to appeal to Hanuman who attends every Rāmāyaṇa katha disguised as a poor man. The ghost advises Tulsidas on how to recognize him – Hanuman would be the first person to arrive and the last to leave. Tulsidas follows this advice and seeks out Hanuman. He then convinces Hanuman of his great devotion to Ram and begs him for a darshan. Hanuman then names a place where Tulsidas is to wait for his darshan of Ram. When Ram and Lakshman do come, they arrive on horseback disguised as hunters and Tulsidas, in his impatience, fails to recognize them. Hanuman then returns to instruct Tulsidas on how to recognize Ram. Both these legends address a common bhakti trope about vision. While Surdas, the blind poet, could “see” Krishna, Tulsidas even with his visual faculties intact needs instruction (from his wife, the ghost and Hanuman) on how to see; he has to cultivate his vision. Bhakti, therefore, is not just a spontaneous emotion; it has to be learned and cultivated, even by Tulsidas.

In verse four, thieves arrive at Tulsidas’s house at night but are repelled by a dark-skinned young man with his bow drawn. The thieves make several attempts to rob Tulsidas, but are constantly repelled by the young guard’s vigilance. Finally, exhausted by their repeated failure, they approach Tulsidas at daybreak and, confessing their intent to rob him, ask him about his young guardian. Tulsidas immediately realizes that the young guard is none other than Ram. Overcome with gratitude and shame, Tulsidas gives away all his wealth in order to spare Ram the trouble of protecting it. Witnessing this great love between Ram and his devotee, the thieves too give up their evil ways and are given dikṣā or initiation by Tulsidas. This legend exemplifies another familiar bhakti trope of god laboring on behalf of his devotee.

The seventh and final verse describes a meeting between Tulsidas and Nabhadas in Vrindavan. When Tulsidas is taken to visit the famous shrine of Madan Gopal, he expresses the desire to his iṣṭa devatā, his desired or favorite divinity, and the Krishna idol is transformed into that of Ram. Ram then tells Tulsidas that the Krishna avatar, or incarnation, is the greatest and that he was only an amśāvatār, a partial incarnation. This last verse clearly reflects the sectarian bias of the commentator Priyadas, who is keen to establish that the greatest poet of Ram bhakti has conceded the superiority of the Krishna avatar, after being told so by Ram himself.

Verse six describes a confrontation with a figure of temporal authority – that of an anonymous emperor of Delhi (dillipati patsaha). When the emperor hears of Tulsidas resurrecting the Brahmin he sends officers to fetch him to court where he is received graciously and honored. The emperor speaks of Tulsidas’s fame and asks him to perform a miracle. When Tulsidas refuses, claiming any and all power rests with Ram, the emperor has him thrown in prison. Tulsidas

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36 prīti rām nahtam tana hāda căma căya haim /
37 In a similar legend, Ram weaves the cloth Kabir has forgotten, saving his family from starvation.
prays to Hanuman and the city of Delhi is immediately besieged by an army of marauding monkeys. Desperate, the emperor appeals to Tulsidas who stops the assault. Tulsidas then tells the emperor that Delhi has become Ram’s abode (*Rāmju kau ghara*) and to leave immediately. The emperor does so, building himself a new fort. Although this verse has been read as a victory of Ram devotees over Muslim oppression, the legend is really about the triumph of devotion over earthly/royal authority. The emperor here is generic – he is anonymous, and neither Hindu nor Muslim.\(^{38}\)

Before we leave the legends of the *Bhaktirasabodhini* there are two more important verses to discuss. Verses three and five describe the tension between Tulsidas’s Ram *bhakti* and a different kind of authority, customary Brahmanical practice and power. I will discuss these verses at some length in order to highlight the tension between the hagiographic accounts of Tulsidas’s confrontation with Brahmanical authority and his perpetuation of the same in his poetry.

In verse three, a murderer of a Brahmin arrives in Varanasi seeking alms and chanting the name of Ram.\(^{39}\) While everyone shuns him, Tulsidas invites him to his house and offers him *prasād*. The outraged Brahmins of Varanasi summon Tulsidas to a conclave (*Brahma sabhā*) and demand an explanation. Tulsidas explains that while they might be well versed with the holy books, they have understood nothing and remain blind to god. The Brahmans are disturbed; they go back to their texts and find that the power of the name (Ram *nām*) is indeed potent, but remain unconvinced that it can cleanse one of the sin of murdering a Brahmin. In order to test the power of the name, the Brahmans device a test – if Shiva’s bull Nandi will accept offerings from the hands of the murderer, he would indeed be considered redeemed and accepted into their society. Nandi duly accepts the offerings and Tulsidas stands vindicated. In verse five, Tulsidas encounters a Brahmin woman who is following her husband’s corpse to the funeral pyre in order to commit *sati*. Tulsidas fails to notice the funeral procession and blesses her as a *suhāgavatī* (married woman). When the woman explains her situation to him, Tulsidas decides to fulfill the import of his words. He promises to restore the woman’s husband to life if she and her entire family pledge the rest of their lives to the devotion of Ram. Thus, these two verses speak to the power of Ram *bhakti* – true devotion to Ram can redeem the worst of sinners and even raise the dead. In these legends Tulsidas challenges the established Brahmanical conventions regarding commensality and *sati* through the power of his devotion to Ram, though never quite deposing them entirely.

Another famous legend of Tulsidas’s resistance (not in the *Bhaktirasabodhini*) to the orthodoxy of the Brahmans of Varanasi centers on the *Ramcaritmānas* itself, in particular, on the language in which the text was composed. The Brahmans challenge Tulsidas’s right to render the Ram *katha* into *bhasha* (vulgar tongue, or the vernacular) and Shiva himself is enlisted as arbiter. The *Rāmcaritmānas* is placed at the bottom of a pile of Sanskrit texts inside the

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39 *Brahmahatyā*, or the murder of a Brahmin is considered one of the greatest *pāpas* or sins.
sanctum of the Vishvanath temple and locked for the night. When the sanctum is opened the following morning, the Rāmacarītmanas has risen to the top. In some versions, the words ‘satyam śivam sundaram’ (truth, auspiciousness, beauty) appear on the top page. Yet another version has the Brahmins of Varanasi flinging the text of the Rāmacarītmanas (weighted down with metal chains and heavy stones) into the Ganga as a trial of its worthiness. The text of course floats to the top untouched by the water, presumably with the blessing of the Ganga. These legends speak to the antagonism that Tulsidas faced in the wake of his daring to render the Ram katha into the vernacular. The one exception to Brahmanical opposition to Tulsidas in Varanasi might have been the famous scholar of advaita, Madhusudhan Saraswati, who would have been a contemporary of the poet. However, the verse attributed to him might be apocryphal:

ānandakānane kaśyāṁ tulasī jaṅgamastaruh/
kavitāmañjarī yasya rāmabhramarabhūṣitā//

In the pleasure groves of Kashi, Tulsidas is a moving tree whose poem in the form of a creeper is adorned by the bee that is Ram.

Confrontation with authority, whether that authority is patriarchal (in the case of Mira) or royal (Kabir, Tulsidas), is central to the charisma of the bhakti poets, but in Tulsidas’s case, his antagonism with Brahmanical norms reflects a very real tension in his work. While he challenges Brahmanical authority by daring to write the Rāmacarītmanas in Avadhi, and by championing the power of bhakti over all other paths, he also conforms to its conventions and rules. The devotional thrust of Tulsidas’s work is undeniably contained within the framework of the traditional social order of varṇāśrama dharma, the order of castes and stages of life. Although Tulsidas’s many confrontations with Brahmanical conventions is central to the construction of his charisma, he is also considered, in the words of David Lorenzen, “the maximum champion of a conservative interpretation of varṇāśrama dharma within the saquntī camp”. The Rāmacarītmanas is also usually considered to be the bhakti text that epitomizes the values of Brahmanical orthodoxy. Detractors often cavil at the work for its conservative orientation on the strength of few revealing verses. One favorite verse of Rāmacarītmanas detractors that is usually quoted out of context is:

ḍhol gavāṁṛ śūdra pasu nāṛī / sakala tāḍanā ke adhikārī //

(5.59.3)

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Drums, rustics, *shudras*, cattle and women, all these deserve to be beaten.42

This verse occurs in the *Sundar kāṇḍ*. When repeated requests for help in transporting his army across to Lanka are ignored by Sagara, the lord of the ocean, Ram loses his temper and threatens to dry up the ocean unless he receives Sagara’s cooperation. Sagara then emerges from the ocean and tried to propitiate Ram. The verse quoted above is uttered in contrition by Sagara. There are other verses in which the poet himself celebrates the upholding of the traditional social order. When Ram is consecrated as king in the *Uttar kāṇḍ* of the *Rāmcaritmānas*, Tulsidas begins his description of his reign, *Ram rājya*, as follows:

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baranāśrama nija nija dharama nirata beda patha loga /
calahiṃ sadā pāvahīṃ sukhahi nahiṃ bhaya soka na roga //
(7.20)
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With each person devoted to his duty in accordance with his *varna* and his stage of life, people constantly followed the path of the Vedas. They enjoyed happiness and knew neither fear nor sorrow nor disease.

Ram rājya rests on the foundation of Vedic practice and *varṇashrama dharma*; the maintenance of this order results in moral and material prosperity and well being.43 The destruction of these leads to chaos, the antithesis of Ram rājya – to the age of *kali*. Describing this in the *Kavitāvali*, he says:

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barana dharama gayo āśrama nivāsa tajyo
trāsana cakita so parāvano paraso hai/
karama upāsana kuvāsana bināsyo gñāna
vacana birāga beṣa jagata haro so hai //
(7.84.1)
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The law of *varna* is gone, the life of the *ashramas* has been abandoned, petrified with fear, like fugitives they have fled. Base desires have destroyed good deeds and service and wisdom, dispassion has become a mere word as the world has put on this guise.

While there is happiness and prosperity within the norms of *varṇashrama*, without it, the world to Tulsidas is in disorder and therefore, hard to navigate. The poet seems deeply disturbed by the collapse of social order around him.44

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42I am always struck by the similarity of this line to the sixteenth century English saying, “The dog, the woman and the walnut tree, the more you beat them, the better they be.”


44 This verse is part of a lengthier description of the *kali* age, which seems to preoccupy Tulsidas not only in the *Rāmcaritmānas* but also in his other works.
The tone of the *Kavitāvalī* verse is one of overwhelming melancholy and despair. Now consider the following verse from the *Rāmcaritmānas*:

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svapaca sabara khasa jamana jaḍa pāṇvara kola kīrāta /
rāmu kahata pāvana parama hota bhuvana bikhyāta //
(2. 194)
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Uttering the name of Ram, even a pariah, a *shabara*, a *khasi*, a stupid *yavana* and a vile kola or *kirata* become supremely sanctified and renowned throughout the world.

On the surface, this first verse seems to be offering Ram *bhakti* as way out of a host of lowborn states. It certainly conveys the power of Ram’s name to sanctify even the most vile and lowborn. But there is no sense that ‘vile kola’ or the ‘stupid *yavana*’ can ever fully transcend his status; he simply goes from being a ‘vile kola’ to a renowned kola or a renowned *yavana*. It also must be said that the poet seems to take a certain pleasure in cataloguing the various lowborn states as reflected in the rhythmic cadence of the first line.

Now consider the following verses that describe two separate episodes from the *Aranya Kāṇḍ*, and that seem to contradict each other. The first:

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sunu gandharba kahauṃ main tohi / mohi na sohāi brahmakula drohi/
(3.33.4b)
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mana krama vacana kapaṭa taji jo kara bhūsura seva /
mohi sameta biranci sīva basā tākeṃ saba deva //
(3.33)
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sāpata tādata paruṣa kahūṃ / bipra pūjya asa gāvahīṃ santā /
pūjia bipra sīla guna hīnā / sūdram na guna gāna gūāna prabīna //
(3. 34.1)
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Listen O Gandharva to my words. I cannot tolerate an enemy of the Brahmins.

Forsaking guile in thoughts, words and deeds, he who does service to the gods on earth (Brahmins) wins over Brahma, Shiva, and myself along with all the other divinities.

Although he curse you, beat you, speak harshly to you, a Brahmin is still worthy of reverence, so sing the holy men. A Brahman must be respected though he lack amiability and virtue. Not so a *shudra* however virtuous and wise.

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45 The valorization of Ram *nam*, or the name of Ram, will be discussed separately in the context of Tulsidas’s theology.
In this first verse, Ram offers advice to a gandharva, a semi-divine being, who has been cursed by the famously hot-tempered sage Durvasa to take the form of the demon Kabandha until Ram arrives to kill him.\(^{46}\) Ram releases the gandharva from his curse, but advises him to never antagonize a Brahmin. There is no question of a Brahmin is as Brahmin does. However egregious his behavior, a Brahmin must be shown respect and deference. However virtuous a shudra’s behavior, he deserves none.

Let us now consider the very next episode in the Aranya kāṇḍa that indicates that Tulsidas’s attitude towards the orthodoxy of varnashrama dharma might be more complex. After imparting his advice to Kabandha, Ram and Lakshman travel onward and meet Shabari.

\[\text{pāṇi jori āgem bhaḍa ṭhaṭī / prabhūhi biloki priti ati bāḍhī /} \]
\[\text{kehi bidhi astute karauṃ tumhārī / adhama jāti main jadamati bhaṛī //} \]
\[\text{adhama te adhama adhama ati nāṛī / tīnha mahaṃ main matimanda agaḥāṛī/} \]
\[\text{kaha raghuṇati sunu bhāmini bāṭā / manaunī eka bhagati kara nāṭā //} \]
\[\text{jāti pāṇiti kula dharmā baḍāī / dhana bala parijana guna caturāī /} \]
\[\text{bhagati hīna nara sohai kaisā / bīnu jala bāṛida dekhiā jaisā //} \]

(3.35.1-3)

With her palms joined, she stepped forward to stand before Ram. And beholding the lord, her love grew manifold and she said, ‘How shall I praise you, lowest of birth and dullest of wit as I am? Of those who rank the lowest of the low, women are even lower. Of these women I am the most stupid.’

The lord of Raghus said ‘Listen to my word good lady! The only kinship I recognize is that of devotion. In spite of caste, kinship, lineage, piety and reputation, wealth, strength, family, talent and intelligence, a man who lacks devotion is worthless, like a cloud devoid of water.

In this much-loved episode, Ram reassures Shabari that none of the worldly signs of rank and status matter to him and that it is her total devotion to him that makes her worthy of his grace.\(^{47}\) Shabari is worthy of Ram’s grace in spite of her lowliness and also because she recognizes and acknowledges her lowliness. It is this very same self-deprecating attitude of the Nishada king Guha

\(^{46}\) The Rāmacaritmānas does not into details regarding why Durvasa cursed the gandharva. It should also be noted that details of this episode vary in different versions of the Rāmāyaṇa. In the Valmiki Rāmāyaṇa, it is Indra who curses the gandharva with the proviso that he will be released when Ram and Lakshman cut off his hands.

\(^{47}\) This and other similar verses (related to the figure of the Nishada king Guha) go on to become important to the Ramnami tradition. See Ramdas Lamb, Rapt in the Name: The Ramnamis, ‘Ramnam’, and Untouchable Religion in Central India (Albany: SUNY Press, 2002). Also see Philip Lutgendorf, “Dining Out at Lake Pampa: The Shabari Episode in Multiple Ramayanas,” in Questioning Ramayanas: A South Asian Tradition, ed. by Paula Richman (New Delhi: Oxford University Press, 2000), 119-136.
that also makes him an exemplary devotee of Ram.\textsuperscript{48} The message, is that Ram \textit{bhakti} is open to people of any and all castes and indeed encouraged, but that such devotion does not erase caste altogether.

On the one hand, Ram stresses that the true devotee is dear to him regardless of caste status, particularly in the case of figures like Guha and Shabari. On the other hand, Tulsidas does not alienate the Brahminical orthodoxy either, often praising Ram as the defender of Brahmans and cows. The devotional thrust of Tulsidas’s work is contained very much within the framework of the traditional societal order of \textit{varnashrama dharma}. The \textit{Râmcaritmânas} does not, by any means, advocate the complete eradication of caste hierarchies, common to many of the poets of the \textit{sant} or the \textit{nîrguṇ} tradition. In light of the evidence from the \textit{Râmcaritmânas} presented above, Lorenzen’s claims of Tulsidas being the champion of \textit{varnashrama dharma} seem to be valid. When compared to Kabir, Tulsidas will be found wanting and less radical every time. However, such claims do not take into account the tension with Brahmanical authority as evidenced by the hagiographic legends surrounding Tulsidas. His very act of composing the \textit{Râmcaritmânas} in Avadhi was radical and seems to have put him at odds with the establishment of Varanasi.

Part of the reason behind the condemnation of Tulsidas as a champion of conservatism also stems from the understanding of \textit{bhakti} as a reformist movement.\textsuperscript{49} Such an understanding of \textit{bhakti} dates to Indological scholarship in the nineteenth century and was perpetuated in the work of several nationalist scholars.\textsuperscript{50} Just as \textit{bhakti} itself is a more complex phenomenon, so too is Tulsidas’s work and his attitude towards systems of social hierarchy. Some of this complexity is reflected in his other works of poetry.

\textbf{Tulsidas’s poetry (\textit{Kavitâvalî} and \textit{Vinay patrikâ})}

While what little is known to us about the life of the poet Tulsidas comes primarily from various hagiographic accounts, the internal evidence of his poetry also deserves some consideration. There are twelve works that are attributed to Tulsidas.\textsuperscript{51} There are six major works. (1) \textit{Râmcaritmânas}, which is discussed in detail in Chapter 2. (2) The \textit{Vinay patrikâ}, which consists of two hundred and seventy nine verses styled as a petition to Ram. This is generally considered to have been composed during a period of drought and famine in Varanasi and is believed to be his last work. (3) \textit{Kavitâvalî}, also known as \textit{Kavitta Râmâyan} tells the Ram \textit{katha} using the \textit{kavitta}, \textit{ghanâkṣari} and \textit{savaïyya} meters. (4) The \textit{Dohâvalî} tells the Ram \textit{katha} in five hundred and seventy three \textit{dohâs}. This work includes

\textsuperscript{48} The episode relating to Guha can be found in the \textit{Râmcaritmânas} 2. 194.


\textsuperscript{51} For a fuller description of all these works, see George A. Grierson, “Notes on Tul’sî Dâs” \textit{The Indian Antiquary} 22 (1893): 89-98, 122-29, 197-206, 225-36, 253-74.
material from the Rāmcaritmānas, the Vairāgyasaṃdīpanī and the Rāmājastra praṇa. (5) Gitāvalī, also known as Git Rāmāyaṇa tells the Ram katha in seven chapters using various ragas, or song meters. (6) The Śrī kṛṣṇagitāvalī tells the story of Krishna in sixty-nine verses.

There are six minor works attributed to him. (7) The Ramlalla nahcchā is a short work of twenty verses (in the meter sohar chand) that describes the ceremony of touching Ram’s nails. This ceremony performed before auspicious occasions such as the investiture of the sacred thread or before the wedding. (8) The Vairāgyasaṃdīpanī is a short work of three chapters called ‘prakash’ (consisting of dohas and caupāśā) that praise the quality of dispassion. (9) The Barvai rāmāyaṇa tells the legend of Ram in seven chapters in the barvai meter. (10) The Rāmājastra praṇa is a version of the Ram katha told in seven chapters, each consisting of seven dohas and is used a tool in foretelling. (11) The Pārvati maṅgal is a work of three hundred and sixty lines (sixteen stanzas) that describes the wedding of Shiva and Parvati. (12) The Jānaki maṅgal is a work of twenty-four stanzas that describes Ram and Sita’s wedding.

These are the works that have been accepted by most scholars as Tulsidas’s work. The famous Hanumān Cālīsa is considered to be Tulsidas’s composition, but there is very little evidence for this. Of these twelve works attributed to him, three - Kavitāvalī, Gitāvalī and Vinaypatrikā - were composed in Braj and the rest in Avadhī. Not all of his compositions can be dated accurately, but we know that the Rāmājastra praṇa has a date of 1564 C.E., the Dohāvalī, date of 1584 and the Pārvati maṅgal, a date of 1587.

While Priyadas’s legends form the core of how Tulsidas’s life is remembered by Ram devotees, his later works such as the Kavitāvalī and Vinaypatrikā, which are intensely personal in nature, offer us some clues about his life, although nothing is historically verifiable. Tulsidas was very likely a Brahmin by birth and had access to Brahmanical learning. In the section on the Rāmcaritmānas, I discuss some of the works of Sanskrit literature that he was clearly familiar with. He was very likely a smārta52 Vaishnavaite, oriented towards pañcāyatan pujā (the worship of five deities: Shiva, Vishnu, Ganesha, Devi and Surya) as most of his works begin with invocations to these deities.53 Such practice would be against that of sectarian Vaishnavas, in particular, the various Krishna bhakti sampradayas and possibly also the Ramanandi sampraday.

His poetry also suggests that he was abandoned by his parents as a child and that he lived in great poverty. He writes movingly of his early life in the Kavitāvalī.54

52 Smārta is a term used to refer to those who follow smrīti (smarta is the vyddhi form of smrīti). Smartas of North and South India have different practices. The term smarta refers to Vaishnavas in North India. In South India, smartas are generally associated with the worship of Shiva. On the smarta tradition in South India see Yoshitsugu Sawai, The Faith of Ascetics and Lay Smārta: A Study of the Sankara Tradition of Śrīnēri (Vienna: Sammlung De Nobili, Institut für Indologie der Universität Wien, 1992).


54 F.R. Allchin has translated this text with a critical introduction in which he makes note of the personal nature of many of the verses. See Kavitāvalī (London: Allen and Unwin, 1964).
‘He is nurtured by vice, wretched from terrible poverty, is clad in rags and carries a water-pot.’
This is what the world said of me, ‘Destiny has written nothing for him, he has no strength in his arms, not even in is dreams.’
Tulsi is now Ram’s servant, this is easy to see and doesn’t need to be told.
For such a (wretched) one could never have become such, had he not sung of the provider of the monkeys.

His father and mother brought him into this world and abandoned him for destiny had written nothing good on his forehead.
He was low, deserving of disrespect, a person who would be glad of the scraps thrown to dogs.
Then Tulsi heard of the nature of Ram and told him once of his empty stomach.
Such a master as Raghunath left nothing lacking for his personal good and highest good.

Similarly, in the *Vinay patrikā*, he writes:

I told of my poverty from door to door, I grit my teeth and fell at peoples’ feet. There are men of compassion in this world who could ease the sorrows and errors of the ten quarters, yet none such spoke to me.
My mother and father gave birth to me and cast me away like a worthless insect. Why should I be angry? Whom should I blame? My misfortune was such that they shrank even from my shadow. Seeing my distress, some holy men said, “Do not let your heart grieve, animals were even more wicked and sinful, yet Ram did not abandon them.” When Tulsi became Ram’s, even without love and faith, he became content. Seeing the greatness of the name of my noble master, and my well being, may people be filled with envy and awe.

In these moving verses Tulsidas describes his wretched childhood – clad in rags and begging for food. He is taunted and ridiculed and made to feel unworthy even of the scraps of food thrown to dogs. He writes with shame further on in the *Kavitāvalī* that, “at the command of my appetite, I ate the leavings of all castes, my caste, high castes, low castes; this is well known.”

It is likely that he joined a group of itinerant Vaishnavas who taught him about Ram, one of the few options that seem to have been open to such abandoned or orphaned children. Tulsidas however makes no reference to any specific guru or teacher. In the introductory verses of invocation in the *Bāl kāṇḍ* of the *Rāmcaritmānas*, Tulsidas, says:

\[
\text{bandauṃ guru pada kanja kṛpā sindhu nararāpa hari /}
\text{mahāmoha tama punja jāsu bacana rabi kara nikara //}
\]

\[1.5\]

I bow to the lotus feet of my preceptor who is an ocean of mercy and Hari himself in human form, whose words are like rays of the sun that dispel the intense darkness that is (my) profound ignorance.

But, Tulsidas does not clearly identify a guru in this verse, merely referring him in the fairly standard adulatory form as, “Hari in human form.” Identifying this “Hari in human form” with a historical figure would become a great preoccupation with devotees and later, with scholars. Some would be content to simply refer to him as “Narharidas,” based on Tulsidas’s eulogy. This nomenclature would become tremendously useful to the Ramanandi *sampraday* in the nineteenth century, for they were then able to connect Tulsidas to their community via an actual Ramanandi ascetic named Narharidas. Whether or not the Vaishnava ascetics Tulsidas fell in with were in fact affiliated with the Ramanandi *sampraday* remains a mystery, but we might accept that he was introduced to some sort of Ram devotion through such a community, for Tulsidas identifies Ram as his spiritual as well as material savior. He goes on to say in the *Kavitāvalī*:

---

55 Jati ke sujāti ke kujāti ke petāgībāsa khāte tiṣṭa sabake bidita bata duni so / Kavitāvalī 7.73

56 Nabhadas was similarly adopted and given protection by Kilhadev and Agradas, see note 24.

57 As far as my research thus far indicates, the Ramanandis first make this connection in the *Rasik prakāś bhaktamāl* and I will discuss this verse in detail in Chapter 3.
chāra te saṃvārikai pahara hāṃ te bhārī kiyo
    gāro bhayo paṅca mem punīta paccha pāikai /
    hauṃ tai jaiso taba taiso abā adhamāī kai kai
    peṭa bharaunī rāma rāvarōi guna gāikai //

āpane nivāje kī pai kījai jaja mahāraja
    merī ora herikai na baṭhīe risāikai /
    pāli kai kṛpālu byāla bāla ko na mārie
    au kāṭie na nātha biṣahu ko rūkha lāikai //

(7.61)

You raised me from dust and made me loftier than a mountain
Joining your holy group I gained dignity among the elders.
Yet, as I was once, so am I still, still performing low acts.

I fill my belly singing of your virtues Ram.
Lord, hide this shame of your befriended
Do not regard me with anger, for
O merciful, one should not kill a young snake having reared it
nor should one cut down a poison tree having planted it.

In his final, and perhaps his darkest work, Tulsidas is reflecting on his
career with dissatisfaction and shame. He is no longer the despised, unloved and
hungry young boy; he is famous and well respected, after all, he is renowned as
Valmiki incarnate. However, he feels no satisfaction, no pride. Instead he feels he
has betrayed Ram by “en-cashing” his name to fill his belly. He compares himself
to a poison tree and a snake and begs Ram’s forgiveness for using him ill. There
are verses of self-deprecation in the Rāmcaritmānas that are formulaic, even
impertinent, but the Kavitāvalī verses are bleak and desolate. The life of Tulsidas,
the most celebrated and venerated poet of the Ram tradition, began in misery
and seems to have ended just as poorly.
Considering that the Rāmcaritmānas was one of Tulsidas’s earliest compositions, it is a work of remarkable beauty, complexity, and simplicity, and is evidence of a poet at the height of his artistic power. In this section, I will discuss the narrative and theological structure of this much-loved text. Unlike many works of Indian literature, the author of the Rāmcaritmānas reveals the exact date on which he commenced his composition:

\[
\begin{align*}
sādara sivahī nāi aba māthā / baranaunām bisada rāma guna gāthā // \\
saṁbata soraha sai ēkatīśā / karaunām kathā hari pada dhari sīsā // \\
nauntī bhauma bāra madhumāsā / avadhapūrīṇī yaha carita prakāśā / \\
(1.34.2-3)
\end{align*}
\]

With reverence I bow my head to Lord Shiva and proceed to sing the manifold virtues of Ram. In the vikram samvat year of 1631 (1574 C.E.) I commence this tale, placing my head at Hari’s feet. On the ninth day of the lunar month of chaitra, this tale unfolded in the city of Ayodhya.

Although we know that the Rāmcaritmānas was begun in 1574 C.E in Ayodhya, it is not known how long Tulsidas took to complete it and indeed when this work was actually completed. Most scholars, however, agree that the Rāmcaritmānas was completed in Varanasi, where the poet is alleged to have moved half way through its composition.88

The oldest manuscript of the Rāmcarintānas is in the Shravan Kunj temple situated on Vasudev ghat on the banks of the River Sarayu. The manuscript is incomplete (only the Bāl kāṇḍ survives) and has been dated to 1604 C.E. The oldest complete manuscript of the text (dated 1647 C.E.) is in Ramnagar, and is the property of the current maharaja of Benares. There are two manuscripts that are famous for ostensibly being in Tulsidas’s own hand, although the veracity of this claim has been disproved in both cases. One is a complete manuscript in Malihabad, near Lucknow. It is thought to be of considerable antiquity, but has not been dated. The other manuscript in Rajapur is incomplete, and contains only the Ayodhyā kāṇḍ.59

---

88 The evidence cited for this is the invocation in the fourth book, the Kiṣkindhā kāṇḍ:

\[
\begin{align*}
muki jānma mahī jānī gyāna khānī aṣha hānī kara/
\\
jahāṃ basa saṃbhū bhavānī so kāśi seyīa kasa nā// (4.2)
\end{align*}
\]

Why not reside in Kashi (Varanasi), the abode of Shambhu and Bhavani, and knowing it to be the birthplace of moksha, the source of wisdom and the destroyer of sin?

Narrative Format and Structure

Tulsidas composed the Rāmcaritmānas in Avadhi at a time when Braj bhāsha had become consecrated as the literary language of the bhakti poets, who were writing primarily in the tradition of Krishna bhakti. Tulsidas himself, as we have seen, composed in both Braj and Avadhi. Although he does not discuss the choice between Braj and Avadhi, Tulsidas was definitely conscious of writing in bhāsha, or the vernacular (bhāṣā nibhandham), as opposed to classical Sanskrit. He says:

\[
\text{priya lagahi ati sabahi mama bhanitī rāma jasa sanga} / \\
\text{dāru bicāru ki karayi koū bandiya malaya prasaṅga} //
\]

\[
\text{syāma surabhi paya bisada ati gunada karahīṃ saba pāna} / \\
\text{girā grāmya siya rāma jasa gāvahīṃ sunahīṃ sujāna} //
\]

(1.10.a-b)

By its association with the glory of Ram, my words will be pleasing to everyone, just as no one questions timber of any variety if it is from the region of the Malaya mountain.

Just as the milk of a dark cow is white, possesses medicinal properties and is drunk by all, so too, the wise hear and sing the glories of Ram and Sita, even though couched in the vulgar tongue.

In this verse Tulsidas doesn’t quite apologize for his choice of Avadhi, but he does defend his choice of the vernacular by pointing out that regardless of the medium in which it is told, the story of Ram is, in and of itself, worthy of being heard and sung. Historically, the choice of Avadhi as the language for this work, and indeed the metrical format of the narrative of the Rāmcaritmānas (as a series of chaurais followed by a doha or sortī) are both indebted to the genre of Sufi narrative literature. By the fourteenth century, the tradition of the Sufi literary romance, known as the masnavī, had shifted its register from Persian to Avadhi,

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61 As mentioned above, three of his works, the Kavitāvalī, the Gītāvalī and the Vinaypatrīkā, were composed in Braj bhāsha.

62 Rāmcaritmānas 1.7 ṣloka.

with Maulana Daud’s Candāyan (1379) being one of the early examples.\textsuperscript{64} By the fifteenth and sixteenth centuries, the genre of the literary romance, which became known as the premākhyān, became fully crystallized as the most popular genre of narrative literature in North India. Following the Candāyan, these romances were composed in the vernacular (primarily in Avadhi), and the narrative was structured in form of stanzas consisting of a fixed number of chaupais (usually five or seven or eight), followed by a doha. Many of these literary romances continued to be composed within the Sufi tradition, but secular romances were also popular.\textsuperscript{65} The most famous of such romances within the Sufi tradition include Shaikh Qutban’s Mṛgāvatī (1503/04), Malik Muhammad Jayasi’s Padmāvat (1540/41), and Manjhan’s Madhumālī (1545). Premakhyans were also being composed outside the Sufi tradition, for instance, Ishvardas’s Satyavatī katha (1501).

The question of the literary sources that inspired the Rāmacaritmānas has engendered much speculation and scholarly argument. Although he does refer to his composition as being inspired by several other works, Tulsidas himself reveals tantalizingly little detail. In the final verse of the series of Sanskrit invocations that open the Bāl kāṇḍ, Tulsidas says:

\begin{verbatim}
nāṇāpurāṇanigamāgamasammatam  yaḥ rāmāyaṇe nigaditam kvacidanyato’pi / svāntaḥ sukhāya tulasi raghunāthagāthābhāṣānibandhamatimāṇjulamāṇotī ||
\end{verbatim}

(1.7 sloka)

For his own enjoyment, Tulsidas presents this exceedingly elegant composition, relating in the vernacular language, the legend of the Lord of Raghus in accordance with various Puranas, Vedas, Agamas, and as it has been chronicled in the Rāmāyaṇa (of Valmiki) and some other sources.

Tulsidas is thus catholic in counting among his sources, the literature of the smṛtis (nigamas/vedas), the śrutis (the Puranas were counted as shruti from medieval times), and āgamas, which would include the tantras and the sanātīta literature, as well as the Rāmāyaṇa of Valmiki.

One of the earliest scholars to write on Tulsidas’s literary influences was the Italian scholar L.P. Tessitori, who argued that excluding the first part of the Bāl kāṇḍ and the entire Uttarakāṇḍ, the Rāmacaritmānas was based primarily on the


\textsuperscript{65} McGregor has also pointed out the affinities of some of these secular romances with the rāṣau literature of Western India. “Hindi Literature,” 60-63.

\textsuperscript{66} Ibid., 63. Also see de Bruijn, Thomas. “Many roads lead to Lanka: The intercultural semantics of Rama’s quest,” in Contemporary South Asia, 14 (2005): 39-53.
Valmiki Rāmāyaṇa. Any differences between the texts were attributed to Tulsidas’s orientation as a smarta Vaishnavaite. The quest for the “literary influences” on Tulsidas invariably raised the question of the originality of the Rāmcaritmānas. Although Tessitori stressed on the originality of Tulsidas’s composition in his work, allegations would surface in the early twentieth century that the Rāmcaritmānas was actually a translation of a Sanskrit work called the Śambhu Rāmāyaṇa. George Grierson would discredit this, showing that the Sanskrit work was in fact a translation of the Avadhi poem. This dispute speaks to the fact that the conflict between the choice of Sanskrit and the vernacular languages of North India, as described in the hagiography of Tulsidas, was still being played out in the twentieth century.

In more recent scholarship, Charlotte Vaudeville and Mataprasad Gupta have also commented extensively on sources that inspired this work. Among the sources for the text, both Vaudeville and Gupta cite the Adhyātma Rāmāyaṇa, the Bhuṣṇḍi Rāmāyaṇa, portions of the Brahmāṇḍa Purāṇa, the Hanumān nāṭaka, and the Prasannarāghava. Mataprasad Gupta places the Adhyātma Rāmāyaṇa as the foremost source, going so far as to contend that Tulsidas was referring to this text and not to the Valmiki Rāmāyaṇa in his invocatory verse (shloka number 7). Vaudeville, however, contends that since the Adhyātma Rāmāyaṇa was, itself, closely modeled on Valmiki’s version, it is impossible to tell with any certainty which text Tulsidas was borrowing from. Nevertheless, she does not dispute that this text had a significant impact on the structure of the Rāmcaritmānas.

Structurally, the most obvious reflection of the Adhyātma Rāmāyaṇa in the Rāmcaritmānas is the dialogue between Shiva and Parvati, a framework that is borrowed from the Tantric tradition. Another text that influences the Shiv carit sections of the Bāl kāṇḍ is the Shiva Purāṇa (distinct from the Shaiva Purāṇa). The plays Hanumān nāṭaka and Prasanna Rāghava are also sources, the latter particularly influencing sections in the Bāl kāṇḍ and Sundar kāṇḍ. The Bhuṣṇḍi Rāmāyaṇa is thought to have influenced the dialogues between Kak Bhushundi


68 The term smarta as it relates to North Indian Vaishnavism has been discussed in Chapter 1.

69 This claim was made by a committee of six pandits, who issued editions of the Aranyā kāṇḍ and the Sundar kāṇḍ with the alleged “original” Sanskrit text printed facing the Avadhi text of Tulsidas. See George A. Grierson, “Is the Rāmāyaṇa of Tulasi Dāsa a Translation?” Journal of the Royal Asiatic Society (1913): 133-141. Also see Lala Sitaram’s more forceful response, “The Originality of the Ramayana of Tulasi Dasa,” Journal of the Royal Asiatic Society (1914): 416-421.

70 Gupta, Tulsīdās, 281-84.

and Garuda. As Bhushundi also figured in the Yogavaśiṣṭha, this text could also have been available to Tulsidas.

Apart from the Sanskrit sources discussed above Tulsidas might also have had access to vernacular narrative poetry (outside the premakhyan tradition). Indebted to earlier Jain literary narratives in prakrit and apabhramsha, such works of narrative poetry were composed primarily on themes from Sanskritic literature, and in particular, epic literature. The primary center for such narrative, or carit literature was Gwalior, from where we have works like the Pradyumna carit (1354) of Sudharu as well as the more famous Braj bhasha compositions, the Paṇḍav carit (1435) and Rāmāyan kathā (1442) of Vishnudas.

Thus, it is clear that the Rāmcaritmānas is heir to a staggering variety of literary and religious traditions – the Rāmāyaṇa tradition (various retellings), carit literature (Vishnudas’s Rāmāyaṇa kathā), Sufi masnavis and premakhyan as well Sanskrit philosophical and dramatic literature.

Following the Rāmāyaṇa of Valmiki, the Rāmcaritmānas is comprised of seven books of varying length. The seven books take their titles from Valmiki with the exception of the sixth book, which is called Lanka kāṇḍ (Yuddha kāṇḍa in Valmiki). The seven books are: Bāl kāṇḍ (361 stanzas), Ayodhyā kāṇḍ (326 stanzas), Aranyā kāṇḍ (46 stanzas), Kiśkindhā kāṇḍ (30), Sundar kāṇḍ (60 stanzas), Lanka kāṇḍ (121 stanzas), and Uttar kāṇḍ (130 stanzas). Each “stanza” or canto is comprised of a series of chaupais followed by either a doha or a sortha, following the tradition of masnavis and premakhyan, as discussed above. Apart from chaupais and dohas/sorthas, the Rāmcaritmānas also contains meters such as the harigitikā chand, which Tulsidas uses during highly emotional moments such as Ram and Sita’s wedding, and the tomor chand (spear meter) used to great effect in the battle

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72 It was commonly accepted that the Bhusuṇdi Rāmāyaṇa had been available to Tulsidas. See Bhagavati Prasad Singh, “Bhusuṇdi Rāmāyaṇa and Its Influence on the Medieval Ramayana Literature,” in The Ramayana Tradition in Asia, edited by V. Raghavan, (New Delhi: Sahitya Akademi, 1980), 475-504. For a refutation of this view see, Alan Mott Keislar, “Searching for the Bhusuṇdi Rāmāyaṇa: One Text or Many? The Ādi rāmāyaṇa, the Bhusuṇdi-rāmāyaṇa, and the Rāmāyaṇa-muhā-mulā,” Ph.D diss.,(University of California, Berkeley, 1998). Keislar has argued convincingly that the version of the Bhusuṇdi Rāmāyaṇa cited by Singh and Raghavan was actually composed in the sixteenth century. The text that Tulsidas might have had access to has not yet surfaced.


74 In this I follow Lutgendorf’s definition. Life of a Text, 14. A chaupai is usually a two-line unit (some maybe a single line) with each line known as an ardhālī (half) and comprising 32 beats. Two feet (pad), each of sixteen beats and separated by a caesura, make up one ardhālī. A doha is a couplet with each line comprising two unequal parts, usually thirteen and eleven beats respectively. A sortha is a doha in reverse, with each line comprising eleven and thirteen beats.

75 The harigitikā chand has four equal lines of twenty-six to thirty beats with an internal rhyme scheme, and hence is most often set to music.
scenes. Sanskrit meters such as the śloka and stuti are occasionally used for invocations and hymns of praise.

While the stanzas are the primary way by which the text is organized, it is also common to speak of specific episodes (prasaṅg) and dialogues (samvād) in the text. Reflective of the oral expository traditions of the Rāmcaritmānas, these episodes and dialogues usually refer to famous or most-beloved passages (such as, the van gaman prasang, the forest-going episode or the Ram kevaṭ samvād, the dialogue between Ram and the boatman Guha). These special episodes and dialogues are often marked for easy identification in the margins of modern editions of the text.\(^77\)

The Rāmcaritmānas has a complex narrative structure that the poet lays out in the introductory portions of the Bāl kāṇḍ. Approximately twenty-nine stanzas into the first book, Tulsidas discloses that the story of Ram is revealed in four dialogues, which form the narrative framework of the poem. The four dialogues in the text are between (i) Shiva and Parvati, (ii) Garuda and Kak Bhushundi, (iii) Yagyavalkya and Bharadvaj, and (iv) Tulsidas and his audience. The dialogue between Shiva and Parvati is the main frame of the text, and is most clearly evident in the Bāl kāṇḍ. The dialogues between Yagyavalkya and Bharadvaj and between Garuda and Kak Bhushundi are more clearly in evidence in the Uttar kāṇḍ, the latter taking greater precedence. The dialogue between Tulsidas and his audience is present throughout the text. The dialogues between Shiva and Parvati and that between Garuda and Kak Bhushundi are also the means through which much of the theological content of the text is transmitted. These dialogues make for a layeredness that endows the text with a complexity of structure. This layeredness is also able to contain a complex system of theology that in turn permits a range of interpretations, as we shall see below. The story itself, Tulsidas points out, was first revealed in series of narrations.

\[
\begin{align*}
\text{sambhu kīnha yaha carita suhāvā / bahuri kṛpā kari umahi sunāvā /}
\text{soi siva kāgabhushunḍihi dīnḥā / Ram bhagata adhikāri cīnḥā //}
\text{tehi sana jāgabalika puni pāvā / tinha puni bharadvāja prati gāvā //}
\end{align*}
\]

\[(1.30.2-3)\]

\[
\begin{align*}
\text{maṁ puni nija gura sana sunī kathā so sūkarakheta /}
\text{samujhi nahiṁ tasi bālapana taba ati raheṁ aceta //}
\end{align*}
\]

\[(1.30.a)\]

This beautiful story was fashioned by Shiva, who graciously related it to Uma. Shiva then gave the tale to Kak Bhushundi, knowing him to be a worthy devotee of Ram. Yagyavalkya obtained the tale from him (Kak Bhushundi) and narrated it to Bharadvaja.

I heard the same story in Sukarkeshetra from my own guru, but due to my youth, I remained oblivious and did not understand it fully.

\(^{77}\) Lutgendorf, Life of a Text, 14.
In these chaupais, Tulsidas credits Shiva with the original composition of the Ram katha that he is about to narrate, thus anticipating one of his major theological positions, the compatibility between Shaivism and Vaishnavism, which I will discuss in greater detail below. Shiva telling the story to his wife, Parvati is also a feature common to many the Tantric tradition, the influence of which will be discussed in further detail below. Shiva, Ram’s greatest devotee, then transmits the tale to another worthy devotee – the semi-divine crow Kak Bhushundi. From the realm of the divine and semi-divine, the tale passes to the realm of the sages such as Yagyavalkya and Bharadvaj. Tulsidas then hears the story in Sukarkshetra (modern Soron in Uttar Pradesh) from his guru, which he then proceeds to narrate to his audience, the final layer in this chain of transmission. Thus, the guru parampara, or the line of transmission between teacher and student begins with Shiva. The text then travels via Kak Bhushundi, Yagyavalkya, Bharadvaja and finally Tulsidas before it is conveyed to the ordinary Ram devotee. Tulsidas, therefore, puts his composition in its context as a devotional text that is meant to be transmitted to and among the devotees of Ram. These earliest transmitters of the tale, Shiva and Parvati, also appear as characters within the narrative, as well as narrators of the tale in the first framework of the text.

From stanza 35-43 in the Bāl kāṇḍa, Tulsidas sets up the elaborate and complex imagery of his composition as a lake. Shiva, apart from fashioning the narrative, also gives it the name Rāmacaritmānas.

\[
\text{racı maheśa niya mānasā rākhā / pāyi susamau sivā sana bhākhā /}
\text{tāteṃ rāmacaritamānasā bara / dhareu nāma hiyāṃ heri harakhi hara //}
\text{kahaum kathā soi sukhada suhāī / sādara sunahu sujana mana lāyī //}
\text{(1.35.6-7)}
\]

Having composed it, Mahesh (Shiva) treasured it (the tale) in his mind. When the time was favorable, he told it to Parvati. After due thought, Shiva joyously gave it the excellent name of Rāmacaritamānas. I repeat that very same pleasing and enchanting tale, listen with reverence and attention, O noble souls.

The word “mānas” can mean both lake and mind. The title, therefore, refers to the fact that the tale was conceived in Shiva’s mind as well as to the imagery of the tale itself being a lake. Tulsidas then goes on to create elaborate imagery of the contents of his work, likening every aspect of the narrative to a feature of the lake. The four dialogues described above become the four ghats, banks of the lake. Further, each of the seven books is described as sopāna or a descent into the lake:

\[
\text{sūṭhi sundara sambāda bara birace buddhi bicāri/}
\text{teyi ehi pāvana subhaga sara ghāta manohara cāri //}
\]

78 Lutegndorf, Life of a Text, 24.

79 The controversy regarding Tulsidas’s guru was addressed in Chapter 1.
The four charming and excellent dialogues (Between (i) Shiva and Parvati, (ii) Garuda and Kak Bhusundi, (iii) Yagyavalkya and Bharadvaj, and (iv) Tulsidas and his audience) that have been woven cleverly into this tale are the four lovely ghats of this holy and beautiful lake.

The seven chapters are the seven beautiful flights of steps, which the mind delights to behold with the eyes of wisdom. The unqualified and boundless greatness of Raghupati, which is described in this tale, is the fathomless depth of this lake.

The glory of Ram and Sita is the nectar-like water and the similes are the delightful waves in the water. The beautiful chaupais are the densely growing lotus plants and other poetic devices are pearl-yielding shells.

The complexity of the narrative structure as a series of dialogues and the consequent layeredness of the text also imply that the composition of the Rāmacaritmānas was probably undertaken in several stages. Although scholars disagree on the placement of certain stanzas, there is broad consensus that the Rāmacaritmānas was completed in three distinct stages. The theological complexity of Tulsidas’s work also becomes apparent if one accepts the theory of the three stages. Based primarily on consistency of verse from, Tulsidas is considered to have composed the latter half of the Bāl kāṇḍ (stanzas 184-361), and the Ayodhyā kāṇḍ in the first stage. At this stage, it is believed that Tulsidas had no intention of making this a religious work or of giving it mythic narrators. The decision to frame the work in a dialogue between Shiva and Parvati was conceived in the second stage, the decision probably being inspired by Tulsidas’s familiarity with the Adhyātma Rāmāyana. The bulk of the poem was completed in this stage, culminating with the end of the Ram story in stanza 52 of the Uttar kāṇḍ. In stage three, Kak Bhusundi was introduced, the Shiv carit of the Bāl kāṇḍ and the Uttar kāṇḍ completed. This re-construction of the text reflects the complexity of its narrative structure and also reveals why it is able to contain Tulsidas’s complex theological formulations.

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Theology

The Rāmcaritmānas is generally considered to be the quintessential work of sagun Ram bhakti. However, this is an oversimplification. To distill any single theological position from the complexity of ideas in the Rāmcaritmānas is an extremely problematical proposition. Just as the narrative structure and format of the text is an intricate amalgamation of multiple literary traditions; the theology of Ram presented by Tulsidas in the Rāmcaritmānas is also a complex configuration of ideas. That being said, it is incontrovertible that it is in this text that Ram becomes fully realized as a figure of bhakti. As mentioned earlier, there was at least one vernacular rendition of the Ram katha before Tulsidas’s work, Vishnudas’s Rāmāyān kathā (1442). This text, however, did not frame the Ram katha within any theological position. Tulsidas’s work was the first vernacular rendition of this legend in North India to present Ram as a bhakti figure.

Tulsidas espouses a variety of theological positions within this framework of bhakti. His theological positions have often been called ‘samanvay vādī,’ or ‘syncretic.’ In my discussion of his theology, I begin with his valorization of bhakti and then I will focus on two core ideas. First, Tulsidas stresses the essential compatibility of the nirgun (transcendental, aniconic or impersonal) and sagun (phenomenal, iconic or personal) conceptions of God. In doing so, Tulsidas offers the power of Ram nam, or the name of Ram, as the best mediator between sagun and nirgun traditions, often asserting that it is Ram nam that is the most powerful way to cultivate bhakti. Secondly, Tulsidas effects reconciliation between the two major strains of bhakti - Shaivism and Vaishnavism. 81

This complexity in Tulsidas’s theology reflects the historical development of what Hans Bakker has called the ‘cult of Ram.’ 82 According to Bakker, Ŗam had become a popular subject for literature in the fifth century, during the reign of the Guptas. He cites the Jain text Paumacarya of Vimalasuri (fourth century), Bhasa’s Pratimānāṭaka (fourth century) and Kalidas’s Rāghuvaṃśa (mid fifth century) as examples of the Ram literature that emerged during the Gupta period. The eleventh and twelfth centuries witnessed the composition several other key texts that stand out in the history of Ram devotion. These included the Sanskrit ritual texts the Rāmapūrvatāpanīya Upaniṣad, the Rāmarakṣāstotra and the Agastyaśanhitā. 83 Of these the Agastyaśanhitā was the most crucial, for it made the innovation of replacing the older and complex Vaishnavite pāñcarātra doctrine of vyāhas and saktis, or emanations and powers, with a more simplified conception

81 This is not to imply that devotion to Ram is subsumed under devotion to Vishnu. By the time of Tulsidas’s composition, Ram is more than an avatar of Vishnu, replacing the latter as the supreme Brahman. The overarching framework, however, is still Vaishnava.


of Vishnu in his *sagun avatar* as Ram. Although it was modeled on the older *pancharatra samhitas*, and is very much a part of that tradition, the Agastyaśaṃhitā makes the identity between Vishnu and Ram. The next text that would have the greatest impact on Tulsidas in his composition of the *RāmcarītMānas* was the *Adhyātma Rāmāyaṇa* (fourteenth or fifteenth century), a work that re-interpreted the Ram katha in light of this theological modification. This text is often venerated above the Valmiki Rāmāyaṇa in North India, particularly by the Ramanandi sampradaya. The *Adhyātma Rāmāyaṇa* also interpreted the Ram katha within an advaita framework. In the *Adhyātma Rāmāyaṇa*, Ram and Sita are equated with the saṃkhya concepts of purusa and prakṛti, the primordial male and female principles, as well as with the advaita concepts of Brahman, or transcendental reality and māya, or illusion. It is from the *Adhyātma Rāmāyaṇa* that Tulsidas derives not only one of his major frameworks – the dialogue between Shiva and Parvati – but also one his major theological positions, the reconciliation between Shaivism and Vaishnavism.

Much ink has been spilt on Tulsidas’s theology in the *RāmcarītMānas*. The contributions of Mataprasad Gupta and Charlotte Vaudeville, whose works will be discussed in the literature review in Chapter 3, are most noteworthy in this respect, as they do not try to reduce the text to one theological position. I am presenting the major theological concerns of the text in this chapter as a foundation for understanding the commentaries in Chapters 6 and 7 of section II. The commentators base their work on the concerns that emerge in Tulsidas, but modify them by highlighting the aspects that are of interest to them and brushing aside others.

**The Primacy of bhakti and its Practice**

Tulsidas’s work is a fundamentally devotional work that often stresses the path of bhakti over the path of jñān, gnosis or knowledge. Within this framework of devotion, Tulsidas proposes various means to cultivate and attain bhakti. Ram himself discourses on his partiality to the path of devotion in the *Uttar kāṇḍa* and reveals how such devotion can be attained:

\[
\text{jaṃm paraloka ihāṃ sukha cahahu / sunī mama bacana hṛdaya gahahum/}
\text{sulabhā sukhada mārāga yaha bhāī / bhagati mori purāna śruti gān //}
\]

\[
\text{gyāna agama pratyāha anekā / sādhana kaṭhina na mana kahum ṭekā /}
\text{karata kaṣṭha bahu pācāi koū / bhakti hīnā mohi priya nahiṃ soū //}
\]


**86** Lamb, *Rapt in the Name*, 28.

**87** Ibid., 30.

**88** Gupta, *Tulsīdās and Charlotte Vaudeville, Etude sur les sources*. 33
bhakti sutantra sakala sukha khānī / binu satasanga na pāvahi prānī/
punya punja binu milahim na santā / satasangati susṛti kara antā//

(7.45.1-3)

Those who seek happiness in this world and the next, listen to my words and take them to your heart. My brothers! The path of devotion to me is easy and pleasant, so say the Shrutis and Puranas.

The path of knowledge is difficult and beset with obstacles; the path is rough with no place to rest the mind. Many struggle with it and few attain it, for without devotion no one is dear to me.

Bhakti is independent and the source of all happiness, but men cannot attain it without the fellowship of holy men. Holy men cannot be attained without the accumulation of merits, but their fellowship puts to an end the cycle of birth and death.

In this verse Tulsidas suggests that the means to attain Ram bhakti is through the fellowship of holy men. Tulsidas repeatedly stresses the importance of such fellowship with holy men, or satsaṅg. Again:

santa sanga apabarga kara kāmī bhava kara pantha/
kahāhīṃ santa kabi kobida śruti purāṇa sadagrantha//

(1.7.33)

The fellowship of holy men is the path to release, whereas the fellowship of sensualists leads to the cycle of birth and death. So say the holy men themselves, as well as the wise and the learned, the shrutis, purāṇas and other holy texts.

One aspect of communion with holy men is the constant recitation (or singing) of the text as well as listening to readings of the text in such fellowship. This “listening” and “reading” to the exploits of Ram, brings to mind one of the central tenets of Vaishnava practice, navadhā bhakti, which Tulsidas also refers to explicitly in a verse from the Aranya kānd, during Ram’s conversation with Shabari. Advising her on the methods through which to cultivate devotion, Ram enumerates on the path of navadha Bhakti, or the nine-fold path of devotion:

navadhā bhagati kahahum tohi pāhīṃ / sāvadhāna sunu dharu mana māhīṃ/
prathama bhagati santanha kara sangā / dūsari rati mama kathā prasangā //

(3.35.4)

gura pada pankaja sevā tīsari bhagati amāna /
cauthi bhagati mama guna gana karayi kapata taji gāna//

(3.35)

mantra jāpa mama dṛḍha bisvāsā / pancama bhajana so beda prakāśā/
chata dama sīla birati bahu karamā / nirata nirantara sajjana dharama //
I will now tell you the nine forms of bhakti, listen with attention and take them to heart. The first form of bhakti is to seek the fellowship of holy men and the second is a love of my stories and tales.

The third form of devotion is humble service to the lotus feet of one’s guru and fourth form is in the singing of my praises with a guileless heart.

Reciting my name with firm faith is the fifth form of devotion as revealed in the Vedas. The sixth is the cultivation of self-discipline and virtue, the avoidance of too many activities, and the constant pursuit of good conduct.

The one who practices the seventh form of bhakti sees me in the entire world and holds the saints in greater esteem than me. The eighth form of bhakti is the cultivation of contentment with what one has and the refusal to even dream of seeking faults in others.

The ninth form is to be kind and forthright in one’s dealings with others and to cultivate implicit faith in me, without happiness or sorrow.

Tulsidas’s description of navadh bhakti deviates in part from the standard enumeration in the Bhāgavata purāṇa. The nine-fold path of bhakti sādhana, or practice, described in this text is the foundational for all Vaishnavas. The nine practices described by Prahalad, the archetypal Vaishnava devotee, are as follows: (1) śravaṇa, listening to the tales of Vishnu, (2) kīrtana, praising and singing of Vishnu, (3) smaraṇa, remembering, or fixing the mind on Vishnu at all times, (4) pādaśevana, rendering service to Vishnu’s feet, (5) arcana, the worship of
Vishnu’s image, (6) *vandana*, prayer and paying homage, (7) *dāsyā*, the love and worship of Vishnu in the role of a servant, (8) *sākhyā*, the love and worship of Vishnu in the role of a friend, and lastly, (9) *ātma nivedana*, complete self surrender. While the first four, even five forms of *bhakti* described by Tulsidas, are variations on shravana, kirtana and padasevana, the rest of his list diverges from the standard Bhāgavata enumeration.

The rest of Tulsidas’s inventory of navadha bhakti is a catalog of ideal human behavior. This modification of the standard navadha practices has not been given much importance in discussions of Tulsidas’s theology. It is important to make note of this however, because it shows that Tulsidas was certainly aware of this bhakti theology current during his time and central to the major Krishna bhakti sampradāyas. However, he chose reinterpret the practices of navadha bhakti in his most famous composition, the *Rāmarcaritānas*.

Tulsidas’s enumeration of navadha bhakti places a greater emphasis on one’s involvement with the world and one’s behavior towards one’s fellow human beings. While he continues to stress the centrality of devoting oneself to Ram, the means of doing so lies primarily in one’s moral attitude and not merely in ritual practice. Tulsidas’s navadha is a less of a list of practical and physical things to do in the service of Ram and more a guide on how to live morally in the world. However, the importance of practices such as shravana, kirtana, padasevana and satsang cannot be overstated. The consequences of not performing these activities are clearly to be regarded as evil.

```
jinha hari kathā suni nahiṃ kānā/ ṣravaṇa randhra ahibhavana samānā/
 nayaninā santa darasa nahiṃ dekhā/ locana morapaṅkha kara lekhā /

te sira katu tumbari samatūlā/ je na namata hari gura pada mūlā //
 jinha haribhagati hṛdayan nahīṃ ānī/ jīvata savu samānā teṣ prānī /

jo nahiṃ karai rāma guna gānā/ jīha so dādura jīha samānā //
kulisa kaṭhora niṭhura soi chāttī/ suni haricarita na jo haraṣṭī /
```

\[1.113.1b-4a\]

The ears of those who have never heard the tale of Ram are like snake holes. Eyes that have never beheld the sight of holy men are no better than the false eyes on the tail of a peacock.

Heads that do not bow to the feet of Hari and to the feet of there are like bitter pumpkins. Those who have not cultivated devotion to Hari in their hearts are like living corpses.

The tongue that does not sing the praises of Ram is like the tongue of a frog. The heart that does not exult on hearing the deeds of Hari is cruel and adamantine.

**Sagun bhakti, nirgun bhakti, and Ram nam**

It has been argued that the distinction between *nirgun bhakti* and *saguna bhakti* (which was primarily identified with the sectarian Vaishnavas of the catuh
sampraday system) as two separate traditions developed as late as the mid-nineteenth century, whereby the nirgun bhaktas, also known as the sants (saint-poets), were considered to belong to a distinct tradition, known as the sant parampara, and to have a distinct and coherent body of teaching known as sant mat.91 Scholarship on North Indian bhakti traditions also began to recognize this distinction only in the early twentieth century.92 However, based on his research of anthology manuscripts, Jack Hawley has argued that there is a cautious case to be made for tracing the distinction between nirgun and sagun traditions back to the sixteenth and seventeenth centuries.93 Indeed that such a distinction was recognized in the sixteenth century is evident from the Rāmcaritmānas, for Tulsidas goes out of is way to assert the essential compatibility of both conceptions of Ram.

Early in the Bāl kāṇḍ, Parvati expresses her doubts about how Ram, the prince of Ayodhya, can also be the all-pervading Brahman:

prabhu je muni paramārathhabā / kahahiṁ rāma kahum brahma anādī / sesa sāradā beda purānā / sakala karahiṁ raghupati guna gānā //

tumha puni rāma rāma dina rātī / sādara japahu anangā ārātī / rāmu so avadhā nrpati suta soī / kī aja aguna alakha gati koī //

(1.108.3-4)

jaun nrpa tanaya ta brahma kimi nāri birahiṁ mati bholi /
dekhi carita mahimā sunata bhramati buddhi ati mori //

(1.108)

O Lord! Sages who discourse on the supreme reality say that Ram is Brahman, who has no beginning. Sesa, Sharada, the Vedas and the Puranas, all sing the praises of the lord of Raghus.

O conqueror of Love, you too, reverently chant the name of Ram day and night. Is this Ram the same as that son of the King of Ayodhya? Or is he some other unborn, unqualified and invisible being?

If he is a king’s son, how can he be Brahman? And if he is Brahman, how is can his mind become distressed at the loss of his wife? Witnessing his actions and hearing of his glory, my mind is utterly confused.

---


Here Parvati expresses inability to reconcile the transcendental greatness of the nirgun Ram with the worldly and mundane actions of the sagun Ram as described in the Rāmcaritmānas (in particular Ram’s mental anguish on losing Sita in the Aranya kāṇḍ)\textsuperscript{94}. Her doubts are answered by Shiva, who explains:

\begin{verbatim}
sagunahi agunahi nahim kachu behda / gavahim muni purana budha beda/
aguna arupa alakha aja jo / bhagata prema basa saguna so hoit/
jo guna rahita so saguna so kaisem / jalu hima upala bilaga nahim jaise /
jasu nama bhrama timira patanga / tehi kimi kahia bimoha prasang/
\end{verbatim}

Wise men, sages, the Vedas and Puranas declare that there is no difference between the sagun and nirgun forms of Brahman. That which is without attributes, without form, imperceptible, and without birth is compelled to take on the qualities of the iconic under the influence of the devotees love.

How can that Absolute without attributes become qualified? In the same way that water and hailstones are not different from each other. He whose very name is like the sun to the darkness of ignorance, tell me how can he be subject to ignorant delusion?

Shiva thus lectures Parvati that her delusion itself is delusional, and that the substance or essence of both forms is essentially the same. Thus Tulsidas stresses the essential correspondence between sagun and nirgun forms of Ram. While Tulsidas for the most part takes a position of reconciliation between these two forms of bhakti, he does, at certain points, indicate a preference of one over the other. Typically preference is expressed for sagun bhakti over nirgun bhakti. But such instances are rare and they usually only express a preference based on the ease and beauty of the former, and not a fundamental theological superiority of one position over the other. Indra, in the Lankā kāṇḍ, for example, expresses his preference for sagun over nirgun bhakti:

\begin{verbatim}
kou brahma nirguna dhyava / abyakta jehi shruti gava /
mohi bhava kosala bhupa / shri rama saguna sarupa //
\end{verbatim}

Some meditate on the nirgun Brahman that the Shruts praise as the Unmanifest. I am attracted by the King of Kosala, the sagun form of Shri Ram.

But in the Uttar kāṇḍ, Kak Bhushundi discourses on the greatness of the nirgun form of Ram:

\begin{verbatim}
94 I will discuss this episode in chapter 3 in the context of rasa.
\end{verbatim}
Maya, who makes the world dance to her tune, whose tale no one has been able to fathom, like an actress on stage with all her troupes dances to the play of the Lord’s eyebrows, O Garuda!

Such is Ram, the manifestation of Truth, Consciousness and Bliss, devoid of birth, the personification of wisdom, beauty and strength, pervading and pervaded, indivisible and infinite, absolute, the Lord of infallible power.

The Lord Ram took on the form an earthly king for the sake of his devotees and performed supremely sacred deeds like an ordinary mortal. Just as an actor while acting assumes various guises in order to exhibits various characters, but himself remains unchanged.

While celebrating the nirgun form of Ram, Kak Bhushundi like Shiva, states that Ram takes on a sagun form and performs his deeds on earth for the sake of his devotees. While the sagun form is considered a manifestation of nirgun Ram, Kak Bhushundi goes on to expresses a profound attachment to Ram’s exploits in his sagun incarnation. The aspect of sagun Ram that is most celebrated in this text is Ram’s exploits as a child. When just as Parvati, Kak Bhushundi too is unable to reconcile the sagun and nirgun aspects of Ram, when he wonders how a child that plays and cries like any other can be God, he is transported into the child Ram’s mouth, where he witnesses the passing of cosmic time and his illusion is removed.\(^95\) I will discuss the veneration of the child Ram further in a section on the use of rasas in the Rāmcaritmānas.

While continuing to assert the compatibility between sagun and nirgun bhakti, Tulsidas also introduces another major theological position as a middle ground. Tulsidas proposes Ram nam, or the name of Ram, as a compromise between the seemingly opposing philosophies that stress the superiority of either the unqualified Absolute and the qualified divinity.

The path of name and the form is a tale that cannot be told;

\(^95\) Ramcaritmānas, 7.75-83.
Though it delightful to comprehend, it not easy to put into words. Between nirgun and sagun, the name is the perfect mediator; Clever, it speaks the language of both and illuminates.

In this verse from the Bāl kāṇḍ, Tulsidas introduces his argument for the essential compatibility of the nirgun and sagun positions, which he goes on to elaborate upon in later sections that have been discussed above. While stressing this compatibility, he also suggests that, in his view, the Name is superior to both:

\[
\text{agnasa gusa du' brahma sarūpā / akatha agāthā anādī anūpā //}
\text{moreṇī mata baḍa nāmu duhū te / kiyē jehinī juga nīja basa nīja būtem //} \\
\text{(1.23.1)}
\]

\[
ubhaya agama juga sugama nāma teṇi / kaheīnī nāmu baḍa brahma bībeku /}
\text{(1.23.3a)}
\]

nirgun and sagun are two forms of Brahman; Unspoken, unfathomable, without beginning and without comparison. To my mind, the name is the greater of the two; It has subdued both with its might.

Though both (nirgun and sagun forms of Ram) are by themselves hard to reach, they are easily attained through the Name. I say, therefore, that the Name is greater than Brahman (nirgun) and Ram (sagun).

The cult of the Name also has a long history, and has been adopted in the practices of various traditions.\(^96\) The Agastyaśanhitā stresses the significance of the Ram mantra or hymn – rām rāmāyā namah - that later becomes the initiation mantra of the Ramanandi sampradāy.\(^97\) The doctrine of the Name is also stressed in the Bhāgavata purāṇa, where the four syllables of the name Narayana are considered highly potent.\(^98\) This doctrine, however, is not peculiar to Vaishnavism, and can be traced to the Tantric notion of śabdabrahman or the phonic body of God. The doctrine of the Name was most extensively adopted by the nirgun tradition, in the poetry of sants such as Kabir.\(^99\)

Unlike Kabir, who warns against the mindless chanting of the Name, Tulsidas believes that the potency of the Name is so great that it requires no other deeper understanding. In a verse from the Kavitāvalī:


\(^{97}\) The official Ramanandi mantra considers ‘Ram’ as a more potent utterance than ‘Oṃ,’ hence Rām rāmāyā namah instead of Oṃ rāmāyā namah. The South Indian Shri Vaishnava mantra is Oṃ śrīmanḍāyaśāmanāya namah.

\(^{98}\) Bakker, Ayodhyā, 119.

\(^{99}\) According to the popular hagiographical tradition, Kabir is considered to have been initiated by Ramanand with the mere word Ram.
A blind, vile and dim-witted old yavana trembling with age was struck and knocked down on the road by a young pig. He fell, lamenting in his heart, A pig has struck me! A pig has killed me! Wailing Alas! Alas! He was caught up in the snare of time (death). Tulsidas! His woes were banished and he went straight to the world of the Lord of the three worlds, by the glory of the Name that is famous in the world. How then can the wonders be told of the servant who repeats the name of Ram with love?

The pun in this verse is in the word harām, which is to be read as ‘ha Ram.’ While the Muslim is lamenting his contact with the forbidden pig, his cry is heard as a call to Ram and he is immediately transported to Ram’s heaven. Tulsidas’s usage of the Name however cannot be conflated with the nirgun tradition. In the introductory stanzas of the Bāl kāṇḍa Tulsidas introduces the doctrine of the Name as one of his main theological positions under which he also subsumes various other theological doctrines. He adopts the Tantric view that assigns every syllable of the Sanskrit alphabet to one or more divinity. In his view, the syllables Ra, Ā and Ma, thus, not only represent the Gods Agni, Surya and Chandra, but also the trinity of Brahma, Vishnu and Shiva. Although Ram is considered an incarnation or avatar of Vishnu in the Rāmcaritmānas, he supersedes Vishnu as the Supreme God or Brahman.

ākhara madhura manohara doū / barana bilocana jana jiya joū /
sumirata sulabha sukhada saba kāhā / loka lāhu paralokā nibāhā //

kahata sunata sumirata suṭhi nīke / rāma lacocka sama priya tulasī ke /
baranata barana prīti bilagāti / brahma jīva sama sahaja saṃghātī //

(1.20.1-2)

nāma kāmataru kāla karālā / sumirata samana sakala jaga jālā /
rāma nāma kali abhimata dātā / hita paralokā loka pitu mātā //

100 In his section on kuch khaṭaknevālī bātem, Ramchandra Shukla comments that this verse is not worthy of Tulsidas fame, that is, unke gaurav ke anukul nahe hai. See Gosvāmi Tulsiādās (Varanasi: Nagari Pracharini Sabha, 1951), 172-173.

101 Rāmcaritmānas, 1.18 – 1.28.1.

102 Ibid., 1.19.1.
Both syllables (Ra and Ma) are sweet and beautiful. They are the two eyes of the alphabet and the very life of people. Easy to recall and pleasing to all, they provide benefits in this world and provide shelter in the next. Delightful to utter, to hear and to recall, they are dear as Ram and Lakshman to Tulsidas. When separated they lose their harmony, for they are naturally connected like Brahma, the cosmic spirit and Jiva, the individual soul.

In this terrible age the Name alone is the wish-granting tree. Merely recalling the name destroys all the illusions of this world. In the age of kali, Ram’s name grants all desires. The name is one’s father and mother in this world and is beneficial in the next. In the age of kali, neither action, nor devotion, nor knowledge is of any use; the name is the only refuge.

The syllables Ra and Ma are thus considered sacred and Tulsidas maintains that in the corrupt age of kali yug, karma, jñāna and bhakti, action, gnosis and devotion, are all essentially useless and that the Name is the only means to salvation. The importance of the Name is also revealed by Shiva to Parvati, when he tells her that reciting the name of Ram was equivalent to reciting the one thousand names of Vishnu, or the Viṣṇu sahasranāma. The power of the Name is thus repeatedly identified as a means to salvation, not only with respect to Ram, but also with respect to Vishnu.

Furthermore,

$kāṁ$ marata janti avalokī / jāsu nāma bala karauṁ bisokī/
sōi prabhu mora carācara svāṁi / raghubara saba ura antarajāṁi/
bibasahūṁ jāsu nāma nara kahahiṁ / janama aneka racita agha dahahiṁ/
sādara sumirana je nara kahahiṁ / bhava bāridhi gopada iva tarahiṁ//

When I see any creature dying in Kashi, it is by his (Ram’s) name that I rid it of sorrow. He is my lord, the master of all creatures animate and inanimate, the chief among Raghus, the resident of all hearts. If his name is repeated by men in the most pitiful of states, the sins committed by them in countless births are burnt away. Those men who remember him with devotion cross the ocean of existence as if it were a mere depression made by the hoof of a cow.

Thus, Shiva himself derives his power to liberate souls in Varanasi from Ram’s name. While stressing the power of the Ram nam, these verses also reflect

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103 Ibid., 1.19.3. The well-known verse śrī rama rama rāneti rame rāme manorame / sahasranāma tattulyam rama nāma varānane // which has found its way into various devotional texts, is said to originate in Buddhakaushika’s Ramrakṣāstotra.
the reciprocity of devotion between Ram and Shiva that is stressed throughout the text.

**Shaivism and Vaishnavism**

The next important component of Tulsidas’s theology that I wish to discuss is the compatibility between devotion to Shiva and Ram. Tulsidas stresses throughout his text that Shiva and Ram are great devotees of each other and that to worship Shiva is to worship Ram and vice versa. Shiva is presented as the original composer of the narrative as well as Ram’s most devout bhakta or devotee. This reconciliation of Shaivism and Vaishnavism can be traced to the Agastyaṃhitā, which presents a lineage of Ram bhaktas in which Shiva is second, initiated by Brahma (the first in the lineage) with the Ram mantra. This genealogy is also presented in Nabhadas’s Bhaktamāl, where Shiva is third, after Brahma and Narada in the lineage of Ram devotees. While Nabhadas is content to just mention Shiva in a list of the dvādaś mahābhaktarāj, or the twelve great princes among devotees, Priyadas adds three kavīta verses, recounting the incident in which Sati impersonates Sita in order to test Ram and is thus forced to abandon her body and take birth once more as Parvati.

The Rāmcaritmānas itself is presented as a dialogue between Shiva and Parvati, the primeval storytellers, as in the Kathāsaritasāgara. The importance of Shiva is evident in the Bāl kānd, which includes a lengthy section (stanzas 44-106) on the life of Shiva and Sati/Parvati as well as a theological discussion between them on Ram bhakti (107-120). The first section includes the myths about Sati’s illusion, Daksha’s sacrifice, Sati’s incarnation as Parvati and the eventual marriage of Shiva and Parvati. Thus Shiva is not only a narrator of the Ram katha, but his tale, the Shiv carit is part of the larger take, the Ram carit.

In the second section, Shiva advocates the power of Ram’s name as well as his story. As Shiva recalls the tale of Ram in order to narrate it to Parvati, Tulsidas says:

```
hara hiyam rāmacarita saba āye / prema pulaka locana jala chāye //
śrīraghunātha rūpa ura āvā / paramānanda amita sukha pāvā //
```

(1.111.4)

All the deeds of Ram flashed into Shiva mind, his body bristled with love and his eyes filled with tears. The form of Raghunath was reflected in his heart and that embodiment of supreme bliss himself (Shiva) felt great joy.

Thus Shiva is portrayed as Ram’s greatest devotee. The image of Ram in Shiva’s heart should call to mind the famous representation of Hanuman tearing his chest open to reveal the image of Ram and Sita. Shiva then reiterates Tulsidas’s position on the compatibility of the transcendental (nirgun) and

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104 Bakker, Ayodhya, 75-76.

105 Nabhadas, Śri Bhaktamāl, 61-64.

106 The connections between Shiva and Hanuman are explored in depth in Philip Lutgendorf, Hanumān’s Tale: The Messages of a Divine Monkey (New York: Oxford University Press, 2000).
phenomenal (sagun) aspects of God, equating Ram with Brahman and attributing to him the qualities of sat, cit and ānanda, truth, consciousness and bliss. Shiva also says that the world is created by Ram’s maya, thus advocating an advaita position.

However, throughout the composition, Ram is also portrayed as a devotee of Shiva, establishing and worshipping the linga at Rameshwaram before crossing over to Lanka. From the Lankā kāṇḍa:

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parama ramya uttama yaha dharanī / mahimā amita jāyi nahim baranī //
karīhahum īhāṃ sambhum thāpanā / more ḫrdayaṃ parama kalapanā//
suni kapīsa bahu dītu paṭhāye / munibara sakala boli āyel/
liṅga thāpi bidhivata kari pūjā / siva samāna priya mohi na dūjā//
siva drohi mama bhagata kahāvā / so nara sapanhum mohi na pāvā/
sankara bimukha bhagati caha morī / so nārākī mūḍha mati thori//
(6.2.1-4)
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sankarapriya mama drohī siva drohī mama dāsa/

te nara karāhīṃ kalapa bhari ghora narakā mahuṃ bāsa//
(6.2)

This is an excellent and delightful spot, its immeasurable glory is beyond description. I will install (a symbol of) Shambhu here, for it is the foremost desire in my heart. Hearing this, the lord of the monkeys dispatched many messengers to invite and bring all the great sages. Having installed the linga and worshipped it according to tradition, he (Ram) said, “There is no one as dear to me as Shiva. An enemy of Shiva who calls himself my devotee cannot attain me even in his dreams. The stupid and dull witted one who turns away from Shiva and aspires for devotion to me is condemned to hell.

Men who are devoted to Shiva and hostile to me, and those who are hostile to Shiva and are my devotees shall dwell in the most terrible of hells till the end of creation.

This reciprocal relationship of devotion is stressed by none other than Ram himself, who also often says that one cannot be devoted to him without being devoted to Shiva and vice versa. Ram devotion thus implies devotion to Shiva and Shiva devotion implies devotion to Ram. Tulsidas stresses the essential compatibility between these two figures repeatedly in his composition. This position can be traced not only to his orientation as a smarta Vaishnava but also to his location in Varanasi, the city of Shiva.

**Rasa in the Rāmcaritmānas**

107 Lutgendorf also discusses the variants of this event in different Rāmāyaṇas. Ibid., 204-207.

The syncretism of Tulsidas with regard to nirgun and sagun bhakti as well as Shaivism and Vaishnavism are the two major focal points of his theology. I would now like to shift attention to an aspect of his theology that is less central, his position on the uses of rasa as a mode of bhakti. The theory of rasa, which was developed in relation to drama in texts such as the nāṭya śāstra of Bharata, became central to the theology of bhakti in Chaitanya Gaudiyā tradition of Krishna worship. The theology of bhakti as a rasa was developed primarily by Rupa Goswami (1489-1564 C.E.) in his influential Sanskrit work the Bhaktirasāmṛtasinshu. The implications of his work were felt by all the major Vaishnava sampradāyas, including the rasik Ramanandis, as we will see in Section II. Tulsidas also seems to have been influenced by these developments in theology. However, he tended to de-emphasize the primary and most celebrated mode of bhakti rasa, śṛṅgār, or love. Instead he paid greater attention to the worship of Ram as a child, thus emphasizing the mode of vātsalya. In the Rāmcaritmānas, Ram’s parents Kaushalya and Dasharath are the primary exemplars of such devotion. The Bāl kānd includes elaborate descriptions of the child Ram in the tradition of nakh śikh (head to toe) descriptions but rather than the erotic, he is portrayed in the aspect of performing childish exploits, or bāl līlā. This portion of the text is heavily influenced by the Bhāgavata purāṇa, in particular when Ram reveals his para brahman, or transcendental form to his mother, Kaushalya. In addition both Shiva and Kak Bhushundi also declare themselves devotees of the child Ram. In the Uttar kānd, Kak Bhushundi explains:

\[
\begin{align*}
\text{jabā jabā rāma manuja tanu dharahīṁ / bhakta hetu līlā bahu karahiṁ} & \\
\text{taba taba avadhapuri maini jāuṁ / bālacarita biloki haraśāuṁ} & \\
\text{janma mahotsava dekhaṁ jāī / barasa pāñca tāhāṁ rahahūṁ lobhāī} & \\
\text{iṣṭadeva mama bālaka rāma / sōbhā bapuśa koṭi sata kāmā} & \\
\text{nīja prabhu badana nihāri nihāri / locana suphala karaun uragāī} & \\
\text{laghu bāyasa bapu dhari dhari hari sangā / dekhaṁ bālacarita bāhurangā} & \\
\end{align*}
\]

(7.75.1b-4)

\[
\begin{align*}
\text{larikāṁ jahā jahā phirahīṁ tāhāṁ tāhāṁ sangā udāuṁ} & \\
\text{jūṭhani parai ajira mahanī uṭhāī kari khāuṁ} & \\
\end{align*}
\]

(7.75a)

Whenever Ram appears in human form and performs his deeds for the sake of devotees, I go to Ayodhya and delight in watching his childish exploits. I go to witness the grand ceremony of his birth and spellbound, stay on for five years. The child Ram is my beloved deity whose form has the allure of one hundred million cupids. Gazing on the form of my lord,

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110 Ramcaritmānas, 1.200.1-4.

111 Ibid., 1.201-202.
I reward my eyes with the sight of him, O Garuda. I take the form of a small crow and stay with Hari, witnessing his many childish sports.

Wherever he moves about as a child, I flutter close by him. The crumbs that fall from his mouth onto the courtyard, I pick up and eat.

The worship of Ram as a child, in the mode of vatsalya is one mode of worship in the Ramanandi sampradaya though it is not as commonplace as the mode of shringar. However, shringar rasa gets rather perfunctory treatment in the Rāmcaritmānas, being confined to a brief description of the meeting between Ram and Sita and the gardens of Mithila. The other rasa that Tulsidas employs to greater effect is the sentiment of viraha, or separation, which he uses in describing Ram’s anguish on being separated from Sita when she is abducted. In the Aranyaka kāṇḍ, Ram laments as though he were suffering from the pangs of separation (birahī iva prabhu karata biśāda):

lachimana dekhu bipina kai sobhā / dekhatā kehi kara mana nahiṃ chobhā / nāri sahita saba khaga mrga brndā / mānahum mori karata hāhin mīndā // hamahi dekhi mrga nikara parāḥmī / mrgōṃ kahāhin tumha kahaṅ bhaya nāhīṃ / tumha ānanda karahu mrga jāe / kanchana mrga khojana e āye // saṅga lāi karinīṃ kari lehīṃ / mānahum mohi sikhāvanu dehīṃ / sāstra suciṃtīta puni puni dekhiyā / bhūpa suseviṣā basa nahiṃ lekhiyā // rākhiyā nāri jadapi ura māhīṃ / jubati sāstra nrpati basa nāhīṃ / dekhahu tāta basantā suhāvā / priyā hīna mohi bhaya upajāvā //

(3. 37. 2-5)

Lakshman behold the beauty of this forest, whose heart would not be moved? The birds and deer are with their mates, as if to mock me. When the bucks see me they flee, but their mates tell them they have nothing to fear. Enjoy yourselves! (they tell their mates) he has come to hunt the golden deer. The elephants take their mates along with them, as if to teach me a lesson.

The shastras however well studied must be examined over and over. A King however well served must never be trusted. Even though one might cherish a woman in one’s heart, like the shastras and the king, she is never mastered. Dear brother, look how beautiful the spring is; bereft of my beloved it only frightens me.

birahī bikala balahīna mohi jānesi nipāta akela / sahita bipina madhukara khaga madana kṁha bagamela // dekhī gayau bhrātā sahita tāsu dūta sunī bātu /

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Finding me weak from the agony of separation, helpless and alone, the god of love rushed against me assailed me with the lush forest and the birds and bees for his army.

On his spy’s (the wind) report that I have been seen with my brother, the god of love has held back his advancing army as if laying siege to me.

Creepers entwine themselves around gigantic trees, as if spreading a variety of canopies in the sky. The plantain and palm trees stand erect like flags and standards, only the valiant at heart can remain unaffected. The numerous trees are adorned with a variety of flowers, like warriors attired in all their regalia. The beautiful trees here and there seem like warriors camped individually. The cooing cuckoos are his rutting elephants; the herons and rooks are his camels and mules. The cakoras and bords are his noble horses; the pigeons and swans his steed. The patridges and the quails are his infantry; this army of Madana’s is beyond description. The mountains and rocks are his chariots and the waterfalls his kettledrums; the cātaka birds are the bards that sing his praises. He buzzing bees are his trumpets and clarinets; the soft, cool and fragrant breezes have come as his ambassadors.

Taking along his four-limbed army, he goes about challenging all to battle. Lakshman! The men who count in this world are those who remain firm in the sight of Kama’s army. His greatest power is a woman, only he who can escape her is mighty.

In this section of the Rāmcaritmānas, Tulsidas departs significantly from the mode of viraha expressed by Ram in the Valmiki Rāmdvāna (Araṇya kaṇḍa sargas 58-64). In the Valmiki, Ram recalls with nostalgia the various parts of the forest Sita was fond of and questions the trees and the birds about her. He identifies her with nature as he thinks he sees her in the eyes of the deer, in the trunk of the elephant, in the boughs and creepers. He imagines he sees her hiding behind trees and rushes about like a man possessed. When he realizes he
is hallucinating, he sinks into despair and imagines all the harm that could come to her – he pictures her injured and covered in blood, a demon cutting her neck and drinking her blood. In the Rāmcaritmānas, the tone of Ram’s despair shifts. The forest here mocks him and calls into question his manhood. He is no longer dangerous to the animals of the forest - the deer no longer flee for they know he is busy chasing an illusion. The elephants parade their mates before him, reminding him not to loose control over his wife. Women are compared to the shastras and kings – they are never mastered and must never be trusted. Nature mocks and also attacks. The forest becomes a vast and mighty army, pre-figuring and anticipating the battle that is to come. While such imagery is hardly new, the tone is that of self-chastisement, even shame, for being so overcome. Sita is never mentioned - concern is not for her, but for the challenge to Ram’s manhood.

Thus while Tulsidas seems to be aware of the notion of bhakti as a rasa, bhakti as an aesthetic sentiment, he uses it sparingly and in modified form in the Rāmcaritmānas. While he champions the worship of Ram as a child (vatsalya), he downplays the erotic sentiment. Even the sentiment of separation (viraha) is modified to reflect the war that is to come.

Conclusion

It should be clear from the above discussion that it is rather difficult to distill one single theological position from the Rāmcaritmānas. To do so would detract from its complexity. In his composition, Tulsidas constructs an elaborate theological edifice that is able to sustain the ideologies of various philosophical traditions under the unifying principle of devotion to Ram. The Ramanandis have captured the complexity of Tulsidas’s theology in a popular verse:

One Ram is Daśarath’s son.
One Ram ever resides within.
One Ram is the object of devotion.
One Ram lied beyond all comprehension.113

The complexity of its theological structure also makes the Rāmcaritmānas accessible to various (and at times seemingly contradictory) interpretive traditions, as we shall see in the following section. In Section II, the themes discussed in this chapter will be discussed in relation to the commentarial tradition of the Ramanandis.

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113 Quoted and Translated by Ramdas Lamb, Rapt in the Name, 42.
Chapter 3
Review of Rāmcaritmānas Scholarship and Interpretation

Chapter 1 discussed hagiographical material concerning Tulsidas in the Bhaktamāl (seventeenth century) and its commentary, the Bhaktirasabodhinī (1712). While it has been argued that the Rāmcaritmānas was probably the most widely known text in North India before the advent of mass printing, it is to the nineteenth century that we can date the commencement of a great deal of activity around this text. In this period, the text became the focus of attention from various quarters. On the one hand, Tulsidas’s composition first came to the attention of British scholar-administrators in the early nineteenth century. The consequence of this was a radical shift in the understanding of Tulsidas and the Rāmcaritmānas. Tulsidas was singled out as the foremost poet of the bhakti period and his text became interpreted as a moral, almost protestant text. On the other hand, performance traditions such as the famous Rāmlīlā of Ramnagar also gained patronage and popularity in this period.

The popularity of the text continued into the twentieth century when it provided the impetus for a rich and varied interpretive tradition, both radical and conservative. In the early part of the twentieth century, the text became implicated in nationalist politics. It was used to mobilize radical peasant and caste movements during this period. In the latter half of the twentieth century, it was also being used to mobilize support for right wing Hindu politics, particularly the Rāmjanmabhūmi issue in the late 1990s.

While this section reviews some of the major contexts in which this text has been studied and/or interpreted starting with colonial scholarship of the nineteenth century, I end this chapter by highlighting the moment just before the period of colonial interest in the text, a moment that has been largely ignored. It was in the late eighteenth and early nineteenth centuries that the text became the focus of the Ramanandi sampraday. From within this sacred context emerged a rich tradition of textual exegesis that has remained unstudied. This chapter will thus highlight the fact that while the text has been studied in a variety of contexts, colonial, political, performance, to name a few, the sacred context remains unexamined.

Colonial Scholarship

Modern critical scholarship on the Rāmcaritmānas seems to have had its genesis in the colonial/orientalist project to systematize the literary and religious traditions of India. As we will see, Tulsidas and the Rāmcaritmānas would both figure prominently in this project. While I began this section by invoking the enthusiastic endorsements of George Grierson and F.S. Growse, it was in fact H.H. Wilson, the renowned Sanskritist and Indologist, who was one of the first to acknowledge the importance of Tulsidas and his works to North Indian religious life.114 Interestingly, Wilson relied primarily on the hagiography the Bhaktamāl to provide the biographical details of Tulsidas’s life. On the subject of

the Rāmcaritmānas he said very little, confining himself to the terse remark that it was “highly popular.”  

115 Garcin de Tassy, in one of the earliest histories of Hindi literature, included both biographical and bibliographical information on Tulsidas (again, relying on the Bhaktamāl) in his first volume and also provided a translation of the Sundar kānda in a second volume.  

It is significant that on the cover page of de Tassy’s work, he quotes a characteristically laconic statement of Wilson’s, “The Hindi dialects have a literature of their own and one of very great interest.” 118 This testimonial to Wilson’s acknowledgment of Hindi literature is no mere Gallic gallantry on de Tassy’s part. Rather, it is a commentary on the virtual sovereignty of Sanskrit language and literature among Indologists that a Sanskritist’s authority needed to be invoked as a testimonial.

De Tassy’s caution and diffidence about vernacular literature receded and perished entirely in the work of F.S. Growse (1836-1893) and Sir George Abraham Grierson (1851-1941). In these scholars, the vernacular literature of North India and particularly Tulsidas’s Rāmcaritmānas could not have found more steadfast champions.  

The two aspects of the Rāmcaritmānas that most appealed to British scholar-civil servants such as Grierson and Growse were the accessibility of its language and its moralistic message that echoed the teachings of Christianity. I will discuss briefly the contribution of both these early scholars of the text.

Trained as a linguist at Trinity College, Dublin, George Grierson entered the Indian Civil Service in 1873, spending most of his career in the Bihar Province and the Bengal Presidency. He is most well known for his Bihar Peasant Life (London, 1885) and his nineteen-volume Linguistic Survey of India (Calcutta, 1903-22), which he began after his retirement in 1898.  

For his contributions to Indology as ethnographer, folklorist and linguist, Grierson was awarded a knighthood in 1912. Grierson’s interest in Tulsidas was closely connected with

115 Ibid., 33.


his interest in Hindu religions (which he tended to equate with Vaishnavism) and the vernacular literary traditions of North India.\(^{121}\) With almost evangelical zeal, Grierson began to promote the study of vernacular literature as crucial to the success of the colonial enterprise and recommended its study to administrators and missionaries. In his words,

> Believe one who has tried it, that the quotation of a single verse of Tulasī Dās or of a single pithy saying of the wise old Kabir will do more to unlock the hearts and gain the trust of our eastern fellow-subjects than the most intimate familiarity with the dialectics of Śankara or with the daintiest verses of Kālidāsa.\(^{122}\)

In 1886, Grierson read a paper on the Medieval Vernacular Literature of Hindustan with particular reference to Tulsidas and the Rāmcaritmānas at the International Congress of Orientalists at Vienna. It was, in fact, this paper that inspired Grierson to undertake the task of surveying the vernacular literature of North India.\(^{123}\) This project, that Grierson viewed as a continuation of de Tassy’s work, culminated in the “Modern Vernacular Literature of Hindustan.”\(^{124}\) In this work, Grierson was unabashed in his admiration for vernacular literature, which he ranked above the ‘artificial’ literature of Sanskrit. He saw Sanskrit literature as confined to the literati and his enthusiasm for vernacular (Hindi) literature in general and the Rāmcaritmānas in particular was colored by the immense value he placed on ‘popular’ literature.\(^{125}\) In 1893 Grierson published “Notes on Tul’sī Dās” in the Indian Antiquary, and was in close contact with Indian scholars, particularly, Pandit Sudhakar Dvivedi, with whom he communicated regarding the dating of the Rāmcaritmānas.\(^{126}\) He also encouraged the Italian scholar L.P.

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\(^{121}\) For Grierson’s views on Hindu religion and language, see Dalmia, Nationalization of Hindu Traditions, 401-408.

\(^{122}\) Grierson, “Modern Hinduism and its Debt to the Nestorians,” 327-328.

\(^{123}\) Grierson, Modern Vernacular Literature, vii.

\(^{124}\) Grierson excludes works in Sanskrit, Prakrit, Arabic, Persian and Urdu. The survey includes works in broadly three languages - Marwari, Hindi and Bihari - with its dialects and sub-dialects. By ‘Hindustan’ Grierson was referring to the area from present-day Rajasthan to Bihar, excluding therefore, Punjab and Bengal.

\(^{125}\) Also see, Grierson, “The Popular Literature of Northern India,” Bulletin of the School of Oriental Studies 1 (1920): 87-88. Grierson was not using the term ‘popular’ literature in any pejorative sense, but in opposition to classical Sanskrit literature, which was not accessible to many. Grierson was actively involved with the collection of North Indian folklore as well, being a contemporary of R.C. Temple, William Crooke. He regretted not being able to include folk literature in his Modern Vernacular Literature of Hindustan, but did so in Bihar Peasant Life (London, 1885) and in his monumental eleven-volume Linguistic Survey of India (Calcutta, 1903-22).

\(^{126}\) Grierson, Notes on Tul’sī Dās,” 93.
Tessitori to translate into English his article comparing Tulsidas’s work to Valmiki’s.¹²⁷

Apart from his interest in vernacular literature, Grierson admired Tulsidas’s composition as an exemplary work of religious literature, comparable to the Bible in terms of its accessibility and extensive reach. Grierson considered the message of the work entirely consistent with the principles of the Christian faith.¹²⁸ Grierson belonged to the generation of scholars-administrators that saw Indian religions as compatible, not inimical to the principles of Christianity. Scholars like Grierson and John Muir (who posited biblical origins for the Bhagavad Gītā) adopted a comparative perspective that shaped the attitudes of the missionary arm of the British Empire in the late nineteenth century.¹²⁹ For Grierson, bhakti was a ‘religion’ that preached the doctrine of love and the Rāmcharitmānas the core text of this doctrine.¹³⁰ In Grierson’s view, Tulsidas’s Ram bhakti provided an admirable alternative to the eroticism of the Krishna bhakti traditions. “In Ram worship the love of God to man is compared to that of a father for his son, while in the case of Krishna it is compared to that of a man for a maid.”¹³¹ In Grierson’s view, therefore, the theology of Ram bhakti in the Rāmcharitmānas promoted a view of Ram as a savior and father figure, a view that closely paralleled the Christian tradition.

F.S. Growse also sought to reconcile the principles of Christianity with Hindu religious practices. Educated at Oxford, Growse joined the Bengal Civil Service as an Assistant Magistrate at Manipuri in 1860. He served as the Joint Collector of Mathura District from 1872-1878, before being transferred to Delhi as Collector.¹³² Growse’s Mathura: A District Memoir (Allahabad, 1883) is an account of his days as a Joint Collector in Mathura. Growse championed the cause of Hindi in the pages of the Journal of the Asiatic Society of Bengal, where he wrote in


¹²⁸ Grierson argued that the doctrine of Bhakti was borrowed from the Nestorian Christians. See, “Modern Hinduism and its Debt to the Nestorians,” Journal of the Royal Asiatic Society (1907), 311-328.

¹²⁹ Pinch, “Bhakti and the British Empire,” 174-175.

¹³⁰ For Grierson’s views on bhakti, see “Bhakti Marga,” Encyclopaedia of Religion and Ethics ed., James Hastings, Vol 2. (Edinburgh: T. & T. Clark, 1909), 539-551. Also see The Monotheistic Religion of Ancient India, and its Descendant, the Modern Hindu Doctrine of Faith (Yorktown, Surrey: A. Bradford Printer, 1908). In Grierson’s view, Ramanuja was a key figure in propagating the doctrine of bhakti borrowed from the Nestorian Christians. Ramanand then took this doctrine to North India where it was then immortalized in the poetry of Tulsi and Kabir. For an analysis of the orientalist construction of bhakti as a religion, see Krishna Sharma, Bhakti and the Bhakti Movement: A New Perspective. A Study in the History of Ideas (New Delhi: Munshiram Manoharlal Publishers Pvt. Ltd., 1987).


opposition to noted philologist John Beames’s advocacy for Urdu. Growse invoked the Rāmcaritmānas in the colonial project for the codification of the Hindi language as the official language of the Colonial administration. Growse remarked,

I should be delighted to see some Pandit come forward with, sufficient zeal, patriotism, and learning to undertake such a task; a dictionary, I mean, which would comprise all the words used by Tulsi Das’s Ramayana, by Chand, the bard of the late Hindu kings, by Beharee Dass, the author of the Satsayi and other classical Hindi poets.

In the spirit of promoting Hindi and its literature, Growse undertook to translate Tulsidas’s Rāmcaritmānas into English. Growse’s observation “The book is in every one’s hands, from the court to the cottage, and is read or heard and appreciated alike by every class of the Hindū community, whether high or low, rich or poor, young or old” reflects his admiration of the wide reach of the text and is quoted twice by Grierson. Growse also viewed the Rāmcaritmānas as a work of religious reformation, observing, “The whole of Tulsi Dāṣ’s Rāmāyaṇa is a passionate protest against the virtual atheism of philosophical Hindū thought.”

Indeed while there is no denying the literary merit of Tulsidas’s work, it is clear that the admiration of British administrators was partly colored by their particular distaste for the eroticism in other works of Indian religious literature. Grierson observed that the Rāmcaritmānas “has saved the country from the tantric obscenities of Śaivism. . .the fate which has befallen Bengal” and F.S. Growse wrote “the purity of its moral sentiments and the absolute avoidance of the slightest approach to any prurience of idea...render it a singularly unexceptionable text-book for native boys.” While both Grierson and Growse unquestionably made significant contributions to the scholarship on the Rāmcaritmānas, by translating it and promoting its wider circulation via printing, their rhapsodic outpourings cannot be dismissed as quaint relics of Victorian morality alone. The legacy of their attitudes on future scholarship on the

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134 For a discussion on the colonial debate on the choice of an official language and the eventual emergence of Hindi over Urdu see, Dalmia, Nationalization of Hindu Traditions, 146-221.


136 Quoted in Grierson, Modern Vernacular Literature, xx and 42. F.S. Growse, The Ramayana, xvii.

137 Growse, The Rāmāyaṇa, xv.

Rāmcaritmānas was by no means insignificant, as we will see below. Subsequent scholarship, in the tradition of Grierson and Grows, continued to champion the text for its perceived Christian orientation; one scholar in the nineteen thirties famously dubbed the text “the bible of Northern India." While the Rāmcaritmānas was, clearly implicated in the British colonialist/orientalist project of creating a Hindi language and its literature, this project that would soon be inherited by Hindi scholars and perpetuated in the cause of creating a national language and its literature.

Hindi Scholarship

The Rāmcaritmānas occupied an important place in the literary and critical traditions of Hindi from the late nineteenth century through the mid twentieth century. Among the earliest critical works, the Rāmcaritmānas figured prominently in the Śivsimh saroj, an early anthology of Hindi poetry written in Hindi and published in 1878. The Mishrabandhus, who published Hindi navratna in 1910, also accorded Tulsidas highest honors by placing him first among the nine jewels of Hindi literature. Hazariprasad Dwivedi, an important literary historian of Hindi, also recognized Tulsidas as an unusually gifted poet, a populist and a great man.

Tulsidas also became the model for many Hindi poets of the twentieth century. In 1914, Maithili Sharan Gupta began his composition of Sāket, which was intended to be a khari boli rendering of Tulsidas’s Rāmcaritmānas. When he began the work, Gupta felt that a khari boli version of the Rāmcaritmānas was imperative to the consolidation of poetry in that language. By the time poem was

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140 For a discussion on the importance of Tulsidas and the Rāmcaritmānas to the Hindi Literary sphere, see Francesca Orsini, “Tulsi Dās as a Classic,” in Classics of Modern South Asian Literature (Wiesbaden: Harrassowitz Verlag, 1998), 119-141.

141 Śivsimh Semgar, Śivsimh saroj (1878; reprint, Lucknow: Tejkumar Book Depot, 1966).

142 Mishra Bandhu, Hindi Navratna (1910; reprint, Hyderabad: Bharat Ganga Granthakara, 1974). The remaining eight ratnas were Surdas, Devdatt, Bihariyal, Bhushan and Matiram Tripathi, Keshavdas and Kabir.


144 Just as Tulsidas’s indebtedness to Hanuman is narrated in various hagiographies, Maithili Sharan Gupta, in his introduction to Sāket, pays similar obeisance to his mentor Mahavir Prasad Dwivedi by creating a pun on the word Mahavir (which is an epithet of Hanuman):

karte tulstitial bhi kaise mānas nād / mahāvīr kā yādi miltā nahiṃ prasād.

How could Tulsidas himself compose the Mānas if he had not received the blessings of Mahavir?

completed seventeen years later in 1931, however, it told the story of Urmila, Lakshman’s wife, who was left behind during the fourteen year exile. Suryakant Tripathi ‘Nirala’ was also deeply influenced by Tulsidas, authoring several critical essays on Tulsidas’s theology in various leading journals, as well composing the biographical (drawing from Tulsidas hagiography) poem Tulsīdās.¹⁴⁵

Ramchandra Shukla published his magnum opus - Hindi Sāhitya kā Itihās - with a view to providing a history for Hindi literature, which was just beginning to be taught at higher levels.¹⁴⁶ Hindi became established as the medium of instruction in lower forms and as a subject in schools, colleges and universities in the 1920s.¹⁴⁷ Shukla saw the need to provide a “kal vibhājan” or a descriptive timeline for the development of Hindi literature.¹⁴⁸ To Shukla, the bhakti kal (the devotional era) represented regeneration in the spirit of the ‘nation,’ specifically in two areas – rājñīti (political) and dhārmic (religious/moral). As Shukla saw it, the political regime of Muslims, with its iconoclastic destruction of temples and idols, was a source of shame and despair for the (Hindu) nation. Further, the predominance of Tantric practices of sects such as the Nath yogis was indicative of the spiritual degeneration of the nation. The bhakti era, on the other hand, was a period of moral and political revivalism, and revitalized the life of the nation, so much so that Shukla called it the bhakti āndolan (agitation/campaign).¹⁴⁹ He was thus equating it with the nationalist ‘movement’ or āndolan of the twentieth century.

Shukla was also one of the first scholars to distinguish between the sagun and nirgun branches of bhakti poetry.¹⁵⁰ Locating Tulsidas firmly within the sagun branch of bhakti, Shukla argued that the poet was a promoter of lok dharm, or world order. This was in opposition, in Shukla’s view, to the nihilistic rejection of order and hierarchy advocated by the nirgun poets.¹⁵¹ For Shukla, Tulsidas was a unifying force for the nation, promoting reconciliation between various streams of Hindu belief – Shaivism and Vaishnavism, the paths of jnana and bhakti or knowledge and devotion, as well as between sagun and nirgun bhakti. According to Shukla, Tulsidas was an avatar or incarnation, of Valmiki, who harmonized bhakti with the traditions of varnashrama dharma and “saved the dharma of Āryas

¹⁴⁵ See Orsini, “Tulst Dās as a Classic,” 130-140.


¹⁴⁸ Shukla divided his work into: aḍī kal or ṝṛgāthā kal (Classical era or the heroic era), pūrva mādhya kal or bhaktī kal (Early medieval or the devotional era), uttar mādhya kal or rīti kal (Late medieval or the mannerist era) and ḍhunīk kal or gāḍa kal (Contemporary or the prose age).

¹⁴⁹ Shukla, Hindi sāhitya kā itihās, 43-45.


¹⁵¹ Shukla, Hindi sāhitya kā itihās, 66.
Among the poets of the bhakti era, Tulsidas, therefore, epitomized the spirit of nationalist resurgence. Shukla’s valorization of Tulsidas as the poet nonpareil of Hindi literature was, according to Orsini, constructed around his identification of Tulsidas as both a “Hindi hero and Hindu hero.”

Shukla’s elevation of Tulsidas reflected his views on the appropriate idiom for the poetry of Hindu cultural assertion. He was severe in his condemnation of an anonymous poet’s punning conceit that dared place Keshavdas, an exponent of erotic riti or mannerist poetry and author of the famous Rasikpriyā, in the same line as Tulsidas:

\[Sūr sūr tulśi sasi uḍuṅgaṇ keśavraǒ.\]

Surdas is the sun, Tulsidas the moon and Keshavdas the constellations.

Shukla also echoed the Victorianism of Grierson and Growse in his attitudes towards the erotic branch of Ram devotion practiced by the rasik Ramanandis. According to him, “it is a great shame that a faction has been engaged in the defilement of Ram bhakti by clothing it in the garb of erotic sentiments.” Shukla primarily held two people responsible for this “distortion” – the famous rasik Ramanandi from Ayodhya, Mahant Ramcharandas and his disciple, Jivaram ji. Severe in his condemnation of the rasik Ramanandis, he said, “The pure, righteous and open Ram bhakti that Gosvāmī spread is being thus defiled.”

Dispensing with Shukla’s puritanical tone, Mataprasad Gupta in 1942 was the first to undertake a systematic study of Tulsidas’s works in Hindi. Gupta’s work on Tulsidas was first presented as his dissertation (in English) towards his

153 Ibid., 1-13.
155 Quoted in Shukla, Gosvāmī Tulśidās, 175. Shukla calls him Bhārat hṛday, bhāratt kaṇṭh bhakt-chūḍāmāṇi Gosvāmī Tulśidās, or, the heart of India, the voice of India, the crest jewel of devotion, Goswami Tulsidas.
156 Shukla, Hindi Sāhitya, 105.
157 Mahanat Ramcharandas’s commentary Ānand lahārī is discussed in Chapters 5 and 6. Jivram ji was Mahant Ramcharandas’s disciple and the author of the Rasik prakāś bhaktamāl.
158 Shukla, Hindi Sāhitya, 106. Shukla used the word khulā, to indicate his disapproval for the secret and esoteric practices of the Ramanandis.
D.Litt degree from the Prayag Vishvavidhyalay. Gupta himself later became a faculty member in the Hindi department of the Prayag Vishvavidhyalay and published his dissertation work in Hindi. In his study, Gupta recognized the long history of scholarship on Tulsidas, placed the hagiographical narratives in a historical context, and undertook a systematic analysis and comparison of all Tulsidas recognized works. Mataprasad Gupt was followed by Charlotte Vaudeville, who published an important study in French tracing the literary sources of Tulsidas’s text. This key work on the Rāmcaritmānas was translated into Hindi.  

The Rāmcaritmānas certainly has had a chequered career in the academic circles. By the mid-twentieth century, scholarship (at least in the Western academy) had turned away from the Rāmcaritmānas for the very same reasons that Grierson and Growse once waxed rhapsodic over it. With eroticism no longer anathema, scholars turned to the study of Krishnaite literature, perhaps, as Lutgendorf points out, in reaction to the conservatism of the past. With the iconoclasm of the mid-twentieth century, some scholars began to view the Rāmcaritmānas as emblematic of sagun bhakti, particularly with its ‘hegemonic’ values of caste. David Lorenzen, for example, supports the view of Tulsidas as “The maximum champion of a conservative interpretation of varṇāśramadharma within the sagunī camp.” On the other hand, Lorenzen valorizes the nirgun tradition of bhaktas such as Kabir, who, in his view, provided “ideological resistance” to the “dominance” and “hegemony” represented by sagun bhakti. Although the modern critical tradition has done much for the study of this key text of bhakti, it tends to take the text out of its religious and ritual context. The Rāmcaritmānas is ultimately a sacred text that deserves to be studied within the traditions that elevate it thus.

The Rāmcaritmānas in the service of the Nation

The Rāmāyaṇa tradition has played an important role in the political imagination of the sub-continent and the Rāmcaritmānas in particular has been pressed into the service of both radical and conservative political movements. The following section will consider the role of the text in reference to the politics of Nation, Caste and Peasants.

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161 Ibid., 30.


163 Ibid., 13.

The Rāmcaritmānas in Print

In the previous section, I considered the place of the Rāmcaritmānas in the Hindi literary sphere. The role of the text in the construction of a national language and literature is also reflected in its print history. The earliest print editions of the Rāmcaritmānas were issued from Calcutta (1810), under the auspices of the Fort William College. The text, therefore, played a significant role in the education of administrators, as a window into both the language as well as beliefs of the people of North India. It was also central to the development of literacy and education among the general populace of North India.

Lutgendorf dates the ‘explosion’ in Rāmcaritmānas publishing to five decades later, around 1860. The Naval Kishore Press of Lucknow, Indian Press of Allahabad, Shri Venkateshvar Steam Press of Bombay were among the earliest to publish editions of the text. The Naval Kishore Press (founded in 1858) in Lucknow issued an illustrated lithographed edition of the Rāmcaritmānas in 1863, and another edition in 1865 as part of its endeavor to promote the sale of bhakti literature in Hindi.

Several other prominent Indian publishing houses also became involved in the collection and editing of Rāmcaritmānas manuscripts, most notably, the Nagari Pracharini Sabha (founded in 1893) in Banaras. The Sabha’s early searches for Hindi manuscripts resulted in the discovery of a portion of a seventeenth century manuscript of the Rāmcaritmānas. Based on this find and several other manuscripts, the Sabha first published an edition of the text in 1903 under the editorship of Shyam Sundar Das. In 1923, the Sabha published the four-volume

165 Lutgendorf, Life of a Text, 61.

166 Lutgendorf cites the example of the Vibhuti Narayan Singh (the erstwhile maharaja of Banaras) and his brothers, who were taught the Hindi alphabet by their mother from the Rāmcaritmānas. The ability to read the Rāmcaritmānas was also cited as an accomplishment for young marriageable women, as it was considered proof of literacy. Life of a Text, 63-64. For a discussion on the role of the Rāmcaritmānas in women’s literacy, see Joyce Flueckiger, “Literacy and the Changing Concept of Text,” in Boundaries of the Text: Epic Performances in South and Southeast Asia edited by Joyce Burkhalter Flueckiger and Laurie J. Sears (Ann Arbor: Center for South and Southeast Asian Studies: 1991), 43-60. Also see Ramdas Lamb on the role of the text in promoting literacy among the Dalit communities of Chatisgarh, Rapt in the Name: The Ramnamis, Ramnam, and Untouchable Religion in Central India (Albany: State University of New York Press, 2002).

167 Lutgendorf, Life of a Text, 61.


"Tulsi Granthāvali", under the editorship of Ramchandra Shukla, Brajratna Das and Lala Bhagvan Din. A special “Tulsi edition” of the Sabha’s journal, the Nāgarī Prachārīnī Patrikā was published in 1974.

Hanuman Prasad Poddar, founder and editor of the Gita Press in Gorakhpur, Uttar Pradesh, was responsible for publishing the most popular modern editions of the Rāmacaritmānas. Poddar, with the help of Anjaninandan Sharan, published the Mānasāṅk, a special issue of its periodical Kalyāṇ in 1938. This edition was magnificently illustrated and also contained Poddar’s verse-by-verse prose translation. The Gita Press promoted itself as the publisher of important works of Hindu literature, and in this project, the Rāmacaritmānas was promoted as the central Hindu text. To this end, the press issued inexpensive pocket (guṭkā) editions of the text to make the text widely accessible.

Though the Naval Kishore Press was committed to promoting the literary traditions of both Urdu and Hindi, the founding of the Nagari Pracharini Sabha in 1893 reflected a growing association of the Nagri script with religious affiliation, a project in which the Rāmacaritmānas was also increasingly being involved. Activists in the cause of Hindu revivalism called for Mānas pracār, or the active dissemination of the epic. Closely involved in this project were Madan Mohan Malviya and Pandit Jvalaprasad Mishra, both of whom were connected to the sanātan dharm movements of the early twentieth century. Malviya was a close friend of Hanuman Prasad Poddar and encouraged him in the printing of low priced editions of the text. Jvala Prasad Mishra, a Rāmāyaṇi and compiler of an influential edition of the text was the “chief religious adviser” to the Bharat Dharma Mahamandal in 1910. With the advent of print culture, therefore, the Rāmacaritmānas became closely implicated in the project of promoting an incipient Hindu nationalism. I will consider the impact of the Rāmacaritmānas on caste and peasant movements before discussing its role in the construction of right-wing Hindu politics.

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Madison, 1974), 332. Several reprints were issued in the ensuing years. The 1915 edition included a commentary by Shyam Sundar Das and the 1918 edition included a biography of Tulsidas by Benimadhavdas.


172 Lutgendorf, Life of a Text, 62.

173 Ibid., 365-366.


175 Ibid., 368.

176 Ibid., 366. Jvala Prasad Mishra’s commentary was titled Śrīmadgosvāmī Tulsīdāś-ji viracīr rāmāyaṇi, saṃjīvītī tikā sahit and was published by Shri Venkateshwar Press in 1906.
Caste Politics

The role of the Ramanandis and the \textit{Rāmcaritmānas} in the caste politics of twentieth century North India has been examined in two significant studies. Ramdas Lamb has examined the centrality of the \textit{Rāmcaritmānas} and in particular, its elevation of Ram \textit{nam} to the Ramnami Samaj of Chattisgarhi dalits.\footnote{Ramdas Lamb, \textit{Rapt in the Name: The Ramnamis, Ramnam, and Untouchable Religion in Central India} (Albany: State University of New York Press, 2002).} This association was founded by a \textit{chamar} named Parashuram, who was a great admirer of the \textit{Rāmcaritmānas}. According to the hagiographical traditions of the Samaj, he was initiated into the worship of the Ram \textit{nam} by an itinerant Ramanandi monk.\footnote{For details on the development of the \textit{samaj} and biographical/hagiographical information on Parashuram, see Ibid., 60-75.} The Ramnami movement emerged in the early 1890s under the leadership of Parashuram, who advocated the potency of the name as well as the reading of the \textit{Rāmcaritmānas}. Parashuram also started the practice of tattooing Ram’s name on the body as well as printing it on clothing. The \textit{Rāmcaritmānas} also continued to play an important role in the promotion of literacy, as many Dalit communities became Ramnamis and learned to read the \textit{Rāmcaritmānas}. The role of the \textit{Rāmcaritmānas} in the sect has declined as the poetry of the \textit{nirgun} poets became more popular. The \textit{bhajan}, or hymn repertoire of the sect now contains about five to six hundred verses from the \textit{Rāmcaritmānas}.\footnote{Ibid., 118.} The \textit{Rāmcaritmānas} became the inspiration for the \textit{Viśrām sāgar} of Raghunathdas, who re-interpreted the text in light of the \textit{nirgun} Ram \textit{bhakti} of the Ram Snehi sect.

The Ramanandi order’s liberal attitudes towards caste played a significant role in the caste politics of the early twentieth century.\footnote{The order itself was inconsistent in its attitudes towards caste, tending towards orthodoxy in the eighteenth century and then becoming radical again in the early twentieth century.} William Pinch follows the evolution of the order into the twentieth century in the light of the resurgence of egalitarian religious movements that emerged in the nineteenth and twentieth centuries.\footnote{William Pinch, \textit{Peasants and Monks in British India} (Berkeley: University of California Press, 1996).} Pinch considers the role of religious identity (in this case, Vaishnava) as a means of upward social mobilization (from \textit{shudra} to \textit{kshatriya}). The Yadav, Kurmi and Kushvaha communities launched campaigns to claim \textit{kshatriya} status on the basis of genealogical ties to Ram or Krishna. The Kurmis in particular, citing their affiliation with the Awadh/Ayodhya region, claimed descent from the \textit{kshatriya} lineage of Ram. The Kushvahas claimed \textit{kshatriya} status by tracing their lineage to Ram’s son, Kush. The \textit{jāti} or caste reform campaigns resulted in the re-writing of caste histories based on a Vaishnava ethos popularized by the

\textit{Rāmcaritmānas}
Ramanandis. Pinch, however, does not clarify the place of the Rāmcaritmānas in such campaigns and the constructions of such genealogies.¹⁸³

Peasant Politics

As Pinch suggests, peasants and monks were integral to the movements of caste reform that swept across Gangetic North India.¹⁸⁴ Baba Ramchandra was an important figure in the Avadh peasant movement in the early twentieth century.¹⁸⁵ Baba Ramchandra mobilized the peasantry of the Avadh against the exploitative tactics of the taluqdari system and the administrative policies of the British. Closely allied to the Kisan Sabha, he gained a significant following based on his use of the Rāmcaritmānas. He soon acquired mythic status among the peasants for his deep Ram bhakti. He was known to carry the Rāmcaritmānas on his back as he traveled from village to village, refusing to part with it even while eating or sleeping.¹⁸⁶ Gyan Pandey, in his analysis of the Avadh peasant movement, mourns the “pervasive religious symbolism” in its initial stages (relating to Baba Ramchandra) that limited its radical potential.¹⁸⁷ Kapil Kumar, on the other hand, suggests that Ramchandra had a much more radical vision, particularly in reference to his connection with Gandhi, who also employed the vocabulary of the Rāmcaritmānas in the broader nationalist movement. Although Ramchandra declared himself an ardent supporter of Gandhi, Kumar suggests that he brought a more radical perspective to Gandhi’s understanding of Ram rajya, modifying Gandhi’s notion of trusteeship to a more radical, even Marxist vision where the people would own the land.¹⁸⁸

The Rāmcaritmānas played an important part in Gandhi’s social and political philosophy, drawing from it the imagery and vocabulary for his nationalism in which he often equated Ramraj with swaraj, or self-determination. Gandhi became familiar with the text during his father’s illness, when a daily recitation of the text was arranged. Gandhi attributed his lifelong admiration for the work to this early exposure, remarking, “Today I regard the Ramayana of

¹⁸³ The role of the Ramanandis is reflected in the order’s final break with the Shri Vaishnavas in 1921 and the involvement of various Ramanandi monks in the jati reform movement. The ‘crisis’ of identity is reflected in the competing commentaries on the Bhaktamāl that were written in this period. See Pinch, Peasants and Monks, 53-61.

¹⁸⁴ Ibid., 4-15.


¹⁸⁶ Kumar, “The Ramcharitmanas as a Radical Text,” 313.

¹⁸⁷ Pandey, “Peasant revolt,” 258.

¹⁸⁸ Ibid., 328-329.
Tulasidas as the greatest book in all devotional literature.\textsuperscript{189} Gandhi also advocated the power of the Ram nam in helping him in the practice of brahmacarya, or celibacy, as well as his other penances.\textsuperscript{190}

**Right Wing Politics**

In recent times, the Rāmcaritmānas has come to occupy a central place in the construction of conservative right wing Hindu politics.\textsuperscript{191} The role of the Rāmcaritmānas in constructing politics around the notion of sanātan dharma (immemorial tradition) can, in fact, be dated to the early twentieth century when the text began to be identified as the “Hindi Veda” and occupied as central place in the agenda of various sanatani organizations. Remarking on this identification, Lutgendorf has observed:

As the most accessible Veda, the Mānas was the Sanatani scripture par excellence – a devotional work that preached reverence for cows and Brahmans; offered a veritable catalogue of sacred rivers, pilgrimage sites, and popular rituals; presented a harmonious synthesis of Vaishnavism and Shaivism; and in the minds of devotees managed at one and the same time to stand for religious egalitarianism, the maintenance of the social status quo, and (later on) even nationalism and swadeshi (the boycott of British products, especially textiles), since it offered an inspiring vision of a powerful and self-sufficient Hindu state.\textsuperscript{192}

The elevation of the text as the “Hindi Veda” and its equation with shruti and smrīti has tended to cast the text in the light of the rigid varnashrama dharma structures. With the rising popularity of the text, as well as the patronage extended to it by the royal houses of Varanasi and Rewa, Brahminical interest in the text grew steadily. In the 1950s, the Rāmcaritmānas began to be recited on the lines of a Vedic sacrifice in annual nine-day festivals in Varanasi.\textsuperscript{193} More


\textsuperscript{190} Ibid., 317, 343.


recently, the Rāmcaritmānas has been invoked by leaders of the Rāmjanmabhūmi movement that spearheaded the destruction of the Babri mosque in 1992, an incident that has resulted in widespread violence that continues to grip various parts of India.  

The Sacred Context: Oral and Textual Exegesis

The performance traditions of the Rāmcaritmānas have been of great interest to scholars. Tulsidas himself advocated the reading and recitation of the Rāmcaritmānas as a form of worship.

\[ \text{mana kāmanā siddhi nara pāvā / ye yeha kathā kapata tajī gāvā /} \\
\text{kahahīṃ sunahīṃ anumodana karahīṃ / te gopada iva bhavanidhi tarahīṃ //} \\
\text{(7.129.3)} \]

Men who sing this tale without any deceit attain all their heart’s desires. Those who recite it, listen to it, and support it, cross the ocean of existence as if it were merely a cow’s hoof-print.

The traditions of mānas kathā (oral exposition) and the dramatic performance tradition of the Ramlila are ritual events. Although Ramlilas are performed throughout the year, the major performance occurs annually in the months of October and November, spanning anywhere from nine to thirty days and are based primarily on the Rāmcaritmānas text. The Ramlila of Ramnagar is most famous in this regard. While hagiographical narratives credit Tulsidas himself as the founder of this tradition, the antiquity of this performance genre has not been firmly established. The Ramnagar līlā acquired its fame in the nineteenth century under the patronage of the Raja Udit Narayan Singh (1796-1835) and played an important role in legitimizing the rule of the Bhumiha rajas of Varanasi. The Ramlila tradition has also been central to the legitimization of many political movements, including many of the caste and peasant movements discussed above. The tradition has also been co-opted into the projection of a nationalist Hindu ideal. In the 1980s, the remarkably popular television serial version of the Rāmāyaṇa, based primarily on the Rāmcaritmānas, has raised

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The Commentarial Tradition

I began this chapter by identifying the nineteenth century as the period that witnessed a tremendous activity with regards to the Rāmcaritmānas and by identifying the expansion in colonial interest as the beginning of critical scholarship in the text. However, I also noted that beginning with colonial scholarship skips over the period that immediately preceded and predicates colonial interest in the text. In the late eighteenth and early nineteenth centuries, the Ramanandi sampraday began to establish itself in the major pilgrimage spots of present day Uttar Pradesh, Ayodhya in particular. It was during this period that the sampraday seems to have attached itself to the text. Therefore, between the Bhaktamāl of the early seventeenth century (discussed in Chapter 1) and colonial scholarship of the mid-to late nineteenth century, lies an unexplored area of textual exegesis – Ramanandi commentaries on the Rāmcaritmānas.

While Tulsidas is not venerated as the founder of any sectarian tradition of Ram Bhakti, he is seen as the founder of various traditions of commentaries in his own work, the Rāmcaritmānas. The first tīkā, or commentary of the Rāmcaritmānas is considered to be the work of a disciple of Tulsidas’s named Ramkumar Dwivedi (1603) and was a translation of the work into Sanskrit. The second complete tīka is a Persian translation by Devidas Kayasth, a manuscript of which (dated 1804) is in the British Museum. These works of translation are considered part of the commentarial tradition though they are not works of exegesis.

Some traditionalist scholars would have us believe that the Rāmcaritmānas has a venerable commentarial tradition, one that was inaugurated by Tulsidas himself. Many have even drawn up elaborate lineage charts tracing the commentarial tradition back to Tulsidas – with many commentaries being written in Sanskrit. However, not one of these commentaries has survived. Although this certainly seems to be an “invented tradition” of the twentieth century, this is not to deny that there may have been a tradition of oral exposition or katha.

The earliest known Hindi exegetical commentaries were composed in the early nineteenth century, the authors of which are considered members and/or founders of distinct tīkā paramparās or commentarial traditions of Rāmcaritmānas. Tribhuvan Nath Chaube has identified four major tīka

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198 Lutgendorf, Life of a Text, 140.


200 Philip Lutgendorf discusses some of the major commentarial traditions in Life of a Text, 137-157. Lutgendorf’s account mainly concerns the oral katha tradition and is largely based on
paramparas of Rāmcaritmānas commentators; the first two tracing their lineage back to Tulsidas himself and the latter two being associated with sacred places – Ayodhya and Varanasi. As we shall see, many of these commentators belong to the rasik sampraday. Though it is not yet clear whether all these commentaries reflect their rasik orientation, the preponderance of rasik Ramanandis in the Rāmcaritmānas commentarial tradition may as well earn them a distinct parampara.

The Ayodhya Parampara

The tīka parampara of Ayodhya was founded by mahant Ramcharandas ‘Karunasindhu,’ (1760-1831) a Ramanandi monk and adherent of the rasik tradition. He was famous for his oral expositions on the Janaki Ghat in Ayodhya, a tradition continued by his disciples. His work, the Ānand laharī is considered the first complete Hindi commentary and was commenced in 1808 under the patronage of Raja Vishwanath Singh of Rewa. The commentary was published in the late nineteenth century by Nawal Kishore Press, which was involved in the publication and dissemination of the Rāmcaritmānas, as discussed above. In its project to create a corpus of bhakti literature, the press also took the lead in publishing the devotional works of the rasik sampraday, first locating the manuscript of mahant Ramcharandas’s commentary and issuing a print edition in 1882. As the first known Hindi commentary on the Rāmcaritmānas and certainly the first Ramanandi commentary, this work is of crucial importance. Moreover, its author, mahant Ramcharandas is credited with the consolidation and growth of the rasik sampraday in Ayodhya. This commentary will be discussed in depth in Chapters 5 and 6.

The Tulsi parampara

The first lineage of commentators in the Tulsi parampara is that of Kishoridatt, allegedly a direct disciple of Tulsidas, and author of a commentary called Mānas subodhitī, which has not been traced. His most famous disciple was Pandit Shivlal Pathak (born 1756 in Gorakhpur), a contemporary of mahant Ramcharandas. Pathak lived in Varanasi enjoyed the patronage of Raja Udit Narayan Singh of Ramnagar as well as Raja Gopal Sharan Singh of Dumrao. He authored the Mānas mayāṅk (Moon of the Mānas), a commentary that was an


201 For genealogical charts of all four traditions see Chaube, Rāmcaritmānas kā āṭkā-sāhityā, 20-24. Lutgendorf, following Sharan, identifies two “schools” – The Tulsi parampara (of Shivlal Pathak and Ramgulam Dwivedi) and the Ayodhya parampara of Ramanandi sadhus such as Mahant Ramcharandas.

202 Ānand laharī was published as the seven volume Rāmāyaṇ Tulśīdās kṛt satīk by Naval Kishore Press of Luknow in 1882.
The outline for oral exposition and a difficult and recondite piece of scholarship. I will discuss this commentary in more detail in Chapter 7.\footnote{The Mānas mayank was first published in 1905 by the Khadgavilas Press of Bankipur, Bihar. In 1920, the same press issued another edition that included a prose commentary by Indradev Narayan.}

The second lineage in the Tulsi parampara is that of “būḍhe” Ramdas, or “old” Ramdas, also allegedly, a direct disciple of Tulsidas. His most famous descendant was Pandit Ramgulam Dwivedi of Mirzapur, also a contemporary and close personal friend of mahant Ramcharandas. Like Shivlal Pathak, Dwivedi was also a resident of Varanasi and was connected with the court of Udit Narayan Singh. Himself a famous Rāmāyanaṇi, or expounder of the Rāmcaritmānas, Ramgulam Dwivedi did not author a written commentary. According to legend, this was because, Hanuman, to whom Dwivedi was greatly devoted and who gave him the gift of katha in the first place, forbade him to commit his exegesis to the page. He is, however, regarded as the founder of a long line of famous katha expounders in Varanasi. Moreover, he collected manuscripts of Tulsidas’s works and also published an edition of the Rāmcaritmānas in 1857 through the Sarasvati Press of Varanasi that held in high regard by George Grierson.\footnote{Lutgendorf, Life of a Text, 145.}

Varanasi Parampara

The Varanasi tika parampara was closely associated with the royal house of Ramnagar. Kashtajihva Swami “Dev”, under the patronage of Raja Ishvarprasad Narayan Singh (1821-1889) authored the commentary Rāmāyaṇaṇ paricaryā, to which the Raja added Rāmāyaṇaṇ paricaryā pariśīṭh. The Raja’s nephew, Baba Hariharprasad ‘Sita Ramji’, a sadhu, added an appendix, titled Prakāś.\footnote{Jivaram Yugalpriya was a disciple of Mahant Ramcharandas. This important hagiographical work of the rasik sampradāya, clearly modeled on Nabhadas’s Bhaktamāl, was first published in 1893 by the London Printing Press in Lucknow. Yugalpriya’s disciple, Janaki Rasik Sharan wrote a commentary on the text title Ras prabodhinī tīkā in 1862. However, there is no certainty about his sectarian affiliation.}

According to Bhagavati Prasad Singh, Kashtajihva Swami was a rasik Ramanandi, who practiced Ram bhakti in the mode of dāśya bhav, or servitude.\footnote{The complete edition titled Rāmāyaṇaṇ paricaryā pariśīṭ prakāś was published by Khadgavilas Press (1896-98) in two volumes.} Varanasi Parampara

However, there is no certainty about his sectarian affiliation.

Other unaffiliated Commentaries

Two other famous commentators of the early nineteenth century were Jnani Sant Singh of Amritsar and Raghunath das ‘Sindhi’. Known as Panjabi-ji, he composed the Bhāvprakāś in the early 1820s, written in a mixed dialect of Pāli and Prākrit.\footnote{Singh, Rāmbhakti meṇi rasik sampradāya, 451.}
Panjabi and Hindi. Raghunath das ‘Sindhi’ composed the immensely popular *Mānas Dīpikā*, which included a glossary and notes on mythological references.²⁰⁸ The Naval Kishore press was also actively involved in the publication of several notable Rāmcaritmānas commentaries, both scholarly and popular. In 1866 the press issued Sukhdevlal’s *Mānas haṁs bhūṣan*, Raghunath das’s *Ramāyan saṭīk* in 1873 (including a glossary of difficult words), and Baijnath Kurmi’s *Rāmcaritmānas bhūṣan* in 1884.²⁰⁹

There were several commentaries written in the early twentieth century, of which Anjaninandan Sharan’s *Mānas Pīyās* deserves particular mention. This twelve-volume work, published over several years (1925-32), was an incredibly ambitious project that collected together, in one work, the insights of the most eminent commentators of the past. It was inspired by Sharan’s guru, Sitaram Sharan Bhagvanprasad ‘Rupkala,’ himself the author of the now standard commentary on the *Bhaktamāl* and friend of George Grierson.

**Conclusion**

Clearly, the *Rāmcaritmānas* is a much-studied text. However, the text also spawned a long and diverse tradition of exegesis that was particularly robust in the nineteenth and twentieth centuries. As a sacred text, the *Rāmcaritmānas* inspired the rich commentarial tradition of the rasik Ramanandi sampradāya. The commentarial tradition on the *Rāmcaritmānas* has received little scholarly attention. Recent scholars, most notably Philip Lutgendorf, have noted its place in oral expository traditions (katha) and performance traditions (Ramlila).²¹⁰ Indeed, Ramgulam Dwivedi’s *Ayodhya parampara* generated commentaries for oral exposition in the *katha* and Ramlila traditions.²¹¹

The first serious scholars of the text in the West, however, dismissed the commentarial tradition altogether. Grierson observed, “All commentators have a great tendency to avoid difficulties, and to give to simple passages mystical meanings, which Tulsidās Dās never intended. They are unfortunately utterly wanting in critical faculty.”²¹² Indian literary historians, perhaps inheriting Grierson’s attitude, were equally dismissive of the *rasiks*. We have seen how Ramchandra Shukla blamed *mahant* Ramcharandas for defiling the purity of Tulsidas’s *Ram bhakti*. It can come as no surprise that the *rasik* tradition of exegesis was brushed aside by him.

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²⁰⁸ Bhāvopraķāś was published in 1897 by Khadgavilas Press of Bankipur, Bihar. *Mānas Dīpikā*, one the most frequently reprinted commentaries, was first published in Benares in 1853. Subsequent reprints include: 1868 in Delhi (Hasani Press), Benares in 1869 (Ganesh Yantralay; two editions), Lucknow in 1873 (Naval Kishore; two editions), Delhi in 1878 (unknown) and Benares in 1880 (unknown).

²⁰⁹ Ibid., 418-422.

²¹⁰ Lutgendorf, *Life of a Text*.

²¹¹ Ibid., 141.

Even Charlotte Vaudeville noted that the, “commentaries are usually not good and must be used carefully.”\textsuperscript{213} It is extraordinary that a scholar as thorough and meticulous as Vaudeville should dismiss outright the long commentarial tradition on the \textit{Rāmcaritmānas}; she could not have been unaware of it. Perhaps this dismissal must be viewed in light of the misunderstanding of the function of the commentarial tradition, a misunderstanding that is certainly evident in Grierson’s statement. His remarks about the lack ‘critical faculty’ and the avoidance of ‘difficulties’ echo the common plaint of Indologists concerning Sanskrit commentaries. The preponderance of \textit{rasik} Ramanandis in the commentarial tradition may have prevented Grierson from giving it serious consideration.\textsuperscript{214} After all, Grierson, as we saw in Chapter 3, saw the \textit{Rāmcaritmānas} and Ram \textit{bhakti} as an antidote to the erotic excess (as he saw it) of Krishna \textit{bhakti}. However, it must also be noted that Grierson, curiously, worked in close collaboration both with Sitaramshan Bhagvan Prasad Rupkala, who was a \textit{rasik} Ramanandi of great repute and author of a commentary on the \textit{Bhaktamāl}, as well as Lala Šai Bahadur Sita Ram, whose family seems to have belonged to the \textit{rasik} tradition or who might himself have been associated with \textit{rasik} Ramanandis.

Leaving his \textit{rasik} connections to one side, Grierson perhaps did not perceive that the commentaries themselves were authored as works of \textit{bhakti}. To understand the interpretation of the text in the context of the sectarian Vaishnava tradition, it must be considered in consonance with the extensive commentarial tradition. The view of the \textit{Rāmcaritmānas} as a conservative and puritanical work is only one construction that may be placed on the text. In order to fully understand Tulsidas’s work, and its remarkable popularity and reach, it is crucial to examine the \textit{rasik} interpretive tradition that is in such radical opposition to the received view. Such a study may also enable us to answer what it is about the text itself, if anything, that ‘allows’ for such radical multiplicity of interpretations.

\begin{footnotesize}
\begin{enumerate}
\item Charlotte Vaudeville, “Tulsīdās kṛt,” 151-152.
\item Grierson would certainly have found the \textit{rasik} orientation of the commentaries unpalatable. He could not have been unaware of this tradition, being a great friend and correspondent of Sitaramshan Bhagavanprasad ‘Rupkala.’ See William Pinch, “Bhakti and the British Empire,” \textit{Past & Present} 179 (May 2003): 159-196.
\end{enumerate}
\end{footnotesize}
Section II
The Sect: The Ramanandi *sampraday* and the Commentarial Tradition
The eighteenth and nineteenth centuries witnessed a tremendous interest in India’s religious traditions as part of the expanding administrative apparatus of the colonial enterprise on the one hand, and the incipient nationalist movements on the other. Speaking of Hinduism in particular, H.H. Wilson once despaired that the, “…Hindu religion is a term, that has been hitherto employed in a collective sense, to designate a faith and worship of an almost endlessly diversified description.” The religion of the Hindus seemed to resist the attempts of the colonial administrative apparatus to contain it within definitions. Meanwhile, the attempt to characterize and define Hinduism took on another kind of urgency in the nineteenth century for the incipient nationalist movement as well. Societies such as the Brahmo Samaj and the Arya Samaj that sprang up in urban environments attempted reshape notions of Hinduism not only in reaction and response to colonial attitudes, but also to formulate their own theological and personal agendas. These societies, however, were founded and patronized largely by an urban class of Indian merchants and new professionals, and their attempts to understand Hinduism reveals very little about the self-definitions of the various sectarian traditions. In this chapter, I will trace the attempts at self-definition by the Ramanandi sampraday, the second major facet of Ram bhakti in North India.

Foundations: Swami Ramanand

The Ramanandi sampraday traces itself back to Swami Ramanand, a religious teacher whose historicity is unverifiable and who may have lived between the fifteenth and sixteenth centuries. According to the hagiographical tradition of the sampraday, which generally favor the dates 1300-1411, he was a Kanyakubja Brahmin from Prayag who was initiated into the Shri Vaishnava sect in Varanasi by his guru Swami Raghavanand. Having been initiated into the Shri sect, Ramanand was considered to be part of the spiritual lineage of the South Indian Shri Vaishnava philosopher and theologian, Ramanuja (1050-1137).

The hagiographical narratives are wildly inconsistent in the matter of Ramanand’s eventual split from the Shri Vaishnava sect. According to one version, the orthodox Shri Vaishnavas denied Ramanand commensality when he returned from a pilgrimage, claiming that he could not have observed the caste rules of commensality during his journey. Ramanand is then said to have left the Shri sect and founded his own sampraday. In another version of this narrative, it was Ramanand’s guru, Raghavanand who was denied commensality under similar circumstances, and actually excommunicated from the Shri Vaishnava community. Raghavanand is then said to have then inspired Ramanand to found

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an independent Vaishnava *sampraday*. In other versions, either Ramanand (or Raghavanand, as the case may be) was ex-communicated from his *sampraday* for having picked up Tantric doctrines in the course of his travels.

Although there is little agreement in these narratives, they do reveal one consistent feature - that the founding of the Ramanandi sect was based on a doctrinal disagreement, whether real or imagined, with the orthodox South Indian Shri Vaishnavas. As van der Veer has pointed out, the relationship of the Ramanandis with the Shri Vaishnavas has featured both ‘link’ and ‘separation’ from an early stage. On the one hand, these narratives of schism allow the Ramanandi *sampraday* to retain their position in the (respectable) lineage of the Shri Vaishnavas, and on the other, to make the claim to be the architects of a radical new order of Vaishnavism in North India that was based on the refusal to acknowledge traditional caste hierarchies.

Narratives pertaining to Ramanand and the Ramanandi *sampraday* also appear in literature that is not explicitly associated with the Ramanandi *sampraday*. The *Dabistān-i Mazāhib*, a mid-seventeenth century Persian text that compares various South Asian religions and sects mentions the Ramanandi sect as one of the *cīr samprādāyas* and claims that they never ate their meals before persons of other sects. The *Bhaviṣya purāṇa* (4.21.52-53) claims that Ramanand went to Ayodhya to re-convert those Muslims who had been forced into accepting Islam back to Hinduism. Based on this, some scholars have claimed that Ramanand split from the Shri Vaishnava sect because they would not accept reconverted Muslims into their *sampraday*. This is probably a much later variation aimed at promoting the *sampraday*’s appeal among groups newly converted to Islam. In all these narratives, however, the new *sampraday* founded by Ramanand would repudiate the orthodox notions of caste and commensality and would therefore be open to members of low caste and untouchable communities, women as well as Muslims.

Peter van der Veer has described the Ramanandi *sampraday* as comprising of three distinct groups of practitioners – *tyāgīs*, *nāgas* and *rasiks*. It is, however, unclear how these three groups of practitioners relate to one another, how they differ or overlap in terms of theological beliefs, or indeed how these groups came to view themselves as distinct branches or sub-sects of an overarching Ramanandi *sampraday*. Disciples are initiated into the Ramanandi *sampraday* by a mantra guru, who gives the disciple the six-syllable Ram mantra, Rām rāmāya namah. A disciple may then also acquire a *sādhaṅk* guru who teaches him a specific practice or *sādhana* by which he may reach god. Such *sādhana* will vary for *tyāgīs*, *nāgas* and *rasiks*.

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218 David Shea and Anthony Troyer (trans.), *The Dabistan or School of Manners*, (Paris: Oriental Translation Fund of Great Britain and Ireland, 1843), 175-197.


The *tyagis* are renunciants, who are celibate, lead a peripatetic life and practice yoga. They are organized into families or *parivārs*, itinerant groups, known as *jamāt* or *khalsā*, and regional circles or *maṇḍals*. The renunciants practices associated with the *tyagis* make it likely that these were the earliest Ramanandis. We can locate the *nagas* and the *rasiks* with greater historical accuracy. The *naga* Ramanandis are ‘warrior ascetics’ trained in the martial arts. The *naga* sub-sect was formed in 1713 in Vrindavan, in order to mount a defense against the increasing aggression of *dasnāmi* or Shaivaite ascetics against the Vaishnavas at prominent pilgrimage centers across North India. The Ramanandis organized themselves into armed orders under the leadership of Balanand, the *mahant* of the Ramanandi monastery in Jaipur. The *nagas* are organized into *anis* or armies, much like the *dasnamis* and practice military training and wrestling.

The *rasiks*, who are most relevant to this dissertation, practice *madhuropāsana* (sweet devotion), centered on the temple worship of Ram and Sita as the divine couple or *yugal svarūp*. The *rasik sampradāya*, the earliest organizational expression of Ram *bhakti*, seems to have emerged in the mid-sixteenth century in the cities of Raivasa and Galta in Rajasthan under the patronage of the Rajput kings of the Kacchavaha dynasty. The history of this branch of the Ramanandi *sampradāya* has been traced by Monika Horstmann, in her comprehensive essay. Although this *sampradāya* has been known variously as the Janaki *sampradāya*, *Rahasya sampradāya*, Janaki *vallabh sampradāya* and *Siyam sampradāya*, it is most commonly referred to as the *rasik sampradāya*. ‘Rasik,’ aesthete or connoisseur, is used as a term of self-identification in the earliest works of this *sampradāya*, such as the sixteenth century *Dhyānmañjārī*, authored by the founder of the *sampradāya*, Agradas.

Profoundly influenced by the Krishaite traditions of Braj, the highly aestheticized devotion of the *rasik* Ramanandis is conceptualized around the idyllic life of Ram and Sita as a couple along with their *sakhīs* and *sakhas* (female and male companions). This mode of devotion, rooted in the theology of *bhakti*

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223 See “The Rāmānandīs of Galtā (Jaipur, Rajasthan),” in *Multiple Histories: Culture and Society in the Study of Rajasthan*, ed. Lawrence A. Babb, Varsha Joshi and Michael Meister (Jaipur: Rawat Publications, 2002), 141-197. The implications of the relationship between the *sampradāya* and its primary patron, Maharaja Jai Singh II discussed in Monika Horstmann’s essay will become the basis for my argument linking the sect with the text (the *Rāmcaritmānas*) in Chapter 5.

224 The most authoritative study on the *rasik* Ramanandis to date is by Bhagavati Prasad Singh, *Rambhakti meṃ rasik sampradāya* (Balrampur: Avadh Sāhitya Mandir, 1957).

225 The sixteenth century witnessed the development of a highly emotional and ecstatic form of bhakti (primarily directed towards Krishna) that brought a unique aesthetic of the pastoral to the devotional literature and ritual of the era. Alan Entwistle has called this process “pastoralization.” The devotional aesthetic of the *rasik sampradāya* emerged within this milieu. For more on pastoralization see, “The Cult of Krishna-Gopāl as a Version of Pastoral,” in *Devotion*
*rasa*, involved the creation of a landscape inspired by pastoral idyll of the Krishna myth in the environs of Braj. The devotional traditions of the *rasik* Ramanandīs were based in the mythical landscape of Chitrakut, Mithila and Saket.\(^{226}\)

**The Ramanandi Sampradāya in the seventeenth century**

The seventeenth century hagiographical work the *Bhaktamāl*, provides an early account of Ramanand from within the Vaishnava tradition.\(^{227}\) As mentioned above in Chapter I, the *Bhaktamāl* was composed in the *rasik* Ramanandi monastery at Galta. Ramanand is discussed in the second half of the *Bhaktamāl*, which considers the major Vaishnava devotees of the *kali* age. According to this work, the Vaishnavas were organized into a *catuh sampradāya* (four-fold sampradāya) system comprising the Shri, Nimbarka, Vishnuswami and Madhva sampradāyas. Ramanand, according to the *Bhaktamāl*, belonged to the lineage of the Shri sampradāy.\(^{228}\)

\[
\text{śrī rāmānuja paddhati pratāpa avani amṛta hvaı anu saryo/}
\text{Devācaraja dvitiya mahāmahimā hariyānanda/}
\text{Tasya rāghavānanda bhaye bhaktana ko māṇanda//}
\text{Patrāvalamba pṛṭhvī karī va kāśi sthāyi/}
\text{Cārī barana dāśrama sabahi ko bhaktī āryāni //}
\text{Tinake rāmānanda pragata viśva maṅgala jiha vapu dharyo/}
\text{śrī rāmānuja paddhati pratāpa avani amṛta hvaı anusaryo//}
\]

(35)

The powerful and immortal doctrine of Shri Ramanuja spread through the earth. [First there was] Devacharya and next the great Hariyanand; His [disciple] was Raghavanand who respected all bhaktas. [When] he made the earth dependent on his proclamations, he settled in Varanasi. He firmly made those belonging to the four *varnas* and the four *ashramas* steadfast in [Ram] bhakti. From him emerged Ramanand, who took bodily form for the well being of this world. Thus, the powerful and immortal doctrine of Shri Ramanuja spread through the earth.

Nabhadas thus not only places Ramanand within the lineage of Ramanuja but also ascribes to him divine attributes as an avatar of Ram. Nabhadas then goes on in the next verse to describe Ramanand’s own spiritual lineage:

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Divine: *Bhakti Traditions from the regions of India*, edited by Diana L. Eck and Françoise Mallison (Groningen: Egbert Forsten, 1991), 73-90.

\(^{226}\) I discuss the re-emergence of Saket in Chapter 5.

\(^{227}\) Details regarding this text have been discussed in Chapter 1.

\(^{228}\) Nabhadas. *Śrī Bhaktamāl*, 281-282.
Like the Lord of Raghus, Ramanand created a second bridge (for souls) to cross the ocean of existence. Anatanand, Kabir, Sukhanand, Sursuranand, Padmavati, Narhari, Pipa, Bhavanand, Raidas, Dhana, Sena and Sursuranand’s wife. These disciples and their disciples in turn, each more enlightened than the other, With the blessing of Ramanand, the source of all the world’s prosperity, they all took the name “Anand” and became proficient in dashadha bhakti. Bearing his form for many eons, Ramanand helped devotees to cross (the ocean of existence). Like the Lord of Raghus, Ramanand created a second bridge (for souls) to cross the ocean of existence.

The spiritual lineage of Ramanand is inclusive and contains a Muslim weaver (Kabir), a cobbler (Raidas), a farmer (Dhana), a barber (Sena), women (Padmavati and Sursari), a married couple (Sursuranand and Sursai), a kshatriya king (Pipa), and the Brahmin Sursuranand and his wife.229 This list, as Burghart observes, “was compiled during the period of greatest diversity within the Ramanandi sect.”230 Moreover, Nabhadas also says that these disciples were practitioners of dashadha bhakti, which is usually also referred to as premāparā bhakti, and is particular to the rasik tradition.231 This only betrays Nabhadas location within the rasik monastery at Galta, for Kabir and Raidas are certainly not considered part of the sagun bhakti tradition, let alone is very specialized rasik branch.

In these two verses of the Bhaktamāl, Nabhadas unfortunately does not offer any explanation for the founding of a separate Ramanandi sampraday. The narratives of the formation of the sampraday, based on a schism from the Shri Vaishnavas, would be added later in the sub-commentaries. According to Nabhadas, while Ramanand himself belonged to the orthodox South India Shri Vaishnava lineage of Ramanuja, his own spiritual heirs were not by any means confined to the typically narrow group of twice-born male Hindus. Nabhadas does not seem to see this as an incongruity and does not attempt to reconcile these two contradictory strains in his narrative of Ramanand and the sampraday of which he was founder.

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229 Ibid., 237-238.


231 Dashadha or premapara bhakti is a particular preoccupation of the commentators, as we will see in Chapters 6 and 7.
The Ramanandi tradition maintains that Ramanand was strictly against caste restrictions. In a phrase famously attributed to Ramanand, he is said to have urged – ‘Do not inquire from anyone his caste or sect; whoever worships the Lord belongs to the Lord.’ There is, however, no evidence that Ramanand actually said this, and no mention of this is made in the Bhaktamal, either by Nabhadas or by the author of its eighteenth century commentary, Priyadas. Furthermore, there is little evidence that all of these ‘successors’ actually thought of themselves as spiritual descendants of Ramanand, particularly the more famous low caste saint-poets. For instance, with regards to Kabir, there is yet much scholarly debate on whether Kabir, who is counted amongst the most influential of North Indian saint poets, was in fact Ramanand’s disciple. Nonetheless, it is clear that in the early seventeenth century the Ramanandi sampradaya was forging more open recruitment policies by including prominent low caste bhakti saint poets, perhaps in response to, as Burghart suggests, increased competition for recruitment of devotees.

**Ramanandi sampradaya and the Galta Conferences of the Eighteenth century**

In the early eighteenth century, the Ramanandis figured prominently in a series of events that took place in the kingdom of Jaipur in Rajasthan. Under the patronage of Maharaja Savai Jai Singh (or Jai Singh II; 1700-1743), Vaishnavite ascetics of North India congregated at Galta for a series of conferences. The Ramanandis found patronage from the Kacchavaha dynasty in the state of Amer (Eastern Rajasthan) in the early sixteenth century and the Galta seat of the Ramanandis was constructed during the seventeenth century. The Galta conference and the resulting shifts in Ramanandi identity certainly have to be viewed within the context of Savai Jai Singh’s own agenda. Jai Singh, according to Horstmann, “wished to enforce his own vision of Hindu kingship and pursued in his state a project of defining and organizing Hindu religion, its institutions and representatives.” To this end, he revived the practice of performing ancient Vedic sacrifices, restored the observance of smarta Vaishnava ritual and sought to integrate Vaishnava bhakti sampradays into his vision. The Galta conferences were meant to enforce Jai Singh’s vision of a pan-North Indian Vaishnavism. Jai Singh’s policies therefore, sought to impact Vaishnava

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234 For an account of this conference, see Burghart, “Founding of the Rāmānandī Sect,” 239-241; Pinch, Peasants and Monks, 53-54; Van der Veer, Gods on Earth, 98-99.


236 Ibid., 159.
sampradāyas all across North India, and certainly did so in the case of the Ramanandis.\textsuperscript{237}

In 1726, Jai Singh proposed to organize the Vaishnava sampradāyas of North India strictly under the catuḥ sampradāya schematic. In 1734, at another conference, the Ramanandi sampradāya’s position in the catuḥ sampradāya was redefined. Previously, the Ramanandis claimed a connection to, if not, membership in the Shri Vaishnava sect through the spiritual link between Ramanand and Ramanuja. At this conference, however, the Ramanandis displaced the Shri sect and came to be recognized as one of the original members of the catuḥ sampradāya. Recognition as a Vaishnava was now to be determined by affiliation with one of fifty-two gates (dvāra), or spiritual clans (established by a spiritual descendant of the founders of the four sects – Ramanand, Vishnuswami, Nimbarka and Madhva) into which the four sects were now divided. According to Burghart, “All members of the four main Vaishnavite sects traced their spiritual descent back to a founder of a spiritual clan. Anyone who could not trace his descent back to the founder of a spiritual clan was not a member of any of the four sects of the catuḥ sampradāya.”\textsuperscript{238} The importance of the Ramanandi sampradāya became evident as thirty-six of the fifty-two gates were founded by Ramanandi ascetics, twelve by Nimbarkis and four by Madhva and Vishnuswami. The thirty-six gates belonging to the Ramanandi sampradāya referred to the spiritual genealogy of descendants set up in Nabhadas’s Bhaktamāl. However, not all the twelve disciples of Ramanand, as described in the Bhaktamāl, were allowed to be the founders of spiritual clans. Only male twice-born Hindus were now recognized as having founded the thirty-six Ramanandi clans. According to Burghart, “The servant, untouchable, and female disciples of Ramanand were still recognized as having been Ramanandi ascetics, but by virtue of their not being recognized as the founder of a spiritual clan, they lost their role as transmitter or preceptor of the tradition.”\textsuperscript{239}

The consequence of the Galta conferences was, therefore, to produce further shades of ambiguity in the self-identity of the Ramanandis. The sampradāya established some autonomy for itself from the Southern Vaishnavas but without entirely denying the spiritual link with Ramanuja. It is not clear whether this autonomy was envisioned by Jai Singh in his attempt to create a sampradāya system exclusive to North India (though the founders of the four sampradāyas belonged to South India) or even why this was deemed necessary. The sampradāya also reverted to orthodoxy (which would be in keeping with the Southern sects ideology) in denying women, untouchable and low caste Hindus and non-Hindus a place in the spiritual lineage as preceptors, but at the same time, not denying them admittance altogether. Burghart suggests that this shift towards orthodoxy “enabled the Ramanandi ascetics to compete more effectively

\textsuperscript{237} The Chaitanyas transformed themselves into the Madhva-Chaitanyas as a result of Jai Singh’s strict enforcement of the catuḥ-sampradāya system. Ibid., 160.
\textsuperscript{238} Burghart, “Founding of the Rāmānandī Sect,” 239.
\textsuperscript{239} Ibid., 240.
for the patronage of householders and, in particular for the patronage of the Hindu king.”

By the time of the Galta conferences, therefore, the Ramanandi sampradāya has passed through three of four stages into which Burghart divides their history. In the first stage, the nascent Ramanandi sampradāya claimed a relationship with an older and established sect of the South Indian Shri Vaishnavas. In the second stage, it opened itself to people of low castes, members of either gender as well as to followers of other faiths. In the third stage, under pressure from Jai Singh, the sampradāya reverted back to orthodoxy by downplaying those who had been included under the open recruitment policies of the previous stage. In the fourth stage, according to Burghart, “the more influential factions within the sect excluded ‘alien’ spiritual antecedents of Rāmānand from the sect.”

The important scholarship of Richard Burghart and Monika Horstmann cover the period leading up to the Galta conferences in the eighteenth century. William Pinch then picks up the narrative in the nineteenth and twentieth centuries by connecting the Ramanadi sampradāya to the push for upward mobility among the peasants and lower castes of North India. This is the fourth stage that Richard Burghart also identified. Both Pinch as well as Peter van der Veer highlight the early twentieth century as the key moment in the history of the Ramanandi sampradāya.

**Twentieth Century redefinitions**

After the reorganization of the Ramanandi sampradāya in the eighteenth century, the next major shift within the sampradāya occurred in the early twentieth century. This shift was centered on the question of whether Ramanand was ever a part of the lineage of South Indian theologian Ramanuja. An influential faction of Ramanandis led a movement to purge Ramanuja from the spiritual genealogies of the sampradāya, and thus, recast Ramanand as the primary and independent authority.

This movement was led by Bhagavad Das (who be called Bhagavadacharyya after the 1921 Ujjain Kumbh mela), an orphan of uncertain caste who lived in Bihar. Bhagavad Das experienced the inequities of caste orthodoxy early when his Brahmin teacher at the orphanage refused to teach him Sanskrit on the grounds that he was of a low caste. He continued his studies under another teacher, and came to Ayodhya where he was initiated into the Ramanandi sampradāya. He was persuaded not to take initiation from a South Indian Shri Vaishnavite (as he initially wanted to) as that would deny him commensality with other Ramanandis.

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240 Ibid., 243.

241 Ibid., 243.


Bhagavad Das’s resentment towards the South Indian Shri Vaishnavas was compounded by the visit of Anantacharya, the abbot from the Totadri math in South India, to Ayodhya. Anantacharya insulted the Ramanandi monks by showing little respect for their tutelary deity (Ram) and refusing to accept the caranāmrt (the water with which the feet of the idol is washed and redistributed as prasad). He insulted Ramanandi beliefs and refused to acknowledge that Ramanand or Raghavanad had ever belonged to the Shri Vaishnava sect. This visit was followed by a visit from another Shri Vaishnava monk from Prakalmath in Mysore. His behavior, though not as egregious as Anantacharya’s, also provoked the Ramanandis. Although he did not disrespect the idols, he refused all commensality with the Ramanandi monks.244

Compounding this tension, the Sanskrit teacher in the catuh sampraday Vedanta Vidyalaya, a Shri Vaishnava from South India, refused to teach anyone who had not been initiated as a Shri Vaishnava. He also claimed that the Shri Vaishnava mantra was more powerful than the Ramanandi mantra. These events culminated in the formation of the Śrī Rāmānandī Vaishnava Mahāmandal, founded by Bhagavad Das to purge Ramanuja from Ramanandi genealogies. Bhagavad Das even forged a fake genealogy that excluded Ramanuja and was ‘found’ among the works of a direct disciple of Ramanand.245

At the first Kumbh Mela (held at Ujjain in 1921) following these disputes, a śāstrārtha (a theological/philosophical debate conducted in Sanskrit) was organized between the Ramanujis and the Ramanandis. The content of the debate itself seems rather trivial - the Ramanujis contended that there was no insult to Ram (or Krishna) in their works, while the Ramanandis, represented by Bhagavad Das, contended that these books contained no praise of them either. The jury, comprising of ascetics sympathetic to the Ramanandi cause declared a Ramanandi victory. Thereafter, the Ramanandi sampraday was declared independent of the South Indian Shri Vaishnavas.246 Those who refused to give up allegiance to the Shri Vaishnavas were called Ramanujis, as opposed to the newly liberated and ‘pure’ Ramanandis.

This schism resulted in several consequences for ritual behavior. The Shri Vaishnavas of the South were no longer given preference in procession orders at the Kumbh mela. The traditional practice whereby the Shri Vaishnavas were carried by Ramanandi monks of Brahmin birth to the river in palanquins was abandoned. The Ramanandis also dropped the practice of attaching the term dās (slave) to their names, and adopted the Shri Vaishnava suffix of ācārya (master/preceptor) – Bhagavad Das thus became Bhagavadacharya. The Ramanandis also adopted the ochre robes of the Shri Vaishnavas, giving up their white robes.247 The events of the 1921 Kumbh-mela helped pave the way for a new vision of North Indian Vaishnavism, one that had asserted its independence from the ‘original’ Shri Vaishnavas.

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244 Van der Veer, Gods on Earth, 102-103.
245 Ibid., 103.
246 Ibid., 104.
247 Ibid., 104.
These developments in the early twentieth century were reflected in the growing literature on the Ramanandis. The history of this sampradāya began to be written, not only by western indologists, but also by Indian scholars. Ramanandi monks themselves began to incorporate Ramanandi history in non-sectarian Vaishnava works. The section below will consider some of these works.

Twentieth Century Scholarship on the Ramanandis

As discussed in the section above, one of the earliest written records on the Ramanandis is to be found in Nabhasad's Bhaktamāl (~1600). Although the author Nabhasad was himself a Ramanandi, the Bhaktamāl is considered an important non-sectarian work of Vaishnava hagiography. However, the connection between this work and Ramanandi sampradāya is certainly not of minor significance. In the early twentieth century, an influential commentary on the Bhaktamāl was authored by a Ramanandi monk named Sitaramsharan Bhagwan Prasad ‘Rupkala’. This commentary is considered to be both scholarly and authoritative as well as a celebration of the Ramanandi sampradāya. Rupkala expands on Nabha's account of Ramanand by providing details of his birth, initiation and the circumstances that led to the founding of a separate sampradāya.

According to Bhagwan Prasad Rupkala’s account, Ramanand was born as Ramadatta in 1300 in Prayag in a Kanyakubja Brahmin family. Showing great promise as child, he was sent to Varanasi, where he began his studies under the tutelage of a smarta Shaivite (a dandi vidvan). One day, he encountered Swami Raghavanand who predicted that his death was imminent. Ramadatta’s own guru confirmed this and advised him to throw himself at the mercy of Raghavanand as he himself could offer no solution. Following this advice, Ramadatta was initiated by Raghavananda, given the Ram mantra, and renamed Ramanand. He then travelled to various holy places across India. According to Rupkala, When Ramanand’s fellow initiates refused him entry into the sampradāya after his travels and his alleged violation of caste commensality rules, he founded his own sampradāya – the Ramawat or Ramanandi sampradāya - on the advice of his guru, Swami Raghavananda.

In Bhagwan Prasad Rupkala’s sub-commentary on the Bhaktamāl, this account is included immediately after Nabhasad’s brief verse placing Ramanand in the lineage of Ramanuja. This hagiographical account of Ramanand supplements Nabha’s brief description and more importantly, supplies the details of the conflict that led to the founding of the Ramanandi sampradāya, the basis of which was a disagreement centered around the rigidity of Shri Vaishnava caste rules. Writing in the early twentieth century (the commentary on the Bhaktamāl was published over a six year period from 1903-1909), Bhagwan Prasad’s commentary came at a time when the Ramanandi sampradāya was going

\[248\] For more on Sitaramsharan Bhagwan Prasad ‘Rupkala’ see Vijay Pinch. “Bhakti and the British Empire,” Past & Present No.179 (May 2003), 159-196.


\[250\] Nabha. Śrī Bhaktamāl, 288-291.
through its latest crisis in identity. The debate, which centered on the question of whether Ramanand ever belonged to the lineage of Ramanuja, is reflected in Bhagwan Prasad’s commentary. By emphasizing the orthodoxy and rigidity of the Southern Shri Vaishnavas, he paved the way for the final schism between the Ramanandis and the Ramanujis. According to Horstmann, “Rupkala [Sitaramsharan Bhagwan Prasad] was the great champion of a Ramanandi tradition purged of Ramanuja as it was endorsed by the agreement of Ujjain in 1921.”251 In his sub-commentary, Bhagwan Prasad also included a lineage of the Ramanandi sampraday – the Śrī Ram mantramārāj paramparā – in which Ramanuja is markedly absent. Bhagwan Prasad was also, however, writing in dialogue with the prominent historians and indologists of his time. Interestingly, in an otherwise largely hagiographic narrative, Bhagwan Prasad cites the authority of scholars such as Dr. W.W. Hunter, for instance, to lend credibility to proposed historical dates for Ramanand (1300-1411).252

Two prominent indologists – J.N. Farquhar and George A. Grierson - both of who took an interest in the religion and vernacular literature of Northern India also wrote on the Ramanandis. J.N. Farquhar, a missionary and indologist, attended the Kumbh Mela in Allahabad in 1918, where his attention was drawn to the Ramanandis as being the most numerous next to the Dasnamis (Shaivites).253 In a famous article published in The Journal of the Royal Asiatic Society, Farquhar dismissed the connection between Ramanand and Ramanuja based on various differences in ritual and practice. He did, however, believe in the Southern origins of the Ramanandi sect. Based on the Adhyātma Rāmāyana and the Agastyasamhitā (Sanskrit works composed in the South and referring to Ram worship), he claimed that Ramanand belonged to a long extinct sect of Ram worshippers from the South, making him the only scholar to propose a southern origin for Ramanand. Farquhar also dismissed the claim that Ramanand ever propagated an anti-caste doctrine.

In a response to this article in 1921, Rai Bahadur Lala Sita Ram, protested these claims vigorously. He claimed that Ramanand “never failed to acknowledge that his teachings were derived from Ramanuja, for the latter’s name is daily pronounced by every pious Ramanandi in the guru-shishya-parampara.”254 Sita Ram was a regular correspondent of George Grierson, who, in 1918 had also published an article on the Ramanandis.255 Grierson corresponded with Sitaramsharan Bhagwan Prasad, and drew much of his information from this sub-commentary on the Bhaktamāl. Grierson endorsed Bhagwan Prasad’s view that Ramanand was from North India (Prayag in Allahabad), and having

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252 Nabhadas, Śrī Bhaktamāl, 288.


been initiated into the Shri Vaishnava sect, left to found his own sect owing to his liberal views on caste rules.

As Pinch suggests, this scholarly disagreement must be read in the context of the debates within the Ramanandi community. According to Pinch, “Grierson and Farquhar’s representations suggest that the sampradāy discord of 1918-1921 was producing scholarly disagreement in the pages of indological research in London.” Farquhar’s refutation of the connection between Ramanuja and Ramanarad was being opposed on two levels. Lala Sita Ram was defending the sampradāy’s connection to an ancient and hence, authoritative tradition. Grierson, on the other hand, championed Ramanand as a ‘reformer’ who was responsible for spreading Ramanuja’s doctrine of bhakti, but without reference to caste.

**Historical Consensus?**

Although any historical consensus on Ramanand remains as elusive as ever, the points of interest in long and complicated history and historiography of the Ramanandi sect are its relationship with the South Indian Shri Vaishnava sect and the sampradāy’s attitude towards caste relations, both of which are related. As we have seen, the relationship of the Ramanandis with the established orthodoxy of the Vaishnava sampraday is a vexed one. In the early seventeenth century, the Vaishnava hagiographical work Bhaktamāl places Ramanand and his sampradāy within the Shri sect and hence in the lineage of Ramanuja. The sampradāy also adopted unrestricted recruitment policies as evidenced from the inclusion of untouchables and women in the genealogical records found in the Bhaktamāl. At the turn of the eighteenth century, at the Galta conferences, the sampradāy’s relationship to the Shri Vaishnavas becomes more ambiguous. Although the Ramanandis continued to trace their origins to Ramanuja, they declare themselves one of the original members of the Vaishnava catuh sampradāy, displacing the Shri sect. At this conference, the sampradāy shifts its position on caste as “all Rāmānandī ascetics...who traced their spiritual descent from the servant, untouchable, and female disciples of Rāmānand now found themselves outside the Rāmānandī sect.” By the twentieth century, however, the Ramanandis were no longer eager to trace their origins back to the orthodox South Indian Vaishnavas. In 1921, at a meeting of Ramanandi ascetics, the connection with the South Indian sect was formally severed. The South Indian philosopher Ramanuja was purged from the genealogies of the sampradāy. Today the Ramanandi sampradāy ostensibly repudiates caste distinctions in its recruitment, though the main priests are almost always high caste Brahmins.

Various scholars have examined these shifts in Ramanandi identity. Richard Burghart’s pioneering essay examines the shifts in the sampradāy’s identification with and distancing from the South Indian Shri Vaishnavas through an anthropological study of genealogical records. Burghart’s

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examination of these records leads him to the conclusion that Ramanand probably never founded the Ramanandi sampraday. He also provides a fairly functional explanation for the shifts in Ramanandi identity, which were, according to Burghart, a result of the competition for the limited resources of devotees and disciples, pilgrimage routes and pilgrimage centers and political patronage - a competition in which the Ramanandis emerged victorious. In reaching this conclusion, Burghart is content to dismiss the final break with the South Indian Shri Vaishnavas as an exclusion of “‘alien’ spiritual antecedents” from the sect. Monika Horstmann extends Burghart’s work in her scholarship on the Ramanandis of Galta in Rajasthan. Her concern is not to provide any conclusive proof of whether or not Ramanand founded a sampraday. She delves deeper into the changes that Jai Singh’s policy of “religious reform” initiated within the sampraday as well as the shifting links between the Ramanandis and Ramanujis from this period onward.

Peter van der Veer’s Gods on Earth is an ethnographic study of two groups of religious specialists – Brahmins and Ramanandis - in an important North Indian pilgrimage center – the city of Ayodhya. Van der Veer examines the construction of Ramanandi religious identity within the context of this pilgrimage center in the historical period that spans the pre-British, British and post-independence eras. Historically, this study follows Hans Bakker’s important study of Ayodhya in pre-modern India. Van der Veer concludes that the Ramanandi sampraday resists any fixity of definition and remains an “open category socially as well as theologically, since this gives them the best chance of survival.” Van der Veer then concurs with Burghart that the alliance with the ‘older’ and allegedly ‘original’ South Indian sect was a strategic invention by the Ramanandis in search of respectability in an environment that tended towards doctrinal and caste orthodoxy. He also suggests that the schism in 1921 was not based entirely on caste, as several Ramanandi abbots of low castes, such as Kurmi and Barhai castes, chose to retain their links with the Ramanujis.

In Peasants and Monks in British India, William Pinch follows the evolution of the Ramanandi sampraday into the twentieth century with particular reference to the social and political aspirations of the sampraday. Pinch’s study is an important contribution to the study of religious identity as a means of upward social mobilization and suggests that the twentieth century schism in the Ramanandi sampraday be seen in the light of the resurgence of egalitarian religious movements that emerged in the nineteenth and twentieth centuries. Pinch maintains that the question of the relevance of caste to the sampraday was indeed

259 Burghart, “Founding of the Rāmānandi Sect,” 246.
260 Ibid., 243.
261 Horstmann, “The Rāmānandīs of Galta.”
262 Hans Bakker, Ayodhya (Groningen, Egbert Forsten, 1986).
263 Van der Veer, Gods on Earth, 182.
264 Ibid., 106.
central to the debates around Ramanand’s life. In a later article, Pinch maintains that:

Given the details of Ramanand’s contested life, an opinion in 1918-1921 on the question of Ramanuja as a spiritual antecedent of Ramanand could only be articulated with reference to caste strictures. Hence, the radicals who held that Ramanand was completely independent of Ramanuja could therefore be expected to be disdainful of caste restrictions, whereas those who held that Ramanand was expelled from the Rāmānuji order could be expected to support caste segregation in monastic life.\(^{265}\)

The initial articulation of affiliation with the Shri Vaishnavas and the subsequent severance of these links have largely been analyzed in the context of attitudes towards caste. However, the narratives of schism, from Ramanand’s initial (and unverifiable) expulsion to the voluntary severance of ties with the Ramanujis in the early twentieth century, lie along a fault-line that divides not only the restrictive and orthodox from the radical and inclusive but also the South Indian Shri Vaishnavas from the North Indian Vaishnava sampraday.\(^{266}\)

The history and historiography of the Ramanandi sampraday has another dimension that has been little studied. The history of the Ramanandi sampraday unfolds along with the history of North Indian Vaishnavism. The early seventeenth century text, the Bhaktamāl places the Ramanandi sampraday within the Shri sect of the catuh sampraday. The second half of this text begins by laying out the organization of all North Indian Vaishnavas under the schematic of the four sampradays.\(^{267}\) These consist of the Shri sect (founded by Ramanuja), the Rudra sect (founded by Vishnuswami), the Sanakadi sect (founded by Nimbarka) and the Brahman sect (founded by Madhva).\(^{268}\) It is important to note that the founders of all these sects came from South India. Nimbarka was from the region of Andhra Pradesh who moved to Vrindavan sometime before the sixteenth century and propagated the worship of Radha and Krishna. Madhva came from the Údipi region of Kanara where the community founded by him continues to worship Vishnu and Krishna. Very little is known about Vishnuswami except that he was from South India and founded a sect that has been long extinct. Nabhadas, writing the most significant hagiographical work of North Indian Vaishnavism, therefore, constructs a system in which all North Indian Vaishnavas must look to South India for their spiritual preceptors. The early Ramanandis did precisely this by tracing their lineage to Ramanuja, and in


\(^{266}\) This split is also reflected in the mantras of both sampradays. The Shri Vaishnava Narayana mantra (ōṁ nārāyaṇāya namaḥ) is considered Brahminical and exclusive, whereas the Ram mantra (rām rāmāya namaḥ) is more inclusive, as it can be given to anyone, regardless of caste.

\(^{267}\) See chappays 28 and 29 in Nabhadas, Śrī Bhaktamāl, 257-258.

\(^{268}\) These sects are usually referred to by the names of their founders, for example, the Vishnuswami, Nimbarka and Madhva sampradays. Though Shri sampraday and Ramanujī sampraday are also interchangeable, I use the term Shri and Ramanujī to refer to the sect before and after the 1918-1920 split. The South Indian sect is called the Shri Vaishnava sect.
so doing were by no means unique. The Vallabha community of Pushti margis claimed to be the spiritual heirs of the extinct Vishnuswami sect. Vallabacharyya (1479-1531) claimed to be a direct disciple of Vishnuswami. The Chaitanya Gaudiya community of Bengal traced their lineage to the Madhva *sampradāya*.²⁶⁹

Not much is known about the origin of Nabhasdas’s notion of the *catuh śampradāya*. Farquhar claims that the theory of the four-fold *sampradāyas* took shape around 1500 in North India.²⁷⁰ Unfortunately, he provides no evidence for this claim. A reference to the *catuh śampradāya* can also be found in the *Padma Purāṇa*. This also does not tell us much, as there several recensions of this text, and each extremely difficult to date. Nabhasdas’s *Bhaktamāl* then created a tradition of North Indian Vaishnavism and it is evident the North Indian Vaishnavites looked south in their search for respectability.

The Galta conferences of the eighteenth century reinforced the notion of the *catuh śampradāya* and sought to restore orthodoxy to the sects. Though the Ramanandis displaced the Shri sect in the four-fold system, they continued to look to Ramanuja as their spiritual preceptor. The establishment of the fifty-two gates also delineated how one could be a Vaishnava in North India – the role of transmitters was now exclusively restricted to men of the twice-born castes (Brahmin, Kshatriya and Vaishya). Pinch suggests that this conference must serve as the context in which the first commentary on the *Bhaktamāl* was authored (The *Bhaktirasabodhini* of Priyadas in 1712).²⁷¹ In the twentieth century, Sitaramsharan Bhagwan Prasad’s commentary on the *Bhaktamāl* anticipated the controversy that would finally lead to the purging of Ramanuja from the Ramanandi genealogical records. The Ramanandis have always been intimately related to the tradition of scholarship on the *Bhaktamāl*. Indeed the author, Nabhasdas, was himself a Ramanandi, although this connection is not deemed to be of much significance. However, the importance of the *Bhaktamāl* in Ramanandi historiography cannot be overstated. It was by adding to this text, in a process of ‘accretion,’ that the *sampradāya* sought to define what it meant to be a Vaishnava in North Indian and legitimize its own shifting identity within this definition.

In creating an independent identity for the Ramanandis in the 1920s, Bhagavadacharya authored a new hagiography of Ramanand - *Śrīmad Rāmānand Digvijaya*. This work aimed to clarify the textual inconsistencies in Ramanand’s life going back to Nabhasdas’s *Bhaktamāl*. Interestingly, this work was composed both in Sanskrit and Hindi, indicating that Bhagavadacharya laid claim to both the classical and vernacular traditions. Among the works attributed to Ramanand (which have not been authenticated), the two most famous are in Sanskrit – *Vaiṣṇavamatābhāshkar* and *Rāmārcaṇaṃ paddhati*. In the early twentieth century, however, several Hindi works also begin to be associated with Ramanand.²⁷² Farquhar, in his 1920 article claimed that, “Rāmānanda practically


gave up the use of Sanskrit altogether.”\(^{273}\) Though writing in a vernacular language does not necessarily preclude the knowledge and use of Sanskrit, the concern over language is significant and forms a major aspect of the search for Ramanandi identity in the twentieth century. The use of the vernacular and the rejection of caste are generally considered two major aspects of North Indian bhakti movements, and hence, ascribing these features to Ramanand becomes strategic in the twentieth century.

**Conclusion**

The complex history of the Ramanandi sampradāya thus reveals an ambiguous and uncertain relationship not only with caste, but also with language and the ‘older’ tradition of the South Indian Shri Vaishnavas. Indeed, the Ramanandi struggle with caste and their relationship with the Shri Vaishnavas were often connected, as seen in the period between 1918 and 1920. Talal Asad, arguing against the purely anthropological conception of religion as advocated by Clifford Geertz, urged that study of religion should “begin by asking what are the historical conditions (movements, classes, institutions, ideologies) necessary for the existence of particular religious practices and discourses.”\(^{274}\) The long and complicated developments in the Ramanandi sampradāya must however, not be viewed solely in the context of the social and political history of North India. The Ramanandi sampradāya does not merely reflect changes in the history, but plays a major role in creating the religious history of North Indian Vaishnavism. For as we have seen, from the eighteenth-century onwards, the Ramanandis have played a significant role in defining what it meant to be Hindu and Vaishnava in North India.

What is left out of this narrative is the specific role played by the rasik Ramanandis and their appropriation of the Rāmacaritmānas. Following from Monika Horstmann’s work on the Ramanandis of Galta, in the next chapter, I trace the movement of the sampradāya eastward to Ayodhya, where, I argue that the sampradāya finally links itself to the Rāmacaritmānas. This link is clearly evident in the new tradition of textual exegesis that emerges from the early nineteenth century.


Chapter 5
The Commentarial Tradition
Theology of scared space in the Ānand laharī

The Ānand laharī is the first in a line of commentaries that form what is known as the Ayodhya tīka parampara (commentarial tradition) on the Ramcaritmānas, for, both within the Ramanandi sampraday and by scholars of the Ramcaritmānas, the Ānand laharī is seen as being irrevocably linked to Ayodhya. In this chapter, I suggest that the connection to Ayodhya has two-fold significance. In an elaborately formulated section of the Ānand laharī, the commentator describes an ascensional journey, a pilgrimage of sorts, through various heavens to an eternal Ayodhya located at the pinnacle of a complex soteriological hierarchy. At the temporal level, this move to Ayodhya can be read in the context of the lateral shift in the locus of the rasik sampraday’s power and influence eastward from Rajasthan, a process that unfolded gradually over the course of the seventeenth and eighteenth centuries. In the Ānand laharī, which seems to have emerged in consequence of this shift, the eastward move to Ayodhya in the temporal realm is cast as a literary and soteriological move toward a mythic realm. This section, thus, explores the linkages between the literary and historical moves (ascensional and lateral moves), as also between the eternal and earthly Ayodhyas as imagined in the Ram rasik tradition.

I begin with a brief description of the importance of sacred space as it emerged in the context of the Krishna bhakti movements of the sixteenth century in order to understand the convergences and divergences of the Ram tradition. I briefly trace the position of Ayodhya in the history of Ram bhakti before discussing its eclipse in the very period in which the Ramanandi sampraday emerged. I then discuss the historical circumstances that made possible the re-emergence of Ayodhya as an important center of Ram bhakti in the eighteenth century and trace the movement of the rasik sampraday, from Galta in Rajasthan toward Ayodhya. This chapter thus picks up the narrative in the period after the Galta conferences of the early eighteenth century discussed in Chapter 4. I suggest that the eastward move of the rasik sampraday culminates in Ayodhya with the co-option of Tulsidas into its hagiographical literature and with the co-option of the Rāmcaritmānas into the rasik canon through the composition of the first Ramanandi commentary on the text, the Ānand laharī. I thus focus particularly on the commentarial passages in the Ānand laharī that connect the earthly and eternal Ayodhyas in an attempt to claim and establish Ayodhya as a rasik space.

Sacred space in the bhakti tradition:

275 I am referring here to scholars such as Anjaninandan Sharan, Bhagawati Prasad Singh and Tribhuvan Nath Chaube, whose overviews of the Rāmcaritmānas commentarial tradition were discussed in Chapter 3.

276 As I have mentioned in Chapter 4, the narrative I pick up follows the research of Monika Horstmann on the Ramanandis of Galta. See “The Rāmāṇandīs of Galtā (Jaipur, Rajasthan),” in Multiple Histories: Culture and Society in the Study of Rajasthan, ed. Lawrence A. Babb, Varsha Joshi and Michael Meister (Jaipur: Rawat Publications, 2002), 141-197.
The reverence of ‘dhām’ (in its meaning as site or place) emerged as a significant component in the devotional paradigm of the medieval Vaishnava bhakti sampradayas. While the reverence of sacred spaces or tīrthas, is an ancient practice common to various Hindu traditions and central to the ritual of pilgrimage, the rise of sagun bhakti movements in the sixteenth century brought fresh impetus to the location and sacralization of space.277

The earliest Vaishnava sampradayas (which were centered on the worship of Krishna) displayed a heightened preoccupation with physically locating mythical sites that had thus far existed only literally in the landscape of North India. From the early sixteenth century onward Vaishnavites of all the major sectarian affiliations (Nimbarkis, Gauḍiyas and Vallabhans) began to converge in the area known as Braj or the vrāja-vaṁśala made famous in the tenth chapter of the Bhāgavata purāṇa.278 This area included famous pilgrimage sites like Govardhan, Mathura and Vrindavan, as well as new sites based on the mythology of Krishna’s adventures as a young cowherd – shrines, rocks, ponds, tanks, trees and so on. Sectarian literature, modeled on the māhātmya tradition, documented the location of these sites as a tale of loss and recovery and created new rituals of pilgrimage such as the ban yātra or the caurāśī kos parikrama.279 These new pilgrimage rituals, based on the theology of the Vaishnava sampradayas, aimed to recreate the spiritual/aesthetic experience of bhakti by leading pilgrims through the various sites in which Krishna was said to have performed his līla.280 What emerged, therefore, was a spiritual counterpart to the modern tradition of literary tourism that leads visitors through various sites mentioned in works of fiction ranging from Dickens’s David Copperfield to Dan Brown’s Da Vinci Code.

Against this backdrop of heightened activity in Braj, as the Vaishnava sampradayas representing devotion to Krishna were pre-occupied with “re-discovering” sites connected to the mythology of the Bhāgavata purāṇa and inventing new traditions of pilgrimage, the other major strand of Vaishnavism - Ram bhakti - took a very divergent route. The only sampraday representing devotion to Ram in North India established itself not in Ayodhya, the primary site connected to the legend of Ram, but in a site with little connection to Ram, known as Galta in Rajasthan.

277 These sacred spaces have been enumerated in several ways - the seven mokṣa-puris or liberation-granting cities (Ayodhya, Mathura, Haridwar, Kashi, Kanchi, Avantika and Dvaraka), the four dhāmas or divine abodes marking the four cardinal points (Badrinath, Puri, Rameshvaram and Dvaraka), the one hundred and eight śakti-pīṭhas or “seats” of the goddess, and so on.

278 The settlement of the Braj area and the establishment of ashrams and shrines was at its height during the reign of Akbar and with the patronage of Hindu aristocrats in his service.


Ayodhya in the Ram tradition

As the capital city of the Ikṣvāku dynasty, Ayodhya’s connection to the legend of Ram was made famous in Valmiki’s Sanskrit epic, the Rāmāyaṇa. Hans Bakker, in his exhaustive study of the history of Ayodhya and its relation to the development of the “cult of Ram” argues that the city described in the Sanskrit epic was probably an imaginary construct. The site that is known as Ayodhya today developed as an urban settlement as early as the sixth century B.C.E. and was known as Saket in the earliest Buddhist and Jain literary sources. Bakker provides archaeological and textual evidence to show that the identification of the Ayodhya of Valmiki’s epic and Saket did not occur until the fifth century C.E., when the Gupta ruler Vikramaditya (also known as Skandagupta), who was fond of comparing himself to Ram, moved his capital from Pataliputra to Saket. The name Saket gradually fell into disuse and the site became known as Ayodhya.

After the decline of the Gupta dynasty, Ayodhya seems to have languished in obscurity until the eleventh and twelfth centuries. The identification of the city with the legend of Ram however ensured that it never quite disappeared like other great cities of the early period did. In the eleventh and twelfth centuries Ayodhya’s fortunes revived once more under the patronage of a newly rising empires in North India that supported Hindu traditions. The next period of significance in the history of Ayodhya occurred in the eleventh century when the Gahadavalas usurped power from the Rashtrakutas in the wake of the Ghaznavid raids on North India. According to Bakker, there is evidence to show that, during the reign of the Gahadavalas, at least five Vishnu temples were constructed that survived until the time of Aurangzeb. He also mentions the existence of five Vishnu icons that can be dated to the eleventh or twelfth centuries. Bakker’s archaeological and iconographic evidence, therefore, confirms that Vaishnavism was firmly established in Ayodhya during the eleventh and twelfth centuries.

From the eleventh and twelfth centuries onward, the history of Ayodhya was tied closely to the development of the cult of Ram within Vaishnavism for it was during this period that Ram emerged as the foremost avatar, or incarnation of Vishnu. This development was accompanied by the composition of texts such as the Rāma pūrva tāpanītya Upaniṣad, the Rāma raksā stotra, and the Agastyasanḍhita. The early literature of the Ram cult indicates that the

281 “Cult of Ram” is Bakker’s phrase. Ayodhyā (Groningen: Egbert Forsten, 1986), 1: 2-11.

282 Bakker points out this “rediscovery” of Ayodhya by the Gupta king Vikramaditya remains a crucial part of modern narratives of Ayodhya’s history. For instance, see Lala Sita Ram, Ayodhya kā itihās (Prayag: Hindustani Academy, 1932).

283 Bakker, Ayodhyā, 1: 51-55.

284 Bakker suggests that this emergence of Ram as the foremost avatar of Vishnu occurred in the historical context of rise of Muslim power in North India. Also see Sheldon Pollock, “Ramayana and Political Imagination in India,” Journal of Asian Studies 52 (May 1993): 261-297.
ascendance of Ram devotion within Vaishnavism first emerged in an elite Brahmanical context.

In the period between the thirteenth and eighteenth centuries, when North India was under the Delhi Sultanate and subsequently the Mughals, Ayodhya’s importance as a center of pilgrimage seems to have remained undiminished, as Bakker has demonstrated through his meticulous study of the various recensions of the Ayodhyā-māhātmya. During this period, however, no new temples or other religious structures were constructed and no significant sectarian tradition representing Ram devotion emerged. However, in the sixteenth century, Ayodhya did play host to the most famous poet of the Ram devotional tradition. In 1574, Tulsidas began to compose his masterpiece the Ramcharitmanas in Ayodhya.

The Ramanandi sampraday: Galta to Ayodhya

Meanwhile, the cult of Ram, its elite origins notwithstanding, was absorbed into the wave of emotional devotionalism that became characteristic of popular religious experience in North India around the fifteenth century. The composition of the Rāmcaritmānas in 1574 represented one facet of this tradition. The rasik Ramanandi sampraday, which represented the other facet also originated in the mid-sixteenth century in Galta, near present day Jaipur in Rajasthan. These two facets remained distinct until circumstances made it necessary for the rasiks to move eastward toward Ayodhya.

The rasik tradition remained rooted in Rajasthan until the eighteenth century when circumstances became favorable for the rasik community to expand its influence eastward towards Ayodhya. The Ramanandis were beginning to suffer increasing interference from their primary patron in Rajasthan, Maharaja Jai Singh II of Amber (r. 1700-1743), who was intent on a program of reform for the Vaishnava orders in his kingdom. In order to align himself with the classical Vedic tradition, which required that any priest performing rituals on behalf of the king be householders, he began to require that the celibate members of the Ramanandī sect marry. Such interference seems to have provided the primary impetus for the shift away from Rajasthan and would have been a significant reason for the Ramanandis to seek patronage elsewhere. Moreover, by the second half of the eighteenth century the political landscape of North India was profoundly altered.

The etiolated Mughal Empire had made way for the rise of various regional kingdoms, opening up new avenues of patronage across the Gangetic plain of North India. The successors to Mughal power in the region around Ayodhya were Shi’ite noblemen or nawabs. One of the first moves they made on

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285 Bakker, Ayodhya, 1: 67. Also see Chapter 2 for the influence of these works on Tulsidass theology.

286 Bakker, Ayodhya, Part 2. The Ayodhyāmāhātmya belongs to a genre of Sanskrit literature – tīrthamāhātmyas - that eulogize sacred places. Thus, the Ayodhyāmāhātmya is a eulogy of Ayodhya.

287 See Chapter 4.
taking control of the region was to move their court away from Ayodhya, first to Faizabad (in 1740) and then to Lucknow (in 1775). While many contemporary accounts (both sectarian and scholarly) choose to view this move as the ‘liberation’ of Ayodhya from Muslim control, it was, in fact, the generous patronage of the Nawabs that made possible the expansion of various Hindu groups in Ayodhya. It was during this period in the late eighteenth and early nineteenth centuries that the Ramanandi sect began to enter and settle in Ayodhya by establishing many of their key institutions in the city.\(^\text{288}\) This is a crucial moment in the history of the Ram devotional tradition, as this is when the Ram sectarian tradition links itself to the poet Tulsidas and his devotional text, the \textit{Ramcharitmanas}.

The earliest Ramanandi institutions in Ayodhya were the \textit{akhārās} (literally, fighting divisions) of the \textit{nagas} (Vaishnava warrior ascetics, who were also known as Bairagis).\(^\text{289}\) This branch of the Ramananda sampradāya was institutionalized in the eighteenth century to counter the threat of Shaivite warrior ascetics (also known as Dasnams or Gosains).\(^\text{290}\) Although the Dasnams were already a presence in Ayodhya, controlling major trade routes and forming a significant force in the armies of the Nawabs, they seem to have been eventually displaced by the Ramanandi \textit{nagas} after a pitched battle in Ayodhya.\(^\text{291}\) Bhagavati Prasad Singh quotes a description of this battle from the \textit{Śrī Maharaj Carit} of Raghunathdas\(^\text{292}\) in his work:

\begin{center}
\textit{vaḥt samaya sammata jo gāvā / rāma janma avasara jaba āvā /}
\textit{Jure loga kosalapura jāī / barani ko sakai bhūra bahutāī/}
\textit{Tahāṁ veṣa sanyāsā apārā / āyudha dhare bīra barīyārā /}
\textit{Jatā vibhūtī dhare saba aṅgā / anī apāra subhaṭa rana ranga //}
\textit{Bairāgin sana baira bigārā / byartha baira bina kiye bicārā /}
\end{center}

At that time of which I tell, on the occasion of Rama navami, people gathered at Ayodhya. The crowd was indescribable. There also came many sanyāsīs, wielding weapons and ready for a fight. With matted locks and ash-smereared bodies, they had many factions in battle. They picked a fight with the Bairagis, a vain fight without any reason.

The ‘defeat’ of the Dasnams also constitutes a significant episode in sectarian narratives of the Ramanandis.\(^\text{293}\) The Ramanandis were particularly interested in a site called Hanumangarhi or the Citadel of Hanuman. This was

\begin{footnotes}
\footnote{\textsuperscript{288} See, for instance, Simh, \textit{Rambhakti meṃ rasik sampradāya}, 132.}
\footnote{\textsuperscript{289} For a list see \textit{Ibid.}, 133-134.}
\footnote{\textsuperscript{290} See Chapter 4 for details.}
\footnote{\textsuperscript{291} See van der Veer, \textit{Gods on Earth}, 130-151.}
\footnote{\textsuperscript{293} This excerpt from the \textit{Śrī Maharāj carit} (n.d.) can be found in Singh, \textit{Ram bhakti meṃ rasik sampradāya}, 119-120. The author of this hagiography Raghunathdas was the guru of mahant Ramcharandas, author of the \textit{Ānand laharī}. Raghunathdas was also the disciple of mahant Ramprasad, who established Bada Sthan \textit{rasik} site in Ayodhya.}
\end{footnotes}
allegedly the site on which the monkey deity Hanuman stood guard over the city. As the biggest Hindu sect in Ayodhya, the Ramanandis began to receive the patronage of the Shiite Nawabs.

Hanumangarhi, was one of the earliest and most important naga Ramanandi sites, to benefit from the patronage of the Nawabs. The land for the temple at the site of Hanumangarhi was granted by Shuja ud’ daula, and the temple built with Asaf ud’ daula’s financial support. Asaf ud’ daula’s support was secured through his diwan, or minister, Maharaj Tikayat Rai, an influential Kayasth and member of the Nawabi administration who patronized several Ramanandi causes. Thus, with the ‘liberation’ of Ayodhya in the eighteenth century from Shaiva control, and by securing the patronage of the Nawabs, the nagas had paved the path for the settlement of Ayodhya by the *rasiks*.

Bada Sthan, one of the earliest *rasik* institutions in Ayodhya, was built in the eighteenth century, as was the Kanak Bhavan temple. While the *rasiks* had begun to establish their presence in Ayodhya in the eighteenth century, it was not until the nineteenth century that the *sampraday* was able to secure its position firmly enough to emerge as a dominant force in the religious life of the city. Kanak Bhavan, which, along with Hanumangarhi, dominates religious life in Ayodhya today, remained a small temple until it received the patronage of the Maharaja of Orrcha in the nineteenth century.

**Rasik Hagiographies**

Before I move on to discuss the emergence of the commentarial tradition that forms the link between the Ramanandis and the *Rāmcaritmānas*, I would like to take a small digression via another genre of literature that also helped to make this link possible - hagiographies.

The first text I will consider is the *Rasik prakāś bhaktamāl*. This is a *rasik* Ramanandi hagiography modeled on the *Bhakatamāl* of Nabhadas. This text claims to discuss the devotees left out of Nabhadas’s text (*śrī nābhā ji kṛt bhaktamāl se anukta bhaktom kā āvaṇ caritra*). Its author was Jivaram Yugalpriya (d. 1857) who was the disciple of mahant Ramchanandras, the author of the first commentary discussed to be in this dissertation, the *Ānand lahari*. Both figures, teacher and disciple were considered prominent propagators of *rasik* bhakti in Ayodhya and were reviled by later scholars like Ramchandra Shukla, who were uncomfortable with *rasik* practices. The *Rasik prakāś bhaktamāl* was composed in 1839 and is one of the first *rasik* hagiographies to claim a link between Tulsidas and the *sampraday*.

```plaintext
sūr surānandajī ke śiṣya śrī gopāldās bāde avdhūt/ tinke suśiṣya raṅghuṇāṭhdāṣṭī
mahān rām rāṣ dhyāṇī jī nāṁyo rūp sār haimi/ tinke vimal narahri dās ras rāṣ
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295 See Chapter 3.
Sursuranandji’s disciple Shri Gopaldas was a great devotee. His disciple Raghunathdas was a great devotee of the essence of Ram. His disciple was Naraharidas, who was the teacher of Kuvaji. Gosvami Tulsidas, famous author of the Rāmāyaṇ, is thus the younger brother of Kuvaji.

This verse thus takes advantage of Tulsidas’s invocation to his guru as “nar rūpa hari” in order to link him as the disciple of a rasik Ramanandi named Narharidas. It also connects him (through his guru) to another famous rasik Ramanandi, Kuvaji.  

Another rasik hagiography from the nineteenth century is the Rām Rasikāvalī of Raja Raghu Raj Singh (1846). The author of this work was Maharaj Raghubraj Singh of Rewa, the son of Maharaj Vishwanath Singh, patron of mahant Ramcharandas. Unfortunately, it has not been possible to trace this work, but a verse from this text regarding Tulsidas is quoted by George Grierson:

\[
\begin{align*}
kachu dina kari kāṣṭ mem bāṣā / gaye avadhā pura tulasī dāṣā //
tahāṃ aneka kīnhau satasāṅgā / nīśi dina range rāma rāti rangā //
sukhada rāma naumī jaba āī / chaita māsa ati ānanda pāī //
sambata soraha sai ekāṭīṣā / sādara sūmari bhānu kula īśā //
bāṣara bhauma sucta cita chāyana / kiya ārambha tulasī rāmāyaṇa //
\end{align*}
\]

After dwelling for a space in Benares, Tul’sī dās went to Ayodhya. There he associated with many holy men, and joying in the (pure) raptures of Rāma passed his days and drenched himself in the love of Ram day and night. When the happy Rām-navami came, and when he experienced the delights of the month of Chaitra, in samvat 1631, reverently did he call to mind the Lord of Solar Race, and, with care, on Tuesday, he commenced the soul-fulfilling Tulasī Rāmāyaṇa.

This verse, which describes the commencement of the Rāmcaritmānas, is quoted by Grierson in order to confirm the date on which Tulsidas started to compose his work. However, what is more pertinent to my argument is that rasik hagiographies are slowly over the course of the nineteenth century, beginning to include Tulsidas, the details of his life, and the circumstances on which he composed the Rāmcaritmānas, into their hagiographies.

One more text that emerges from within the rasik tradition and that deserves mention is controversial Gosaṁ carit (late nineteenth century or early twentieth century) of Bhavanidas, a disciple of mahant Ramprasad

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296 See Chapter 1. The verse in which Tulsidas calles his guru “nara rūpa hari” is Ramcaritmānas 1.5.

297 Grierson, “Notes on Tul’si Das,” 90.

298 This translation is Grierson’s.
Bindukacharya of Ayodhya. This text, which was “discovered” in 1926 during the Nagari Pracharini Sabha’s search for Tulsidas manuscripts, was the cause of much controversy because of the claim that it had been written by a contemporary of Tulsidas. This claim was effectively refuted and the text shown to be a late nineteenth or early twentieth century composition. Thus, Tulsidas and his most famous composition were being drawn into the rasik Ramanandi tradition and texts are being composed, and even fabricated, to support the claim that Tulsidas himself was a rasik Ramanandi.

**Moment of Arrival: Ayodhya, mahant Ramcharandas and the Ānand lahirī**

_Mahant_ Ramcharandas (1760-1831 C.E.) is recognized as a key figure, if not the key figure in the consolidation of the rasik sampradāya’s authority in Ayodhya. The _Rasik prakāś bhaktamāl_, which was authored by Ramcharandas’s disciple Jivaram Yugalpriya, has this to say about him:

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śrī rāmcaraṇ siyarām rasik rasikan me āgara /
bibidha grantha bharidaye sarasa śṛṇgāra ujāgara //
śrī tulasi śṛṇgāra gupta rasa dāṣya bakhāṇī /
yahit cot raṇi gaṭ prāpti menṣ rasa bilagāṇī //
sōī āni bapu rasa dharyo agra swāṁi ke yatha lahe /
ṭīkā raci nija grantha ke prāgaṭa rāṣa rasa nirbuhe //
```

(verse 38)

Shri Ramcharan connoisseur of Sita and Ram was the foremost of rasiks. He filled many texts with the light of the lovely essence of Shringar. Tulsidas spoke of servitude but kept shringar rasa hidden. Disturbed that in the completion of his work he forgot this rasa, He incarnated himself once more, just as Agradas He wrote a commentary to his own work, in which he brought out the essence of rasa.

Jivaram Yugalpriya celebrates Ramcharandas as being the foremost among the rasiks of his time. He also adds that Ramcharandas was, in fact, Tulsidas himself, returned to bring out the essence that he left out in his composition of the _Rāmcaraṇmānas_. More details on his life are added in the commentary to the _Rasik prakāś bhaktamāl_, the _Rasik subodhinī ṭīkā_ of Janaki Rasik Sharan (n.d.).

Ramcharandas was born in the Pratapgarh district of Uttar Pradesh in a Kanyakubja Brahmin family. He was educated at home and entered into the

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service of the local king, for whom he acted as clerk. According to the *Rasik subodhinti tiṅka*, he was once so engrossed in the contemplation of Ram that he forgot to report to work. When he finally did so, Ramcharandas went to apologize for his tardiness. However, he was amazed to discover that his tasks for the day had already been completed. 302 Realizing at once that this was none other than Ram’s grace, he resigned his post with the king and went to Ayodhya, where he met with the influential *rasik* Ramanandi Ramprasad Bindukacharya, the founder of Bada Sthan, and his disciple, Raghunathprasad. 303 On Ramprasad Bindukacharya’s advice, he was initiated into the *rasik sampraday* as Raghunathprasad’s disciple.

Soon after, his family followed him to Ayodhya and urged him to return to his old life, also petitioning his guru. Although Raghunathprasad granted him permission to leave, Ramcharandas did not return to his old life. He devised a plan to get his family to return without him. When lunch was served, he began to eat the leftovers from the plates of the Ramanandi sadhus. Disgusted by his behavior, his family members disowned him for violating caste commensality rules and left without him. Ramcharandas was thus left to pursue his life as a *rasik* Ramanandi.

Following his initiation into the *rasik sampraday*, Ramcharandas visited the major centers of *rasik* devotion – Chitrakut, Mithila and Raivasa – in order to receive instruction in the tenets and principles of *rasik* devotion. He returned, however, to Ayodhya, where he established his own *gaddī*, or seat at Janaki Ghat, where he became famous for his *Rāmcaritmānas* katha 305 and was known popularly as ‘Karunāśindhu’ (ocean of mercy). He enjoyed the patronage of Asaľ ud daula (r. 1775-1797), the Shi’ite nawab of Awadh who granted him the land around Janaki Ghat, and also that of Maharaj Vishvanath Pratap Singh (1789-1854) of Rewa. 306 An initiate of the *rasik sampraday* 307, Vishvanath Pratap Singh is said to have funded twelve pandits to assist *mahant* Ramcharandas as scribes during the composition of the *Ānand lahari.* 308

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303 Raghunathprasad was the author of Śrī Maharāj *carit*.


305 Oral exposition of the *Ramcaritmānas*.

306 The Rewa court seems to have played an important role in the patronage of *rasik* literature in the nineteenth century. Vishvanath Singh’s Maharaj Raghu raj Singh was the author of the *rasik* hagiography *Rām rasikāvalī*. See above.


Mahant Ramcharandas was the author of several works of theology and devotion in the rasik tradition, such as Aṣṭāyām sevāvidhi (n.d.), Rām navaratnasarasangrah (n.d.), Siyārām rasmañjari (n.d.) and so on. Ramcharandas was also the guru of three famous rasik Ramanandis, Jivaram Yugalpriya, who authored the first rasik hagiography based on the Bhaktamāl, the Rasik prakāś bhaktamāl has been discussed, Janakraj Kishorisharan “Rasikali,” and Haridas. Ramcharandas was also a close friend of Pandit Ramgulam Dwivedi of Varanasi, whose contribution to the commentarial tradition was discussed in Chapter 3. They became such good friends that they made a pact to leave this earth at the same moment. According to the legends surrounding Ramcharandas, three days before his death in 1831 he organized a continuous recitation Ram’s name on Ram ghat in Ayodhya. On the evening of the third day a messenger arrived from Ramgulam Dwivedi with a note reminding him of their pact. Shortly after receiving the note, which he was expecting, he died.

Ramcharandas is of course most renowned, for his commentary on the Rāmcaritmānas, the Ānand lahirī (also known as the Rāmānand lahirī). He began the commentary around 1808 and completed it by 1827. However, the commentary was published by Naval Kishore Press only in the late nineteenth century during a period that witnessed an upsurge in the publication of both the text of the Rāmcaritmānas as well as its commentaries. According to Ulrike Stark, the Naval Kishore Press (founded in 1858) in Lucknow, which was committed to promoting the literary traditions of both Urdu and Hindi, took the lead in publishing the devotional works of the rasik order. The press was responsible for locating mahant Ramcharandas’s manuscript in the private library of a rasik theologian in Ayodhya and issuing the first edition in 1882. The commentary, which was issued in seven volumes as Rāmāyan Tulsīśāh kṛt satīk, had a print run of 1200 copies and was sold at Rs. 7. A second edition was issued in 1888 and a third edition, both hardback and paperback followed in 1889.

The commentary is clearly modeled on a tradition of oral explication. Not all of the verses from Tulsidas’s text are commented upon, but they are all translated into Hindi. The Bāl kānda forms the bulk of the commentary with many of the crucial commentarial passages occurring in this section. In the history of Rāmcaritmānas commentaries, the Ānand lahirī occupies a unique place. It was long considered the first commentary on the Rāmcaritmānas and although this view has since been challenged, the Ānand lahirī is indubitably the first known Hindi exegetical commentary on the Rāmcaritmānas. Though it is considered a

309 See Singh, Rām bhakti mein rasik sampradāy, 420.

310 Ulrike Stark, An Empire of Books: The Naval Kishore Press and the Diffusion of the Printed Word in Colonial India (New Delhi: Permanent Black, 2007), 395-396. Although, this work went through several print runs in the nineteenth century, I was unable to locate a published copy. I am working from a copy of the manuscript of the commentary obtained in the Sarasvati Mahal library at Ramnagar.

311 Ibid., 399.

312 The first tika or commentary of the Rāmcaritmānas is considered to be the work of a disciple of Tulsidas’s named Ramkumar Dwivedi in 1603 and was a translation of the work into Sanskrit. Lutgendorf, Life of a Text, 140.
Hindi commentary, the language of the Ānand laharī is not khari boli Hindi, rather, it is Braj bhasha prose with a smattering of Avadhi. The commentary has been called ‘panditā’ or pedantic because of the preponderance of quotations from Sanskrit texts for which the author provides no translation. The question of language, in particular the language of the Rāmcaritmānas, is dealt with in some detail in the Ānand laharī. This question is also related to the need for a commentary in the first place.

In the opening sections of the Ānand laharī, Ramcharandas lays the ground for the writing of his commentary. He begins by first reflecting on why Tulsidas chose to write the Rāmcaritmānas in bhasha (Avadhi) and not in Sanskrit. Ramcharandas devotes considerable attention to this question of language, which created so much trouble for Tulsidas as we saw in Chapter 1. According to Ramcharandas:

\[
\text{Jab kalijug prāpti bhayo tab oyi ācārajan vicār kīna kī sarva jīv malīn hoī gaye hain tāv rūp dhari kai kali mēm savē sulabh hetu māhātmā īrī tulsidas ādī rūp dharkikai bhāṣā prabandha kiyo so bhāṣā bharatkhāṇḍ bhari rahi hai}^{314}
\]

During the time of kali, the great acharyas, or teachers reflected that all the creatures of the world had become corrupt. Then these great sages incarnated themselves taking the form of Tulsidas and others and wrote works in Bhasha for everyone’s ease. Their language has now spread all over Bharatkhand.

\[
anek vānī te bhajan hain / dev vānī nāg vānī prakṛt vānī mēm / bangla des udais des tailang des mārūr des panjāb des vraj des / īrī ayodhya des / aise anek des bhāṣā hain / aise sarva dīp sarva khaṇḍ mēm hai āpni āpni vānī / tāteṁ anek bhānti te savai bhajan karte hain/
\]

There are hymns (to Ram) in many languages, the language of the gods, the language of the nagas and common language. Moreover there are various regions such as Bangla des, Udais des, Tailang des, Marwar des, Panjab des, Vraj des and Shri Ayodhya des. So there are many regional languages. So every island and every region has its own language. Thus everyone prays in through different means.\(^{315}\)

Ramcharandas first argues that during the kali age the great sages composed their work in Bhasha for the benefit of the living creatures and their language became well-known all across Bharatkhand. He then also adds that there are several languages within Bharatkhand, all of which are valid for the praise of Ram.

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\(^{313}\) The Sanskrit works most frequently quoted in the commentary are the Sadāśivasamhitā, the Valmiki Ramāyaṇa, the Adhyātma Ramāyaṇa and the Bhagavad Gītā among others.

\(^{314}\) Ānand laharī, Bāl kāṇḍ, fol. 2.

\(^{315}\) Ibid., fol. 42.
Furthermore, commenting on the section when Tulsidas says that he heard the tale from his guru, Ramcharandas conjectures:

\[ yāte bhāṣa karat haunī kī gurahī kai kahī tatva bhūli na jāī tāte likhi let hainī^{316}\]

I (Tulsidas) write in Bhasha so that I do not forget the essence of what my guru taught, so I write it down.

Thus, Ramcharandas argues that Tulsidas’s work was composed in the vernacular for ease of understanding in the corrupt age of kali. He then goes on to add a detailed explanation of why the choice of language as a medium for instruction does not affect the message itself. He argues that, just as water contained in a golden pot, \textit{suvarṇa ko pātra}, is no different from water contained in a clay pot, \textit{mṛtikā ko pātra}, so too the teaching of the great sages, whether it be in Sanskrit or in the vernacular, conveys the same message. According to him, the \textit{Rāmcaritmānas} contains the essence of the Vedas, and whether that essence is contained in a golden pot, \textit{suvarṇa ko pātra}, or in a clay pot, \textit{mṛtikā ko pātra}, the its meaning remains unchanged. Here the golden pot refers to Sanskrit and the clay pot to \textit{bhasha}. Moreover he goes on to add that:

\[ pari koi ghat menī much lagāikai nahiṃ jal pīvai hai tahāṃ avare pātra menī jal karikai pīvata hainī tāte mainī tulsiṅrt bhāṣā ko vārtik karata hauṃ sūkṣma te/\]

But, no one drinks water directly from the pot. They transfer it to another vessel before drinking. Thus, I compose a commentary to Tulsi’s Bhasha work, in order to make (its meaning) clear.

He thus justifies his commentary by arguing that yet another medium, in form of his commentary, is required to transmit Tulsidas’s message to the devotees of Ram. Mahānt Ramcharandas classifies his commentary as a \textit{vārtik}, which is an explanatory work that glosses what is \textit{ukt} or said, \textit{anukta} or unsaid (hidden), and \textit{durukta}, poorly said in the original work. As a rasik Ramanandi, Ramcharandas’s commentary seeks to reveal the hidden \textit{rasik} orientation of the \textit{Ramcaritmānas} and hence, the \textit{Ānand laharī} primarily focuses on the \textit{anukta}. Each section of the commentary is styled as a \textit{tarāṅg}, or a wave, capturing and echoing the imagery of the \textit{Ramcaritmānas} as a lake.

Furthermore, he asks:

\[ jo koi kahai kī bhāṣā ko puni bhāṣā tilak kā karna / pīsne ko kā pīsā /^{317}\]

There are people who ask, “why a Bhasha commentary on a Bhasha work?” What is there left to grind meaning out of?

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^{316} Ibid., fol. 85.
^{317} Ānand laharī, Bāl kāṇḍ, f. 1.
Everyone understands (the texts) according to his or her individual experience, and I too understand this text according to my intellect. Everyone has their own understanding and joy (in the text), but Ramcharandas’s interpretation is foremost.

He thus goes on to anticipate any objection to his commentary by simply stating that he holds the key to understanding the text. The attention he pays to the question of language – the vernacular language of Tulsidas’s work and the need for a vernacular commentary on it – seems to suggest that the question of being authoritative in the vernacular had not disappeared even in the early nineteenth century. Indeed the question of Tulsidas’s work being a translation of a Sanskrit text came up in the early twentieth century, as we saw in Chapter 3.

**Sacred Geography in the Ānand lahirī**

*Mahant* Ramcharandas also devotes a significant portion of the Ānand lahirī to the discussion of sacred geography. He describes the standard Puranic cosmography with the seven islands, or the *saptadvīpa*, the major one being Jambudvīpa. Jambudvīpa contains many areas, with Bharatkhand being the most important. In the discussion of language, Ramcharandas mentions that Tulsidas and other sages compose *bhasha* texts that become famous throughout “Bharatkhand.” Bharatkhand is then singled out for special favor from Ram:

Nar and Narayan protect the entire universe. But they take special care of Jambudvip. On Jambudvip they take special care of Bharatkhand. Just as a king takes care of his entire kingdom, but takes special care of his own city and even more special care of his palace. In the same way, the name of Ram protects all living creatures, but it takes special care of those who know the Vedas. But it protects most carefully those who only nurture the name of Ram in their hearts.

Within Bharatkhand, he goes on to enumerate specific regions, singling out Kosal des, Maithil des, Magah des, Bangal des, Udais des, Tailang des,
Malbar des, Malva des, Marwa des, and Gujrat des. The location of greatest interest to Ramcharandas, Ayodhya, is located within Kosal des.

First in a line of commentaries that constitute the Ayodhya parampara, the Ānand lahirī, in one significant section, reflects, at length, on its location, which is depicted as the culmination of an elaborate cosmic and soteriological journey. If considered in the proper historical context, embedded in this ostensibly conventional account is the anxiety of a sectarian order that is trying to consolidate its presence in a new and unfamiliar location. In the section of the Ānand lahirī discussed below, Mahant Ramcharandas reveals not only the anxieties of the rasiks but also offers a resolution.

The commentary on Ayodhya proceeds from the following chaupais in the Bāl kāṇḍ that mark the formal beginning of the Ram katha in Tulsidas’s Ramcaritmānas.

*sādara sivahi nai aba māthā / baranum bisada rāma guna gāthā / samvata soraha sau ikatisā / karaṃ kathā hari pada dhari sīsā // naumi bhauma bāra madhumānsā / avadhpurī yaha carita prāksā / jehi dina rāma janama śruti gāvahīṃ / tīrtha sakala tahāṃ calī avahīṃ //

(1.33.2-3)

Bowing my head reverently to Shiva, I begin to tell the saga of Ram’s virtues. Placing my head at Hari’s feet, I begin this tale in the samvat year 1631. On Tuesday, in the ninth day of the lunar month of Chaitra, this tale is revealed in the city of Ayodhya, where, the Shrutis say, on the day of Ram’s birth, all the sacred places gather.

These introductory chaupais prompt Mahant Ramcharandas to ask, “puni ayodhyā kaiś hai?” or “how might Ayodhya be understood?” He answers his question by saying, ayodhya Rām dhāmdā hai. Ayodhya is the means of obtaining Ram’s dham, which is then glossed in both its meanings – body and abode. First dham is glossed as svārūp, that is, form or body. Therefore, Ayodhya is a means of obtaining Ram’s form or body. In its second meaning, dham is glossed as abode. Ayodhya, therefore, is a means of obtaining Ram’s abode. This would imply, Ramcharandas continues, that ayodhya ayodhya kī hī dātavya hai, that is, Ayodhya is the means of obtaining Ayodhya itself. Acknowledging the enigmatical nature of this statement, Ramcharandas explains that this Ayodhya which is in this universe is the abode of Ram’s mādhuryatīlā (sweet play), and the Ayodhya that is beyond the universe is the abode of Ram’s bhog aiśvaryatīlā (majestic play of pleasure). According to Ramcharandas, both Ayodhyas are the

319 Ānand lahirī, Bāl kāṇḍ, fol. 283.

320 Inevitably this passage contains lengthy and conventional descriptions of the saptalokas (seven worlds) and the tattvārany, as (layers of matter). Although the ascent to the heavenly Ayodhya (or Saket) is constructed in great detail and with careful deliberation, I will confine myself to an abridged account here before moving on to the crucial passages concerning the heavenly Ayodhya or Saket.

321 Svarūp can also be translated as ‘nature,’ but body would be more appropriate here.
same, both are akhaṇḍ (limitless) and ekaṁ (of one flavor). In terms of tattva or essence, svarūp or form, nam or name, and nityatā or eternality, they are completely identical. The only difference lies in the kind of līla – madhurya or bhog aishvarya – that is performed in the site.⁴² According to Ramcharandas, therefore, there are two Ayodhyas – yah (this) Ayodhya in the temporal realm and vah (that) Ayodhya in the eternal realm, and this Ayodhya is the means of obtaining that Ayodhya, otherwise known as Saket.

The commentary proceeds to expand on that Ayodhya, beyond the universe, beginning with the conventional listing of the seven worlds. According to Ramcharandas, koi granth men yah kahā hai, that is, “in some texts it is said that” there are seven worlds – bhūlok, bhuvalok, svahalok, mahatlok, janalok, tapalok and satyalok. Having dispensed with this conventional listing, Ramcharandas lists the seven worlds as described in the Sadāśivasamhita.⁴³ According to this work, the lokas are understood to occur in the following order: mahatlok, janalok, tapalok, satyalok, kaumāralok, umāloka and śivalok. Next Ramcharandas goes on to describe the brahmāṇḍa tattvāvaran or the layers of matter that comprise the universe. In order, these are listed as mahi or earth, jal or water, agni or fire, pavan or air, ākāś, or ether, ahamkār or ego, and mahat or intellect.

Ramcharandas then turns to the soteriological relevance of this cataloguing for the ordinary devotee. According to him there are various levels of mukti, or release, the lowest being a place in any of the seven lokas. This level of salvation is for those who pursue the path of karma (karmakāṇḍīs) and calls for the performance of specific duties of varnashrama dharma (duties of caste and the various stages of life). Ramcharandas is gently dismissive of such salvation, for according to him, in karnañ ko yaha phalai hai kaisahu hoī kai karai, that is, “such karma has this alone as its reward, regardless of how it is performed.” Ramcharandas then proceeds to reveal the next level of salvation, which results in the transcending of the sthūla sarīr or the gross body, and sūkṣma sarīr or the subtle body. The sthūla sharīr is transcended when the five senses are conquered.⁴⁴ The sukhsha sharīr is transcended when the seventeen tattvas are conquered.⁴⁵ The next stage of salvation is turiya or the state of pure consciousness, which is attained with the realization that man’s nature is eternally pure, that he is consciousness, and most importantly, that he is always Ram’s servant.

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⁴² To support his assertion, Ramcarandās quotes from the Sadāśivasamhita:

bhogasthānam partyoḍhya lūḍsthānam tu iyaṁ bhuvi
bhogaltāpati Ramo niramkuśāvibhūtikah //

The place of pleasure is the highest (or other) Ayodhya and the place of play is in this world. Rama, the lord of pleasure and of play is a sovereign power.

⁴³ This work seems to have canonical significance for the rasik Ramanandis.

⁴⁴ These are: gandha, ras, rūp, sparśa and sābda (smell, taste, sight, touch and hearing).

⁴⁵ These include the five jñānendriyas (organs of sense), the five karmendriyas (organs of action), the five prāṇas (winds), and manās (heart) and buddhi (intellect).
Thus far, the commentarial passage, meant to address a question about the eternal Ayodhya, has turned out to be a cataloguing of the heavens and the various paths to salvation. At this stage, however, as Ramcharandas enters the final frontiers of this cosmic hierarchy, the narrative takes on an urgency and excitement. At a distance of one thousand yojanas\textsuperscript{326} above mahat tattva is Maha Vishnu. This is the realm of the sahasra śīrṣa puruṣāḥ, the thousand headed puruṣa or cosmic man, the original cause of the entire universe. This Maha Vishnu is but the form of Ram’s infinite divine qualities. Those who are devoted exclusively to this Maha Vishnu cross the various worlds to enter his realm. Above this is Maha Shambhulok, the abode of Maha Shambhu, who is in the form of the ādijyoti or the primordial flame, which is nothing but the splendor of Ram’s body. Those who are devoted to him attain kaivalya mukti, or perfect emancipation in this world. Above this is Vasudevlok where caturvyūha bhagvan, the condensed energy of Ram, resides.\textsuperscript{327} The devotees of caturvyūha bhagvan also attain kaivalya mukti.

Finally, above Vasudevlok, we get to the realm in which Ram dwells with Sita and their companions and devotees, the realm that is the goal of rasik practitioners.

\textit{punī tāke par asanīkhyā ānco golok hai so anant jojan vistār hai so śrī rāmcandra ko des hai drstānt jaise nagaś ke madhya mem rājā ko mahat mahal hai drstānt ko ek des hai/ taise tāko madhya mem śrī ayodhyā hai/ tāme das āvaran haiṁ jo bhittar ko āvarn haiṁ/ so savav kotin jojan vistār haiṁ}\textsuperscript{328}

Then above that (Vasudevlok) at an infinite distance and infintely vast is Golok, the country or realm of Shri Ram. As an example, just as a king has his vast palce in the middle of the city, it is all still the same kingdom. So too in the middle of this realm is Shri Ayodhya. The city is made of of ten layers, each of which is ten million yojanas vast.

Thus, at the center of Golok, which Ramcharandas describes as \textit{ram ko des} (Ram’s kingdom or country), is Ayodhya. Lest we should doubt the sovereignty of Ram over this entire realm, confused perhaps by the association of Goloka with Krishna, Ramcharandas reassures the reader with an example. He observes that although a king resides in a palace in the middle of his city, he still retains sovereignty over his entire kingdom. In the same manner, Ram is the sovereign of all of Goloka, although he resides at its center, in Ayodhya.

On its periphery, the city is protected by four gates in the four cardinal directions, each fronted by a forest – Aśokavan in south and in the west, Vrindāvan in the east, and Anandavan in the north. To the north is the river Sarayu and to the south is Vrija Ganga. The southern gate is guarded by Hanuman, the eastern gate by Vibhishan, the western gate Sugriv and the northern by Angad. All four

\textsuperscript{326} A \textit{yojana} is a measure of distance, approximately eight to nine miles.

\textsuperscript{327} The four \textit{vyuhas} or emanations of Vishnu, according to Shri Vaishnava theology, are Vasudeva, Samkarshana, Aniruddha and Pradyumna.

\textsuperscript{328} \textit{Ānand lahart, Bāl kāṇḍ}, fol. 102.
are accompanied by attendants who are young boys in the guise of Ram and Lakshman. The city itself is made up of ten layers. The first nine layers of the city (working from the outside in) hold the temples of sakhas, or friends and the dāsas or servants. In the tenth and innermost layer of this city are the temples to the sakhīs, or female companions. In Ramcharandas’s words:

puṇi śrī ayodhyā ko dasvom āvaran jo haim antar tāke madhya mem paramādīvya brahmavārāp kalpataru hai chatrākār hai, rataṁ maṁ peū skandh dūr pāṁ phūl phal sampūrṇa paramādīvya cīmāy śrīrām kṛpārūp haim / tāke tār maṇḍap brahmi-may hai, tāke tār vedikā hai, paramādīvya raṁtan mey hai, tāke pār sinhāsan hai kotinā sūrya ke prakāś ko harat hai/ tā sinhāsan pār hāzār dal ko kamal hai raṁtanayā / tāke pār duṛ mudrā hai agni mudrā puni candra mudrā / tāke madhya meṁ śrī sitā rām virājman haim /

In the middle (of the tenth and innermost layer) is the celestial and divine wish-granting tree that is shaped like an umbrella. This jeweled tree, its trunk, branches, leaves, flowers and fruit all bear the form of the celestial and pure Ram, the embodiment of grace. Under the tree there is a celestial pavilion on top of which is a celestial and bejeweled altar. On this altar is a throne the splendor of which puts to shame a thousand suns. On this throne is a bejeweled and thousand-petaled lotus that bears two signs, that of the fire and the moon. Seated on this throne is the divine couple Sita and Ram.

tahāṁ je śrī sitā rām upāsak haim paramānanyā upāy sūnya prapatti haim te sātāu lok ke āvaran aru satau tattva ke āvaran bhedikā te mahāviṣṇu ke lok ko prāptī bhaye / mahāviṣṇu atī ādār samjukt mahāśambhu ke lok ko prāptī pahumcāye / tav mahāśambhu ne atī ādār te vāsudevāk ko prāptī kīye / tahāṁ atī ādār samjukt golok ko prāptī bhaye, vrījā pār bhaye tahāṁ śrī hanumān paramācārya tīṅko mile tav tin-ne atī ādār te śrīlaksman ityādik bhrātā pāṛśadah samjukt jahāṁ śrī sitā-rām virājman haim tahāṁ ko prāptī kīye tav śrī sitā-rām prasann vhaike tīṅko milat bhaye / tav śrī jānakījī kī ājñā te jāīśi bhāvānā iḥām harat hai tāhī seva ko prāptī bhaye /

Devotees of Shri Sita Ram who practice self-surrender and are with recourse to no other higher power (for salvation) cross the seven worlds and the seven layers of matter and reach Maha Vishnulok. Maha Vishnu, with great respect, takes the devotee to Maha

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329 Ānand lahart, Bāl kāṇḍ, fol. 103.

330 As an aside Ramcharandas notes that the Agastyasaṃhitā mentions three mudras or signs – agni or fire, sūrya or the sun, and candra, the moon.

331 Ānand lahart, Bāl kāṇḍ, fol. 103.
Shambhulok. Maha Shambhu, with great respect, takes him to Vasudevlo, from where he taken, with respect, to Goloka. Crossing the Vrija Ganga, he is met by Hanuman, the highest teacher, who, with great respect and in the company of Shri Lakshman his brothers and other attendants, takes him to the place where Shri Sita Ram are seated. Pleased, Shri Sita Ram meet him and with Shri Janakiji’s permission he is granted the same mode of service (to the divine couple) that he practiced here on earth.

This is mahant Ramcharandas’s vision of the eternal Ayodhya - at the center of Goloka and at the pinnacle of a cosmic and soteriological hierarchy. His vision does not refute or reject the tenets of varnashrama dharma. However, the salvation that follows from the practice of its duties and responsibilities is relegated to a lower order. The highest form of mukti is a place in the heavenly Ayodhya and this is attained only through the practice of prapatti or self-surrender. It is important to note that Ramcharandas does not use the simple vocabulary of bhakti but the technical terminology of Shri Vaishnava theology. Moreover, a place in the heavenly Ayodhya is attained but gradually, at the culmination of an obligatory and reverential passage, a pilgrimage, through the realms of Maha Vishnu, Maha Shambhu and Vasudev (Narayana). Ramcharandas is thus acknowledging the older Vaishnava and Shaiva constructions of the supreme deity. Ultimately however, they are subsumed under devotion to Ram, as Vishnu and Shiva are seen as but manifestations of Ram. The presiding deity of each realm directs the deserving devotee forward to Goloka. Here, the devotee is passed into the care of Hanuman, who escorts him into the presence of the divine couple. And here, in this empyrean, he is ushered into a magnificent, but essentially domestic sphere. The rewards of this realm are also domestic - a place of service that mirrors the mode of service that was performed in the mortal realm as a rasik practitioner. Service to the divine couple becomes its own reward. Salvation for the rasik who has practiced self-surrender means that the practice or sadhana that he undertook in the mortal realm through meditation is finally translated into reality and that he becomes a participant in the eternal lila of Ram and Sita. The heavenly Ayodhya, in Ramcharandas’s commentary is, therefore, primarily a rasik space for the rasik devotee.

A Brief Textual Pedigree

The significance of Ramcharandas’s vision of the divine couple in an eternal Ayodhya becomes apparent when it is examined in the context of some earlier works to which the commentary is indebted. The texts in question are, the

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332 The Ramanandi link to the Shri Vaishnavas has been seen as an attempt to acquire a respectable spiritual lineage. Indeed, the sampraday itself has been ambivalent about this connection, with a final schism occurring in the early twentieth century (see Chapter 4). However, as evident from the importance of prapatti in rasik soteriology, the connection to the Shri Vaishnavas might have had theological ramifications that are as yet unexplored. According to Bhagavati Prasad Singh, the rasik rank prapatti only second to acharyabhiman (respect for the teacher) as a means of obtaining salvation. Rambhakti meṣṭ rasik sampradāy, 194-197.
Agastyasamhitā, the Sadāśivasamhitā and the Dhyānmaṇjarī (and indirectly, the Bhusūndī Ramāyaṇa). Of these, Ramcharandas is most clearly indebted to the Sadāśivasamhitā, a work that is no longer extant. Parts of the text, however, survive as quotations in rasik literature, particularly in the works of mahant Ramcharandas. Canonical for the rasiks, the Sadāśivasamhitā was, in all probability, modeled on the Agastyasamhitā, which dates to the twelfth century, the earliest period in the development of Ram bhakti as discussed above. The Agastyasamhitā (in the pāñcarātra tradition) contains a description of Ram and Sita seated on a throne under a tree, in the context of antah-pūjā, when a devotee is meditating on the vision Ram and Sita in his heart. This theme of the throne-lotus-tree is replicated in the Sadāśivasamhitā, which places the vision in Saket. The commentarial passages presented above seem to rely entirely on that work and are bhasha translations of its Sanskrit verses.

This vision of the yugal svarūp is a feature of rasik literature from an early date, first appearing in the sixteenth century rasik work the Dhyānmaṇjarī of Agradas. This work contains the very same vision of the couple, with the tree-throne-lotus theme reprised, and also includes śikh-nakh description of Ram and Sita. Although the Dhyānmaṇjarī is also a description of a meditative vision, in this case, one that is exclusive to rasiks, it places the vision in a different setting - in the Pramodvan (pleasure groves) of Avadh. Therefore, there is an elaborate description of the Pramodvan and of the Sarayu, which flows nearby and is envisioned as a ladder to Vaikuntha, a heaven for the meritorious. According to McGregor, the descriptions of Pramodvan were drawn from the Bhusūndī Rāmāyaṇa, which, in turn, aimed at replicating the sacred topography of Braj; so, Pramodvan mirrored Vrindavan, Sarayu, the Yamuna, and so on. As for Ayodhya, or Avadhpuri as it is referred to in the Dhyānmaṇjarī, although it is seen as a supernatural realm, it is also described in conventional terms, with opulent and jewel encrusted lanes, halls, bazaars and gateways, all of which display banners honoring Ram.

Bakker has shown that in the fifth century the Gupta kings encouraged the identification of the old Saket with the Ayodhya that had been made famous as the capital of the Ikshvaku dynasty. This identification was championed in the literature of this period, such as in the Rāghuvaṃśa of Kalidasa among others. Centuries later, this identification was to become valuable to the Ramanandis. In the sixteenth century, the Dhyānmaṇjarī takes the vision of the yugal svarūp from the pāñcarātra tradition of the Agastya samhitā and places it in the Pramodvan of Avadh, reflecting perhaps the quest for a mythical space that would be the site of the madhurya līla of Ram and Sita. This was a site that would parallel, if not rival,

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333 The Agastyasamhitā (11th or 12th century) is a pāñcarātra samhita, a Vaishnava metrical treatise of ritual and liturgy.


335 McGregor, R.S. “The Dhyān-maṇjarī of Agradās,” in Bhakti in Current Research, 1979-1982, ed. Monika Thiel-Horstmann (Berlin: Deitrich Reimer Verlag, 1983), 237-244. Apart from the Sadāśivasamhitā, R.S. McGregor has demonstrated that the Dhyānmaṇjarī relied on the Bhusūndī Ramāyaṇa, a, another text key to the rasik tradition, as also the Rās-paṇḍadhyāyī of Nanddās, an important work of Kṛṣṇaite devotion.
the spaces of Vrindavan and Golok that had so captured the imagination of much of North India through the Krishna devotional traditions.

In the early nineteenth century the identification of Ayodhya with Saket was invoked once more by mahant Ramcharandas, who played a central role in the consolidation of the rasik sampradāya’s presence in the city. In his commentary on the Ramcaritmānas, Ramcharandas abandons the setting of the Pramodvan and places the vision of yugal svarup, at the center of an eternal Ayodhya (Saket) that is firmly located at the pinnacle of an elaborate cosmic and soteriological hierarchy. Ramcharandas provides no further description of this eternal Ayodhya, for the eternal Ayodhya is the yugal svarup. The commentary seems to have come full circle to the original assertion that ayodhyā rām dhāmā hai, that is, Ayodhya is the means of obtaining Ram’s form or abode. Ramcharandas has shown that this Ayodhya, in the temporal realm is the means of obtaining Ram’s form and abode, which are one and the same. Furthermore, Ramcharandas does not elaborate on this Ayodhya, in the temporal realm. Unlike the Dhyānamāṇī, which has conventionalized descriptions of the city, the Ānand laharī, although composed in situ, does not provide any “realistic” description of Ayodhya. Ramcharandas is content to say:

sāv prakār te purī manohari hai aru sakal siddhi samprūrān maṅgal tehī kai dātā hai/337

The city is beautiful in every way and grants every accomplishment and fortune.

As a temporal city, Ayodhya is important to Ramcharandas only as a conduit to the eternal Ayodhya. In mahant Ramcharandas’s own words:

tahāṁ yah śrī ayodhya je sevan karai yah kāl meṁ aru vah śrī ayodhya kī vāsnā karai to tinko vah śrī ayodhya prāptī hotu hai/

Those who aspire to that Ayodhya while serving this Ayodhya here and now will indeed attain that Ayodhya.

Furthermore, he goes on to elaborate in greater detail on the soteriological importance of the temporal Ayodhya:

ayodhyā meṁ sarīr chūtai tao punī sansār meṁ na āve / je śrī ayodhyā meṁ jīv vaste hain /aru ko bhī bhajān karte hain sukāṁ karte hain / tinkī sarīr jau chūtī hain tao jākī jaśī bhāvna bhajī so taśī mukti ko prāptī bhaṇo śrī rāmcandraṣā jē samīp sārūp mukti ko prāptī hote hain...338

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336 The pleasure groves do remain on the outer peripheries of the cosmic city.
337 Ānand laharī, Bāl kāṇḍ, fol. 105.
338 Ānand laharī, Bāl kāṇḍ, fol. 104.
If a person dies in Ayodhya, he does not take birth in the world again. Those who reside in Ayodhya, worshipping in whatever way and performing good deeds, when such people die, they attain the mukti that they desire. They attain proximity to Shri Ram as well as the same form as him.339

And when those who commit sins in Ayodhya die, they take birth in the wombs of insects, birds, animals and so on. But, if they (those who commit sins in Ayodhya) die in Ayodhya, they attain sālokya mukti, or proximity to Shri Ram. This is because the fruits of sin and goodness must be borne by the human body not in other forms. Thus, those who live in Ayodhya and commit sins escape the punishment of the relentless cycles of birth and death and escape the punishment of hell and attain the realm of Ayodhya (the heavenly Ayodhya, or Saket). And those other creatures who die in any place, but who have by some means managed to reside in Ayodhya even for half a minute, such creatures are reborn in Ayodhya in the wombs of humans, insects, birds or animals, according to their accumulated karma. They when they die in Ayodhya, they attain proximity to Shri Ram in his abode, (the heavenly) Ayodhya.

In these two passages Ramcharandas goes into great detail regarding the soteriological power of Ayodhya. In the first passage, even those who are not particularly devoted to Ram, but who reside in Ayodhya attain the mukti that grants them proximity to his presence. For human beings who commit sin in Ayodhya, but die elsewhere, the punishment is to be reborn in the form of animals, birds, insects or other creatures of even lower order. But those who commit sin in Ayodhya and die in Ayodhya are luckier. They aren’t reborn at all, and escape the punishment of rebirth and hell and are ven granted entry into the heavenly abode of Ram. Any living creature that spends even half a minute in Ayodhya is eventually reborn in the city. That presumably that gives it an opportunity to die in Ayodhya, thus, releasing it from the cycle of birth and

339 There are five type of mukti, or release (salvation) in the Vaishnava tradition. 1. sārupya mukti – attaining the same form as the Lord, 2. sālokya mukti – attaining residence in the same abode of the Lord, 3. sārsti – attaining the same opulence as the Lord, 4. sāntiya – attaining intimacy or close proximity with the Lord and finally, the highest form 5. sāyujya mukti- merging with the Lord.

340 Ānand lahart, Bāl kāṇḍ, fol. 104-105.
death. This passage, though, excruciating in detail, demonstrates that Ramcharandas is using his commentary on the Rāmcaritmānas to not only make a powerful case for rasik presence in Ayodhya, but also to assert the rasiks’ prerogative over the city.

Conclusion

The Ramanandi move east towards the Gangetic basin unfolded gradually over the course of the eighteenth century and was invariably accompanied by the “re-discovery” and reclamation of various sacred sites connected to the mythology of Ram and Sita – sites such as Chitrakut, Mithila (Janakpur).341 It is no accident that these sites – Chitrakut and Mithila - are central to the rasik imagination, for the eastward move from Rajasthan was largely spearheaded by the rasik sampradaya, at least in the last and most successful phase in the late eighteenth century.342 Of course, Ayodhya didn’t need to be “re-discovered” in the same way that say, Janakpur did. However, the passage I have presented in this chapter would suggest that it did need to be invested with new meaning. In his commentary, the Anand lahirī, mahant Ramcharandas reveals the anxieties of the rasik sampradaya at the crucial historical moment when the sampradaya was staking its claim to Ayodhya. In the Anand lahirī, Ayodhya, in both its forms (eternal and temporal), is represented not just as a sacred space but a rasik space. That Ayodhya (Saket) is sacralized as highest heaven, realm of salvation and the goal and home of all rasik practitioners. This earthly Ayodhya is sacred not only as witness to Ram’s madhuryalila, but also as a conduit to that heavenly Saket. Therefore, Ayodhya/Saket is the highest desideratum for rasiks, both in this world and the other. The spiritual/ascensional pilgrimage through a cosmic hierarchy not only echoes but also validates the historical/lateral move of the rasik sampradaya. Mahant Ramcharandas’s elaborately constructed section in the Anand lahirī is really a powerful justification for the rasik presence in Ayodhya as the move to yah (this) Ayodhya is legitimized in its depiction as a move to vah (that) Ayodhya.

While the author of this work lavishes his considerable attention on this eternal realm, the Ramanandis were equally interested in the temporal Ayodhya as was made clear earlier in the discussion. For it was is in this very period, in the late eighteenth and early nineteenth centuries, that the sect began to take over the landscape of the city, establishing its key institutions and religious structures. These two moves were thus made simultaneously, the imagination of a transcendental Ayodhya and the reconfiguration of the temporal Ayodhya.

The purpose of this chapter was to consider one section of the Anand lahirī in light of its historical context – the rasik sampradaya staking its claim to Ayodhya. The significance of the Anand lahirī, however, might lie in the fact that the

342 As I have discussed above, the nāgā Ramanandis were the first to establish their major institutions in Ayodhya early in the eighteenth century.
claiming of Ayodhya as a rasik space is ultimately contingent on the claiming of the Ramcaritmānas as a rasik text, for it is of no small significance that this claim was made in a commentary on the Ramcaritmānas, a text that has long been considered the theological core of the Ramanandi sampraday. If Tulsidas’s composition is indeed fundamental to Ramanandi theology, as the first commentary on the work, the Ānand lahartī, composed in the early nineteenth century, is very late. In the period between the sixteenth and eighteenth centuries, the rasiks produced several works of poetry and theology and there is little evidence that the Ramcaritmānas figured either in the literature or the religious practices of the sampraday. While Tulsidas and the Ramcaritmānas could not have been entirely unknown in Rajasthan in this period\textsuperscript{343}, has its impact on the Ramanandis, and in particular, the rasik sampraday, been projected backwards? That the composition of the first Ramanandi commentary on the Ramcaritmānas coincided with the shift of the rasik sampraday from its centers in Rajasthan to Ayodhya can be no accident.\textsuperscript{344} Undoubtedly, the Ramcaritmānas played a significant role both in the expansion of the rasik sampraday into Ayodhya in the eighteenth and nineteenth centuries as well as its subsequent legitimization as the most significant Ram bhakti order in North India. The Ānand lahartī and other nineteenth century commentaries are crucial to furthering our understanding of the relationship between the Ramcaritmānas and the Ramanandi sampraday.

\textsuperscript{343} One of the earliest references to Tulsidas’s and his composition can be found in Nabhadas’s Bhaktamāla (c. 1600). Nabhadas was associated with the Galta monastery in Rajasthan as discussed in Chapter 1.

\textsuperscript{344} The connection between the rasik sampraday’s move to Ayodhya and the Ramcaritmānas is also evident in the hagiographical work, the Rasik praskāś bhaktamāl (1839), authored by Jivaram Yugalpriya. A preliminary reading of this text shows that as the locus of the rasik sampraday shifts from Rajasthan to Ayodhya in the eighteenth century, invariably, the rasik devotees featured in the hagiography becomes associated with the activity of Mānas katha, or oral exposition of the Ramcaritmānas.
Chapter 6
Theology of bhakti in the Ānand laharī

In Chapter 5 I discussed the theology of sacred space, in particular, the sacralization of Ayodhya as a rasik space in the Ramanandi tradition. In this chapter, I will discuss the theology of bhakti that is explicated in the Ānand laharī. The presentation of the Ramanandi theology of bhakti in the Ānand laharī begins with an explanation of the relationship between Ram and Vishnu (Narayana). The verse in the Rāmcaritmānas that Ramcharandas explains the context of is an invocation:

\[ \text{nila savoruha śyāma taruna aruna bārija nayana} / \\
\text{karaṇu so mama uru dhāma sadā chītrasāgara sayana} // (1.3) \]

May the Lord who sleeps on the ocean of milk, who is dark as a blue lotus, with eyes like fully blossomed red lotuses, make my heart his abode.

Now Ramcharandas:

\[ \text{śrī gosāṁī tulsīdāsī śrī rāmcandra ke upāsak hai} / \text{kṣīr sāī śrīmānārayān ko} \\
\text{kyōṁ kahā mere hṛday men vās karai} / \\
\text{ṭahāṁ yah tātparya hai} / \]

\[ \text{yah brahmāṇḍ kos jo hai/ tehi mem jo param puruṣ paramātmā jāko bhūmā puruṣ} \\
\text{kahā/ so avidhyā vidyā jo dvai prakār kī māyā tehi te parai puruṣ haiṁ} / \\
\text{so kaun/ śrī rāmcandra} / \]

\[ \text{so keval bhaktānugraṭh avatār bhaye/ prákti mandal mem tinko carit} \\
\text{aparampār hai/ śruti śruti śes śarada śīo brahmāṇḍik devtā siddh muni savko} \\
\text{āgam haiṁ/ śrīmadārmaṁcarit sampūṁ jāniveko/ṭahāṁ kṣīr sāgar jo bhagvān haiṁ} \\
\text{so śrī rāmcariṁ nīkā prakār sampūraṇ paramparā pūrvak jānte haiṁ} / \]

\[ \text{kṣīr sāī jo bhagvān haiṁ so śrī rāmcandrajā ke dvitiya vigrah haiṁ/ yah jo sansār} \\
\text{hai māyā may hai so kārya rūp hai kṣīr sāī śrīmānārayān kāraṇ rūp haiṁ/} \\
\text{śrīmadārmaṁcandra kārya kāraṇ te pare haiṁ}^{345} \]

Shri Goswami Tulsidas is a devotee of Ram. Why then does he ask the lord who sleeps on the ocean of milk, Shri Narayan to dwell in his heart? The meaning is this.

In this universe, the highest being, the highest lord who is called the Lord of the earth, who is beyond the two types of illusions, knowledge and ignorance, is none other than Shri Ramcandra.

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345 Ānand laharī, Bāl kāṇḍ, fol. 7.
He incarnates himself solely for the sake of his devotees. His deeds in the world are matchless. The shrutis, the smritis, Sesa, Sharada, Shiva Brahma and other gods, wise men and sages, all find it hard to know and comprehend fully the deeds of Ram. The lord asleep on the ocean of milk knows these deeds of Ram fully and according to tradition. The lord asleep on the ocean of milk is but the second form of Shri Ram. This world is full of illusion, maya and is the effect. The lord asleep on the ocean of milk, Shri Narayana is the cause.

Shri Ram is beyond cause and effect.

Thus, Ramcharandas puts to rest any question of Ram being a lesser deity than Narayana, or Vishnu. In his gloss on Tulsidas’s verse, he explains that Ram is the supreme deity, the lord beyond cause and effect. His deeds on this earth (Ram carit) are so profound that not even Shiva or Brahma, nor the Vedas can know and understand them. They are only known to Narayana, who is but a form of Ram. This is why Tulsidas, who is about to commence narrating the deeds of Ram, invokes his blessings, by asking him dwell in his heart.

Further, Ramcharandas also tackles the question of sagun and nirgun forms of Ram, as well as Tulsidas’s valorization of Ram’s name as a mediating, if not a superior force.346 Tulsidas’s assertion in the in the Bāl kāṇḍ is his primary text:

\[\text{ubhaya agama juga sugama nāma teṁ} / \text{kaheīṁ nāmu baḍa brahma biblekū} / \]

(1.23.3a)

Though both (nirgun and sagun forms of Ram) are by themselves hard to reach, they are easily attained through the Name. I say, therefore, that the Name is greater than Brahman (nirgun) and Ram (sagun).

Ramcharandas is not too comfortable with this, he explains with the example of the sun and its rays:

\[\text{jaise ravi aru ravi ko samūh tej} / \text{tahāṁ ravi Šabd aru ravi tej aru ravi kī mūrti ek hī hai} / \text{aru bhinnā bhī hai} / \text{taise śrī rām svarūp parabrahm aru rāṁrūp vyāpak brahm aru rām nām ek hī haiṁ kathan mātra bhinnā hai tattva ek hī hai} /\]

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Take the sun and its entire light. The sun, and the light of the sun, and the form of the sun are all the same. They are also different. In the same way, Ram as para brahma, the ultimate lord, and Ram as vyāpak brahma, the all-pervading lord and Ram’s name are all the same. The words are different but the essence is the same.

346 Tulsidas’s views on sagun and nirgun forms of Ram and the Ram nam were addressed in Chapter 2.

347 Ānand lahart, Bāl kāṇḍ, fol. 74.
Ramcharandas, as a rasik Ramanandi doesn’t hold the Name to be higher than Ram’s nirgun and sagun form. He softens Tulsidas’s position by claiming equality for all three forms of Ram, sagun, nirgun and nam. Yet, his preference for the sagun form is apparent for he describes Shri Dasharath’s son Ram as follows:

jāko ati lāvanya sundar svarūp caraṇ mukh ityādi prati anig anig meṃ paramhaṃs śuk sanakādi ityādi munīśvar rame haimi

It is Dasharath’s son Ram, the one with extraordinarily beauty and charm in his form, feet and face, in whose every limb the great Shuka, Sanakadi and other sages are engrossed.

Furthermore, Ramcharandas reverses Tulsidas’s assertion to claim that it is Ram’s Name that is the more difficult to attain:  

rām nāṃ nirūpan ati agam hai / jo maiṃ gurān khari karikai pāyo hai tame kimcit saṃgīā janāī diyo hai kāhe te ati gop hai pravīn upāsak jānahīṅge/ tāte bahut nāhīṅ kaheūn/ aru nāṃ nirūpan kīśī ke kahive jogyā nāhīṅ hai ati apār hai maiṃ mati mand kā kahūṃ/

The awareness of Ram’s name is very difficult. What I have understood is through my guru, who imparted some understanding because it is a great secret and only accomplished practitioners can know it. That is why I cannot explain it fully. Also, not everyone is fit to understand the secrets of Ram’s name, as it is unique. What can I, of modest intellect, say about it?

parī jo śrī rām upāsak dhanurvāṅ ādi paṅc saṃskār saṃjukt paramānanya hohīṅge tisko yāḥ nāṃ nirūpan kī param tattva bhasaṅī/ aru unhī ko phalibhūt hoigo jo satgurāng ke aśray hoi mān kram vacan te mān dūrī karikai tav nāṃ nirūpan prāpti hoigo/

But those who are Ram’s devotees and who have undergone the five steps of initiation such as the bow and arrow rite, who have surrendered themselves completely to Ram, they can understand the supreme essence of Ram’s name. Ram’s name is only within reach of those who have taken refuge with a true guru and who, through words, deeds and thoughts, have abandoned all pride. Only then can the Name be understood.

In these passages Ramcharandas makes clear that the Name, which Tulsidas proclaimed as being the easiest means to Ram, is actually the most difficult form of devotion. He confesses that whatever little he knows about it has been taught to him by his guru. And as he does not have a complete

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348 Ibid., 74.

349 Ibid., 76-77.
understanding of this recondite knowledge, he cannot explain it in his commentary. This, of course, is a rhetorical protestation and is not to be taken literally. Ramcharandas is suggesting that such knowledge is too esoteric to be thus imparted. Moreover, he adds, that not everyone can receive such knowledge. To do so, one must have undergone the pañcasāṃskār, five-step initiation or purification rites that are particular to the rasik Ramanandi sampradāy.

Moreover, for Ramcharandas, a Ram bhakt, or Ram devotee, was, by definition an initiate into the Ramanandi sampradāy:

bhakt kahāi rām ke… jo gurangi karikai pāyo hai paramesvar ko nām āyudh kāṇṭhī bhagavat sambandh nām aiso paṅc saṃskār jukt paramesvar ke koi svarūp ko bhakt hoi tāu vah prānī ko sarīr mahattīrthī rūp bhayo hai 350

Devotees of Ram are those who have found a guru and have received the supreme lord’s name, weapons, garland, a new personal name relating to the lord. Those having been thus initiated with the five rites and who have chosen a form to which they devote themselves, their bodies themselves become tirthas or sacred places.

The rites of the five-step initiation process into the rasik sampradāy share many common features with those of the other Vaishnava sects.351 Although many of these rites are common across the various Vaishnava sampradāys, each does make its own modification and there might be variations within a sampradāy as well. Before the five rites are administered, the prospective initiate must find a guru who will guide him through the process and whose teaching will determine the course of his devotion.

The rasik rites are as follows. The first step is mudrā saṃskār or the rite of imparting the ‘signs’ of Ram bhakti. In the case of the rasiks, these consist of five signs: dhanuṣ or the bow, bāṇ, or the arrows, nām or the name (in the case of the rasiks, it is the joint name of the divine couple Sītāram), the candrikā or, the symbol of the discus and the mudrikā, or the symbol of the conch. During the rite of initiation, the initiate is holds the bow in his left hand, the arrows in his right hand, the name and the symbol of the conch are imprinted on his chest, and the symbol of the discus on his forehead. In this rite, the bow and arrow are symbols of Ram, the conch and discus of Sītā and the nām a symbol of the joint entity or the yugal svarūp.

The second rite is the tilak and this rite is very important to the rasiks. Bhagavati Prasad Singh claims that the tilak is as important to the rasik as vermillion powder is to the married Hindu woman!352 The tilak is the ārdhwapundra or the perpendicular sign painted onto the forehead, usually in sandal paste. There are many variations that are possible, depending on the

350 Ānand laharī, Bāl kāṇḍ, fol. 80.
351 Singh, Rambhakti meṃ rasik sampradāy, 180-186.
352 Ibid., 181.
lineage and many of these tilaks can be quite elaborate.\(^{353}\) Mahant Ramcharandas’s tilak was yellow, with a red dot in the center as well as the sign of the discus (the chandrika) between the two lines. The most holy tilak is considered to be one drawn with the soil from Chitrakut.

The third rite is the nām samskār, in which the initiate is given a new name by his guru. After this rite, he loses all his worldly affiliations, and becomes part of Ram’s family. The names given to new initiates might typically end with ‘idās,’ or servant, hence, Ramcharandas. Some rasiks abhor this appellation and use sharan, refuge or mani, jewel, or sakha, friend.\(^{354}\)

The fourth rite is the mantra samskār or the imparting of the Ram mantra. The mantra that the rasiks use is the śrī rām sadākśar mantra, or the six-syllabic Ram mantra - rām rāmāya namah. This mantra is whispered into the right ear of the initiate by his guru during the process of initiation. This mantra is also known as the mantrarāj, the king among mantras, or the bij mantra or the seed mantra. The rasiks also include two other mantras, and hence this rite is also called the imparting of the rahasyatraya or the three secrets.\(^{355}\) It is during this rite that the initiate is also given the mode in which he is to practice Ram devotion.

There are nine modes in the rasik Ramanandi tradition. 1. pītā-putra bhāv, or the relationship between father and son, 2. rakṣya-rakṣak bhāv, or the relationship between the protector and the protected, 3. śēṣa-śeṣī bhāv, or the relationship between the principal and the subsidiary, 4. bhartī-bhārīya bhāv, or the relationship between husband and wife, 5. jñeya-jñātra bhāv, or the relationship between the Knower and the object of knowledge, 6. svāmī-sevak bhāv, or the relationship between master and servant, 7. ādhar-ādheya bhāv, or the relationship between the supporter and supported, 8. ātma-śarīr bhāv, or the relationship between the soul and the body and finally, 9. bhoktā-bhogyā bhāvī, or the relationship between the enjoyer and enjoyed.\(^{356}\)

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354 Hence, for example, Sitaram ‘sharan’ Bhagyan Prasad Rupkala. Also recall from Chapter 4 that in the early 1920s Bhagavad Das dropped the suffix “das” and became Bhagavad “acharya” in a political move to indicate the equal status of Ramanandis and Ramanujis.

355 The other two mantras of the rasik sampraday are the śaraṇāgati mantra, or the mantra of refuge: śrī rāmacandra-caranau śaraṇaṃ pradāye
I take refuge at the feet of Shri Ram.

The third mantra is whispered into the initiate’s ear in order to assure him that he has been accepted by Ram:

sakrdevaprananāya tavāsmiti ca yaçate/
abhaya savabhātēbhīyo dādāmyetat vratam mama/
It is my vow to protect from all living creatures anyone that surrenders to me even once or seeks my protection saying, “I am yours.”

The last rite is the mālā saṃskār in which the guru garlands the initiate with the kanṭhī or garland made of Tulsi beads. In each of these rites described above, which have much in common with the rites of the other Vaishnava sects, the rasiks introduce the modification of including Sita, so that the initiation is made with devotion to the yugal svarup, Sita Ram. To undergo these five rites of initiation is clearly a serious undertaking, and therefore, Ramcharandas is making clear that the secret of Ram’s name is only accessible to those Ram devotees who make this commitment. Tulsidas by contrast, considered the Name to be the easiest and highest form of devotion to Ram. For Ramcharandas, as a rasik, the easiest and most beautiful form of bhakti is the adoration of the sagun form of Ram.

Before moving on to discuss the specific details of the sagun bhakti that Ramcharandas describes, a few words must also be said about his position regarding Shaivism. Stressing the compatibility between devotion to Ram and devotion to Shiva, was a major feature of the Rāmcaritmānas. Ramcharandas, in his nineteenth century commentary, does not seem to be too concerned with this aspect of Tulsidas’s theology and does not devote too much attention to it. He does note in passing that:

\[ hari bhagavat aur har bhāgavat kī kathā abhed hai /tehi kathā meṃ bhakti gyān sukarmā tīnauṃ milike tāhāṃ ektā hai \] \[ 357 \]

The stories of Hari the lord and Hara the servant of the Lord are not different. In this story there is a unity of devotion, knowledge and good actions.

Further,

\[ nāṃ aprādh / śīv viṣṇu meṃ bhed karai / śīv viṣṇu meṃ bhed nahiṃ hai \] \[ 358 \]

The sin of name attaches to one who differentiates between Shiva and Vishnu. There is no difference between Shiva nd Vishnu.

In the first instance, the katha or story being referred to hear is the “Sati moh,” or the illusion of Sati, which is narrated at length in the Rāmcaritmānas. Tulsidas devotes a significant portion of the Bāl kāṇḍ to this story. What is interesting here is that Hara, or Shiva is called a Bhāgavata, or a follower of the Lord Hari, but there is no reciprocity of devotion that Tulsidas takes care to

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357 Ānand lahart, Bāl kāṇḍ, fols. 26-27.
358 Ānand lahart, Bāl kāṇḍ, fol. 87.
359 Rāmcaritmānas 1. 50-103. This section describes how Sati is confused about how Ram, the supreme lord, can be rendered helpless by the loss of his wife. Even though Shiva explains to her that his actions on earth are for the benefit of his devotees, Sati decides to test Ram. Taking on Sita’s form, she approaches Ram and Lakshman as they roam through forests searching for Sita. Ram and Lakshman are of course fully aware that she is in fact Sati. When she returns to Shiva, he refuses to accept her. This results in Sati giving up her body and being reborn as Parvati.
stress. However, Ramcharandas goes on to say that to differentiate between Shiva and Vishnu is a sin, aprādh, for there is no difference between the two. Shiva is also credited for propagating the Rāmāyaṇa of Valmiki and for being a great devotee of Ram nam. This, according to Ramcharandas, happened when Valmiki first took his composition to Shiva:

śrīmadrāmāyaṇ ek vālmik ji kinhyo hai tav śiv ke pāṣ le gaye / śivjū ko sunāvne lage tahāṃ yah khabri traylok meṃ hot bhayi ki śrīmadrāmāyaṇ kailās par hot hai tahāṃ….tīmāhūṃ lok ke mahā mahān jan kailās ko āvte bhaye/
mahādev paramāṇand param harṣ ko prāpta bhaye / sauve rāmakār vṛtti bhayi / tav sauve yah iksā bhayi kī śrīmadrāmāyaṇ hamhūṃ ko milai / tav mahādevo se sav hī prārthnā kīn / tav mahādev prasanna samet satkoti rāmāyaṇ kinh /

The Ramayan was composed by Valmiki who took it to Shiva. This news spread across the three worlds that the Ramayan was being told on Kailash. Then all the great people of the three worlds all came to Kailash. (Listening to the tale) Shiva experienced great bliss and great happiness. The entire audience took on the form of Shri Ram. Then everyone desired that they too should have the Ramayana, so they petitioned Shiva. With great pleasure Shiva made one hundred crore Ramayanas.

In this passage Ramcharandas gives Shiva the credit for creating the numerous Ramayanas for the sake of all the creatures of the world. He then distributed these Ramayanas among the inhabitants of the heavens, the earth and the netherworld. When he had finished there were only the two syllables of Ram’s name left over - Ra and Ma. These asked for himself and stored in his heart (vākī rahi gayo dui aksār rāmnāṃ so māhādev savte māgi līṅha hrday meṃ vicārī kai). Thus Ramcharandas echoes Tulsidas’s assertion that Shiva is Ram’s greatest devotee.

Further on however, he seems to adopt a disparaging tone toward the philosophy of advaita, referring to its followers with the well-known insult “māyāvādī,” or the illusionists. On the other hand, Ramcharandas relies on several Shaiva and even advaita texts in his commentary, often quoting from the Adhyātma Rāmāyaṇa, the Śaiva tantra and other such texts as authoritative proof for his exegetical comments on the Rāmacaritmānas.

Ramcharandas also makes references to various sects and philosophical positions throughout his commentary. In the commentary on the “sati moh” section, where Shiva is explaining to Sati the essential oneness of Ram in his nirguṇ and saṅguṇ forms, Ramcharandas adds:

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360 Ānand lāhart, Bāl kāṇḍ, fol. 80.
361 Ibid., fol. 44.
Shiva explained this in various ways. He also explained *advaita*, *dvaita* and *vishishtadwaita* to her. Hearing Shiva’s wonderful speech, Uma attained great bliss.

Further on,

dvādaśākṣar vāsudev mantra...sav mat ko bodh karai hai / advaita mat viśiṣṭādvaita mat dvaita mat dvaitadvaita mat / 363

The twelve-syllable Vasudev mantra enlightens all the schools. Advait, vishishtadvait, dvait and dvaitadwait.

In both the verses quoted above, Ramcharandas chooses to identify the major philosophical schools of *advaita*, *vishishadvaita* and so on, but does not identify the *sampradayas* by name. We have to assume that he is referring to Vaishnava *sampradayas* as the twelve-syllable Vasudev mantra (om namo bhagavate vāsudevāya) would only be appropriate to them. Whether or not he sees *advaita* as also being a Vaishnava school of philosophy is unclear. Unfortunately, he does not refer to any other sectarian groups by name.

Though Ramcharandas meticulously lists the various regions of Bharatkhand (Bangla des and so on), he is not equally methodical when it comes to the identification of the various religious and sectarian groups. Of course, the groups most relevant to his commentary are the Vaishnavas, and he does use that term of designation (*vaishnav*) most frequently throughout his commentary. In a few rare instances Vaishnav is interchangeable with the word “harijan.” Ramcharandas also identifies the *rasiks*, not as a *sampraday*, but in speaking of specific devotees. For example, he speaks of Hanuman as being the “param rasik,” or the foremost *rasik* devotee.364 In addition, he too, like Tulsidas, seems to be situated within a *smarta* Vaishnava context, for he makes reference to *panchayatan* and *panchang puja* on more than one occasion. For instance, while describing the duties of a householder, he says:

grhaṇt ko karma /.....aru pancevīt kī pūjan kare viṣṇu śiv devi ganeś sūrya pūjikai viṣṇu te muktimānge /365

362 Ānand lahart, Bāl kāṇḍ, fol. 234.

363 Ibid., 238.

364 Ānand lahart, Bāl kāṇḍ, fol. 3. Hanuman in the *rasik sampraday* is considered to be one of the *sakhis* of Sita. In his *sakhi* form, his name is Charushila. See van der Veer, Gods on Earth, 162.

365 Ānand lahart, Bāl kāṇḍ, fol. 84.
A householder must (among various other duties) worship the five deities, Vishnu, Shiva, Devi, Ganesh and Surya. But he must ask Vishnu alone for moksha.

So while the panchayatan model is to be maintained, one’s real goal of moksha is in the hands of Vishnu alone, hence, it to him that devotion is to be directed. At one point he also speaks of mlecchas as opposed to Vaishnavs. The most frequent term, of course, is bhakt (devotee).

The form of bhakti in the Ānand laharī

Ramcharandas’s approach to bhakti is complex and is contained throughout the text of the commentary. In the Rāmcaritmānas, Tulsidas stressed the superiority of the path of bhakti over the paths of action, karma and knowledge, jñān. He then took a coculatory position vis-a-via nirgun and sagun bhakti, offering the Ram nam as the ideal mediator. Ramcharandas, however, has the complicated task of revealing the “hidden” rasik orientation of the Rāmcaritmānas by incorporating its theology into the text. He begins by situating himself within the standard varnashrama dharma model:

\[
\text{kali kāl varan āśram dharm / varan / brāhmaṇ kṣatrī vaiśya sūdra / } \\
\text{brāhmaṇ ko karma dharma / } \\
\text{sam drṣṭi / puni dam / puni sauc trikāl snān ādik / puni sānti nindā stuti sahi jānā / puni gyān }\]

In the age of kali varnashrama dharma is as follows. The Varnas are Brahmins, Kshatriyas, Vaishyas and Sudras. The duties and rites of the Brahmins include fairness, calmness, also ablutions, bathing three times a day and so on. Also to bear calmly any harsh words, and knowledge.

\[
\text{puni kṣatri ke karma / khadag dān tap mēm sūr / tejśī / sav koi dare / dhīrajmān / } \\
\text{sav prakār te sāvadhān / śāstra vettā śāstra vidhi nīti karnā / } \\
\text{vaiśya dharma / krṣṭī vāṇijya gau ko sevan / } \\
\text{sūdra tinīhū varan kī seva kare}\]

The duty of Kshatriyas is to be skilled at sword fighting, giving alms, and sacrificing. They should possess grandeur and be feared by everyone, brave, always prepared, to know the shastras and dispense justice according to the shastras. The duty of Vaishyas is cultivate the land and to serve the cow.

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366 Ānand lahart, Bāl kānd, fol. 27.
367 Ibid., 84.
368 Ibid., 84.
The duty of *Shudras* is to serve the first three *varnas*.

\[ \text{ete sarva karma dharma jog vairāgya gyān bhakti in savan ko vivek kalijug men naḥiṃ vhai sakai hai}^{369} (85) \]

All these rites, duties, *yoga*, dispassion, knowledge, and devotion cannot be attained in this age of *kali*.

Thus, he launches his major theological position by stating the inadequacy of the *varanashrama dharma* model for the age of *kali*. Not only are *karma* and *dharma* inadequate, so are the traditional means of attaining *moksha*, *yoga*, *vairagya*, *jnana* and even *bhakti*. Ramcharandas then goes on to describe the various modes of *bhakti* that may be practiced.

\[ \text{bhakti ke nirūpan vividh prakār ke haim}/ \text{bhakti kahi seva/} \]
\[ \text{parā bhakti vāre/ prem laksana vāre/ nāmākār vyttī vāre/ mānsī vāre/} \]
\[ \text{dhyān karne vāre/ navdhā bhakti vāre/ ityādik bhakt jan haimi}^{370} \]

There are different ways of enumerating *bhakti*. *Bhakti* is service. There are those who practice para *bhakti*, *prem* *lakṣana* *bhakti*, those who worship the name and form, those who use their intellect, those who meditate, *navadhā* *bhakti*. All these are devotees.

While Ramcharandas is careful not to disparage any form devotion, according all practitioners the designation of devotee or ‘*bhakta*,’ this passage also lays the foundation for his particular type of *bhakti* that he offers as the only solution to the ills of the *kali* age:

\[ \text{bhakti navadhā premāparāmay śrī rāmāyaṇ hai/ keval bhakti ras rūp rāmāyaṇ hai/ puni ras do prakār ke haim/ ek komal/ ek kāthor/ jaise pakk phal sahatūt sev ityādī/ bāl juvā vṛddh sabkekhāoe menṃ avē haim aru nāriyal kīgār kāthor rasmat hai/ jāko dānt hoi so cavai/} \]
\[ \text{bhakti tīṁ prakār hai/ ek karm miśrā bhakti/ ek gyān miśrā bhakti/ ek kevalbhakti premāparā/ karm miśrā gyān miśrā bhakti kāthor hai savte na sadhai/ aru keval bhakti savko adhikār hai/ keval rām nām kēhna rām āśray rāhna śrīmādṛāmāyaṇ vicār arha nisi kārnā avār sarva tyāg so bhakti savko sulabh hai}^{371} \]

The *Rāmāyaṇ* is full *navadha* and *premapara* *bhakti*. Only the *Rāmāyaṇ* contains the essence of *bhakti*. There are two kinds of essence – one is gentle and one is harsh. Just as ripe fruit such as blackberries, apples and

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369 Ibid., fol. 85.
370 Ibid., fol. 112.
371 Ibid., fol. 47.
so on can be eaten by children, youth and the aged and the coconut cannot as it has a harsh experior. Only those with teeth can chew.

_Bhakti_ is of three types. One in _bhakti_ mixed with action. One is _bhakti_ mixed with knowledge and the last is only premapara _bhakti_. _Bhakti_ mixed with action and knowledge is harsh, it cannot be practiced by everyone. (_Premapara) _bhakti_ on the other hand is open to all. Just saying Ram’s name, seeking his protection and contemplating on the Rāmāyaṇa having abandoned all else is easy for all.

Here Ramcharandas distinguishes between _bhakti_ mixed with action and knowledge and _premapara bhakti_. The former, according to him is as harsh as the shell of a coconut and therefore, difficult to consume or practice. He compares _premapara bhakti_ to fruit like apples and blackberries, easy to chew for people of all ages. Before discussing _premapara bhakti_, Ramcharandas also describes _premālakṣaṇa bhakti_, which he is careful to distinguish from both _navadha_ and _premapara bhakti_. He does so by enumerating the characteristic behavior of devotees engaged in such a mode.

```
jo prem lakṣaṇā bhakti hai so varanve jogya nahīṃ hai / pari jāb sant kahne lage
tab tēṃ gaṅgad vāṁī vhai jātī hai / romāṅc ṛhāṭhe hote hainī kabhī vaiṭhī jāte
hainī kabhī khāṛē vhai jāte hainī kabhī nirlaiyā vhai ke nāci uṭhte hainī kabhī
stambha vhai ke kampāyāmān hote hainī kabhī roī dete hainī kabhī ṛhāṭhāīke hasī
dete hainī kabhī prem bhare gāī uṭhte hainī kabhī svarūpākār vṛtti parā bhakti ko
prāptī vhaike apanaī se mast bhūltī jāte hainī punī svāṃ koī ikṣā te caitanya
vhai jāte hainī ityādi anek dasā hotī hai/tāke prem lakṣaṇā bhakt kahī 372
```

_Prem lakshana bhakti_ is not worthy of description. As the saints speak speech becomes incoherent and one’s hair stands on edge. Sometimes they (who are _prem lakshana_ devotees) stand, sometimes they sit, sometimes without any shame they start dancing, sometimes they are frozen and start to tremble, sometimes they cry, sometimes they laugh suddenly, sometimes they break out in loving song, sometimes they become one with the form of god and forget themselves. They know immediately if the lord wants anything. These and many more are the states of _prem lakshana bhakti_.

It is not entirely clear what position Ramcharandas takes towards such behavior or how he distinguishes between this mode and _premapara bhakti_, for many of the behaviors described here are also common to _premapara_. However, Prem lakshana _bhakti_ does seem to be accorded a lower status than both _navadha_ and _premapara bhakti_, which are the two most important modes to Ramcharandas.

```
puni bhaktī/
śravān kīrtan / smaran / pāḍsevan / arcan / vandānā dāśya sakhya/ ātma
samarpan/
```

372 Ānand lohart, Bāl kāṇḍ, fol. 107.
Navadha bhakti aru premāparā e dui sutantra bhakti haiṃ sādhan rahit haiṃ/ keval rām kṛpā rūp haiṃ.\(^\text{373}\)

Premāparā bhakti

Sṛī rāmcandra kī seva meṃ hainī aru prem karikai aru seva meṃ apar anga ke bhūsan paṭ ityādik apar ang meṃ pahīrāvte hainī / avre bhojan cāhī avre bhojandet hainī / so premāparā bhakti/

Jāhāṃ sav bhakti meṃ sṛī rāmcandra prasanna hainī pari premāparā meṃ vīseṣ prasanna hainī.\(^\text{374}\)

*Bhakti* is hearing, remembering, serving the feet, worshipping the image, prayer, servitude, friendship and total self-surrender. This is navadha Bhakti, this and *premapara bhakti* are independent and without means. They can only be attained through Ram’s grace.

*Premapara bhakti* practitioners serve Shri Ram. Being in love with him, they adorn him with jewels and clothing. If he wants more food, they bring him more food. This is *premapara bhakti*.

Shri Ram is pleased by all forms of *bhakti*, but he is especially pleased with *premapara bhakti*.

Ramchanrandas thus follows that standardized *Bhāgavata purāṇa* enumeration of navadha bhakti. In Chapter 2 we saw that Tulsidas modified this list in the Ṛāmcarītmānas. *Premapara bhakti* is considered to be the tenth mode, making the total ten. This is generally known as *dasadhā bhakti* or ten stages of *bhakti* among Vaishnavas, though Ramcharandas does not refer to it as such.\(^\text{375}\)

The practice of *premapara bhakti* is closely then tied to the theory of *rasa*. Ramcharandas prepares the groundwork in the following passage:

\[
\text{navras śrīrāmjū te utpatti hainī/}
\text{śrīgār / janaṅkpur meṃ/}
\text{hāṣya / śāpanikhāko nāk kāṭte/}
\text{kariṅā / jav śrī lakṣmaṇjū ke sakti lagi vibhūsaṇ par jav sakti calī/}
\text{raudra / khar dūṣan kī juddha meṃ/}
\text{adbhut / jav kāk bhuṣṇḍi ko dikhāye hainī / aru kauśalya ko dikhāye hainī/}
\text{vaibhatsa / jav nāg phās meṃ svo ikṣit bāndhe/}
\text{bhayānak / jav set bāndhe rāvan ko bhay bhayī/}
\text{vīr / rāvan ke sangrām meṃ/}
\]

\(^\text{373}\) Ibid., fol. 85.

\(^\text{374}\) Ibid., fol. 127.

\(^\text{375}\) Dashadha bhakti is explained in greater detail by Shivlal Pathak in his commentary, the *Mānas mayāṅk*. I will discuss this in Chapter 7.
The nine *rasas* are created by Ram. *Shringar*, the essence of love, was generated in Janakpur. *Hasya*, the essence of laughter, when he severed Shurpanakha’s nose. *Karuna*, the essence of compassion, was generated when Lakshman and Vibhishan were wounded during battle. *Raudra*, the essence of fury, during Ram’s battle with Khar and Dushana. *Adhbut*, the essence of wonder, when Ram revealed his cosmic form to Kak Bhushundi and Kaushalya. *Vaibhatsa*, the essence of disgust, when Ram allowed himself to be ensnared by the Naga missile. *Bhayanak*, the essence of horror, was generated in Ravana when Ram constructed the bridge to Lanka. *Vir*, the essence of heroism, in the battle with Ravana. Finally, *shanta*, the essence of peace, was generated during his consecration as king.

Thus all nine *rasas* have their origin in the deeds of Ram. These *rasas* form the basis for the practice of Ram devotion in the *rasik* tradition. Ramcharandas’ commentary then goes on to illustrate how these *rasas* are employed as devotional attitudes toward Ram. This explanation occurs in the commentary on the section of the *Bal kāṇḍ* that describes the bow-breaking ceremony in Mithila. Tulsidas’s text is as follows:

\[
\text{rājkuvamr tehi avasara āye / manahum manoharatā tana chāye/}
\text{guna sāgara nāgara bara bīra / sundara syāmala gaurā sarīrā/}
\text{rāja samāja birājata rūre / udāgana mahuṇā janu jugā bidhu pūre/}
\text{jinha keṃ rāhī bhāvanā jaisi / prabhu mūrati tinha dekhī taistī/}
\]

(1.241.1-2)

The princes arrived there, the very personifications of beauty, oceans of good qualities, cultured and the best among the brave, they were beautiful in form, one dark and one fair. In the gathering of princes, they shone bright like two full moon among a constellation of stars. Each then beheld the Lord according to his own perception.

These verses in the *Rāmcaritmānas* present the ideal base from which Ramcharandas can makes his most crucial intervention into Tulsidas’s text in order to uncover its “hidden” *rasik* orientation. Tulsidas himself claims that each person in the assembly of kings beholds Ram according to his or her perception. Ramcharandas uses this very claim in order to show how each person does so in terms of the theology of *rasas* particular to the *rasik* tradition.

\[
kaise dou bhaṭṭi hainī param divya gunan aru nāgara kaihī śreṣṭ sarvopar pravin
hainī aru param bal param vīrtā tinh sabke sāgara hainī / puni kaise hainī ati
\]
The two brothers are divine, and highly skilled and are the oceans of strength and heroism. They are exceedingly beautiful with dark and fair skin. The two brothers in the assembly of kings are like two flawless, beautiful and full moons in the midst of a constellation of stars. The assembly consists of all the kings of the universe and all the inhabitants of the city. They all gaze upon the Lord of the Raghus. And he displayed his form according to their mode of devotion to him.

Ramcharandas then goes on to say that the kings of the assembly perceive Ram as the embodiment of Vir rasa, the essence of heroism. The sthāyi bhāva, or the foundational emotion associated with this essence is harṣ, joy in the knowledge of attaining the Lord. The kuṭil, or wicked kings in the assembly perceive Ram as the essence of terror (bhayanak rasa). Wickedness is described as those kings who are crooked in their actions, words and thoughts and whose actions diverge from the shastras. The sthāyi bhāva for this mode of perception is bhatti, fear. The kings in the assembly who are actually demons in disguise perceive Ram as the essence of raudra, or fury. His every limb is frightful to them. The sthāyi bhāva of this mode is krodh, or anger.

The male inhabitants of the city perceive Ram as the essence of sakhyā, or friendship. The sthāyi bhāva of this essence is bliss. The female inhabitants of Janakpur perceive Ram as the essence of love, and this is the most significant mode of perception:

```
janakpur kī nārī jā haim te harṣī kai lajjā nīvāran kari kai kai nī jī ruci anurāp dou bhāgyān ko vilokti haim/ janu śrīgarā ras param anāp mūrtī kahi mūrtimān vhaikai sohāt haim/ tahāṃ janakpur kī nārī menē tīni bhed haim/ mūgdhā madhyā praudhā e tīhīhām nī jī ruci dekhī haim/ tahāṃ agyāt gyaṭ mūgdhā śrīgarā kī mūrtī dekhī haim keval cākṣu sambhog ke sukh ko prāptī haim/ teyī ko sthāyi ānand/ pūnī madhyā jā haim te śrī rāghunāthī ko dekhī haim janu param śrīgar kī mūrtī/ param śrīgar kā sthāyi rati aru paraspār sambhog kī cāhna/ pūnī praudhā jā haim te śrī rāghunāthī param anāp mūrtī ko dekhī haim jaham śrīgarhīm kī upma nāhīn dai jāī/ tahāṃ man sambhog pradhān hai/ aru prīti sthāyi bhāvo hai/
```

The women of Janakpur with great joy and with shyness perceive the two brothers according to their preference. They appear to them as the personification of the essence of love. There are three kinds of women in Janakpur. The inexperienced (in love), the partly experienced and the fully experienced woman. The inexperienced women perceive Ram as the essence of love and only acquire the joy of beholding him with their eyes. The sthāyi bhāva is joy. The partly experienced women behold Ram the as the epitome of love’s embodiment. They desire perpetual union with him.
and the *sthayi bhav* is desire. The experienced women behold a unique form of Ram, which cannot be described. They desire mental union with Ram and the *sthayi bhav* is love.

Ramcharandas then continues to explain that the wise men in the assembly perceive Ram as the essence of wonder, *adbhuta rasa*. They also perceive his *vīrāṭ rūp*, or cosmic form. This is the same form that Ram reveals to Kak Bhushundi and to Kaushalya in the *Rāmcaritmānas*.379 The relatives of king Janak consider Ram to be their son-in-law and perceive him with a mixture of Vatsalya and *sakhya*, the essence of parental and friendly love. The *sthayi bhav* is *vilās*, or liveliness and joy. The women of king Janak’s family perceive Ram through the essence of Vatsalya, the *sthayi bhav* of which is nurture. The yogis of the assembly perceive Ram as the essence of peace, *shanta rasa*. The *sthayi bhav* for this mode is *jnān*, knowledge and *brahmānand*, bliss in the knowledge of Brahman. Hari *bhaktas* in the assembly perceive both Ram and Lakshman as through the mode of *dasya rasa*, or servitude.

Ramcharandas then dwells at some length on the Sita’s perception of Ram:

*aru śrī raghunāthji ko jehi bhāonā jānakī ji dekhī hain / so sanēha such* akathanīya hai / *ihāṃ karunā ras rūp sūcit hota hai / tehi ko sthāyi bhāv śuddha* dayā / *jehi bhāvo te śrī janakī jī śrī rāmlāl ko dekhī hainī so sad kavīn ke hṛday meṁ anubhavit hota hai / pari kahi nāhitī sakeī kavīnī prakār kahēṁ / kāhe te kī rāmlāl vekhēṁ jānakī jī ko śrīgār bhāvo avalokan paraspar tāham kavīn ko karm man vānī agocār hai kavi kaise kahēṁ/*

The mode with which Sita perceives Ram cannot be described in words. Here the *karuna rasa* of compassion is indicated. The *sthayi bhav* of this emotion is pity. The mode through which Sita perceives Ram can only be experienced by the true poets, it cannot be described. How can they describe it? Sita sees Ram as the essence of love, this emotion is beyond actions, thoughts and words. So how can the poets describe it?

These extended descriptions of Ram’s form through the various modes of *bhakti* in the audience is one of the central passages in the *Ānand lahari*. It contains the most sustained description of *rasik* theology. Through the perception of the entire assembly in Janakpur, Ramcharandas demonstrates how each *rasa* is employed in the relationship between Ram and the audience.

Furthermore, the attitude employed in the worship of Ram, the *rasa*, also determines the king of *mukti* that the devotee aspires to. This commentarial passage appears in the *Laṅkā kānda* following the defeat of Ravan. As all the heavenly deities appear to felicitate and praise Ram, Dasharath also appears. According to Tulsidas,

*tehi avasara dasaratha tāham āye / tanaya biloki nayana jala chāye /...

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379 The perception of Ram as a child was discussed in Chapter 2.
At that time, Dasharath arrived there and seeing his son, his eyes filled with tears...
The Lord of Raghus realized that his father bore him the same love as he had before and looking at his father, he imparted to him firm knowledge. O Uma, this is why Dasharath did not obtain moksha, as he had set his heart on bhakti while maintaining a separate identity. Devotees of the sagun form reject moksha for Ram grants them devotion to his own person.
Bowing to the Lord over and over again, Dasharath joyfully returned to the abode of heaven.
The commentary of Ramcharandas proceeds from these lines that explain why Dasharath is still residing in heaven and has not obtained final release or moksha. While Tulsidas’s explanation is that he is a devotee of the sagun form of Ram, Ramcharandas goes on to elaborate further.

The crux of the issue for Ramcharandas seems to be the word bhed or difference. Moksha entails the merging of the devotee with the Lord and this can be obtained by adopting the mode of shanta rasa. But devotees adopting the
modes of *shringar*, *sakhya*, and *dasya* do not desire to merge with Ram. They seek to enjoy his exploits in the highest realm by witnessing or participating in his *līla*.

Further, Ramcharandas goes on to name the female companions or the *sakhis* of both Ram and Sita. There are six, eight and sixteen *sakhis* each for Ram and Sita. This list is repeated once during the wedding ceremony and again in the *Uttar kāṇḍa* during the ceremony of royal consecration. It is interesting to note that in both cases, Ramcharandas chooses to enumerate only the *sakhis* and not he male companions or *sakhas*. He maintains that:

śrī rāmcandra svāmī haiṁ savkai bhakti savkai mati nārī hī rūp hai

Shri Ramcandra is the Lord and everyone’s devotion and everyone’s attitude is in the female mode.

Thus far, Ramcharandas has explicated in detail the relevance of *rasas* to *rasik Ram bhakti*. Towards the end of the commentary, he takes a brief to remind us that śrī rāmcandra līlā puruṣottam aru marjādā puruṣottam haiṁ, that is, Ram is both the exemplar of playfulness as well as the exemplar of honor.

**Conclusion**

While Ramcharandas is careful to take up many of the main theological concerns in the *Rāmcaritmānas*, he is concentrates his attention on interpreting the text from within the *rasik* tradition. As the discussion above demonstrates, he does so most successfully by inscribing *rasik* practice into the main text. The key aspects of his commentary center on the explication of the theory of *rasas* in relation to Ram *bhakti*. Ram himself is considered the source of all *rasas*. Ramcharandas also demonstrates how such *bhakti* might function in practice, that is, what mode is to be adopted and what the soteriological result might be. Thus, the *Ānand lahartī* commentary tries to bridge literature and praxis. *Rasik* theology and practice are esoteric and apart from Bhagawati Prasad Singh’s work in the 1950s, there is very little scholarship, if any, on the theology and practices of the *rasik sampraday*. A study of *rasik* commentaries can do much to enhance our understanding of these issues.

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381 *Ānand lahartī*, *Uttar kāṇḍa*, fols. 16-17.
Chapter 7
The Theology of the Mānas mayāṅk

The Mānas mayāṅk is the second work of exegesis that I consider in this dissertation. The author of this work, Pandit Shivlal Pathak was born in 1756 in Sonahula village the Gorakhpur district of Uttar Pradesh. His mother passed away when he was barely a year old and his father re-married soon after. His early family life does not seem to have been happy, and according to his biographers, he ran away to Varanasi when his stepmother spoke to him harshly. He was only nine years old at the time. In Varanasi, he found a home with a sweet maker from Gorakhpur. Shivlal Pathak was academically inclined and began his studies with a teacher named Shivlochan Mishra Shastri, who is credited with introducing him to Ram bhakti. Under his tutelage, Shivlal Pathak is said to have become proficient in the study of the six schools of Indian philosophy and an accomplished grammarian. He was also renowned for his expositions on the Valmiki Rāmāyaṇa and the Mahābhārata. An anonymous poet, calling himself only “pandit pravīn,” composed a series of five verses known as the Shivlāl pañcak, containing the main details of his life. According to this:

veda au paurāṇa kurāṇa jaina jinda jiñāna
tulasi kṛt kāvya ke samān nahīṁ hāṁke hainī/
rāṃsuprasāda dāsa santa pādapadma chādī
pandit pravīna kaho nāye śiśa kāke hainī/
dhānya śivalāla saktidharasom mahān
jinamāṇī kāminī ko aur neka nahīṁ tāke hainī/

Among all the books of faith, the Vedas, the Puranas, the Kuran and the Jain texts, he found no text as great as the poem of Tusidas. He considered the great Ramprasad to be his guru and “Pandit Praveen” says that he (Shivlal Pathak) bowed to no one else. Blessed is the great and mighty Shivlal, who never lifted his eyes to even glance at the proud or women.

Shivlal Pathak’s “conversion” of the Rāmcaritmānas happened overnight, as it were. According to Anjaninandan Sharan, Pathak “hindī ke śatru the,” that is, Pathak was as enemy of Hindi. Shivlal Pathak’s introduction to the Rāmcaritmānas and to rasik bhakti came through the famous rāmāyaṇī (expounder of the Rāmcaritmānas) Paramhaṃs Ramprasad, who decided to learn Sanskrit so


that he could silence the critics of the *Rāmcaritmānas*, by showing that the text was in fact based on Sanskrit scriptures. He came to Shivlal Pathak in order to learn Sanskrit. Once when Pathak went to Ramnagar on some business, Ramprasad took the opportunity to recite the *Rāmcaritmānas* to his fellow students. As luck would have it, bad weather has made it impossible for Shivlal Pathak to cross the Ganga that day, and he returned early. Hiding himself behind a door, he heard Ramprasad’s nightlong recital and exposition. He was so moved and mesmerized, that teacher begged to exchange roles with his student. Ramprasad then initiated him with the six-syllable Ram mantra. On his guru’s advice, Shivlal Pathak undertook one hundred and eight nine-day recitations of the *Rāmcaritmānas*, at the end of which the “hidden” meaning of the text was revealed to him. Bhagavati Prasad Singh adds that Shivlal Pathak was the only rasik Ramanandi to adopt the guru putra mode of devotion.

He presents his lineage in the opening verses of his commentary:

```
bipra kiśorī datta ko granthakāra hī dīnha/
alpa data padhi tāhi so citrakūta moṃ līnha/
rāmaprasādāhīṁ so dāī lahi tāte śiva lāla/
datta phanṭśahiṁ jāni nīja so dīnha sukha lāla//
```
(1.12-13)

Tulsidas gave it (the *Rāmcaritmānas*) to the Brahmin Kishori Datt. From him, Alpa Datt received it in Chitrakut. He then gave it to Ramprasad who in turn gave it to Shivlal. Knowing Shesh (Phanish, being the Lord of Serpents) Datt to be his (disciple) Shivlal taught it to him.

Thus Shivlal Pathak puts himself in a lineage that traces itself back to Tulsidas himself. He also ensures the continuity of transmission by passing his knowledge to a disciple named Shesh Datt.

Shivlal Pathak is famous for his works of exegesis. Two of these were commentaries on *Rāmcaritmānas*, the *Mānas mayaṅk* and the *Mānas abhiprāy dipak* (n.d.). Yet another commentary on the *Rāmcaritmānas*, the *Mānas bhāv prabhākar* (n.d.), is also attributed to him by some. Apart from these, he wrote a Sanskrit commentary on the Valmiki *Rāmāyaṇa*, titled *Bhāv prakāś tīkā* (n.d.)

According to Lutgendorf, Pathak is said to have enjoyed the patronage of Raja Udit Narayan Singh of Varanasi as well as Raja Gopal Sharan Singh of Dumrao. Indradev Narayan in his introduction to the commentary tells us that, Shivlal Pathak also became closely connected with the Ramlila of Ramnagar, though it is not clear what role he played or what contribution he might have made to it.

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384 He wanted to be able to read the “nānā purāṇanigamāgamā” (*Rāmcaritmānas* 1.7 śloka) that Tulsidas refers to as the sources of his text.


386 Upadhyay, however, refers to this Sanskrit work as the *Sundarī tīkā*. *Kāśī kta paṇḍitya paramparā*, 160.
The *Mānas mayāṅk* is a verse commentary. There are one thousand nine hundred and sixty eight verses, each of which is attached to a verse from the text of the *Ramcaritmānas*. Thus, not all the verses in the *Rāmcaritmānas* are commented upon. As Lutgendorf has observed, Pathak’s commentary, like many others of this period, was probably an outline for oral exposition. Like the Ānand lāhārī of mahant Ramcharandas, the bulk of the commentary focuses on the Bāl kāṇḍ and in Pathak’s case, also the Uttar kāṇḍ. This clearly because the Bāl kāṇḍ is the longest book in the *Rāmcaritmānas* and contains many of the key theological constructs that are taken up again in the Uttar kāṇḍ.

The verses of the *Mānas mayāṅk* are in Braj bhasha and have been described as kūṭ, or enigmatical. Pathak himself is said to have been able to expound on each verse from five different perspectives: Vaidik or scriptural; yogic or according to the tradition of Yoga; tārkik or according to logic; tāṭṭvik, metaphysical; and laukik, worldly or practical. Indradev Narayan, who wrote a sub-commentary on the *Mānas mayāṅk* titled Candrikā tiṅkā, also comments on the difficulty of its ideas.

The *Mānas mayāṅk* is certainly a complicated work of exegesis and its complexity stems partly from the verse format in which Shivlal Pathak chose to write. However, this very format also reveals that Pathak was a poet of some considerable talent. Moreover, the verse format is vital to what he is trying to accomplish. Mahant Ramcharandas’s commentary was more traditional, in that it interpreted the *Rāmcaritmānas* in light of rasik theology. Shivlal Pathak, on the other hand, is completing the *Rāmcaritmānas* by composing the verses in Braj bhasha that will insert the “hidden” or “missing” meaning back into the text. Clearly Shivlal Pathak was highly accomplished and a man of many talents. Famous for his Sanskrit learning, particularly in epic literature and grammar, he also seems to have mastered rasik theology and Braj bhasha verse. The choice of Braj bhashai is also noteworthy. Braj bhasha was consecrated as the language of Krishna devotion in the sixteenth century and was also associates with the erotic poetry traditional to that mode of bhakti. For Pathak to insert Braj verses into the Avadhi *Rāmcaritmānas* is thus a clear indication of his theological position.

Pathak begins his commentary with the following invocation:

```
jaya jaya jaya madhukañja jā rasikanha ananda kanda/
būjhi laḍaiti rājabhū gahi bhuja hariye phanda//
jorī lāḍilā lāḍilī rangī singāra rasa gāta/
rasabasa mrdu bāṭem karata hauṁ kahi jaya jaya jāta //
suni musukāi bulāi dhīga yuga karunā bhei/
kahe candrikārasa racana jo mānasā rasa dei//
hauṁ birace tulasī race mānasā sankara sāra/
tūm raca paratama bodhakara candra mayākhanha hāra//
lakhi māruti ruci takī sara rasa rasikanha cāha/
bīja deva guna śakti dhīga baiṭhi laḍaitī chāntīha//
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(1.1-5)

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387 Ibid., 143.

Victory to Ram, the moon-faced one, the source of delight to all rasiks. Lord of the universe, with Sita’s permission, please grasp my hand and release me from the net of this world. The divine couple Ram and Sita, every limb drenched in the essence of love, speak sweetly to each other. Saying, “Victory” ‘Victory” I approach. Hearing me, full of compassion, they smiled and called me near and told me to compose the *Mayāṅk* (the essence of moonlight), which would describe the essence of the *Mānas*. (Ram said) I created Tulsidas, who then fashioned the *Mānas*, the essence of Shiva. Now you fashion the *Mayāṅk*, a garland of moon rays, to reveal my essence.

Seeing Hanuman’s eagerness, I took heart, for (to know) the essence of the *Mānas* is the desire of all rasiks. I take refuge in Sita (bīj), Ram (dev), gunas (Shiva, Kak Bhushundi and Yajnavalkya) and Hanuman (śakti) so that I may receive the protection of Sita.

In these verses of invocation, Shivlal Pathak lays out the some of the main theological positions he takes in his commentary. Firstly, it is clear that Ram and Sita are being addressed from within the rasik community – they are addressed as “lāḍīl lāḍīlī” or lover and beloved. Sita’s primacy is also apparent. Ram has to ask Sita’s permission to release him from the snares of the world and it is Sita’s protection that Pathak seeks in the final verse. The rasiks often address themselves to Sita before Ram, sometimes as a conduit to Ram and sometimes independently. In Chapter 5 for instance, we saw that in *mahant* Ramcharandas’s description of Saket, it is with Sita’s permission that a devotee can take up service to the divine couple. Moreover, the *Rāmcaritmānas* is described as being the essence of Shiva, reinforcing once more the importance of the smārta context that is common to Tulsidas, *mahant* Ramcharandas as well as Pandit Shivlal Pathak.

Finally, it is Ram and Sita who command Shivlal Pathak to compose a commentary that will reveal the true essence of the *Rāmcaritmānas*. Thus, the lineage described above is taken a step further as Tulsidas is described as having been commissioned by Ram himself.

He then goes on to describe the varieties of “insights” that the three gunas (Shiva, Yajnavalshky and Kak bhushundi), have of Ram. It should be recalled from Chapter 2 that Shiva, Yajnavalkya and Kak bhushundi, are the three original and primary disseminators of the *Rāmcaritmānas*. Pathak attaches his commentary to a stanza that is in praise of the guru or preceptor. Tulsidas, eulogizing his guru, says that the dust from the feet of the guru allows the disciple to see, or gain insight into the stories and deeds of Ram (the Ram *carit*), comparing these stories to precious jewels. Thus, according to Tulsidas, applying the dust from the guru’s feet to one’s eyes reveals the Ram *carit*:

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389 Ref. page.
390 Chapter 2 page ref.
391 *Rāmcaritmānas* 1.1.1-4
Just as by applying the wonderful eye-salve the siddhañjana, strivers, adepts and the wise can easily see a host of mines (of precious jewels) on mountains, in forests and in the earth.

To this doha, Pathak adds the following verses as commentary:

\[ rishi sādhaka giri veda maha kautuka hāmsa binoda / rasika ladaiti yaśa lakhe māṇika ānjita moda // \]
\[ śambhu siddha jahāna bana kautuka vṛtti aneka / nirguna yaśa maṇi anji drga gururaja bhaye viveka// \]
\[ parama sujāna bhusundī jā bhūtala santa saṁjā/ yuta maṇi māṇika sata carita lakhu yuta anjana sāja// \]

(1.41-43)

Just as strivers see jewels on mountains through the power of dust, so too, Yajnavalkya (rishi) perceives the glories of Ram’s (lover of Sita, laḍaiti) (sagun) deeds in the mountain-like Vedas.

Just as adepts see jewels on serpents in forests through the power of dust, so too, Shiva sees the glories of Ram’s nirgun form. Just as men of wisdom see both the jeweler and the jewels through the power of the dust, so too, the wise Bhushundi sees both the sagun and nirgun deeds of Ram.

Pathak’s commentary proceeds from Tulsidas’s verse, and expands on three key words in the main verse – sadhak or strivers, siddha or adepts, and sujan or wise men. He then uses these words are descriptors for the three narrators of the Rāmacaritamānas, Yajnavalkya, Shiva and Kak bhushundi, in order to describe their vision of Ram, as nirgun, sagun or both. Thus, through his expansion of Tulsidas’s original verse, Pathak states his position on nirgun and sagun forms of Ram, valorizing Kak bhushundi who has access to both. Also notice the ease with which Pathak uses words from Tulsidas’s verse in all of three of his verses (kautuk, anjana, drg etc.).

According to Indradev Narayan’s sub-commentary, the Candrikā tika, Pathak’s verses have further meaning in that they are to be understood as an illustration of the superiority of the path of bhakti over the paths of karma and jnana. Yajnavalkya as a striver follows the path of karma and hence has access to Ram’s sagun form and deeds. Shiva, as an adept, follows the path of jnana, and hence, has access to Ram’s nirgun form. Kak bhushundi, on the other hand, as a truly wise one, follows the path of bhakti, and thus, has access to both sagun and nirgun Ram.

Furthermore, bhakti is considered superior to jnana and this is described in conventional terms:
The path of knowledge is extremely arid and is beset with obstacles. The path of devotion is extremely lush and has not obstacles and is thus the easier path to follow.

Then again, the *Rāmcaritmānas* is described as containing the benefits of all three paths, *jnana*, *karma* and *bhakti*:

\[
\text{damakati capalā sī para kathā gulābī jñāna/}
\text{syāma ranga range karam kathā sāṃvare jāna/}
\text{kathā sambhu raṅghurāja kī bhū para sangama soha/}
\text{inha sāmyukta prayāga lasa ṛtaye sangama kohā/}
\]

\[1.50-51]\]

\[
\text{je yaha sara rasa nā cakhe take anata sukha āpu/}
\text{mrīga iva īsara mo mare dhīnhi kiśori sāpu/}
\]

\[1.156]\]

*Para bhakti* shines bright white, and the *jnana* colors this tale red. *Karma*, being dark, colors this tale dark.

This tale of the Lord of Raghus composed by Shiva is a confluence of these (*bhakti, jnana* and *karma*) on earth. Hearing this tale brings benefits of all three paths, just as bathing at Prayag brings the benefits of bathing in the Ganga, Yamuna and the Saraswati. Those who do not believe this are subject to the confluence of (Ram’s) anger.

Those who do not taste the essence of the lake (the *Mānas*) and seek happiness elsewhere, are cursed by Sita (*Kishori ji*) to perish, just as the like the deer fooled by the mirage dies in the desert.

Pathak thus, expands on the themes of *bhakti, jnan, and karma* comparing each of these paths to the three holy rivers, Ganga, Yamuna and Saraswati. Thus just as the *triveni sangam* at Prayag is the confluence of these three rivers, the *Rāmcaritmānas* is the confluence of all three paths to *moksha*. Moreover, he adds that fulfillment is to be found only in the *Rāmcaritmānas* and those who seek it elsewhere are condemned to perish.

He reflects further on the compatibility between *nirguna* and *sagun* forms of Ram:

\[
\text{paratama nityakiśora kī ābhā nirguṇa jānu/}
\text{nirguṇa ābhā jñāna hai bhakti priyāsama mānu/}
\text{dou rāmarahasya hai yaha nāte tū dekha/}
\text{pratibimbi jana dukha hare bimbajñānī dukha pekha/}
\]

\[7.328-329\]
The light of the supreme and ever-youthful Ram is his nirgun form. The light of his nirguna form is knowledge, but bhakti is the beloved of Ram. Both hold the secret to Ram and are hence related. But the devotees of the reflection destroy unhappiness whereas the devotees of the image see unhappiness.

However, between these two forms, sagun, is considered superior. In his commentary of the Uttar kānd, Pathak glosses the verses in which the sage Sanaka and his brothers praise Ram after his consecration as king. The ardhali from the Rāmcaritmnāsas is:

\[
\text{jaya nirguna jaya jaya gunasāgar/ sukhamandira sundara ati nāgara/} \\
\text{Hail to the Lord beyond all qualities. Glory! Glory! to the ocean of} \\
\text{goodness, the abode of all happiness, the beautiful and accomplished} \\
\text{(Ram).} \\
\]

Pathak’s gloss is as follows:

\[
nirguna mo eka jaya karī sagune duī jaya sāra/ \\
dharmahi dharmihi jāniheñi jiha ke hiye bicāra// \\
\text{(7.209)} \\
\text{(They) hailed the nirgun (form of Ram) once and the sagun form twice, for} \\
\text{those who have comprehension in their hearts know that sagun is the} \\
\text{essence of nirgun and that nirgun is dharma and sagun is dharmi.} \\
\]

Thus, according to Pathak, the wise are aware that Ram’s nirgun form is derived from the sagun form. The sagun is the essence of the nirgun form and therefore the former receives twice the praise from the wise sages. Further elaborating on the nirgun and sagun positions, Pathak adds:

\[
\text{āguṇa saguṇa dounha ke acala upādhī nāma/} \\
\text{jādamata vāde tā lago dohā lakho svakāma//} \\
\text{jāpaka raghuvāra bīca mo nāma dubhāṣī rāja/} \\
\text{jo jāpaka aguṇahīṃ cahe aguṇa jāpa kahi sāja//} \\
\text{rāma rūpa rasa bhakti ko raghuvāra ko rasa nāma/} \\
\text{nāma prema rasa nāma ko tahaṇi mana ramu nihkāma//} \\
\text{(7.101-103)} \\
\]

\[
nattā rāmarasa nāma ke sukha ke uṭhe taraṅga/ \\
cāhata guṇa gāye na bana ukta arthabāna āṅga// \\
taje nāma kalyāṇa kasa kali śubha nāma adhīna/ \\
je cāhata maṅgala anata te jāda dukhi mālīma// \\
\text{(1.107-108)} \\
\]
The best means of obtaining either nirgun or sagun Ram is the Name. Do not listen to the words of the foolish naysayers, just turn to the doha.\textsuperscript{392}

Between the one who recites and Ram, the Name is the best mediator. If the he desires the nirgun form, it helps him attain that form. The essence of bhakti is the form of Ram and the essence of Ram’s form is his name. The essence of the name is the love of the name, so O mind! Lose yourself in the name, without desire.

Even Ram himself cannot describe the greatness of the name, intoxicated as he is in the essence of the name, awash in waves of bliss. This is told in the Vedanga (Upanishads). How can there be any good in the kali age if the name is abandoned? For all goodness is subject to Ram’s name in the age of kali. Those fools who seek happiness elsewhere only find unhappiness.

In these verses Pathak echoes Tulsidas’s valorization of the Ram nam as the conciliatory factor between the nirgun and sagun forms of Ram. The name is considered to be the ideal mediator, and the essence of Ram’s sagun form. Merely repeating the name was considered all-powerful by Tulsidas. So much so that even saying the name in error, had the power to grant salvation.\textsuperscript{393} Pathak, on the other hand, takes this one step further by urging the devotee to cultivate love for the name, and to lose himself in that love. He urges the devotee to become a rasik of the name like Ram. According to Pathak, Ram himself is lost in the essence of his own name, unable to describe its greatness. Thus, even Ram nam is to be approached through the lens of rasik appreciation.

This rasik vision is most clearly in evidence in the famous scene when Ram and Sita meet in the gardens of Janakpur. Pathak attaches his commentary to selected verses from two separate stanzas in the Rāmcaritmānas. The main text is:

\begin{align*}
\text{calī agra kari priya sāgi sōī / prītī purātana lakhe na kōi/} \\
(1.229.4b)
\end{align*}

Having a dear friend lead the way, she followed (to the garden), no one knew then that hers was an old love.

\begin{align*}
\text{kaṅkana kīṅkini nūpura dhuni suni / kahata lakhana sāna rāma hṛdaya gunī/} \\
(1.230.1a)
\end{align*}

\textsuperscript{392} The doha being referred to is:
\begin{align*}
\text{rāma nāma maniḍipa dhara jīha dehart dōvārā/} \\
\text{tulasī bhātara bāharenum jaun cāhāsi ujīyārā/} (1.21)
\end{align*}

O Tulsidas, if you desire light both inside and outside, place the luminous jewel that is the name of Ram on the tip your tongue, at the threshold of your mouth.

\textsuperscript{393} Recall the verse from the Kavitāvall in Chapter 2.
Hearing the tinkling of bangles, the bells around the waist and the anklets, Ram spoke his heart’s secrets to Lakshman.

To these verses, Pathak now adds the following:

*saje sāja rasarāja ke ranga mahala mo rāja/
pṛītī purāṭana so bhayī bīnu dekhe dukha sāja/
taje sakhiṁa ke candrarasa laje kanja manimanda/
alī rastle mana lase kanja lalī dhuniphnda/
mile nikuñje canḍa dīna sarada saṁvāre pūna/
sakhī hetu ahalādīṁī ahalādī sukha dūna//

(1.249-251)

Dressed in the garb of _Shringar_ Sita reigned in the pleasure palace (in Saket). Recalling that old love, she was sad to be away from her beloved. Ram abandoned all thought of Sita’s friends, just as a bee does not approach an ornamented lotus. The bee that is Ram’s mind was ensnared in the loveliness of the flower that is Sita.

*ghana ghamāṇḍa pallo latā cātaka lakhe marora/
manda manda baju bāṭa basa sune su nācāi mora//
damakata pallo candra hai so lakhī sukhi cakora/
e saba rasa śrṅgārā ko uddāpana barajora//
e sāṁāja ke bīcā hī dāṁini lalī lkhāyi/
camaka candani tana mano karata prakāśa dekhayi/
pṛītī lalī paricchinna hai pṛītī lālā parakāśa//

(1.252-255)

With the help of the _ahladini sakhi_, Ram and Sita met in the bowers of Mithila during _Sharad purnima_, enhancing the joy around. The _chatak_ birds cry out, mistaking the swaying blossoms and creepers in the garden for dense monsoon clouds. Mistaking the soft whispering sounds they as they sway in the breeze for roar of monsoon clouds, the peacocks begin to dance. The _chakora_ birds delight in seeing the blossoms shine forth like a garland of moons. All this happens through the power of the essence of love. In the midst of her friends Sita is shines like a bolt of lightning. Her form shining forth like moonlight illuminates everything (in the garden). Sita’s love (for Ram) remains hidden, but Ram’s love (for Sita) is not.

In these verses, Pathak enlarges upon Tulsidas’s famous garden scene and reveals its “hidden” rasik orientation. He does so first by reminding us of Saket, the sacred landscape of the _rasik_ tradition in which Ram and Sita perform their divine _līlā_, or play. The garden in Mithila is then transformed into an earthly reflection of that sacred landscape. The language of these verses also makes direct reference to the standard _rasik_ metaphorical associations of the lover (Ram) as a bee and the beloved (Sita) as the lotus. Sita’s friends also become _sakhis_, who facilitate the meeting between Ram and Sita. Thus, the entire encounter takes on the hue of a _rasik līlā_.

134
These verses also bring to mind some of the most beautiful verses in the *Araṇya kāṇḍ* of the *Rāmcaritmānas*. While the verses of Tulsidas were in the context of Ram’s separation from Sita and his consequent grief, Pathak’s verses pick up on the same setting, language and vocabulary to describe Ram and Sita’s first meeting. While the monsoon season is the traditional setting for verse in the *viraha rasa*, or the mode of separation, here, the same setting is used to describe a union and to anticipate a marriage.

Pathak also further discusses the sacred landscape of Saket, but not in the elaborate and sustained manner that *mahant* Ramcharandas did in the *Ānand lahārt*. However, the importance of Saket to his theology is evident. Describing Ram’s supreme form in the Uttar kāṇḍ, Kak bhushundi describes him as being *prakṛti pār*, to which Pathak adds the following gloss:

\[
\text{kha prakṛti bidyā raghu jāke para sāketa/}
\text{tahāṃ basi ravivata krānti te saba ura kareṃ saceta/}
\]

(7.265)

Kak bhsushundi described the knowledge of *prakti* (*maya*) beyond which lies Saket. There resides Ram, who with his sun-like rays illuminates and awakens all hearts.

Thus, while Tulsidas’s description of “*prakṛti pār*” refers to Ram’s *nirgun* form, Pathak places that same form in the sacred space of Saket. Moreover, glossing the difference between *jnana* and *bhakti*, Pathak says:

\[
deta tripāda vibhūti ko jñāna bhakti sāketa/
janma mṛtyu hari leta dou hai abheda yaha heta/
\]

(7.322)

The path of knowledge leads to the supreme being, whereas devotion leads to Saket. Both destroy birth and death and hence are non-different.

But,

\[
\text{jo durlabha kaivalya hai so tripāda mo pāva/}
\text{ati durlabha kaivalya jo so sāketa ramāva/}
\]

(7.443)

The perfect salvation that is hard to reach can be found in the supreme being, but the salvation that is most difficult to attain can be easily found in Saket.

---

394 *ghana ghamanda nabha garajata ghorā / priyā ātma darapata mana mora /
dāmīni damaka raha na ghana māhīṃ / khala kai prīti jatha thīra māhīṃ //
*

(4.14.1)

The proud and swollen clouds roar dreadfully in the sky, without my beloved my heart is afraid.

Lightning flashes and does not remain in the cloud, just as the love of a wicked person is not steady.

395 See chapter 5.
Hence, Saket is the place that where the highest form of salvation is to be found. Moreover, the text of the Rāmcaritmānas itself is the conduit to such salvation which is located in Saket, and which is described as Ram ras bhog.

\[mānasa sāvara siddha hai hai kali agha yuta loga/\]
\[kahe sune dou nase rāma rasa bhoga]/ (1.89)

The Rāmcaritmānas is the great sāvar hymn that was fashioned (by Shiva) for the sake of the people of the kali age who are full of sin. Both listening to this tale and reciting it takes one beyond this one and the next and to the enjoyment of Ram’s love.

\[jo para nitya vibhūti mo aṣṭayāma rasa dhere/\]
\[jo līlā mānasa ihe pari jāniye savēra]// (7.182)

The essence that is filled in the supreme being at every hour, that līlā is this very Mānas, but this has to be recognized early.

Finally, Pathak also describes Ram rajya, Ram’s reign on earth, as the ideal rasik space that mirrors the transcendental space of Saket. He does so by expanding on Tulsidas’s verses on Ram rajya, which are a celebration of the social and moral order of varnashrama dharma.\(^{396}\) According to Pathak, Ram rajya is one which:

\[daṇḍa sūkhi ke daṇḍa meṁ sūkhe kara mo lāga/\]
\[rasika sūkhi hoiheṁ sadā dukhī hohi hatabhāga]/\]
\[śyāma ghaṭā unai rahe barṣe rasa sukha sāra/\]
\[sāja bāja rāge base naṭa sukha bheda apāra]/\]
\[bahrmadāḍgha dāḍgha mane bāsa kari madhure boru/\]
\[hare mane hari sarbadā hari līṅhe bara joru]/ (7.183-185)

(In Ram’s kingdom) the rod of authority dries up and the only rods are those in the hands of the yatis. The rasiks are eternally happy and those who have abandoned Ram are eternally in distress. Like a dark cloud, Ram is ever present, raining down a stream of the rasa, the essence of happiness. The garb, instruments and music of dancers, all bring great joy. Hari wins over all hearts and thus even those whose minds are absorbed in the knowledge of brahman are become immersed forever in the sweet essence of love.

\(^{396}\) Cite verses on Ram rajya from Tulsidas.
Thus the kingdom of Ram, which in the Rāmcaritmānas was a realm of social and moral order, is transformed by Pathak into a space for rasiks, in which Ram’s madhurya līla or sweet play is celebrated with dancing and music. So much so that even the followers of the (arid) path jnana are overcome by the essence of Ram’s love.

The description of Ram’s līla, or deeds, is taken up by Pathak to distinguish between its two forms – āiśvarya, or glorious and mādhurya, or sweet.

\[
\begin{align*}
\text{madhu madhurata lālā kī raṅga bhūmi para sota/} \\
\text{uchale dekhata lalana ko bhū dekhata le gota/} \\
\text{dharī na raṅcaka citta menī dharī bharī āiśvarya/} \\
\text{karī suranha te dīnatā pari mādhurī garja //} \\
\end{align*}
\]

(1.273)

The charming sweetness of the dear one (Ram) flows on to this earth. (Sita’s heart) leaps upon seeing him, just a fish does upon seeing land. Sita does not carry even a hint of the glorious (āiśhwarya) form of Ram in her heart. Taking pity on the gods, she venerates his sweet (madhurya) form.

Pathak adds this gloss in the Bāl kāyḍ when Sita beholds Ram during the bow breaking ceremony in Mithila. The madhurya form of Ram includes his deeds as a child and thus makes the citizens of Ayodhya specially worthy of his grace:

\[
\begin{align*}
\text{kapirange āiśvarya mo yuddhādika mo dekhi/} \\
\text{purajana range mādhurī śiśulī ko pekhi/} \\
\end{align*}
\]

(7.156)

The monkeys are immersed in his glory having seen (his deeds) during the war. The citizens of the city (of Ayodhya) are immersed in his sweetness, having witnessed his sports as a child.

Furthermore, after Ram’s consecration as king, as his army of monkeys is about to leave, only one among them is singled out for special favor:

\[
\begin{align*}
\text{kahe sune dou uṭhe parihāṛi ko lena/} \\
\text{nā lene aṅgada uṭhe prabhu rahi jāhu kahe na/} \\
\text{rāma rūpa dhari saba cale tahām madhura āiśvarya/} \\
\text{rāma kumāre mādhurī sou kathani basa laryya/} \\
\text{kara chui chui saba ko dihe aṅgada ko sukha bheyi/} \\
\text{ura lāye mo jāniye dṛḍha ye jo pitu deyi//} \\
\end{align*}
\]

(7.161-163)

After speaking and listening the two (Sugriv and Vibhishan) stood to take their leave. But Angad did not stand to take his leave and nor did Ram urge him to leave, but asked him to stay.
All the (vanar sena, or monkey army) left bearing both Ram’s glorious and sweet form in their hearts. But as Angad carried Ram’s sweet form alone, he hesitated to leave. Ram touched each and everyone with his hand, bidding them farewell, but he made Angad happy by clasping him to his heart and reassured him like a father would.

Thus, Angad is singled out for special treatment and receives Ram’s love as a child would from his parent (vatsalya bhav). He is also close to Ram’s heart unlike the other monkeys, who receive his blessings through his touch. Thus, while all modes of perceiving and worshipping Ram bring his blessings, the devotees that are most dear to him are those who are attached to his madhurya lila.

The devotion that is centered on his madhurya lila is elaborated upon at length. Firstly, of all forms of bhakti, para bhakti is dearest to Ram. Pathak uses the terms bhakti and its specific form para bhakti interchangeably. 397

\[
\begin{align*}
parā bhakti rasa rasika ko rasa mandira te āni/
karī bhakta vaśa bhakti ko bhajana śiromaṇi māni//
\end{align*}
\]

(1.82)

The connoisseur of para bhakti, Ram, is drawn to the devotee through the temple that is bhakti rasa. Bhakti is thus the highest form of worship.

Ram himself is thus described as a rasik or connoisseur of para bhakti. Pathak then goes on to elaborate upon para bhakti:

\[
\begin{align*}
sārā mahā rasarāja ko līlā sajīna hāra/
santa hiye hūṁ mo mili yuga naudhā hūṁ pārā//
\end{align*}
\]

(1.134)

The deeds of Ram, who is essence of Shringar, the king of rasas, is the garland of the saints. It clears their hearts of malevolence. (Para and Prema Bhakti) is greater than navadhā.

\[
\begin{align*}
bhaktimāṇi ho jo kahe so navadhā ko jānu/
puni cintāmaṇi jo kahe so dasadhā ko mān//
jyōṁ cintāmaṇi ke mile saba maṇi ko sukha hota/
tyōṁ hī dasadhā ke mile navadhā sukha udyota//
\end{align*}
\]

(7.444-445)

Navadha is considered to be the jewel of bhakti, but dashadha is the most fabulous gem, the chintamani. Just obtaining this gem brings the happiness of all the rest, obtaining dashadha automatically brings all the happiness of navadha.

\[397\] See mayāṅk verse 1.50 above.
Navadha, the source of all happiness is of three types, laghu, madhyama and puran. Not knowing these brings great harm. From navadha comes the bhakti of emotions. This is dashadha, which is also of three types, laghu, madhyama and para.

When this bhakti is attained, all things in the world seem bland and tasteless. Only the flavorful tale (of Ram) is sweet and the devotee is eager to listen to it just as a bee is eager to sip nectar from a lotus. If there is any delay in hearing the tale, the mind becomes anxious. Understanding the greatness of para bhakti, the devotee gains access to the lord’s lila.

When this bhakti is attained, the heart becomes tender and the creeper of happiness blossoms nourished as it is by the desire to reside in Avadh. The rasiks are dear to Ram and he hates to be separated from them. He does not see their faults; only their good qualities are praised by him. If someone is told that he can attain such dashadha bhakti, he is ready to dedicate his body mind and wealth to attain it.

Thus, para bhakti is described as the highest state of dashadha bhakti, which is higher than the standard nine forms of navadha. Pathak does not discuss the various stages of navadha, preferring to dwell on the superiority of the tenth type of bhakti or dashadha bhakti. The first, laghu stage of dashadha is one in which the devotee is overcome by love for Ram. This love erases navadha and allows him to progress further through these stages. The attainment of this first stage is characterized by physical signs in the devotee such as a trembling voice and tearful eyes. In the second or madhyam stage, the devotee displays more outward signs of joy – he sings, dances, cries, laughs with no reason but being overcome with love. In the final and highest stage, or para stage, the devotee loses all

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398 The standard form of navadha bhakti as described in the Bhāgavata purāṇa as well as tulsidas’s variation on it was discussed in Chapter 2.
awareness of his own mind and body, of day and night and becomes totally silent. He is aware only of Ram, both in his mind and body. His body is alive in name only, for in the stage of para bhakti, the highest stage of the ten-step system of dashadha, the devotee is overcome by the desire to leave this world and to reside with Ram in Avadh (Saket).

**Conclusion**

While Pathak’s commentary is clearly later than mahant Ramcharandas’s, it is not clear, at least from the commentary, if he was familiar with the Ānand laharī. However, the rasiks in Ayodhya and Varanasi in the early part of the nineteenth century seem to have been connected in a close network. As a resident of Varanasi, it is likely that Pathak knew Ramgulam Dwivedi, who was a close friend of mahant Ramcharandas’s. Shivlal Pathak’s commentary on the Valmiki Rāmāyaṇa was certainly known to mahant Ramcharandas, as he makes a brief reference to it in the Ānand laharī. These rasiks were also connected through their patrons, in particular, Vishvanath Singh of Rewa and Udit Narayan Singh of Ramnagar.

In terms of the theological content, the two commentaries are not very far apart. Shivlal Pathak’s Mānas mayāṇk takes up many of the themes pursued by mahant Ramcharandas’s Ānand laharī. While the traditional paths of jnana and karma are recognized, it is clear that bhakti is the highest and most favored path in the rasik tradition of devotion to Ram. While Pathak also echoes Tulsidas on the compatibility between nirgun and sagun forms of Ram, his commentary is entirely in the rasik mode and casts even nirgun bhakti and the Ram nam within its theology. Pathak also dwells on the specific mode of rasik bhakti that goes beyond the traditional system of navadha. He also celebrates the madhurya form of Ram and underscores the importance of Saket to rasik theology.

Thus, while Pathak’s commentary is not unlike Ramcharandas’s work in that both interpret the Rāmcaritmānas in light of rasik theology, its originality lies in the addition of verses that “fill the gaps” that the rasiks perceive in the text. Pathak’s commentary not only provides exegesis in verse format, but also adds original compositions to the main text.
Conclusion

If the sixteenth century was the moment of genesis for the two principal facets of Ram bhakti, the devotional text, the Rāmcaritmānas and the devotional community, the rasik Ramanandi sect, this dissertation has identified and focused on the early nineteenth century as the next crucial “moment” that witnessed the union between text and sect. I have suggested that this “moment of union” is to be located in the shifting historical and political contexts of North India. In this period, a variety of literary genres –narrative, exegetical and hagiographical – went into the reshaping of the Ram bhakti tradition. The primary orchestrators of this reconfiguration were the rasik Ramanandis, whose involvement at this crucial juncture in the history of Ram devotion has been undervalued, if not altogether ignored. While I acknowledge the role of regional Hindu courts at this juncture, my primary focus lies with this sect and the commentaries that form the earliest link between the Ramanandi sampraday and the Rāmcaritmānas.

The early nineteenth century rasik reconfiguration of Ram bhakti is reflected in the shifts that took place in the theology of Ram. Identifying and tracing these shifts through the two key works of rasik exegesis, the Ānand laharī and the Mānas mayaṅk, is the primary focus of this dissertation. I also highlight the role of new works of sectarian hagiographies such as the Rasik prakāś bhakatamāl, which were also being composed to accommodate the expansion of the sect to include the literature of Tulsidas.

Any discussion on the shifts in the theology of Ram in the commentarial literature of the rasiks must be based on the foundation of such literature, the Rāmcaritmānas. Thus, Section I is devoted to a discussion of various aspects of this text. Chapter 1 focuses on the life of its author, the poet Tulsidas. In this chapter, I highlight the conflicts between Tulsidas and Brahmanical orthodoxy as a corrective to the dismissal of this text as a mouthpiece of conservative Brahmanism. Chapter 2 focuses on the narrative structure and the theology of the text. I focus on Tulsidas’s much-celebrated “syncretism” that effected reconciliation between two sets of theologies at odds with one another – nirgun and sagun bhakti, and Shaiva and Vaishnava bhakti. This chapter provides the background for the discussion of the commentarial literature in Section II. Chapter 3 moves on to review some of the key scholarship on the text as well as to identify some of the major interpretive traditions. I conclude this chapter with an introduction to commentarial tradition on the Rāmcaritmānas that has hitherto remained unexamined.

Section II shifts the conversation to the second facet of Ram bhakti in North India – the Ramanandi sampraday and its commentarial tradition. Chapter 4 provides an overview of the complex trajectory of the Ramanandi sect in order to highlight the significance of the early nineteenth century to its history. Chapter 5 moves on to a discussion of the first rasik commentary on the Rāmcaritmānas, the Ānand laharī. In this chapter I connect the historical shift of the rasik sampraday from Rajasthan to Ayodhya to a key feature of its theology – the sacralization of space. In Chapter 6, I discuss the key elements of rasik theology that the commentator inscribes into the Rāmcaritmānas, highlighting the shifts between the main text and the commentary in the understanding of bhakti. Chapter 7, does the same with the Mānas mayaṅk.
Chapters 5, 6 and 7 thus highlight the shifts between the major theological concerns in Tulsidas’s sixteenth century text and those of the Ramanandi sect in the early nineteenth century. While both commentators echo Tulsidas’s syncretic spirit, they are not as concerned with reconciliation. Both commentators do not pay more than lip service to the compatibility between Shavism and Vaishnavism, choosing to focus instead on the development of bhakti rasa. While both commentators echo Tulsidas’s position on the compatibility between nirgun and sagun bhakti, both are clearly writing from within the tradition that is centered on the celebration of Ram’s sagun form. Both commentators therefore lavish considerable attention on the theology of bhakti rasa, each employing different strategies with which to re-interpret the text. Mahant Ramchanrandas in the Ānand laharī inscribes the text with rasik practices of visualization based on the modes of rasa based devotion. Shivlal Pathak’s Mānas mayāṅk is a more literary work that interprets the narrative in the light of rasik theology and inserts the new verses that would, in effect, “complete” the text or reveal its “hidden” orientation. Mahant Ramchanrandas’s commentary seems to come from a smarta context, even more clearly than Tulsidas himself. This raises interesting questions about the way Ram bhakti was being practiced.

Thus, in this dissertation I locate the intersection of the Ram devotional text and sect in the larger historical context of late eighteenth and early nineteenth century North India. I show that the text and sect represent two distinct strands devotion that are linked by the commentarial tradition. My reading of the commentaries shows how text and practice intersect: how text can be transformed by practice and perhaps point us to ways in which text, in turn, can reshape practice.

While the discussion in Chapters 5, 6 and 7 are meant to highlight the shifts in the theological concerns between the text and the sect, there are certain issues that remain unchanged between the sixteenth and nineteenth centuries, particularly the one on the question of language. The contention over writing in the bhasha is taken up by Mahant Ramchanrandas in his need to provide a justification for composing a vernacular commentary on a work of vernacular literature. In the case of the second commentary, it is the commentator himself who experiences a shift in attitude toward the vernacular. We also saw that an attempt was made as late as the early twentieth century to fabricate a claim that the Rāmcarītmaṇḍaṇas was in fact a translation of a Sanskrit work. The unease with works of bhasha literature did not disappear until later in the twentieth century when Hindi was being championed as the national language for a putative nation. Tulsidas’s composition then became valorized as part of the heritage of Hindi.

My focus on the early nineteenth century “moment” also anticipates the work of colonial scholars in the latter half of that century when both the Rāmcarītmaṇḍaṇas and the Ramanandi sect were profoundly implicated in colonial / orientalist mission to systematize the literary and religious traditions of North India. Colonial scholars, in particular, figures like George Grierson were in dialogue with leading rasik Ramandandis such as Sitaramsharan Bhagwan Prasad Rupkala. In Grierson’s work, as we saw, Ram was cast as the savior / father figure, while the Ramanandas (especially the founder of the sect, Ramanand) were the “reformers” of the early modern period who preached a
new religion of devotion (*bhakti*), the core text of which was the *Rāmcaritmānas*. His work thus implicated both sect and text in the project of shaping a Hindu identity based on devotion to Ram. This colonial project would then go on to inform the work of Hindi / nationalist scholars and writers in the twentieth century who would conflate Hindu identity with national identity.

Thus, I have attempted to highlight the confluence between Ram, the *Rāmcaritmānas* and the Ramanandi sect in the early nineteenth century as a key moment in the history of the devotional traditions of North India.
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