



pushti awakening

October to December 2021



Inspiration

**HDH SHASTHPITHADISHWAR GOSWAMI 108
SHREE DWARKESHLALJI MAHARAJSHREE**

Guidance

**HDH GOSWAMI 108
SHREE AASHRAYKUMARJI MAHODAY**

Guidance

**HDH GOSWAMI 108
SHREE SHARNAMKUMARJI MAHODAY**



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MESSAGE FROM THE EDITORIAL TEAM

Bhagvad Smaran Vaishnavs,

With the divine grace of Shri Kalyanray Prabhu and blessings from **HDH Shashthpithadishwar Pujya Pad Goswami 108 Shri Dwarkeshlalji Maharajshri**, the editorial team is elated to share the last edition of Pushti Awakening 2021.

We are extremely grateful to our beloved Vallabhkul Acharyas for their thought provoking messages and articles. We are also extremely grateful to Pujya Jayati Vahuji for sharing her samagri recipes.

We hope you will also enjoy the articles from our learned young Shashtrijis as well as young Vaishnavs residing from across the globe.

Please do not forget to check out the beautiful photographs of all the Rangoli and Annakut Samagri Sajavat competition entries as well as photos from our Utsavs, Food Drive and Anna Yojna.

Finally, we hope you have enjoyed reading and learning from our publications this year.

As always we would love to hear from you. Please do not hesitate to connect with us at info.vadodara@gmail.com.

Wishing you all a very happy, healthy and prosperous 2022.

- The Editorial Team





MESSAGE FROM PUJYA JEJESHRI



My dear Vaishnavjan,

Gurjar Nutan Varsh Abhinandan!

Last month we celebrated Diwali and ushered the Gujarati New Year VS 2078. For Vaishnavs, the New Year also marks the beginning of the Goverdhan Puja and Annakut Mahotsav which can be celebrated up to Vasant Panchami.

The utsav commemorates the leela of Bhagvan Shri Krishna, at the mere age of seven years lifting the Goverdhan Hill for seven days to protect the inhabitants of the sacred land of Vraj (Vrajvasis) from the wrath of Indra Dev who in his anger poured torrential rain. All the villagers, cows, birds and other animals sought shelter from the severe thunderstorms under the protection of Shri Krishna until Indra Dev conceded defeat.

The leela is a reminder for us all that despite the many difficulties, hardships, and challenges we face in life, if we have found refuge (sharnagathi) in Shri Prabhu, we are able to endure the pain and difficulties with grace and resilience.

Difficulties in life are inevitable. But, if we have completely surrendered and found refuge in the lotus feet of Shri Krishna, the disappointment and pain we experience with these difficulties are minimized and we realize that they are part and parcel of our life experiences.





Therefore, let the rituals of Goverdhan Puja and Annakut Mahotsav serve as a reminder and renewal of seeking shelter and taking refuge in Shri Prabhu.

May the New Year VS 2078 bring good health, peace, joy and success to all; and may your love and devotion for Shri Prabhu increase and flourish through seva, satsang, smaran and sankirtan.

Sarve Bhavantu Sukhinah
Sarve Santu Niraamayaah
Sarve Bhadraani Pashyantu,
Maa Kascchid-Dukha-Bhaag Bhavet!

May everyone be happy,
May everyone be free from disease
May everyone see goodness & auspiciousness in everything
May none be distressed or unhappy!

My Blessings are Always with You,

- Goswami Dwarkeshlalji Maharajshri





SHRUNGHAR DARSHAN

The first darshan of Mangala Aarti takes place in the sewa of Shri Thakorji, the information of which we saw in the last issue. After the darshan of Mangala Aarti, the darshan of Prabhu's Shringar takes place. Now the question arises in the mind that after darshan of Prabhu's Mangala Aarti, why darshan should be done in Rajbhog or Shayan? If Prabhu is one of the same, then why should one do ashtyam darshans/eight time darshan?

The question is needed in the mind but if this question arises in the mind then it should be understood that he is going only to see Prabhu but not for Prabhu's darshan. To do darshan means to express the feelings in the heart. The Prabhu is all the time there, but when we do Mangla darshan at that time we adore Prabhu's Mangal Swaroop, we see Prabhu's Latpati atapati paag and alkawali, tangled hairs, half opened eyes. This can be seen only from the heart.



There are four types of Vaishnavism visitors .

- 1) Those who do ashtayam/8times darshan regularly
- 2) Those who do darshan compulsory once in a day
- 3) Those who do darshan on festivals or Utsav only '
- 4) Those who do darshan when they get time.

These four types of Vaishnavs are doing darshan with different bhavs. But to be honest, it is best to do all astasama darshan. to Many time Vaishnavs often goes for darshan without taking a bath, without getting clean and in addition wearing half pants & shirts which is not really suitable. We must be careful about who we are going to see. When we go to meet our relatives, friends, teachers, or we go. to any celebration we wear the best clothes, we put on the best perfume. If





we wear the best clothes in worldly affairs, then why not we get organised when going to the temple, mansion or in our own house, where the best man, Lord of the world is sitting. In order to see the supreme god, one should go to darshan with good clothes, excellent perfume and joy and enthusiasm.

This shlok should be remembered while taking bath

“श्रीकृष्ण वल्लभे देवी, यमुने पाप हरिणी

सेवा ये स्नात मिच्छामि जलेस्मिन् सन्निधिम कुरुं।”

In this we are remembering Shri Krishna's very close Shri Yamuna ji who destroy all our sins. While remembering Shri Yamuna ji we request that we serve the Lord, we have the desire to have the darshan of Shri Prabhuhar so please presence in our our sins, remove this life worthy of Lord. This is the your and Srivallabh one should be body and go for The sewa/service Shri prabhuhar should hurry. Sewa/Service should be done peacefully and



Sewa/Service we often have haste or other tasks so we decide the order and time of sewa/service in advance. That is why we often use the word that I am coming after completing the sewa/service but we should not to complete the sewa/service but to serve Srithakorji carefully. Whenever you serve, you should

happily. In daily





serve with sufficient time. At times of mangala to shayan from waking up of Prabhu and carrying him to gadi ji to and fro we should take extra care of Prabhu. After mangala Arti order of bathing and shringar comes. As part of the preparation snan chooki/bath stool is set, Vraja kumaris bring water in large vessel for bathing. “कनक पाट बैठे मनमोहन” Shri prabhu sits on gold chowki.

“कोई हरि को तेल लगावे, परसत अंग परम सुख पावे”

Vrajbala feels enlightened by doing oiling to Shri prabhu which is not allowed to anyone we have received this happiness in the service of home from the Krupa of Shri Vallabh, then we must enjoy it.

When the bath of the Lord begins, how should the bath be done, what should be the temperature of water, all these things should be taken very care of. Take plain water on hot days. On cold days i.e. in winter take some warm water. While bathing, do not pour water from the pot at once but slowly pour water from the pot on the prabhu with a similar stream. then take the angvastra and very gently spread the soft cloth on Shriran of Shri thakorji.

There are four. types of angvastra.

- 1) Shyam Swarup
- 2) Gaur Swarupana
- 3) Chitraji's
- 4) Vastraji/cloth

In the sewa of Shyam Swarup the bathing is done with fulel (jasmine oil), so the first wet angavastra is used for Shri Prabhu while in Gaur Swarupa Kora angavastra is used for Shri Prabhu. Chitraji uses only kora/dry angvastra and similarly kora angavastra is also used in vast vastraji sewa. Then the perfume “कोई तनिया अंग पहरावे कोई सुथन सरस बनावे, मोर चंद्रिका गुंजा हार ब्रजजनके तुम प्राण आधार”

- Pujya Shri Aashraykumarji Mahodayshri





KRUPA MARG : A PEACEFUL WAY TO LIFE



In order to understand how bhakti can be made a part of our life, we must first try to realize that 'element' called "**Param-Tatva**" by the Shastras.

There are many systems or bhakti advocated, but "**Pushti Bhakti**" is the simplest in its nature and easy to adopt. Its foundation is based on the concept of divine grace. "**Bhakti develops by the Grace of the Divine Being**". This grace is nothing but his inherent power known as '**Krupa**'. It is his compassion for a '**Jiva**' which draws

the latter to him.

Shastras are insistent that there is no other means that can help a Jiva in achieving bhakti. Here '**means**' is referred to as "**Sadhana**" by shastras. They are the modes of various systems & they propagate the principles of bhakti to attain "**Paramatma**" or the Supreme Soul.

Smruties refer to him as parabrahma, but in the "**Shrimad Bhagvatam**" he is given the name, bhagvan.

When a jiva tries his hand on all other systems & fails to reach him i.e when he becomes helpless- the divine presence will come forward out of compassion for that jiva-then it is called Pushti Marg. The word '**Pushti**' is derived from the Sanskrit verb root "**Pushth**" meaning "**poshanam**" that is nourishment. In simple words a pushti jiva receives support from divine power. This word "**Poshan**" also denotes "**Anugraha**" implying compassion i.e krupa.

Hence Pushti system is also known as Anugraha or Krupa Marg. In the Vedas it is clearly shared that this paramatma cannot be attained either by the preachings, or by listening to kathas. He comes forward to meet a jiva when his '**Krupa**' is bestowed upon him. Even in Gita he says : A man may spend thousands of years adopting various means. But with great '**Tapa**' (meditation) & on attaining high degree of spiritual knowledge a jiva may achieve only bhakti and then he can hope to receive





his krupa.

Then the divine being will not look at the karma of jiva. His krupa will be showered on him when he chooses that soul for his grace. This choosing is termed as **“Varnas”** by Smruties. Hence Shri Vallabh advises us to embrace bhakti marg. This is the only system that can finally lead a jiva to receive his **'Krupa'**.

In this way Pushti Marg serves two purposes :-

- It shows the jiva a path on which he can travel to receive the ultimate grace of divine being to show his krupa on the jiva & the attempts made by jiva should be without any desire for its result and it should be nishkama bhakti (unconditional devotion) & the attachment for him must be come from the depths of the heart and so he begins to love this divine person who is now his bhagvan.

- with love for him expression of our master and engage our mind known as the interest then to his katha shravana & one their time in



Seva should begin and it should be an love for our benefactor to on him. This is Smarana. The moves to listening known as begins to spend singing his songs

in his praise & it is known as kirtana. We bow before him with the utmost reverence. We decide to dedicate ourselves to him and whatever that belongs to us and this is **'atma samarpan'**.

We talk about many Margas. The word Marga os derived from the sankskrit verb root : mrug : it means a search of : in other words it is a path (system) on which a seeker walks in search of god. Vedas tell us that the Eswara can be sought through gyana marg, karma marg and bhakti marg. Gyana is obtained through mind and we perform rites with our hands to achieve the bhakti we have our heart the birth place of sentiments.

Vedas also add that each will seek god through the kind of the system (Marg)





that suits his requirements. In Vedic period Rishis spent their innumerable years in acquiring spiritual knowledge and performing the rituals to appropriate celestials. But the speed of bhakti is laid in the hearts of the bhaktas in the puranic yug as each of worshipping his cherished avatar.

Sharsta talk of many kind of the bhaktis of these two are known as the “*para*” I.e something apart. It has beautiful name.

Prem lakshana bhakti. The other is known as maryada bhakti and it is also



called “*Gaudi*” subsidiary.

To who do we apply “*prem lakshana bhakti*” to purna purushottam bhagvan shri krishna. It is done in the form of seva and worship. In the maryada bhakti a devotee applies his mind on the manifestation (avatars) of divine being. The system comes under nine fold bhaktis called Navdha Bhakti.

In the 2nd part of the 15th century, Shri Vallabh has propagated “*Pushti Marg*” which is derived from the philosophical doctrines of his Shuddhadwait Brahmavaad. It receives support from Vedas Brahmasutras, Gita and Shri Bhagvata Mahapuran. He has churned all the shastras and arrived at Prem Lakshana Bhakti and turned it towards the Purna Purushottam Bhagvan Shri Krishna.





Shri Vallabh talks about the power of compassion of Purushottam in Pushti Marg. No one before him has thought about the sheer compassion the supreme lord bestows in the form of prem lakshana bhakti to the devotees.

Shri Vallabh asserts that the bhakti cannot be achieved through any means (sadhana). People with predominance of bhakti carefully tread on this path and attempt to reach him.

Shri Vallabh divided jivas into the three categories based on their attitudes towards life and religion. Broadly speaking:

A) Pravahi : - These are the followers of the main stream of life . They are not interested in any particular simple religious system. They change their dharmas constantly chalet something which are not interested in attaining. They switch religions very quickly and they forever change paths in the circle of the life.

B) Maryada Margiya : - They are people who have a particular interest about the background of the religion they want to embrace. They seek knowledge first. As such they are interested in the Vedic literature. They will not like to deviate from the path of the scriptural commands. They are dogmatic and their goal in life is to achieve moksha.

C) Pusthi Margiya: They are the chosen people and they are the helpless people without the Vedic means left to them like women and down trodden. They look for assurance towards the purshottama who is complete and none other than Shri Krishna. The left make achievement is absorption in Nitya Lila of purshottam.

The concept of Krishna cult is not limited to Avatara Purusha of Gokul Vraj & he is the Purna Purushottam of Goloka- perpetually engaged in the divine spots are a place called the Vyapi Vaikuntha- with the golokavasis.(his eternal companions)

When this Purna Purushottam descended on earth as an avatara of Shri Krishna at Gokul & Vrindavan in the timeline known as saraswata kalpa. The complete Lilas took place in Vraj.

By the acceptance of a new form of the bhakti Shri Vallabh does not deviate from the doctrines of shudhadwait from the frame work of Advaita system has charted the sublime bhakti tradition and named it sharana marg or anugrah marg on one hand the bhakti goes and seeks of Purushottam at the other Shri Krishna comes





forward to bestows his kripa on his devotee and hence on one end it is Sharana marg where the devotee is concerned and at the other end in the anugrah marg where the divine being cascades his love for hi devotee.

As it takes firm sentiments in the heart of the bhakta, an “*avirbhav*” relationship develops between two the devotees and his moksha if we dip a little bit deeper into the concepts we will understand reasons for his mutual attachment.

We are told that the Atma is a part of the paramatma as an origin compared to myriads of the sparkling that emerges from a burning ball of the fire. The most loved object in ourselves is our self (aatma) we show interest is him also because we are only a replica of the original supreme atma . It is believed that the mutual attractions due to the fact that Pushti jivas are created from its body.

Shri Vallabh has described the reason for the divine beings compassion for the Pushti jivas thus they originally resided in Goloka taking part in the divine - of the Purna Purushottam, as his compassions, but due to the over shisth in the daily seva of due to the concept for being specially favoured souls ,they have been separated from this beloved master. In order to provide upliftment to the separated souls, he shows his compassion then and draws them towards him.

Shri Vallabh himself is an Avatara of the Shri mukha (face) of the Purna Purushottam . The face of the divine being represents the form of the fire (Agni) . Hence Shri Vallabh is also known as Vaishvanar embodiment of all consuming fire. As such he is placed on an equal term with the divine person and his consort, Shri yamunaji. All there are endowed with the powers of washing the sins of human beings.

While he was on his wanderings of bharat, he was worried about the helpless state of the poor and down trodden, like women and low caste people. They have no access to the Vedic practices not they possess any mean (sadhanas) to achieve the god.

It was the bright half of the hindu calendar month “*Shravanas*” and it was S.y 1549 and he was meditating on the problem of the up-liftment of the poor on the river banks of the river yamunaji. It happened to be the very auspicious eleventh day of the fort night.





It is believed that the divine being appeared before him at give stroke of midnight. He assumed the form of Shri Govardhannathji which is later on addressed as Shrinathji in the vaishanava tradition. He connected Shri Vallabh directly into what is known as brahma sambandha & commended him to initiate the helpless people into the Vaishnav system.

As it is no relationship can be established divine person by the jivas. The reason being he is blemisher (without the doshas and is pure). Where as a jiva is engrossed in five fold doshas which turn him impure. Then how can his - be removed.

Shrinathji himself that is Shri Vallabh initiates a jiva with the mantra of Brahma sambandh , the doshas of the jivas are washed away and will able to establish contact with the divine person. The same Shri Krishna is now worshipped in all Goswami families as Shri Govardhannathji's form.

This incidents itself points out to the great compassion os Shrinath ji for the Pushti jivas . Two kinds of the initiations are recognized in the Pushti tradition on is known as the '**Nama mantra**' it is given by the member of the dynasty of Shri vallabh. It consists of the eight folds mantras which are known as "**Ashthakshara mantra**" I.e (SHRI KRISHNA SHARNAM MAMA) . This enables the jiva to convert himself in a pushti margiya vaishnav. But in order to receive the right offer to seva to the images of the divine being , a variation has to be initiated into "**Brahmasambhandh**" through a mantra - which is given by on a male member of the vallabh's dynasty.

This in the brief is what we know as "**Krupa Marg**". As a Vaishnav enters into the spirit of the devoted life toward its '**ishtdeva**' the cherished deity, he gradually transforms himself into a dedicated dasa of his master and the entire life and will be placed at the feet of this divine person. A vaishnav no longer possess anything personally. He acts only trustee and carries the wishes of his divine being . No more is he attracted the hum-drum of worldly activities. Whatever he owes by way of failing is meant only to add more comforts to his beloved master Shri Krishna.

It is one long existence of surrender a superior force. He waits for the day when he will be provided with the final shelter in the lotus feet of Shri Krishna.

- Goswami Shri Sharnamkumarji





PHOTOS FROM DIWALI AND ANNAKUT





WHY LORD KRISHNA IS GIVEN THE TITLE OF JAGADGURU?

वसुदेवसुतं देवं कंसचाणूरमर्दनम् । देवकी परमानन्दं कृष्णं वन्दे जगद्गुरुम् ॥

We recite this shlok many times during our prayers. This shlok conveys the main message of Bhagwad Geeta and Shreemad Bhagwat Mahapuran.

There are four main qualities -

Nirgun
Sattvik
Rajsik
Tamsik.



When Lord Krishna met Goddess Devakiji, at that time Krishna had liberated her. Why? Because Devakiji was Gunatit(Nirgun).

When Lord Krishna met Vasudevji (his father), at that time Krishna had imparted him spiritual knowledge as Vasudevji was Sattvik. Krishna had taken birth at Vasudevji's place because Vasudevji was Sattvik (pure). Shree Shukdevji had taken birth at VedVyasji's place because VedVyasji was pure. So if we want Krishna to come in our life then we need to be pure from inside and outside both.

The demon Kansa was Rajsik. So before taking birth only Krishna had defeated Kansa, i.e. Kansa was killed through mind power.

The wrestlers Chanur and Mushtik were Tamsik. They were killed by Krishna





and Balramji through Physical power.

Shreemad Bhagwatam is divided into Sattvik, Rajsik, Tamsik and Gunatit parts according to the leelas of Lord.

The main lesson which we learn is that we need to act according to the required situation. So the next question which crops up in our mind is that what about a Gunatit person? Does that kind of person live in a white state or what?

A Gunatit person is the one who is a "detached observer not an attached participant."

Life is all about balance. If we lose balance in life then our own mind will work against us. Why we call Krishna Jagadguru because he himself has followed the identity principles and had later on imparted them to the world.

If people understand that which Leela to do in the required situation then they will definitely be able to live life joyfully and succeed in managing interpersonal relationships.

- Anantkrishna Shastri





IS HONESTY THE BEST POLICY?

Let me begin here with the question to the readers that “Is Honesty the Best Policy”. I will reserve my opinion till I conclude this article.

Honesty is another name of transparency; hence it always leads to the truthfulness. As always mentioned Truth is hard to follow. It might end up in materialistic loss. One will have a tough time to decide between adherence to



path of Honesty and suffer the materialistic Loss or be dishonest to obtain material Benefits. Hence it is one's own decision to adopt a direction to lead a best quality of Life or else degrade the said standards of Life to obtain materialistic enjoyment. One

has to be Honest to himself or else one will deceive self in the pursuit of greed for the materialistic pleasures. Example is prevailing corruption in the world. A Government Employee is required to be honest to discharge his duties to serve the citizens, but he refrains from helping the public without being bribed for the same. He is a dishonest person who does not discharge his duties honestly.

Honesty needs Integrity, sincerity & courage in thoughts and action which is a conclusive state of Heart and Mind together. Honesty is the product of Pious thoughts and emotions which is emerging from them. However, if only when Heart prevails over mind will give rise to honest perception otherwise the only Mind may drift towards dishonesty which may result in pain & Misery. To be dishonest is very easy and simple to follow because it gives comfortable situation initially to begin with. Slowly dishonesty takes grip over filthy thoughts and emotions wherein one start experiencing pain and misery as also trains mind and convinces it to get addicted to vices arising out of such dishonesty attitude. One





may attempt to find transitory solution and either learn to tolerate such pain and misery or temporarily relieve from such pain and be happy of circumventing such miserable situation. But they fail to realize the long-term impact of deterioration in good quality of life eventually, thus leading to chaos in their life, family, Society at large. If such numbers multiply or increases, then it will spoil the moral of the entire world. Such a situation is described as 'KALIYUG'. Our lust for such dishonest behavior creates greed, jealousy, anger, selfishness or such other vices and create unrest and/or anarchy in the Society. In the current situation of Pandemic, some Hospitals were dishonest to exploit the helplessness of patients to extort money from them unscrupulously.

Thus Honesty is the thought process which gives rise to a pleasant environment resulting in happiness. Honesty is a blissful situation creating congenial atmosphere permanently. In my concluding remarks I have to mention that if everyone decides to be honest forever which will create a heavenly place on Earth. Explaining Philanthropically to be honest is to obey the law of Nature I.e. (Almighty) Thakorji.

Let me answer or opine that “Honesty is the Best Policy but the Toughest Policy”. It requires determination and will power embodied with good virtues to implement the same.

- Kalpesh Desai





BAAJ AND GHARANA OF TABLA

Baaj: About three hundred years ago, in the historical city of Delhi, during the reign of Emperor Mohammad Shah Rangeele (about 1700 AD), a talented person named Ustad Siddar Khan Dhadi, one of those who had entered the aristocratic music of those days. He made some changes in the ancient percussion instrument. The playing style of Pakhawaj and contemporary prevalent Avandha instruments, taking the basis of Bol Bandish, created new Bol



Bandish on that percussion instrument. Before giving a detailed description of the history and tradition of the various Baajs and Gharanas of Tabla, it is necessary to know the meaning of the word 'Baaj'. In short, the playing system and playing style is called Baaj. We

can divide the popular instruments of Tabla into two main parts.

The playing style of the Punjab gharana is different from all these, on which the mridang style shows the most influence.

(1) **Paschim Baj** :- Under which the playing style of Delhi and Ajrada gharanas comes.

(2) **Purab Baj** :- Under this comes the playing style of Lucknow, Farukhabad and Banaras gharanas.

Band Baaj:- His style of playing is called Band Baaj. The soft yet controlled soft and mature phonetic echo and the innate crispness of the words, which inadvertently captivate the mind of an inquisitive listener. It produces limited sound. In this eaves, the horn means more use of the edge. That's why it is also called the edge of the eagle. In this hawk, two fingers are used more. The playing style of Delhi and Ajrada Gharana is Band Baaj.





Khula Baaj :- His playing style is called Purab Baaj. Which means that the sound of the compositions playing in it is not soft and closed, but high and has such a strong resonance. Due to this, the general audience gets affected instantly and easily. The sound in this hawk is loud and strong. It is more close to the style of Baaj Pakhawaj. In this, along with the fingers, the use of the whole claw is also prevalent. It is prevalent in Lucknow, Farukhabad and Banaras Gharanas. Being in the eastern part of the country, it is also called eastern eagle.

The difference between the methods of these two types of playing basically comes due to the difference in hand operation. In the open eaves the hand is moved freely and in the closed eaves the hand is controlled in a controlled and coordinated manner. These mainly involve efficient handling of the fingers (not the entire hand including the palm). The listener is compelled in a way to hear 'Khula Baaj' because his voice is so strong that it enters the ears itself.

Diverse Gharanas of Tabla It is a historical fact that Delhi Gharana and Baaj are the father of all other Gharanas. The disciples of Delhi spread to different cities of the country and settled permanently. Those people made modifications in their playing according to the local conditions and by making changes on the basis of their personal talent and creative power, they gave a new name to their hawk and made their own identity. When that newly created style was followed by his descendants and disciples for many generations, it was later recognized as a gharana. It would not be right to believe that the origin of Gharanas has taken place only in the last two to three centuries. Even before this there were gharanas, but their form was different. , The word 'ghar' means residence, lineage or family and the word 'gharana' will not be disqualified if the meaning of the lineage is taken out. Gharana means custom, method style school or a





certain tradition. 'Gharana' is such a family of artists whose every unit bears the imprint of its rules and its originator. The impression of the original originator of the Gharana is clearly visible in the art of all its generations of artists. The nomenclature of Gharanas in music is based on two main things - (1) on the name of its originator like Nana Panse Gharana, Kudousingh Gharana, Mangal Bedekar Gharana etc. (2) In the name of the residence or place of work of its originator such as Delhi Gharana, Lucknow Gharana, Banaras Gharana etc. In the presentation method of various gharanas, each gharana has a specific style and rule of presentation.

Thus today in North Indian music the main six Gharanas of Tabla are famous :- 1. Delhi Gharana 2. Ajrada Gharana 3. Lucknow Gharana 4. Farukhabad Gharana 5. Banaras Gharana 6. Punjab Gharana

1. Delhi Gharana : - Siddhar Khan is proved to be resident of Delhi and around 1700 AD. Siddar Khan seriously studied the changing interest of the times and on the basis of pakhawaj gave such a flavor to the tabla that its form was completely different from pakhawaj. Made the open words of Pakhawaj playable on the tabla, changed the maintenance of the fingers and took a revolutionary step in this field by making some new compositions. Later, his lineage and disciple tradition further strengthened that playing system and established the Delhi Gharana, the first gharana of tabla. Ustad Siddar Khan had three sons and three main disciples. Among the sons were Ghasit Khan, Bugra Khan and an unknown name. There is no information available about the disciples and descendants of Ghasit Khan. Two famous sons of Bugra Khan, Sitab Khan and Gulab Khan, brought laurels to their household. The third son of the Ustad with an unknown name had three sons, whose names are - Mondu Khan, Bakshu Khan and Makku Khan. These brothers contributed a lot in the promotion of Tabla. With the efforts of these people, a new tabla gharana was formed in Lucknow. Playing Specialty - In this hawk, the index finger and middle finger are used more. This is a horn-headed eagle, so it is also called the hawk of





the edge. In this style, more compositions of Chaturasara caste are found. Peshkar, Qaida, Rela and small pieces are played in this Baaj only.

2. Ajrada Gharana : - There is a Meerut district in the western part of Uttar Pradesh. There is a village named 'Ajrada'. The two brothers, Meeru Khan and Kallu Khan, the natives there, went to Delhi to get higher education in Tabla and they became disciples of Sitab Khan, grandson of U. Siddar Khan. After completing their education, both the brothers went back to their villages. There they made a remarkable change in their playing style and gave a new chola to the eagle of Delhi. Then his disciple tradition carried forward that style and in this way a new gharana named Ajrada got recognition. **Playing Specialty** - In Delhi gharana, there is more composition in Chaturasara caste, whereas in Ajrada, more importance was given to Tritra caste. In this gharana, the use of dagger is meadyukt and there is a beautiful coordination of right and left. The artists here combined the use of the middle finger and index finger as well as the use of the ring finger. Certainly Ajrada's style of playing is complicated and audacious.

3. Lucknow Gharana : - Two grandsons of Siddar Khan, Maudu Khan and Bakshu Khan, were called to Lucknow by Asmat Jang Bahadur, the Nawab of Awadh. These brothers, by making substantial changes in their playing style, developed an original hawk. Due to this his gharana got the recognition of a separate gharana, which is known as Lucknow gharana. Lucknow has been the father of Thumri singing-style and the stronghold of Kathak dance, so due to the influence of these two, tabla playing got a new direction of development. Apart from free-playing, this style has also been very suitable for classical and easy singing and tantra accompaniment. This gharana can be said to be the source of the promotion of tabla playing in the East. The disciple of Mondu Khan here was Pandit Ram Sahai of Varanasi, who after receiving education for a long time, laid the foundation of the Banaras Gharana.

4. Farukhabad Gharana : - U. Haji Vilayat Ali Khan, the disciple and son-in-law of U. Bakshu Khan, the originator of Lucknow Gharana, was a resident of





Farukhabad. After receiving training from his father-in-law, he went to Farrukhabad and started his new tradition, which became famous as Farukhabad Gharana. **Playing Specialties** - This gharana has the characteristics of Lucknow gharana as well as has given a new look to this style by including special type of Chala or Chalan, Gaat and Rau in playing. The style of this gharana became popular for being well suited for singing, playing and accompaniment of dance in addition to attractive solo-playing.

5. Banaras Gharana : - The credit for the promotion and propagation of Tabla in the eastern part of the country goes to Pt. Ramsahaya. He attained proficiency in tabla playing by staying under the discipleship of U. Maudu Khan Saheb, the originator of Lucknow Gharana. After a long period he returned to his hometown of Banaras and preached the tabla extensively. A gharana was born out of his disciple tradition, which is today famous in the country as the Banaras gharana.

6. Punjab Gharana : - Punjab Gharana is one of the famous tabla Gharana. All the families we have discussed so far are directly related to Delhi. But this is the only gharana which has no relation with the gharana of Delhi. This gharana is an independent gharana and its promoter was the mridangist Lala Bhavanidas. This is the reason that the style of playing of the Punjab gharana is closer to that of the Mridanga.

- Dhananjay Govind Vekariya





PUJYA. SARKARSHREE BIRTHDAY PHOTOS (ANAND PARVA)





SARVESHWAR NI SAMAGRI

Courtsey P.Pu.Go.A.Sau. Jayati Vahuji

“Walnut Burfi / Halwa”

Take a pan add mawa and roast it for 2-3 minutes on low flame. Add sugar stir till sugar melts and the mixture thickness. Add 2 tbsp ghee. Then add powdered walnut. Stir well. Add powdered cardamom. Mix. Spread this mixture on a dish greased with ghee. Decorate it with sliced cashew or almonds. Cut into pieces after 2 to 3 hour.

Burfi is ready for offering to Shri Prabhu.

To offer as halwa, after adding powdered cardamom transfer it in a bowl and decorate it with sliced cashew or almond. Cool. Ready to be offered as halwa.

Note : We can offer this in winter (shitkaal). We can also add saffron in halwa and offer in kesari ghata.

Ingredients :

- 1 Cup Mawa
- 1 Cup Coarsely Powdered Walnut
- 3/4 Cup Sugar
- 2 to 3 tbsp Ghee
- Powdered Cardamom
- Sliced Cashew or Almond (for Decoration)



Barfi



Halwa





RANGOLI COMPETITION AGE 7 - II



1st Ved Patel



2nd Harita Gadhiya



3rd Vishaka K Patel



This Diwali with the blessings of Puja Jeeshri a Rangoli and Annakut Sajavat competition took place. Children from various age groups and adults from across the world participated with great excitement and enthusiasm . To find out the winners of the competition please visit our website Vipoglobal.org.

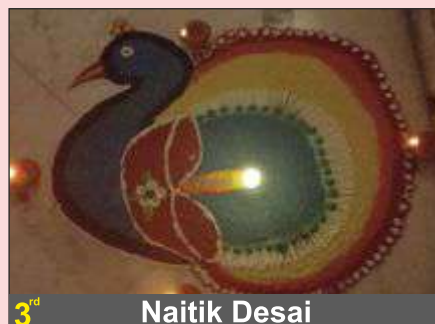
RANGOLI COMPETITION AGE 12-17



1st Kothiya Krupali N



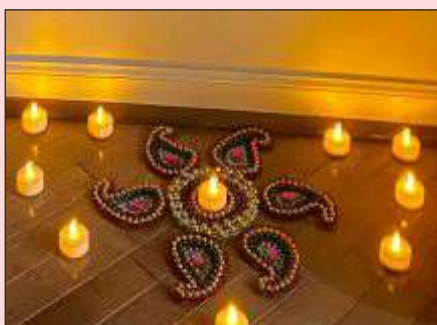
2nd Tisha Shah



3rd Naitik Desai



HAPPY DIWALI





RANGOLI COMPETITION ABOVE 18+



1st Pinal Nilesh Shah



2nd Khyati Thakkar



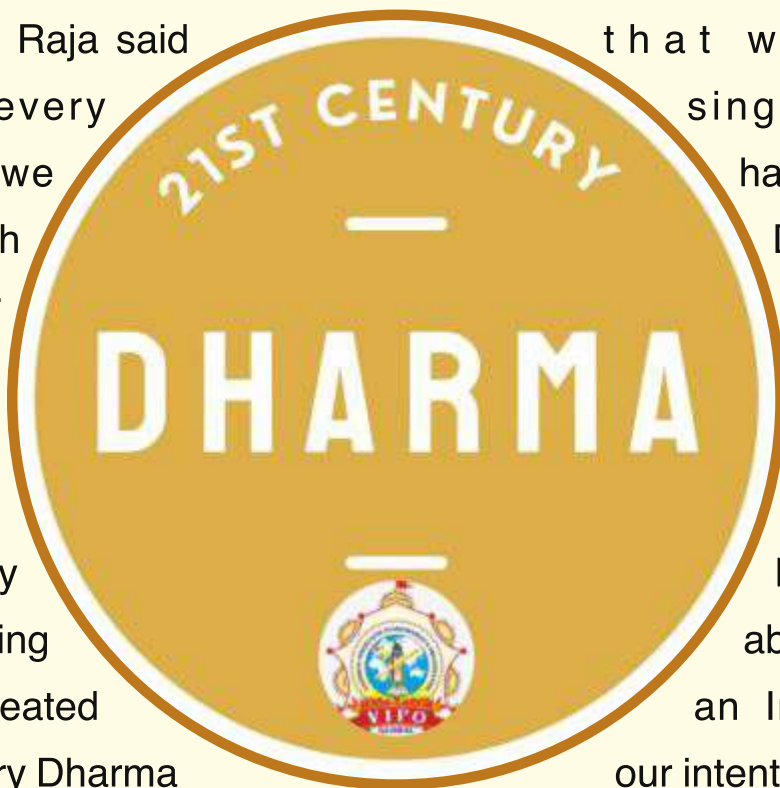
3rd Prachi Hemant Shah





ENGLISH SESSIONS ON 21ST CENTURY DHARMA

The english sessions have been amazing especially after the pandemic because it has allowed me to open my perception on what life is like since we have kind of been in a slow moving space for about a year and a half and now as we get back to a new way of life, having the sessions with Sharnam Raja which is not about pushtimarg or being a vaishnav but it's about living life in the 21st-century. One of the topics that we discussed was You vs You, which even in the Gita, Krishna talks about how our mind can be our best friend or it can be our enemy. Sharnam Raja said that we are in a Mahabharata every single day within ourselves and we have to choose if we want to go with Dharma (when the mind is our friend) or Adharma (when the mind is our enemy), his explanation allows us to start practicing it in our day-to-day lives and live it, instead of worrying about long-term.



We have created an Instagram page called 21st-century Dharma our intention with that is to connect with those that are born outside of India, as myself a 1st generation Indian American and have a place to discuss Dharma, to discuss the misconceptions, the myths that we're told and learn about the core of our Dharma and Scriptures and then making it our own. We also discuss why we do the things we do for example why we Arti, why we say Namaste, why the beliefs have been passed down, what's the real history of Vedic India. We want to build a community for those born outside of India to learn from each other and also have a group of people who understand what it's like having 2 different backgrounds,





the Indian side and for me at least the American side and finding a way to bring them together in a relatable way.

There is an incredible opportunity for connection with the advance use of technology but there is also more divide and confusion than ever. People have all sorts of beliefs, views, religions and cultures. There is no right or wrong way or one way. I often hear friends talking about how they feel lost and don't know where they belong in this world. Don't be afraid to question your parents or family. Ask the WHY's. Ask why you have to do something when you're told that "it is for religion". Find out for yourself. Understand the difference between religion and culture on your own terms. That's what I did and continue to do. I read a few verses of the Gita, Upanishads, Puranas or Vedas each day. I started asking questions. I started finding answers. And they are different than what I had been taught. I understood them in a way that made sense to me. Keep asking questions. Get curious. One thing I can promise you is you will feel peace. A calming sense will come over you, because you've finally found where you belong!

- Sharadha Patel
(Florida, USA)





PHOTOGRAPHS OF ANNAKUT SAJAVAT ENTRIES AND ANNOUNCEMENT OF WINNERS.



1st

Dr Ankita shah



2nd

Nidhi Bunt Joshi



3rd

Lilam Dhabalia





PHOTOS OF FOOD DRIVE IN USA.





PHOTOS OF FOOD DRIVE IN USA.





Ekadashi Satsang

वर्षासल परिशय

भाग - २

on  YouTube

DECEMBER 30th, 2021 - THURSDAY
9.30 PM (IST)



By
HDH Shashthpithadhiswar Goswami 108
Shree Dwarkeshlalji Maharajshree





Shashthapithadhiswar HDH Go.108
Shree Dwarkeshlalji Maharajshree



HDH Go.108
Shree Aashraykumarji
Mahodayashree



HDH Go.108
Shree Sharanamkumarji
Mahodayashree



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*"If you cannot afford to feed a hundred people
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*With the divine blessings and guidance of HDH Shashthpithadishwar
Pujya Pad Goswami 108 Shri Dwarkeshlalji Maharajshri, Yuva Acharya Pujya Pad
Goswami 108 Shri Aashraykumarji Mahodayashri and Yuva Acharya Pujya Pad
Goswami 108 Shri Sharnamkumarji Mahodayashri, VIPO Global has established a
Food Donation Program through V PAY - (VIPO Pushti Anna Yojna) to help the
underprivileged members of our society.*

This project is very near and dear to Puja Jeeshri's heart.

Donation Information :-

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3	699/-	2097/-	6291/-	25164/-
5	699/-	3495/-	10485/-	41940/-
10	699/-	6990/-	20970/-	83880/-
20	699/-	13980/-	41940/-	1,67,760/-

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