PRABHATA SAMGIITA AND THE EMERGING UNIVERSAL RENAISSANCE

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Since Prabhat Samgiita is central to our topic, it would be befitting to start with a song appropriate to the topic. The song I have chosen is

"Tumi esecho ma'dhuri jhariyecho" (Song No, 3385)

The reason of my choice is that this song beautifully portrays Baba's advent on this planet and also the invaluable treasure of aesthetic wealth He brought for humankind.

Central Idea

"You have come and scattered sweetness all around. You have brought joy from the world of aesthetics. You have opened our minds and brought awareness. You have filled all hearts with everything that is good and beautiful.

Your attributes are beyond description. Your melody and beauty fill every heart. Your love is pure and divine. Into it you have poured the nectar of your immortal music.

O the Great Ocean! You are boundless. We are all but bubbles on your thought waves. With songs and rhythm you make every entity dance".

At the very outset, it is necessary to recapitulate our understanding of the terms

i. Renaissance
ii. Universal Renaissace
and iii. ~~Prabhat Samgiita~~

Renaissance

The term "Renaissance" is of French origin. It is constructed as

Re' + naissance

In French "naissance" means birth. Therefore "Renaissance" means re-birth.

We should remember here that "Renaissance" does not merely mean a political or religious movement. It is a "state of mind".

Shrii P.R. Sarkar defines the term as a "reawakening". That is, it is a state of new awareness. Shrii P.R. Sarkar says "Humanity was sleeping and now it must wake up from that cimmerian slumber and do something in all the spheres of life, in all the strata of existence."

Historical significance.

In a restricted sense, the term"Renaissance" usually refers to the revival of art and literature that took place in Europe from 14^{th} to 16^{th} centuries. It also means the style of art and architecture that were born out of this revival.

In a more general sense, the term means any similar revival in the sphere of art, literature and intellectual achievement. Thus the scope of the term "Renaissance" is confined to the aesthetic spheres of life and is mainly an intellectual movement.

Universal Renaissance

In a general sense the term "Universal Renaissance" means a renaissance that takes place all over the world and which permeate every sphere of human existence. That is according to Shrii P.R. Sarkar, it must be a renaissance "in all the strata of life". It must touch every aspect of individual and collective existence. It must touch social life with

social disparities, economic life with economic disparities, political life with political disparities, cultural life, spiritual life and so on.

Thus when Shrii P.R. Sarkar talks of renaissance it is not merely an intellectual movement, but a psycho-spiritual one. That is , the very basis of renaissance movement should be spiritual . Thus our "Universal Renaissance" is essentially a "Spiritual Renaissance". This is the renaissance we are aiming at.

Prabhat Samgiita

In plain words, Prabhat Samgiita is the collection of 5018 songs composed and set to tunes by seer philosopher Shrii Prabhat Ranjan Sarkar during the period from 14th September '1982 to 20th October, 1990.

Nomenclature

Since the term 'Prabhat' is, involved and the term means 'dawn', one may be misled to think that Prabhat Samgiita necessarily means **"songs of the dawn"** and that these songs are meant to be sung in the morning hours only. This is not true. Again, one may be under the impression that Prabhat Samgiita has been named after its composer Shrii Prabhat Ranjan Sarkar. This is also not the whole truth. In fact, Prabhat Samgiita has a much deeper significance.

What is that significance?

Just as with the magic touch of the crimson dawn, the veil of the deep darkness of the night is removed and the living world awakens to a new life with new light and hope, so does Prabhat Samgiita, in the backdrop of the gloom and despondence of the present day cultural world, herald the dawn of a new glorious era with a new awakening effulgent with the crimson glow of a new light and hope for the beleaguered humankind.

This is the real reason behind the nomenclature of Prabhat Samgiita

Aesthetic Science or Nandana Vijinana

In order to proceed further it is necessary to discuss about aesthetic science and how it is related to renaissance movement.

Aesthetic science

Human beings are, instinctively, inclined to everything that is beautiful and subtle. They always seek to appreciate and cultivate anything that is beautiful and subtle in their internal and external lives and also in the world of their ideas. This love for the beautiful and subtle gave birth to aesthetic science.

Shrii P.R. Sarkar's definition of Nandan Vijinana

The word 'Nandana' is derived from the samskrta root verb 'Nand' which means to give joy to others and also to get joy from others.

Etymologically,

Nandan = Nand + Anat (suffix)

Therefore 'Nandan' means one who gives joy to others and also gets joy from others. Therefore, in a general way, Nandana vijinana can be defined as the symbolization of human feelings in a subtler and more refined manner to give pleasure and to get pleasure.

Components of Aesthetic Science

Aesthetic science comprises all the subtler pursuits of life, viz. Art and Literature.

Art is expressed in two forms

1.Performing art

2. Non-performing art

Performing art includes vocal music (songs), instrumental music, dance, drama, dance-drama, recitation, pantomime etc.
Non-performing art comprises painting, drawing, architecture, sculpture etc.

Role of Aesthetic Science in human life and history

1. it is of tremendous importance in human life as it lifts human beings from the narrow confines of worldly existence to a state where they can feel, taste and experience subtler things of life. That is, it leads human mind from crude to subtle.
2. It has the potential to transport human beings to the threshold of subtlest world of beauty viz, the world of "Supra-aesthetics" or "Mohana Vijinana"
3. Aesthetic science could be utilized for total welfare of human society. For, making use of this science people could be guided to follow the path of synthesis which is so very essential for bringing about cohesion, unity and solidarity in the present day wold tormented between strifes and wars, ethnic riots and racial battles, linguistic feuds and communal conflicts.
4. Aesthetic science is closely linked with social progress. As we all know, social progress does not mean advancement in science and material growth alone. In the words of Shrii P.R. Sarkar " From the first expression of moralism to the establishment in Cosmic Status, there is a gap. The concerted efforts to negotiate this gap is termed as social progress" (Human Society, Part-1). Thus, in real terms, the goal of social progress is to establish humanity is a state of cosmic or divine bliss. The driving force behind this movement is the innate desire in human beings for infinite happiness or divine bliss. Similar is the case with aesthetic science. It springs from the eternal quest of human heart to get pleasure and drives it towards the realm of supra-aesthetics where it gets its real fulfillment. Thus, both aesthetic science and social progress meet together at a common point.
5. Aesthetic science has enormous potentiality to serve humankind in its physical and psychic strata also. It can deeply touch the finer human sentiments and can motivate both individual and collective psychology
6. Aesthetic science can interweave different sentiments into one common cosmic sentiment and can generate tremendous psychic force in the collective psychology. This invigorated social force drives the society forward.

Pages of history are replete with many an example that any great social, economic, political or religious movement had always been preceded by or accompanied with some sort of renaissance movement. Great personalities of history, be they philosophers, social reformers, poets, mystics, saints, sadvipras and Mahasadvipras, have all encouraged, enriched and applied aesthetic science in various ways for the benefit of humankind and for the progress of human society.

Examples from history

1. The Vaedic society
2. The order of Tantrik cult.
3. The eras of Shiva, Krsna, Buddha, Christ, Mohammad Caetanya Mahaprabhu etc.
4. European Renaissance movement through personalities like Petrarck, Leonardo-da-vinci, Michael Angelo etc.
5. Reformation movement of Europe through Martin Luther
6. Bengal Renaissance movement through Rammohan Roy, Rabindranat Tagore etc.

7. The prolific writings of Valmiki, Vedavyasa, Homer, Dante, Milton, Kalidas, Shakesperare, Shelly, Keats, Byron, Words worth, Tulisidas, Rabindnath Tagore, Mo-Pa-Sa, T.S. Elliot, Maxim Gorky, Mathew Arnold, Alexander Solzhyneitsyn etc.
8. The symphony of mozart, Beethoven, voice of Tansen, devotional songs Nanak, Kabir, Meerabai, Tyagraja, patriotic songs of Charan Kabi Mukundas, Bankim Chandra Chattopadhyay etc.
9. Extraordinary talents of Charlie Chaplin, Sisir Bhaduri, Ahindra Chowdhury etc in dramatic actions.
10. Dance forms like Nataraja dance, Kathakali, Bhartnatyam, Kathak, Ballet and other varieties of classical and folk dances of the world.
11. In the treatises of Socrates, Plato, Aristotle, Kautilya, , Hobbes, Locke, Rousseau, Voltaire etc.

and finally
in the golden treasury of
MAHASADVIPRA
SHRII PRABHAT RANJAN SARKAR

The advent of Shrii P.R. Sarkar on this planet marked the launching of Universal Renaissance movement for the first time in history.

Aesthetic Science - Where is the beacon light ?

Aesthetic Science, despite having tremendous potential and possibilities to serve the society in all possible ways, has a seed of danger inherent in it. If the reins are not in the hands of spirituo- moralists (Sadvipras), it could land humanity to the abyss of ruin. There is every possibility of it being mischievously abused and misdirected by vested interests and exploiters to serve their own selfish ends, and the society plunged into the hellish darkness of a perverted psendo-culture. This is the scenario of the present day cultural world.

That is why, Shrii P.R. Sarkar rejected outright the dictum, "Art for art's sake" and instead declared, "Art for service and blessedness." This is a unique concept and has provided a new direction and orientation to the very goal and purpose of Universal Renaissance movement, and will continue to serve as the beacon light for all such movements in future.

Shrii P.R. Sarkar, Universal Renaissance and His Nandana Vijanana

Shrii P.R. Sarkar has made invaluable contributions to the cause of Universal Renaissance.

His Contributions are:-

1. Spiritual Philosophy
2. Scientific spiritual practices
3. Smriti Shastra
4. Samaj Shastra
5. Socio-economic theory. PROUT
6. Philosophy of Neo-humanism
7. The idea of Sama Samaj Tattva
8. New outlook and direction in science, civilization, history, ecology, women's rights etc.
9. A world-wide missionary organisation AnandaMarga with different branches and sections.

Shrii P.R. Sarkar's contributions in the sphere of Nandana Vijinana

1. Vast expositions on philology.
2. Outstanding discourses on art, literature, architecture etc.
3. Drama.
4. Short-stories
5. Literature for children.
6. Other writings in volumes.
7. Platforms like Renaissance Universal (RU), and Renaissance Artists' and Writers' Association (RAWA) to implement his ideals of universal renaissance.

and finally

PRABHAT SAMGIITA

Why did Shrii P.R. Sarkar turn to music? Why did He Compose Prabhat Samgiita?

Because :

1. Love for music is a universal phenomenon.
2. Music has a magic effect on human mind.
3. Music produces vibrational waves on the ectoplasmic world and these straightened waves in turn touch the point of the soul.
4. Music has more to do with the heart than with the brain.
5. Music has a very deep penetration within human hearts.
6. Music touches the deepest chords of understanding hearts.
7. When everything seems to be dry, hard and tough music can still make a break through.
8. When hearts dry up and frustration creeps in only music can brighten up things.
9. Music can win friends easily.
10. Music can even change enemies into friends.
11. Human hopes and aspirations, pain and pleasure, are best expressed through music.
12. Music has an inherent power to transmit the joys and sorrows of one heart to another.
13. Music can build a heart-to-heart bridge for communication of ideas.
14. Music can establish emotional integration and can promote human understanding.
15. Amongst all other components of aesthetic science, music in general, and vocal music in particular, is the most effective and powerful medium of individual and social transformation.

That is way Shrii P.R. Sarkar, despite his failing health and numerous preoccupations, toiled so hard, day and night to compose a staggering number of 5018 songs in an unbelievably short period of time of about 8 years, starting from 14th September 1982 and completing the 5018th song on 20th October '1990, the penultimate day of His worldly existence on this planet.

Why did Shrii P.R. Sarkar compose Prabhat Samgiita at the fag end of His life?

Because, before leaving His mortal frame, He wanted to give a **musical expression** to the multifarious aspects of His complete ideology which is the ANANDA MARGA IDEOLOGY.

And PRABHAT SAMGIITA is indeed that unique **musical expression** of His complete ideology.

Prabhat Samgiita-our main focus.

From now on our focus of attention will be on Prabhat Samgiita, its inherent beauty and characteristics and how it can be instrumental in bringing about Universal Renaissance.

Speciality of Prabhat Samgiita

There is one thing very special about Prabhat Samgiita. And that is, it is essentially devotional. Here devotion is the main theme. The songs are all god-oriented. While composing the songs, the great composer had one central objective in his mind and that was to arouse the spirit of true devotion in human beings. In his philosophy of Neo-humanism, Shrii P.R. Sarkar had clearly stated that "devotion is the most precious treasure of humanity" and that it must be protected at any cost. He had further stated that in order to build a neo-humanistic society "devotion as cult" has to transcend into "devotion as mission". This concept of "devotion as a mission" is a unique concept in the history of esoteric and devotional poetry right from the Vedas, Upanishads, down to the great philosophers and mystic poets of India, including Ramanuja, Ballabha, the Vaishnava saint-poets, Tulsidas, Kabir and in our times Tagore. In years to come this aspect is going to be the focus of attention in the study of literary and philosophical beauty of Prabha Samgiita.

Prabhat Samgiita as a musical creation.

The inherent components of vocal music are :

1. Bhava (Ideational beauty, profoundness or inner import)
2. Bhasha (Language, dictions, literary excellence)
3. Sura (Melody)...
4. Chanda (Rhythm)

The quality of any great creation is determined by its horizontal and vertical dimensions, or, in other words, by its range and depth.

If we look at an ocean, we are amazed at both its vastness and depth. If we look at the Himalayas, we are immediately lost in its vast expanse and hugeness. If we look at the green beauties of nature, we are fascinated with its spread and depth of its greenness. If we look at the sky above, we are awestruck for the same reason.

Similarly in the case of any musical creation the quality and versatility are determined by its horizontality and verticality. All the inherent components of Prabhat Samgiita viz. Bhava, Bhasha, Sura and Chanda are rich in both these dimensions. That is why the eminent American poet Robert Bly, has described Shrii P.R. Sarkar as an 'amazing man' with a real combination of the vertical and the horizontal energies.

Prabhat samgiita and its inherent components

[Be it noted that sources of information contained herein are the notes Dada Sarvatmananda, Dada Mantrashwarananda, Dada Keshavananda, Dada Devatmananda and others used to take inside Baba's room while receiving songs. Whatever information have been provided here are based on a survey of only about 20-25% of the total number of songs. A lot more information still remain to be compiled. The process in on and the remaining part will be made available in due course]

Now we shall discuss how in Prabhat Samgiita all the inherent components of vocal music, i.e. Bhava, Bhasha, Sura and Chanda have been harmoniously blended so as to produce musical compositions of extraordinary class and quality

First we take up "Bhava"

Bhava (Ideational beauty)

So far as Bhava or ideational beauty is concerned Prabhat Samgiita presents a wide spectrum of subjects each with a definite ideational beauty and covering all the facets of human existence.

1. Madhura Bhava

Culmination of all "Bhavas" is in Madhura Bhava. This Bhava has many forms and all these forms are abundantly present in the lines of scores of Prabhat Samgiita.

i. **Transformation of Raganuga bhakti into Ragatmika bhakti**

Song No 1041- "Anek bhabia anek shuniya"

"I have fallen in love with you after a lot of careful considerations. Love does not know any argument. I love you to make myself happy (Raganuga Bhakti, para - 2)

I love you to make you happy (Ragatmika Bhakti, Para-3). This is the end of all realizations."

ii. **Personification of love**

Here the devotee is completely charmed and lost in a direct and personal relationship of pure and intense love with the Lord.

Song No 1918 "Toma'ke bha'vite bhalo la'ge mor"

(To sing first two and last three lines)

"I feel happy to contemplate on you. Please tell me why. Is it mere a hope or a hopeless hope? Is it like swinging between near-attainment and non-attainment?

Rivers love to merge in the ocean. Meteors race towards the earth from far away space. I too like to merge in you. Do you not know this?"

Song No 1979 - "Toma'ka a'mi jani go"

(To read first and last two lines)

iii. **Sakhya Bhava**

Here the devotee develops a feeling of eternal companionship with the Lord

Song No 607- "Bhaver anjan a'nkia'nayane"

(To read the first 4 lines)

"I have painted my eyes with the collyrium of "Bhava" and have removed all "Non-Bhavas." I am not alone any more.

I have travelled all through the deep dark night. How many days I have passed weeping on the streets. I never knew that the untiring wheels of your chariot move with me constantly."

iv. **Complete surrrender**

Song no 2300 - " A'mi path ceye ceye k la'nta haini"

(The first line of para 2 is relevant)

" O my lord! Pray bend my head down to the dust of your lotus feet and never allow it to rise again. Raise my entire being aloft with the eternal glow of your glory."

While giving this song, Baba mentioned about one song of Tagore which had an almost similar line. It reads as "Amar ma'tha nato kore da'o he toma'r caran dhula'r tale" which means "Pray bend my head down to the dust of your lotus feet"

Baba then said, "While Tagore had only said about bending your head down to the lotus feet of the Lord, I have added a few more words in my song viz. 'and never allow it to rise again.' Have you noticed the difference? This is complete surrender."

Other examples : Song No 1859,1778,1617

v. Infinite love and sweetness

Song no 1506- "Ra'ja'r beshe eso a'ma'r"

(To sing the entire song)

"Pray reveal yourself as monarch in my dormant consciousness. I will tell you the story of what I have lost and what I have found.

O the Unknown and the Ever-New! You are merged in my dream. You have coloured my mind with the inmost feelings of divine love."

Song no 389 - "Phuler bone bhramara eseche"

(The song should be read out and sung)

About this song Baba said Paramapurusha had been compared to a lovely honey bee and the sweetness of pure love of a devotee for his /her Lord, to the honey contained in the core of a flower. Also imperfections of a devotee had been likened to the smell and pollens of a flower. Then Baba gave the central idea of the song as follows.

"Oh Paramapurusha! In order to take me nearer to you, you have done me a great mercy. Just like a honey bee you have taken away not only the sweetness of my being kept hidden in the core of my heart in the form of pure love (honey) for you, but also some of my imperfections (smell and pollens)."

Other examples : Song no 1906,1822,4726

2. Abhiman and Viraha

'Abhiman is a feeling of suppressed mental agony arising out of long separation from the Lord

Sweet abhiman

Song No 2005 - "A'sbe bole gele cole"

"When you departed you promised to come again. But you forgot everything. Is it because I did not have enough sadhana? You know I am small and ignorant. Yet you picked at my defects?"

Other examples :

Madhur abhiman - Song No 1831

Abhiman – Song No 1762

Viraha- Song No 1037,1068,1545,1585,1627,1753

3. Spiritual realisations

i. **Anudhyan**

Song no 162- "Kichu koye ja'o kichu shune ja'o"

(First 2 lines)

"Please say something. Hear something. Pray do not leave me so soon. Pray do not wipe me out of this vast blue void of your creation."

ii. **Dhyan**

Song No 1956- "Pather disha'ri mamo"

(First 2 lines)

"O the pioneer! Pray reveal yourself on the realm of my dhyana like a pearl in an oyster."

iii. **Pre-samadhi stage**

(First 4 lines)

Song no 173 - "Dyuloke bhuloke ta'ri padadhvani"

"His footfall can be heard everywhere in heaven and earth. All reverberations are resonant with His vibrations. On the snow-capped peaks of the mountains, on the blue waves of the ocean-His name is written everywhere."

iv. Varna'rghya da'n

(First two lines)

Song no 1403 - "Tomari carne varane varane"

" O my Lord! I have laid all my offerings at your lotus feet! Pray look at me with your graceful eyes; Forgive my sins. Remove my ignorance."

v. Savikalpa samadhi

(First 4 lines)

Song no 383 – "Ajke toma'r sange saba'r"

"Today your old acquaintance with all is renewed. The sport of the Providence and the divine play all around the universe are your expressions.

You are the jewel in the centre of all cakras. You are the rhythmic and sweet cosmic sound (pranava). In love, you are the apple of the eye. You are the eternal companion of all."

vi. Dhya'n and cakra sadhana

(First two lines)

Song No 1058 - "Ma'nasa kamale tha'ko ciratore"

"O Lord! Stay ever on the lotus of my mind. Your divine effulgence, your beautiful eyes fill my heart with divine bliss"

vii. Journey from Savikalpa to Nirvikalpa samadhi

(First 4 lines)

Song no 1483 – "Mukta bihago bhese ja'y"

"The free bird floats along. It does not know where it has come from and whither it is bound.

No one knows from which corner of the void the journey began and where it ended;"

viii. Realisations at higher stages of sadhana

Song No 1403 - " E kii a'knarshan sarane"

"What an attraction at your remembrance! What an exuberance of delight in your contemplation! Charmed with your sweet sound my mind wants to rush to your feet unhindered."

ix. Jyotirdhyan (Savikalpa Samadhi)

(First 2 lines)

Song No 1301- "Se ek madhur sriti"

"That is a very sweet memory. Streams of effulgence were flashing in from all corners every moment"

Song No 193 - "Andha'r sa'gare path ha'riye"

(Para 2)

"Place your floral offerings fresh at the pedestal of your mind. Fill your heart with his smile washed in morning dews. See his divine effulgence floats on the vast endless void and on the ocean of Supreme consciousness."

x. Sound of Anahata cakra (Sound of anklebells)

(First two lines)

Song No 3964 - "Nece Nece bhese a'se"

"The sweet sound of anahata floats in dancing-full of expectant hope. I do not want him. Yet I can't help listening to the sound of his ankle-bells again and again."

xi. Ishvara Pranidhana

Song No 1763 - "Malaya ba'tase oi cha'nd bha'se."

"The moon floats in the gentle southern breeze. The divine nectar smiles on the distant sky.

My mind wants to break through all barriers to do your work only throwing off all fear and shyness in the exuberance of sweetened delight."

4. Mysticism

Song No 1440 - "Cha'nd tumi a'ma'r pa'ne"

"O the moon! Why do you stare at me in this manner? I want to remain forgetful of you. Yet you keep staring."

Song No 1423 - "Toma'r a'ma'r bha'lo basa"

(First two lines)

"This relationship of love with you, O Lord - some know while some do not. The finite and the infinite are tied in bonds of love - some believe it while others do not."

Song No 1556 - "Pra'ner pa'ra'g dhele dile"

(Last 2 lines)

"I am small. You are great. I exist in you."

Other examples : Song no 347,372,266,13411,1413,1702,1789,1557,1895,3906

5. Songs composed on very special occasions

i. Song Baba composed after reporting.

A person may not be good at some point of time. But the moment he/she enters the world of His songs (when he/she takes to the path of spirituality) his/her life gets dramatically changed. One day, during reporting, Baba Himself rectified a WT worker (whose conduct was not proper) and brought him back to spiritual life again. Immediately after reporting was over, Baba composed this song.

Song No 183- "Ga'ner jagat ka'che peyechi"

" I have got back the world of songs. I have forgotten my past. I have attained you. I have now everything. I have given up all child's play"

ii. In memory of language movement in erstwhile East Pakistan (Now Bangladesh)

Song No 4766 - "Madhur ceyeo a'ro madhur"'

(whole song)

iii. Song on Anti - terrorism.

Song No 4713-"Bhaloba'sa bhara bhubaner rawnge"

"Do not pour bitterness into the beautiful colours of this creation, tinged with love. Let no one weep. Do not bring unrest into the quietness of the beauty and smile of the charming Lord in soothing lamplight and incense smoke."

iv. Downfall of communism

This song was composed when communism collapsed in Soviet Russia and Eastern Europe.

Song No 4705 - "Gola'p hoye uthee phute"

"The blossoms in the grove of thorns are flowering into roses. The shells and mortars of the demons are hitting the ground"

v. In memory of Didi Andanda Bharati

Song No 4688 - "Chile tumi a'ma'der ka'che"

"You were amongst us all. Have you gone far away now? No, you are very much with us in a world of love surrounded with sweet memories"

vi. After a stormy night at Madhumalainca

One might a violent storm struck Madhumalanica at Lake Gardens, Calcutta. Everything in Baba's garden was disrupted. Next morning when Baba was moving around his garden. He composed this song.

Song no 292 - "Ka'lra'trite jhar boye geche"

"Last night there a was violent storm. It lashed at the garden of tuberoses. And with it it struck my mind also. You did not come. Nor did you look back. You remained unconcerned."

vii. Shravanii purnima

Song no 4985- "Shravanii purnima'r katha' "

"Today I recall the memory of Shravanii purnima. O my friend! I can clearly recall the wonderful interplay between matter and spirit"

viii. On Madhumalainca

The song was composed when Baba was walking around his garden at Madhumalainca in Lake Gardens, Calcutta. It seems Baba gave this song keeping in mind the day when we would miss Him very much physically. Even today if one sings this song while moving around Baba's garden at Madhumalainca, one would get the feeling as if baba was walking around as He used to do every day."

Song No 1804- "Bithika'y cala' ka'le"

"I still remember, the song you sang while moving through the rows of flower plants. That small creeper of love vibrates my mind even today."

ix. On a stormy night at Madhumadhavii (Bishnupur)

Song No 4650 - "A'j ga'ner sure dha'ra'ke ba'ndh"

The story behind this song goes like this. Once while Baba was travelling from Calcutta to Anandanagar for D.M.C, He was taken ill midway. Baba had to put up in a hotel at Bishnupur. As a sequel to this incident an M.G. Quarter (Madhu Madhavii) was constructed at Bishnupur.

On 26 may, 1984, Baba was again on his way to Anandanagar from Calcutta for Ananda Purnima DMC. While Baba's convoy was approaching Madhumadhavii the weather changed into a severe cyclonick storm. Central dadas somehow managed to take Baba into His room. Whole night it rained cats and dogs accompanied with strong wind, lightning and thunder. All dadas spent sleepless night. Even in Baba's room water was leaking from the roof.

As if nothing had happened, next morning Baba started for Anandanagar at about 8.00A.M. while the weather was still going rough. While in car Baba gave this song and Dada Keshavananda (who was them PA) received it.

"Today let the earth be quietened down with songs. Let there be an end to all meanness forever. Blowing His horn let Lord Shiva reveal Himself in melodies, beauties and in the sweet smell of kadamba flower.

Let the sky be shaken with the swirling wind of the tempest. Let the firmament of mind vibrate with the stroke of the mantra."

6. Songs on Social commitment

(Absolute optimism, social awareness & mass consciousness, Prout. Neo-humanism, Total revolution, Ideological spirit, service-spirit etc.)

What strikes even a casual reader of Shri P.R. Sarkar's literary and philosophical works is his primary concern for humanity. All through the poems of P.S. there breathes his compassionate fervour for fellow human beings and creatures on earth. This element of his stupendous collection of songs marks him out as a poet of very special genre. Scroes of his songs articulate his concern for the poor, down-trodden and the hapless millions who are dehumanized and are forced below sub-human levels of existence. His relentless campaign against hunger, poverty, ignorance and disease found eloquent expression in meaning and sound in a good member of his lyrics. His clarion call against repression, oppression, suppression and exploitation of humans by creatures of darkness sound and resound through scores of lines of P.S. And to lift humanity out of the morass of hopelessness and despair, He saught to fire his lyrics with a new sense of awakening, enthusiasm and unfailing optimism. This profound sense of social commitment, this deep concern for extra-spiritual matters, quite unusual of a spiritual master are the hallmarks of the stature and standing of Shri P.R. Sarkar vis-à-vis thinkers, philosophers and preceptors of all times.

And no wonder that Shrii P.R.Sarkar in his lifetime was maligned, incarcerated, tortured and humiliated by forces of darkness.

i. **Absolute optimism**

Song no 2102- "Ami kusum para'ge bhese ja'i"

"I drift along the pollens of flowers. I sing in unison with the sweet notes of the cuckoo. I am the lamp of hope in the heart of the hopeless. I decorate the desert with green trees and plants."

Song no 1574 "Nispatra bonabhumi nishpushpa"

(Last 4 lines)

"The hope that had fallen, the words that had become silent-slowly you brought eloquence in that stillness.

The river that had dried up and was lost into a desert-you made it flow again."

Song no –9 "A'ndha'rer sei hata'sha'"

(First 2 lines)

"With the sweet touch of your effulgence the gloom of despondence has disappeared"

Other examples : Song no 1393,1695,1754,2102

ii. **Social awareness and mass consciousness**

Song No 4795 - "E ga'n tha'mibe na' "

"This song will never stop. This demand can never be suppressed. Prout has set the illuminated path for us to move.

We have shown tolerance for ages. Now all limits have broken down. The demons continue to browbeat. The so-called moralists are indifferent."

Song No 4599 - " Ulka'ashani bahiche bahni "

" The fire from the meteors and thunderbolts are raging all around. Let us arouse humanity and destroy the devils. Let us thwart the designs of demonic forces.

The supreme Lord has given this air, this star-studded sky above and the earth below with its verdant greenery to all of us to enjoy and utilize. For the sake of humanity let us all fight the evil forces unitedly.

Whatever we have in our store is enough for all. So far we have witnessed a lot of futile scrambling and bloodshed. Much harm has already been done. Today let us all fill our hearts with the crimson glow of the sun that has peeped through the eastern horizon. We have to accomplish what we failed to achieve in the past."

Song No - 4711 - "Ja'ra' pather pare chilo pare "

"Those who were lying on the roadside - you picked them up. Those who were in cimmerian slumber in deep darkness - you raised them with your divine touch."

Other examples : Song 46, 49, 4725

iii. Total revolution and ideological spirit

Song No 1279 - " Pather upal dui pa'ye dole "

" We march on trampling underfoot the pebbles on our path. We are fearless. Shattering the walls of impediments, we look ahead and march on."

Song No 74 - "Cal cal cal cal gan' geye cal"

"Let us make this world free. The flame of hope is very bright. Let us march on with the songs of freedom on our lips."

Other examples : Song No. 968, 1248, 1529, 4166, 4972.

Song of the youth

Song No 1593 - "Iharna' a'mi ucchala jaladha'ra' "

"I am a fountain. I flow in streams of surging waters. No obstacle can stop me. The giant prison can not resist me. I keep throbbing with life and flow on and on without stop."

W.T. Spirit

Song No 1976 - " Mor ghumghore tumi ese"

"In the spell of my sleep you came uninvited and raised me. You told, "A lot more work still remain to be done. Do your work first and then sleep. Time is ticking away fast."

Song No - 4816 - "Je path diye esechilum"

"I cannot return along the path I came. I can only move ahead. Looking back is forbidden."

Song No 156 - "Deshe deshe ja'o bhaiyer matan"

" Go out to all countries with the message of love. Think of the sorrows of all and help them. The universal family today calls you with tear-filled eyes."

Other examples : Song No 1475, 1963, 1938

L.F.T Spirit

Song No 1934 - "Toma'r ba'rata' boye ja'i "

" I carry your message forward. I have plunged myself in your work. Whatever I have as my own is all yours."

Service Spirit

Song No 3714 - "Jiirna bishirna jiiver karibo seva' "

"We shall serve the impoverished and emaciated. Or, who else will save the distressed and the hungry?

We are for all human beings, animals and birds and for all those who suffer mentally and physically. Even the plants and creepers have life. We have to care for them too."

Other examples : Song No 3713, 1222

S.S.A.C Spirit

Song No 1815 - "Shono ra'nga' kishalay"

"O the red tender leaf! Listen! Tell me who has sent you here. You are the harbinger of the New. What message you have brought at this early dawn?"

P.M.S.A Spirit

Song No 1127 - "A'loke tumi esecho"

"You have come in splendour of effulgence. You have smiled in the crimson glow of the morning sun. You have made dry leaves fall. You have brought beauty anew with green tender leaves."

iv. Neo-humanism

In Prabhat Samgiit we come across scores of songs which reflect Shri P.R. Sarkar's unique philosophy of Neo-humanism. A philosophy of harmony between the spritual and material worlds, Neo-humanism extends the underlying spirit of humanism to everything, animate and inanimate in this universe. Here 'devotion' turns into a 'mission' of overflowing love for the entire creation.

a. Universalism

Song No 3 - **"An'dha'r seshe a'lor deshe"**

"I will call one and all and send out the message of the crimson dawn to those in the kingdom of light beyond the veil of darkness."

Song No 1080 - **"A'loker ei ja'trapathe"**

"On this path to effulgence, why do you sit alone in darkness? On this light's chariot bound for the divine world, why do you bear malice and dissension?"

Song No 639 - **"A'lor ei ja'trapathe"**

"On this path of our journey to light all are welcome. I send out this clarion call. Let us forget out personal rivalries and declare in one voice, " We are all one and we shall remain one. There is no distinction of high and low, black and white. We are all tied in bonds of universal brotherhood."

b. Ecological balance

Song No 2192 - **" Ma'nush jeno ma'nuser tare"**

"Let humans do everything for fellow humans. Let them also remember that the birds and animals are also their kith and kin. Even trees and plants want to survive."

c. Love for the inanimate

On a particle of dust

Song No 1892 - **"Chotto holeyo tumi baro"**

"O the particle of dust ! You are small. Yet you are great. Who says you do not have life? Who says you do not have music in you? Even there is life in atoms and molecules."

On a dewdrop

Song No 1908 - **"Sishir kana, sishir kana"**

"O the tiny drop of dew! The world is embedded in you. In you one can see the ocean."

On the Himalayas

Song No 1335 - **"Abhranglchi himachal giri"**

"O the sky - kissing Himalayas! With your snow - capped crown to whom do you send your call? Who is that heart-stealer who has intoxicated your icy kingdom of heaven?"

Other examples - Song No 1330, 1331, 1767.

On a river

Song No 1554 - **"A'ma'r nadi madhumati"**

"O my river Madhumati! Which land are you bound for? Carrying the love of river Padma you surge towards the ocean?"

Other examples - Song No 4533, 4534.

On a desert

Song No 1345 - **"A'ma'y marur ma'ya' da'ke."**

"The illusive spell of the desert calls me amid storms and tempests. O the mute, dry desert! You do not have green plants? Yes I love you."

On a fountain

Song No 1332 - "Jharna' tartariye na'ee."

"The spring streams down dancing down the hill into the groves. It heeds to no forbidding. It is unstoppable."

d. Love for flora and fauna

On a bird

Song No 2639 - "Chottopa'khi bulbuli"

"O my little bulbul! Whose melodies do you sing in the rose garden and with what hope?"

On a tree

Song No 1333 - "Tumi suucca shir banaspati"

On a Sunflower

Song No 2935 - "Ta'ka'o keno amon kore."

"O the sunflower! Why do you look upwards in this manner? Do you find one whom you want most in the blues of distant void?"

On the blossom of a lotus

Song No 3191 - "Kamal kali ka'ndcho keno."

"O the tiny blossom of lotus! Why are you silent? Why do you not open your mind? Why do tears stream down your petals? Who has hurt you so deep in your heart?"

e. Songs on Nature

Through his songs on Nature, Shrii P.R. Sarkar evinces a keen sense of love and admiration for the various things and beings and seasons of the year which act as harbingers of divine love, compassion and beauty. In his songs on Nature, Nature turns into a living presence and serves as a part of divine initiation for a man.

Songs on seasons

Summer

Song No 108, 109, 110, 111, 113, 119

Rainy season

Song No 114, 115, 116, 117, 118

Autumn

Song No 120, 121, 122, 123, 124, 125

Pre-Winter

Song No 88, 89, 90, 91, 92, 93

Winter

Song No 94, 95, 96, 97, 98, 99, 100

Spring

Song No 101, 102, 103, 104, 105, 106, 107

Shivagiiti (Songs on Lord Shiva)

Song No 586, 1266, 1565, 2505, 3653, 3744, 4115 etc.

Krsnagiiti (Songs on Lord Krsna)

Song No 196, 759, 1419, 3640, 3742, 4259, 4605 etc.

Song on Prama Siddhi

Song No 3879 - " Ra'ja' tumi moner ra'ja' "

"O Lord! You are the monarch of our minds. The entire universe is subservient to you. From nebulae to atoms and molecules - you rule over everything."

Song on Prama Riddhi

Song No - "Rupe rase mishe a'cho tumi sakha' "

Songs for Children

Song No - 29, 303, 361, 1784

Song on Ananda Nagar

Song No 5017 - "Moder A'nanda nagar bha'loba'sa'te jhalomol"

Song on Gurukul

Song No 5018 - "A'mra' gore nobo Gurukul"

Songs on Social ceremonies

i. Child-naming - Song No 59
ii. Birthday - Song No 132, 133, 134, 135
iii. Marriage - Song No 58
iv. Shraddha ceremony - Song No 60
v. New Year - Song No 127, 128, 129, 130, 131, 4032, 4336, 3626
vi. Year end - Song No 126
vii. Diipavalii - Song No 63, 64
viii Tree-Planting - Song No 136
ix. House-entry - Song No 137
x. Brother's day - Song No 4473

Against materialistic civilization

Song No 1340 - "It pa'tharer stupe"
Song No 1341 - "Ami ca'i na' ei sabhyata' "

Bhasha (Language & Lyrical excellence)

So far as the lyrical beauty of Prabhat Samgiita is concerned, its lyrics enriched as they are with the sweetness of the languages and choicest dictions used have won high acclaim from music lovers, critics, intellectuals, and academicians. I am exceedingly glad to inform you that recently we have initiated researches on the literary beauty and philosophycal contents of Prabhat Samgiita. This has been possible because two Mumbai -based foundations viz

1.Kamala Goenka Foundation (Trustee : Shri Shyamsundar Goenka)
and
2.J.V Foundation (Trustee : Shri Vijay Agarwal)

have been generous enough to sponsor study on Prabhat Samgiita by offering scholarships and fellowships to scholars and researchers in different universities and research institutions. Five research projects are currently on. Let me give a brief account of these projects.

Title of the Project	Scholar	Guide
1. "Prabhat Samgiita a literary & Philosophical Appreciation." This is going to be a path - finding work as it is required to make a comprehensive and critical study in the backdrop of the entire spectrum of literature produced in contemporary period and to take into account particularly the projections of Tagore. This will also serve as a guide book to all future researchers who want to make a complete study of the intellectual capabilities and poetic genius of Shri P.R. Sarkar.	Dr. Subhas Sarkar, formerly, Professor & Head of the Department of English, Rabindra Bharati University, Calcutta, a renowned scholar on T.S Elliot and a regular columnist in the Statesman,	Dr. Ramaranjan Mukherjee, an eminent scholar & academician, formerly, Vice-chancellor, Burdwan University & Rabindra Bharati University and Chancellor, Tirupati Sanskrit University.
2. "Mysticism in Prabhat Samgiit - a philosophical reconstruction."	Miss Alakananda Parida Department of Philosophy, Utkal University, Bhuvaneshwar This is an M.Phil Project.	Dr. A.K. Mohanty Department of Philosophy, Utkal University. Bhuvaneshwar, Orissa (India).
3."Legacy of Indian Culture in Prabhat Samgiita"	Dr. Amalendu Chakrabarti, Reader, Department of Bengali, Guwahati University, Assam (India).	Dr. Ramaranjan Mukherjee.
4. "Poetic Imagery in Prabhat Samgiit." The objective of the project is to give an analysis of each song contained in P.S. (5018 songs) from the stand point of thought current, technique of presentation, poetic figures employed and the peculiarity of expression used to communicate ideas. The project is an ambitious one and when completed, it could be comparable to analysis of Tagore's poems as made in "Rabirashmi" by Shri Charuchandra Bandopadhyay.	Shri Arnab Guha, Department of comparative literature, Jadavpur University. This is a Ph.D project.	Dr. Ramaranjan Mukherjee.
5. "Nisarga Chetana in Prabhat Samgiita." (Nature in Prabhat Samgiita)	Sumitra Sahu, P.G. Department of Philosophy, Utkal University, Bhuvaneshwar, Orissa (India). This is a Ph.D Project.	Dr. Kulamani Nayak, Department of Oriya Govt. College, Anugul, Orissa. Co-guide : Dr. A.K. Mohanty, Department of Philosophy, Utkal University Bhuvaneshwar, Orissa (India).

Besides these, intensive studies are expected to be initiated in the following topics in near future:-

1. Social Philosophy in P.S.
2. Bhakti Tattva in P.S.
3. Description of nature in P.S.
4. Symbolism in P.S.
5. Images and grandeur in P.S.
6. Vedanta and P.S.
7. Tantra and P.S.

8. Idealism and Realism in P.S.
9. Diction and Language in P.S.
10. Poet's personality reflected through P.S.
11. Songs appropriate for special occasions.
12. The revolutionary contents in P.S.
13. Sound echoing sense in P.S.
14. Comparative beauty of P.S. with lyrics of Tagore.
15. Comparative beauty of P.S. with the lyrics of Nazrul.
16. Place of P.S. in the lyrics of Bengali literature.
17. Sadhna and P.S.

In very near future, we are likely to initiate study on the musical aspects of Prabhat Samgiit by a competent musicologist.

Thus, in the next few years, we are expected to have at our disposal a large volume of literature on Prabhat Samgiit, which we would circulate to different universities all over the globe.

Sura (Melody)

The world of melodies is vast, deep and subtle. Melodies are never born. They descend in an eternal and endless flow from an unknown world. The master melodist only culls them at will and sets them to appropriate lyrical and rhythmic structures. In case of Prabhat Samgiita we never saw Baba setting tunes to lyrics (which is the usual practice). For Him, it was the reverse way, i.e. setting melodies to lyrics. This is something unheard of in the history of musical compositions-something which would be a matter of profound interest to researchers of the future.

Prabhat Samgiita presents a wide range of melodies both of oriental and occidental origin. Their richness, variety and diverse styles of presentation have lent a unique dimension to this new genre of songs- an experimentation par excellence never experienced before in the annals of devotional music.

1. Indian classical ragas and raginiis

((Only one example of each kind is given)

Raga	Song No.	First line
Behag	1002	'Tumi je ba'ste bha'lo bhulona'
Desh	1269	'A'ma'r Krsna kotha'y balre.'
Bhairavii	4673	'Bhajare istanam mon a'ma'r'
Mishra Chandrakauns	1717	'Tomar svarup bujhe otha' da'y'
Mishra kafi	2023	'Eto dukkha diye a'ma're'
Jaunpuri	236	'Ghumoghare dekhechi go'
Mishra Shivaranjaniii	3769	'Prabhu toma'y a'ma'y nabo parichay
Yaman	1565	'Bajrakathora kusuma koraka.'
Mishra Yaman	2929	'Toma're ceyechi ba're bare'
Jayjayanti	828	'Jale bhara' barasha'y'
Malkaouns	34	'Toma'r na'yanta'le sa'b kichu nece cale
Chayanat	3881	'Ceona' ceona' ceona' a'ma'r pa'ne.'
Darbari kanada	1039	'Nirjan ka'nane a'ma're rekhe gele"
* Diipak	175	'Toma'r gopona katha'

* Baba said this raga used to be sung during Lord Shiva's time.

2. **Foreign tunes**

Song No 7-"Niiravata' ma'jhe"- A tune of Buddhist era.
Song No 14-"A'j mone pare"-Chinese
Song No-63-"Diipavalii sajayechi"-Central Asia
Song No-960-"Tumi dhara' dile"-Scandinavian
Song No-663-"Dhya'ner dhupe"-Iberian
Song No-1932-"Anek diner pare"-Icelandic
Song No-4864-"A'lo elo bhorer a'lo"-Swedish
Song No-4697-"Ga'n gai'toma'ke shona'i"-Balkan
Song No-4582-"Alo jhalomal nabhonirmal"-Israel
Song No-4644-"Tumi je ag'un"-Pure persian
Song No-2608-"Jeona'ka'che theko"-Poland

3. **Blending of tunes**

Song No 2085-"Tumi esechile"-New type of blending
Song No 1078-"Tomari priiti"-Indian + Chinese
Song No 1443-"Apsara eseche"-Indian + Persian classical
Song No 4621-"Triloker prabhu tumi"-Chinese + Western

4. **Rhythmic + Prosaic**

Song No 65- "Ka'che ele bole gele na'"
Song No 1299-"A'cho chande a'cho ta'ne"

"A'ngika" (Melodic structures) in Prabhata Samgiita

Apart from the multifariousness in melodies, Prabhat Samgiita presents a wide range of "Melodic structures" (angika) diverse both in form and style.

1. **Baul**

"Baul" songs are indigenous folk songs of Bengal.
Song No 6-"Bandhu a'ma'r sona'r a'loy dhaka"
Song No 494 – "Tomar bhabti bhebe meteche je mon"
Song No 911-"A'ma'r gra'me ja'iore bandhu" (song of subarnarekha valley)
Song No 4635 –" Ka'jalka'lo meghe dekhe" (sophisticated baul)

2. **Jhumur**

Jhumur is a folk variety characteristic of "Rarh Bengal" (Districts of Purulia, Bankura etc)
Song No 462, 468, 474, 475, 476, 521,
Song on "Rarh"- Song No 4245-"Rarher e l'alma'ti"
Other examples : Song No 490,3910,4957

3. **Pure classical**

Kheyal Style- Song No 1002-" Tumi je ba'ste bhalo bhulona'"
Song No 828-"Jale bhara ei barosha'y"
Other examples : Song No 82,187,203,748

4. **Semi-Classical**

i.Thumri Style
Song No 3481-" Manane eso priya mor"
Song No1419-" O se madhurata' ma'kha"

ii.Tappa

Song No 2302- "Eto dukkha diye a'ma're"

iiiGazal

As regards gazals, Baba said, "Tunes of gazals are catchy. But 'ideas' were not good. In our gazals, there is an excellent union of the two"

In Prabhat Samgiita there are various types of gazals viz gazals, ha'oa' gazals, demi gazals, bha'nga' gazals etc.

Song No 212 (gazal)- " Niiravara'te toma'ri sa'the"

Song No 1187 (Ha'oa' gazal) - "Toma'ri priitite gara"

v.Qa'wa'li

Song No 25 (Urdu)–" Duniyav'a'lo ta'kte raho"

Song No 223 (Bengali) –"Chande chande toma'ri liila"

vi. Qa'wa'li + Gazal

Song No 207-"Ta'r mon jadi ca'y"

vii.Kiirtan

'Kiirtan' is a very special type of devotional songs characteristic of rural Bengal. This genre of songs originated during the times of Caetanya Mahaprabhu

In our Kiirtan, Baba said, there was no place for any third entity (such as 'sakhi' in traditional kiirtan) between the devotee and the Lord.

a.Pada kiirtana

Song No 138-150

b. Bhanga Kiirtan

Song No 181,276,1612,2546.

Style of presentation in P.S.

In Prabhata Samgiita the style of singing is essentially "classical". Baba did not approve of the 'Protracted style' of singing. Singing should be rhythmic, open and of classical style.

On a very special style of singing

Once Baba mentioned about a very special style of singing having a deep spiritual singnificance.

Citing song NO 4685 as an example 'Baba said, "After singing the line "Tumio moder kero ta'no" one should sing 'a'' seven times. This had a deep spiritual meaning. When "citishakti" (supreme consciousness) is transformed into anucaetanya (unit consciousness), the process takes place through the seven cakras. Each sound of 'a'' corresponds to each of the seven cakras.

Central Idea

"O the formless jewel of the ocean of formlessness! Why did you come within our reach? O the Eternal Entity! Why do you pull us towards you?"

Therapeutic effect of Prabhat Samgiita

While giving songs, Baba had spoken of "physico-psychic effects" (Baba's own words) of Prabhat Samgiita on patients suffering from different diseases.

Diseases of general nature

In case of following diseases

1. Epilepsy
2. Gout
3. Hysteria
4. Melancholia
5. Over shocked with grief

listening to Prabhat Samgiita will cure.

Only in the case of (5) both singing and listening will have the desired effect.

Diseases of special nature

In this case Baba had referred to one disease. In case of a lady who had just delivered a dead baby and was lying unconscious, Baba said when the lady had just regained her consciousness (had just started moving) she should listen to one Prabhat Samgiita of deeply devotional ~~and~~ ideational nature. This listening will vibrate her nerve fibres and thus she will get back her vital energy.

Special effects of collective singing

Baba had said that collective singing of Prabhat Samgiita can cure some diseases of the following type.

1. Sometimes while leaving bed in the morning one feels pain in the region between the end of the upper portion of the arm and the point where the shoulder starts.
2. One suffering from seminal weakness should participate in the collective singing of at least 2 or 3 songs on **Tandava dance**, at a time (**Song No - 3282, 4983, 4722**).
3. One losing hair rapidly should participate in the collective singing of a song based on raga Desh.

Besides these, many margiis have told me that listening to Prabhat Samgiita before going to bed at night induces a very good and sound sleep.

New life to cultural regeneration through Prabhat Samgiita

Prabhat Samgiita has infused new life into the Universal Renaissance movement that has started sweeping the world. With its sweet melodies, deep inner import, lyrical excellence and rhythmic beauty, it has emerged as a strong and vibrant movement in the sphere of art and culture. It has proved to be a very powerful and effective catalyst of the emerging Universal renaissance. It has already started winning millions of hearts in the world. There are enough evidences on the ground which suggest that a "Universal Renaissance" is indeed on where Prabhat Samgitta is playing a major and significant role.

1. Prabhat Samgiita has now become a global phenomenon. Breaking through the barriers of race, religion and language, people in all parts of the globe from Kashmir to Kanyakumari, from Taipei, Kioto, Davao to Brisbane, Fiji, from Sao Paulo, Asuncion, Mexico to Denver, Los Angeles, Kingston, from Verona, Madrid, Oslo to Accra, Cape Town and Madagaskar, are learning, singing and enjoying Prabhat Samgiita in original languages and tunes.

2. Of late, there has been an increasing awareness in margiis and workers about the importance and effectiveness of Prabhat Samgiita in motivating public opinion. There has been a significant increase in the number and frequency of RAWA programmes based on Prabhat Samgitta being organized in cities, towns, semi-towns and even villages where Prabhat Samgiita is being presented in the form of vocal renditions (solo and chorus), dance, drama, dance-drama, pantomime and other forms of audio-visual presentations. The most striking feature of these programmes has been the

progressive increase in the number of attendance chiefly by music-lovers and persons who really matter in the world of art and culture. For example, in Calcutta only about five years back we started with a 500 capacity auditorium. Then we moved to 1000, then to 2000 and in the last programme held at Nazrul Mancha on 27october 1999 there was a capacity audience of over 3000. We are now planning to hold the next programme at Nataji Indoor Stadium in Calcutta which has a capacity of 14,000.

3. Over the past few years, Prabhat Samgiita has been able to attract a good number of top class artistes, vocalists, instrumentalists, intellectuals, academicians, writers and thinkers of national and international repute. These persons of eminence are now actively participating in propagation of Prabhat Samgiita through our RAWA programmes.

A few examples how P.S changed celebrities

Dr. Pratap Chandra Chandra

Dr. Chandra, an eminent writer, academician, public figure and formerly Minister of Education, Government of India, was not having a very good impression about our mission. One day we invited him to visit our headquarters at Tiljala, Calcutta. There he listened to P.S. for the first time and after that he was a completely changed person. He and the members of his family became ardent lovers of P.S. Dr. Chandra is the person who later introduced P.S. as an independent item in the annual music competition organized by Rabindra Bharati Society, a reputed cultural organization, of which he is the president. Nowadays Dr. Chardra is a great admirer of Baba and our mission. Whenever I talk to him over telephone, the first thing he asks me about is whether any new P.S cassette has been released of or not.

Dr. Ramaranjan Mukherjee

Prof. Ramaranjan Mukherjee, formerly Vice-Chancellor of Burdwan University and Rabindra Bharati University and Chancellor, Tirupati Sanskrit University and an eminent writer and academician of national and international repute once visited our headquarters at Tiljala. After going through some of the lyrics of P.S. he was so fascinated that he straightaway proposed to personally supervise the translation of P.S. songs into English by an eminent scholar to be circulated throughout the world. Presently Dr. Mukherjee is the Chairman of Prabhat Samgiit Research Committee and is guiding three research projects on P.S., which are expected to come out as works of outstanding quality and class.

Dr. Kapil Kapoor

Dr. Kapil Kapoor, Pro Vice-Chancellor of Jawaharlal Nehru University, New Delhi graced a RAWA programme held recently in New Delhi on 20 November 1999 as Guest of Honour along with Padmashrii Dr. Asis Dutta, an eminent scientist and Vice-Chancellor of the same University who presided. After listening to Prabhat Samgiit they were so fascinated that very next morning Dr. Kapoor rang up our office at New Delhi and requested us to organize a similar programme inside J.N.U. Campus. This was really a very important breakthrough and a RAWA programme sponsored by J.N.U. is being planned sometime later this year.

Besides intellectuals, academicians and writers, Prabhat Samgiit has been able to attract a good number of artistes and musicians of eminence. Prominent among them are renowned vocalists and instrumentalists like Pandit Jashraj, Padmabhusan Ustad Amjad Ali Khan, V. Balsara, Pandit Arun Bhaduri, Pandit Ajay Pohankar, Ravindra Jain, Anup Jalota, Dilip Kumar Ray, Ramkumar Chattopadhyay, Madhuri

Chattopadhyay, Indrani Sen, Indranil Sen, Arundhuti Hom Chowdhury, Nirmala Mishra, Banashri Sengupta, Haimanti Shukla, Jatilesherar Mukhopadhyay, Sri Radha Bandopadhyay, Arati Mukherjee, Jayashri Gupta, Susmita Goswami and others.

Let me cite a few incidents how P.S. influenced some of the above named celebrities.

Pandit Jashraj

Pandit Jashraj is an eminent vocalist of Hundustani classical music. In a RAWA programme held in Mumbai in February, 1999, we had decided to felicitate him. Accordingly, we visited Panditjii at his residence in Mumbai the day before the programme. When we reached his residence we were very well received by Him and the members of his family. But as discussion followed Panditjii expressed his unhappiness over some procedural error in our approach of extending invitation (which might have occurred earlier) to him and was not willing to come to our function. With folded hands he was expressing his inability to accept our invitation. As the stalemate continued, We presented some P.S. tapes to Panditjii and requested him to kindly listen to them. Panditjii agreed and "Sonali Bhor" cassette was played. After listening to the song "Sonali Bhor Jivane mor" Panditjii's mood was completely changed and he was all praise for. Baba's versatility as a music composer. He not only attended our programme the next day, but also paid glowing tributes to Baba and His Prabhat Samgiita in front of an august audience of Mumbai.

V. Balsara

V. Balsara is a reputed instrumentalist and music director and is one of the very few musicians who can play almost all instruments with equal case and efficiency. When invited him to arrange music for our P.S. tapes he accepted the job just as any professional would do. But as a few recording sessions went by he started showing increasing inclination and fascination for the melodies of Prabhat Samgiit. One day during a recording session, when we were discussing about a particular song Balsarajii told me, "Swamijii, these are wonderful songs and in the interest of future generations these songs need to be preserved very carefully as has been done in the case of Tagore's songs." He further added, "Swamijii, I would consider myself blessed if am given the responsibility of preparing notations of these wonderful songs." I immediately agreed. Since then he has been preparing notations of P.S. songs regularly and till date, five such books have been published by our publications department.

Shri Dilip Kumar Ray

Shri Dilip Kumar Ray is a renowned vocal maestro and is considered to be an authority in the songs of the famous poet Rajanikanta Sen (Incidentally he happens to be the grand son of the late poet). We decided to felicitate him on the occasion of 17th anniversary of Prabhat Samgiita held in calcutta in October 1999. When I met the veteran singer (He is now 85 yrs. of age) at his residence the day before the programme. I requested him to render one Prabhat Samgiita in the programme. As he was not having any previous knowledge about Prabhat Samgiita, he requested me to sing one song. When I sang the song, "Alokojjval tumi bhore a'cho mono bhumi" (Song No 1603), he was so moved that he immediately taped the whole song and politely accepted my request. Next day in the programme, he spoke highly of Prabhat Samgiit as compositions of outstanding class and quality and also rendered the song in his inimitable style which won high acclaim from the audience.

These are only a few of numerous instances which suggest that Prabhat Samgiita is indeed having tremendous impact not only on the common music-lovers but also on music experts and maestros who matter in the field of music.

4. Media, both print and electronic (especially print media) are now giving wide coverage of RAWA programmes and are also highlighting Prabhat Samgiita through articles and columns. Well-circulated dailies, magazines, journals and periodicals are regularly publishing news and articles on cultural programmes, seminars and workshops on Prabhat Samgiita.
   Agartala and Bangalore Doordarshan (T.V) had already telecast P.S programmes. Efforts are on to get P.S. broadcast through National Channel of All India Radio.

5. Prominent music institutions are now giving recognition to Prabhat Samgiita as a distinct school of music (gharana) and have included Prabhat Samgiita in their syllabi.
   Example : Nikhil Bharat Samgiita Samity
   Suranandan Bharati etc.
   Efforts are on to get affiliation from Khairagarh university, the only music university of India located in Madhya Pradesh.

6. Prabhat Samgiit Academies are fast coming up at different places. Prabhat Samgiita Academy is an institution to impart instructions in Prabhat Samgiita to young promising music talents to groom them into singers of Prabhat Samgiita of the future.

7. In the music competition on Prabhat Samgiita organized by RAWA every year, the number of participants in different disciplines viz vocal renditions, dance and drawing are increasing significantly.
8. Sale of P.S cassettes is fast picking up.
9. We have been receiving requests from numerous professionals, semi-professionals and young promising music talents to sing in P.S cassettes as well as to participate in our RAWA programmes.
10. Rabindra Bharati Society, a Calcutta-based prestigious and reputed cultural institution which has links with Tagore's heritage has introduced Prabhat Samgiita as an item of competition in its annual music competition. In this year's competition to be held on 19 January, 2000, 80(eighty) candidates in the age group of 16 to 25 yrs, have registered their applications. This number is higher than the number of participants in any other item viz Rabindra Samgeet, Nazrulgeeti etc. This shows the increasing popularity of Prabhat Samgiita especially among younger generations.
11. In a RAWA programme held in Delhi on 20th Nov. 1999. renowned danseuse Padmashrii Sovana Narayan presented a dance drama " Pranam Tumhe Sadashiva" based done P.S.
12. Another renowned danseuse Padmabhusan Smt. Amala Shankar made her appearance in a RAWA programme held on 27th Oct. 1999 on the occasion of 17th anniversary of P.S.
13. Shri Mallar Ghosh, a young Tabla maestro and who happens to be the son of Padmabhusan late Pandit Gyan Prakash Ghosh, a legendary figure in music, presented a programme on Tabla lahara on a RAWA evening on 31st Dec. 1999 in Ananda nagar. Paying glowing tributes to Baba, Shri Ghosh dedicated his programme at the lotus feet of Baba as a mark of profound respect and homage for Him.

Conclusion

Thus Prabhat Samgiita heralds the dawn of a new civilization being reborn out of the present one which is decaying fast. A universal renaissance is indeed, emerging from beyond the eastern horizon. Its glow is illuminating millions of hearts all over the globe. It is significant to note that apart from being the founder President of Ananda Marga Paracharaka Samgha, Baba was the founder president of only one wing of AMPS and that was Renaissance Universal (RU). At this historic juncture, the responsibility devolves on all of us, the blessed children of Baba, to sustain this movement, accelerate it and carry it forward to its desired conclusion. Now that we are already in a new year in a new century and in a new millennium, we have to step up our efforts and work untedily with renewed vigour to fulfil Baba's dream of a "New world" with "New man" and "New Plan".

Let Prabhat Samgiita reverberate throughout the length and breadth of this planet. Let its divine melodies sanctify every heart, every home, in every nook and corner of the world.

Prabhat Samgiita by as many people as we can
Prabhat Samgiita to as many people as we can
Prabhat Samgiita in as many places as we can
Prabhat Samgiita as many times as we can.

Let these be our slogans for the future.

Let His divine music, "The songs of a new renaisance" usher in a new dawn in a new era and lead us to a new century resplendent with the ideals of universal brotherhood, peace, harmony and progress.

Let us conclude with a song on Neo-humanism **"Toma'kei bha'loba'si a'mra' "** (Song No - 3821)

"We love you only. We move along the path shown by you. We talk about you alone. We are made up of your ideas.

We do not recognize any discrimination between high and low, small and big. We believe we are all entwined in a single thread of love. We all hear the call from the One. You are the polestar. You are our goal."

Individual freedom and collective interest, contemplation of the One, relentless fight against all evils -with all these we grow the huge banian tree of love and bring paradise on earth."

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