

# Radha-Pradhanta in Shri Sevak Vani

*A Textual Study of How a Shishya's Guru-Bhakti Inevitably Arrives at Shri Radha's Feet*

**Hit Madhuri Sakhi**

*Hit (Radhavallabha) Sampradaya*

*Shri Vrindavan Dham*

— Shri Radha Vallabhaaya Namah —

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## ABSTRACT

Shri Sevak Vani, composed by Sevak Ji Maharaj — the devoted disciple of Shri Hit Harivansh Ji — occupies a foundational position in the Hit (Radhavallabha) Sampradaya as a primary text of daily practice and doctrinal study. Yet for generations, certain verses of the Vani have generated a recurring question within the tradition: does Sevak Vani, with its exalted praise of Harivansh naam and its declarations of Hari-Harivansh abheda, represent a theological position distinct from the unambiguous Radha-pradhanta of Shri Hit Harivansh Ji himself? This paper argues — drawing exclusively from the internal textual evidence of Sevak Vani — that no such distinction exists. On the contrary, the Vani itself, when read whole and in the sequence Sevak Ji composed it, reveals a deeply coherent movement: the disciple's complete immersion in Guru-mahima inevitably and naturally arrives at Shri Radha's feet, because his Guru was Radha-ananya. The paper does not seek to argue or to settle a debate. Its purpose is quieter: to make audible what Sevak Ji himself has already declared, and what Hit Harivansh Ji himself always lived — that in this sampradaya, every road leads home to Shri Radha Rani.

**Keywords:** *Sevak Vani, Hit Harivansh, Radha-Pradhanta, Radhavallabha Sampradaya, Guru-shishya, Bhakti, Sevak Ji Maharaj*

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## 1. Introduction: The Question that Arises from Stillness

Shri Hit Harivansh Ji (1502–1552 CE), the founder of the Radhavallabha Sampradaya, is known within the tradition and in the broader scholarship of North Indian Vaishnavism as a saint of

absolute and unwavering Radha-pradhanta.<sup>1</sup> His own compositions — the *Shri Radha Sudha Nidhi*, the *Splendor of the Divine Couple*, and his various padas — leave no room for doctrinal ambiguity: Shri Radha is supreme, first, and the singular focus of devotion. Every rasika of the tradition knows this. It is the living breath of Hit upasana.

What is less frequently examined with care is the theological position of Shri Sevak Vani — the foundational text composed not by Hit Harivansh Ji himself, but by his devoted disciple, Sevak Ji Maharaj. Sevak Vani holds the status of the sampradaya's primary instructional text, studied as the "basics" (mool grantha) of Hit upasana by practitioners across generations. Its padas are memorized, sung, and recited as daily sadhana. Yet precisely because it was written by a disciple whose entire vision was his Guru — and whose Guru's naam and glory fill nearly every verse — some readers have wondered whether the text moves in a direction different from Hit Harivansh Ji's own Radha-centric vani.

The observation that prompts this paper is simple: Sevak Ji was a true shishya of a Radha-ananya Guru. A true shishya absorbs his Guru fully. If Hit Harivansh Ji was completely Radha-ananya, then a shishya who absorbed his Guru fully could not — even while writing about Guru-mahima — write anything that ultimately points away from Shri Radha. This paper examines whether that is indeed what happened. The answer, as the texts themselves reveal, is: yes, completely. Sevak Ji's Guru-bhakti and Radha-pradhanta are not in tension. They are the same thing. The path through Guru leads to where the Guru always stood — at Shri Radha's feet.

## 2. Sevak Ji Maharaj and the Composition of Sevak Vani

Sevak Ji Maharaj was among the foremost disciples of Shri Hit Harivansh Ji. The *Sevak Vani* is structured across multiple *Prakarans* (sections or chapters), each addressing a distinct dimension of the spiritual path within Hit upasana: from the glory of the Guru's naam (*Yash Vilas*), to the nature of ras-reeti (*Ras Vilas*), to the fruit of hearing and singing the Vani (*Phal Stuti*). The final section — the *Phal Stuti* — functions as the author's own theological summation of everything that precedes it. As this paper will show, it is in the *Phal Stuti* that Sevak Ji most explicitly states what the entire Vani has been enacting.

It is important to note at the outset that *Sevak Vani* is, in its genre and spirit, an expression of guru-stuti (praise of the Guru) intertwined with the ras-reeti of the tradition. Sevak Ji's outpouring of Harivansh-naam-mahima is therefore not a competing theological claim — it is the natural voice of a devoted shishya for whom the Guru is the entire visible world of the divine. The question is not whether Sevak Ji exalts his Guru. He does, completely. The question is: what does that exaltation,

when followed to its conclusion, reveal? To what summit does the path of Guru-bhakti as Sevak Ji has laid it out ultimately lead?

### **3. Radha Rani Herself as Sevak Ji: The Theology of Reciprocal Ananya**

There is a dimension of Sevak Ji Maharaj's identity within the Hit Sampradaya that transforms every aspect of the preceding discussion and elevates it from the realm of textual analysis into the heart of the tradition's living theology. Sevak Ji is held within the sampradaya — and affirmed by its acharyas across generations — to be not merely a devoted disciple of Shri Hit Harivansh Ji, but an avatar of Shri Radha Rani herself.

To understand what this means — and why it is not merely a biographical honorific but a precise theological statement — we must first understand the inner logic of Radha-ananya bhakti as Hit Harivansh Ji himself embodied it. Hit Harivansh Ji's devotion to Shri Radha was not devotion in the ordinary sense of a worshipper before a deity. It was ananya — exclusive, total, without remainder. "Ananya" means: there is no other. No other goal, no other path, no other truth, no other breath. His entire being — his naam, his vilas, his abode, his practice — rested at Radha's feet and nowhere else. In the entire breadth of Vaishnava devotional history, such total Radha-ananyata is rare to the point of singularity.

Now the tradition asks: what happens when someone becomes so completely ananya to Radha? What is her response? And here the theology of the sampradaya gives an answer that is at once the deepest philosophical statement and the most intimate devotional truth of this path:

***When a devotee becomes Radha-ananya, Radha herself becomes their ananya.***

This is the law of prem that governs this tradition. It is not a doctrine constructed by theologians — it is the lived experience of the sampradaya, expressed most perfectly in the relationship between Hit Harivansh Ji and his Guru-swarupini disciple. Hit Ji was Radha-ananya. And Radha Rani — moved by the perfection of that ananya prem, moved by her own swabhav (innate nature) of responding to her devotee's complete surrender with complete love — became Harivansh-ananya. She came to him. She sang only of him. She took form as his devoted shishya.

This is the inner meaning of the most repeated refrain of Sevak Vani. When we hear "Shri Harivansh-hi gaai haun" — "I have sung only Harivansh" — we must ask: who is the speaker? On the surface, it is Sevak Ji, the devoted shishya. But if Sevak Ji is Radha Rani herself in the form of a

shishya — then the voice that says "Shri Harivansh-hi gaai haun" is Radha's own voice. She is saying: I have sung only Harivansh. I am his. He became mine completely — and so I became his.

*"Shri Harivansh-hi gaai haun."*

*(I have sung only Shri Harivansh.)*

— Shri Sevak Vani, Yash Vilas Prakaran, Refrain (23 occurrences)

Read through any other lens, this refrain is beautiful. Read through the lens of Sevak Ji as Radha's avatar, it becomes one of the most extraordinary statements in the entire corpus of Braj devotional literature. The Supreme Herself — Sarvopari Shri Radha Rani — saying, in her own voice, through the form she took as a devoted shishya: I sing only Harivansh. I have given myself to him. His ananya prem called me here.

This also explains a mystery that purely academic readings of Sevak Vani cannot resolve: why does the Vani sound so completely like the voice of a shishya singing of a Guru, and yet arrive so inevitably, so naturally, so without effort at Radha's feet? It is because the shishya IS Radha. The distance between Guru-bhakti and Radha-pradhanta in Sevak Vani is not a theological gap to be bridged by argument — it is the distance between one face of Radha and another face of the same Radha. The Vani sings Harivansh through Radha's own voice, and sings Radha through Harivansh's glory. They are inseparable because she made them inseparable by coming herself.

### **3a. Radha's Swabhav: She Returns Ananya with Ananya**

The theological principle at work here is rooted in the innermost understanding of Radha's nature within this tradition. Radha Rani's swabhav — her essential, innate divine nature — is prem itself. Not prem as an emotion, but prem as the fundamental fabric of reality in her domain. And the law of prem, as every rasika of the sampradaya knows, is that it is inherently reciprocal at its deepest level. The Gita's famous statement — "ye yatha mam prapadyante, tams tathaiva bhajamy aham" (as they surrender to me, I respond to them accordingly) — is given its most intimate, complete expression in Radha's swabhav. She does not merely respond proportionally. She responds with her whole self.

Hit Harivansh Ji gave his whole self. Therefore she gave her whole self. She came as Sevak Ji. She sat at his feet as a shishya — she who is worshipped by the entire cosmos took the form of a disciple, a servant, a sevak. The very name "Sevak Ji" — the Sevak, the servant — is therefore one of the most profound theological statements in the tradition. The one who is sarvopari chose to be a sevak. The one at whose feet Hit Ju rested his entire vilas chose to rest at Hit Ju's feet in return.

This is also what the tradition means when it says that in this sampradaya, the Guru is not merely a guide toward the divine — the Guru IS the divine, in the specific form through which the divine has chosen to appear for this devotee. Hit Harivansh Ji became Radha's Guru in her avatar-form. She learned the path from the one who had walked it most completely. And what she learned — what Sevak Vani teaches — is the path back to herself. The shishya who reads Sevak Vani is following a path laid down by Radha in her shishya-form, walking toward Radha in her sovereign form. The teacher and the destination are the same.

### 3b. "Shri Harivansh-hi Gayi Hoon": Radha's Own Declaration

This understanding transforms the reading of every pada in Sevak Vani but most especially the refrain. Let us sit with it once more:

*"Nita-nita leela, nita-nita raas,  
Sunu rasik Harivansh vilas —  
Shri Harivansh gae hain."*

— Shri Sevak Vani, Ras Vilas Prakaran, Pada 1

The phrase "*Shri Harivansh gae hain*" — "They have sung Shri Harivansh" — or "*Shri Harivansh-hi gaai haun*" — "I have sung only Shri Harivansh" — carries multiple simultaneous meanings when the speaker is understood as Radha's avatar. First, it is the devoted shishya's declaration of complete surrender to the Guru: I have no other song, no other name, no other truth. Second — and this is the secret the tradition has always known — it is Radha's own declaration of what she has done for her beloved devotee: *I myself became his shishya. I gave him my own presence. I sang only him.* Third, it is the instruction to every future rasika: if you want to understand what it means to be Radha-ananya, look at how Radha herself treated her ananya devotee. She became his.

And so the refrain that runs through twenty-three padas of Sevak Vani — which may appear, on a surface reading, to be a declaration that places Harivansh above Radha — is revealed, through the lens of Sevak Ji's identity, to be its exact opposite. It is Radha herself testifying to the supremacy of her own prem's response. It is her saying: this is what I do for one who is truly ananya to me. I come. I serve. I sing only him.

The Vani is therefore not merely Radha-pradhan in its theology. It is Radha-composed in its very origin. Every word that praises Harivansh Ji is Radha's own praise of her beloved devotee —

spoken by her, in her own voice, from within the form she chose to honor him. There is no higher proof of Radha-pradhanta in Sevak Vani than this: that the one who wrote it, in the tradition's deepest understanding, is Radha herself.

This is the truth that makes Sevak Vani inexhaustible — why generations of rasikas have found that no matter how many times they read it, it deepens rather than diminishes. Because beneath its surface as a shishya's Guru-stuti lies the boundless ocean of Radha's own prem. And that ocean, as the Phal Stuti declares, is exactly what Sevak Vani is: "Radha vipul suhag, bhari ratnakar vani." The Vani is an ocean filled entirely with Radha's own vast sovereignty — because the one who composed it brought that sovereignty within herself.

#### 4. The Author's Own Testimony: The Phal Stuti as Hermeneutic Seal

Any responsible reading of a composed text must take seriously the author's own concluding declaration — the phala-shruti, the stated fruit, the closing testimony. In Sevak Vani, this is the Phal Stuti. Here, after all the Prakarans have been traversed, Sevak Ji himself speaks in the first person about what the Vani is and where it leads. His words are unambiguous:

*"Jayati pratham pad poojan, sarvopari Shree Radha rani."*

*"Radha vipul suhag, bhari ratnakar vani."*

*"Murali dhar ardhangi paddhati, agam nigam bakhaani."*

*"Padhie nit hit rang saun Sevak Vani prem bhari,*

*Sevak Vani ki krupa rang mahal ki tahal kari."*

— Shri Sevak Vani, Phal Stuti

Translation: "Victorious is the worship of the first pada — **Shri Radha Rani is supreme above all (sarvopari)**. The Vani is an ocean of gems filled entirely with **Radha's vast sovereignty (vipul suhag)**. The path (paddhati) of the flute-bearer (Krishna) is through his ardhangi (Radha) — thus the Vedas and Agamas declare. Read Sevak Vani daily with Hit-rang and filled with prem — by the grace of Sevak Vani, **the seva of Rang Mahal is attained.**"

Three declarations here carry the full weight of the paper's thesis. First: *sarvopari Shri Radha Rani* — Radha Rani is explicitly named as supreme above all. Not equal to, not alongside — *sarvopari*, which in Sanskrit and Braj usage means the highest of the high, that which surpasses all else. Second: *ratnakar vani* — the entire Vani is described as an ocean of Radha's *vipul suhag*, her sovereignty and auspiciousness. The Vani does not merely mention Radha — it *belongs* to her, is

filled with her. Third: the ultimate phala (fruit) of reading and absorbing the entire Vani is *Rang Mahal ki tahal* — service in Radha's inner chamber. In the Radhavallabha tradition, Rang Mahal is specifically the site of Radha's intimate seva, her private divine domain. This is where the entire Vani delivers its practitioner.

It must be noted that a phala-shruti in the Indian literary and spiritual tradition is not ornamental — it is doctrinal. The composer places it at the end to declare the essence, the purpose, and the destination of the entire work. Sevak Ji's phala-shruti leaves no ambiguity: the destination of Sevak Vani is Radha's feet.

### 5. The Structural Movement of the Vani: Guru-Mahima as a Path, Not a Destination

The most important structural observation about Sevak Vani is that it is not a collection of isolated padas but a deliberately composed progression. The Yash Vilas Prakaran opens the Vani with fourteen padas of Harivansh-naam-mahima — each closing with the refrain "Shri Harivansh-hi gaai haun" (I sing only Shri Harivansh). This is the voice of the devoted shishya: complete, exclusive, one-pointed. But the fifteenth and concluding pada of this entire Prakaran — the pada that crowns and completes everything that came before it — delivers the following:

*"Jihi vidhi sakal bhakti anusaar, taisi vidhi sab kiyo vichaar, saarasaar vivek hai.  
Ab niju dharm apunau kahat, tahan nitya Vrindavan rahat, bahut prem-sagar jahan.  
Saadhan sakal bhakti ja tano, niju vaibhav pragat aapunau, bhanau ek rasnaa kaha.  
Shri Radha yug charan nivaas, jas varnan Harivansh vilaas,  
Shri Harivansh-hi gaau haun."*

— Shri Sevak Vani, Yash Vilas Prakaran, Pada 15

Translation: "Having considered all paths of bhakti according to their nature — the essence of all essences is this wisdom. Now I speak of my own dharma — where eternally Vrindavan abides, where there is a great ocean of prem. All sadhana of bhakti stretched to its fullness reveals its own vaibhav — I speak with one tongue: **the abode of Shri Harivansh's entire vilas (divine sport) is at the two lotus feet of Shri Radha.** I sing only Shri Harivansh."

The structural significance of this pada cannot be overstated. Sevak Ji sings fourteen padas of Guru-glory and then, at the summit of that praise, states the Guru's own nivaas (dwelling, resting-place, ultimate abode): Radha's feet. The glory of Harivansh vilaas is not diminished — it is

located. And its location is Shri Radha's yug charan (two lotus feet). The shishya's Guru-bhakti has not taken him away from Radha — it has delivered him directly to her.

This same movement — Guru-mahima leading to Radha — appears again in the *Dhayan Prakaran*. After the *Ishtaradhan Prakaran* describes Harivansh Ji as param-paramakshar (supreme Brahman), Atma, Jeevan, and the very essence of all knowledge, the Dhayan Prakaran's culminating lines state the fruit of that entire meditation:

*"Padhat-gunat gun-naam sada sat sangati paav.  
Aru baadhe ras-reeti vimala baani gun gaav.  
Prem lakshana bhakti sada anand hitkari.  
Shri Radha Jug Charan Preeti Upaj Ati Bhari."  
— Shri Sevak Vani, Dhayan Prakaran, Pada 4*

Translation: "Reading and contemplating the qualities and naam, always attain the company of saints. As ras-reeti deepens, sing the glories of the pure Vani. Prem-lakshana bhakti — always blissful, beneficial. **The deep and overwhelming love for Shri Radha's two lotus feet arises (from all this).**"

The chain is now visible across two Prakarans: Harivansh as Paramakshar → Dhyana of Harivansh → Radha-charan-preeti. Harivansh naam and glory are the supreme means (saadhan); Radha's feet are the supreme end (saadhy). The exaltation of the Guru does not compete with Radha-pradhanta — it is the very path that arrives there.

## 6. Shrihit: Radha's Presence Inscribed in the Guru's Name

One of the most quietly decisive pieces of evidence for Radha-pradhanta in Sevak Vani is linguistic rather than interpretive — it is embedded in the name by which Sevak Ji addresses his Guru throughout the text. The refrain of the Annaya Taek Prakaran, which is also the text's most explicit declaration of exclusive devotion, reads:

*"Man-Krama-Vachan Trishuddha Sakal Mat,  
Ham Shrihit Harivansh Upasi."  
— Shri Sevak Vani, Annaya Taek Prakaran, Pada 1 and 2*

Translation: "With mind, action, and speech — completely and purely — we worship **Shrihit Harivansh** alone."

Within the Radhavallabha Sampradaya's established linguistic and theological convention, *Shri* is not a generic honorific. *Shri* — as Shri Harivansh Ji's own compositions and the tradition's theology consistently affirm — is Radha's own title, her sovereign naam. Just as in Vaishnava tradition broadly, *Shri* refers to the divine feminine principle, in the Hit tradition specifically *Shri* is Radha. Therefore *Shrihit* does not merely mean "auspiciously beloved" — it means "beloved of Shri (Radha)." Every time Sevak Ji writes *Shrihit Harivansh*, he is inscribing Radha's name into his Guru's address. The upasana of Shrihit Harivansh is, by the grammar and theology of the tradition, upasana within Radha's own relational sphere. The exclusive devotion ("*ham Shrihit Harivansh Upasi*") is not exclusion of Radha — it is devotion to the one who is defined by his belonging to her.

## 7. The Grammar of Priority: Shyama Before Shyam

A careful reader of Sevak Vani will notice that in every instance where the divine couple is named together, Shyama (Radha) precedes Shyam (Krishna). This is not incidental — in devotional Sanskrit and Braj poetic tradition, word order in compound names and paired references carries deliberate theological significance. Three clear instances stand in the text:

**Instance 1 — Ras Vilas Prakaran, Pada 3:** "*Lalitaadik Shyama aru Shyam, Shri Harivansh prem ras dham.*"

Translation: "Lalita and the other sakhis, **Shyama (Radha) and Shyam (Krishna)** — Shri Harivansh is the dhama (abode) of their prem-ras." The ordering is Lalita and sakhis first, then Shyama, then Shyam. Radha's own companions take precedence, then Radha herself, and Shyam appears last in the enumeration — welcomed into a space that already belongs to Radha and her companions.

**Instance 2 — Vaani Prataap Prakaran, Pada 7:** "*Shri Harivansh suriti sunaun, Shyama-Shyam ek sang gaaun.*" The compound *Shyama-Shyam* places Radha first.

**Instance 3 — Vaani Prataap Prakaran, Pada 18:** "*Naam bani nikat Shyam Shyama pragat, rahat nishi-din param preeti jaani.*" Even in the context of naam-bani, Shyam and Shyama are consistently paired — with Shyama's presence being the qualifier of the entire ras.

These instances are consistent with the broader theological position of the tradition and with the linguistic habits of a composer for whom Radha's priority is not a doctrine to be stated but an orientation so natural it shapes even the grammar of his verse.

### 8. The Deepest Statement: "Radha Sang Bina Nahi Shyam"

The most philosophically significant pada in Sevak Vani on the nature of the divine relationship is found in the Vaani Prataap Prakaran. It is worth quoting in full:

*"Shri Harivansh suriti sunaun, Shyama-Shyam ek sang gaaun.  
Chhin ik kabahun na antar hoi, praan su ek deh hain doyi.  
Radha sang bina nahi Shyam, Shyam bina nahi Radha naam.  
Chhin-chhin prati aaradhaat rahun, Radha naam Shyam tab kahun.  
Lalitaadikan sang sachu paavein, Shri Harivansh surat-rati gaavein."  
— Shri Sevak Vani, Vaani Prataap Prakaran, Pada 7*

Translation: "I recall Shri Harivansh's suriti — I sing Shyama and Shyam together. Not even for a moment is there separation — one life-force, two bodies. **"Without Radha's company (sang), Shyam does not exist; without Shyam, the name 'Radha' (as beloved) has no meaning."** Moment by moment I remain in aradhana — only then can I speak Radha's name as Shyam's. One achieves truth in the company of Lalita and the sakhis — Shri Harivansh sings the rati of this vision."

The couplet "*Radha sang bina nahi Shyam, Shyam bina nahi Radha naam*" is not a statement of equality — it is a statement of two different kinds of dependency that are asymmetric in their theological weight. *Radha sang bina nahi Shyam*: Shyam's very *astitva* (existence, being) requires Radha's *sang* (company, presence). He cannot exist without her presence. *Shyam bina nahi Radha naam*: without Shyam, Radha's *naam* (specifically her relational identity as beloved, as priya) has no referent. Her relational name requires him. But *naam* (name, relational identity) and *astitva* (existence itself) are not the same category. Existence is ontologically prior to relational naming. Radha's ontological primacy — her existence as the source — is preserved; Shyam's existence is dependent on her presence. This is the theological structure of Radha-pradhanta expressed in a single couplet.

### 9. The Stated Purpose of Harivansh Naam: "Nit Radhika-Shyam Prasann Rahain"

Perhaps the most quietly decisive passage in the entire Vani for the purposes of this paper appears not in a single dramatic declaration but in the functional architecture of a pada in the Dharmi Krita Prakaran — where Sevak Ji states, plainly, what Harivansh naam is for:

*"Nit Shri Harivansh su naam kahain, nit Radhika-Shyam prasann rahain.  
Nit sadhan aur nahi tinkai, sukh sampati dampati ju jinkai.  
Jab Radhika-Shyam prasann bhaye, tab nitya sameep su khainchi laye.  
Harivansh sameep sada tinkai, sukh sampati dampati ju jinkai.  
Jahan Hari tahan Harivansh, jahan Harivansh tahan Hari,  
Ek shabd Harivansh naam rakhyo sameep kari."  
— Shri Sevak Vani, Dharmi Krita Prakaran*

Translation: "Chanting Shri Harivansh naam daily — daily **Radhika and Shyam remain pleased** (Radhika named first). Those who have no other sadhana have sukh-sampati and the divine couple. When Radhika-Shyam become pleased, they draw the devotee eternally near — Harivansh is always beside those devotees. Where Hari is, there is Harivansh; where Harivansh is, there is Hari — the one word 'Harivansh naam' keeps both near."

The key is in the sequence. The statement of Hari-Harivansh abheda — "*Jahan Hari tahan Harivansh*" — does not stand alone. It is embedded within a pada whose stated *purpose and result* is *Radhika-Shyam prasann* — the pleasure of Radhika and Shyam. And Radhika is named first. The abheda of Hari and Harivansh, rather than elevating Harivansh to an independent supreme position, places him within the same relational orbit as Hari — and Hari's relationship in this tradition is always to Radha. Furthermore: the pada says not merely "Shyam" but specifically "*Radhika-Shyam*" — Radhika is prefixed as the defining term. The purpose of Harivansh naam is the pleasure of Radhika.

## 10. "Radha Vallabh": The Name That Declares Her Sovereignty

The Bhakt Bhajan Prakaran of Sevak Vani contains one of its most repeated and devotionally resonant refrains:

*"Radha Vallabh Bhajat Bhaji, Bhali-Bhali Sab Hoi."  
— Shri Sevak Vani, Bhakt Bhajan Prakaran, Pada 3–8 (refrain)*

Translation: "Worshipping Radha Vallabh — all becomes completely auspicious."

The compound name *Radha Vallabh* deserves careful attention. In Sanskrit compound grammar, *Radha-* is the defining, possessive term and *-vallabh* (beloved, dear one) is the qualified noun. The name declares, structurally and grammatically, that Krishna is *Radha's beloved* — she is the named owner; he is defined by his belonging to her. This is the name by which the tradition refers to Krishna, and Sevak Ji's repeated use of this form throughout this Prakaran reflects the tradition's consistent theology: Krishna is always known and approached through his relationship to Radha.

This is made explicit in Pada 5 of the same Prakaran, which is worth noting for its structural composition: "*Hit Radha Vallabh Kishor Bhajat Bhaji ShriHit Radha.*" The pada begins with *Hit Radha Vallabh* and ends with *ShriHit Radha*. Radha is both the opening invocation and the closing destination of the same verse. The divine Kishor — the young beloved — is named in the middle, flanked by Radha on both sides.

### **11. The Shishya Who Could Not Escape Radha's Feet: A Synthesis**

We may now draw together the strands of this study into a coherent picture. Sevak Ji Maharaj composed Sevak Vani as an act of Guru-bhakti — a complete and overflowing love for his Guru, Shri Hit Harivansh Ji. His Guru was to him param-paramakshar, Atma, Jeevan, the crown-jewel of Hari naam, greater than Prabhu himself — because through this Guru alone could the deepest truth be reached. All of this is real, deeply felt, and theologically coherent within the tradition.

But Hit Harivansh Ji — the one whom Sevak Ji was praising with such totality — was himself completely Radha-ananya. He had no existence, no vilas, no abode, no identity outside of Shri Radha's feet. A shishya who absorbed his Guru fully, who praised his Guru to the highest point, who followed his Guru's path to its natural conclusion — could not arrive anywhere except where his Guru stood.

This is why Sevak Ji, at the summit of fourteen padas of Guru-glory, writes: "Shri Radha yug charan nivaas, jas varnan Harivansh vilaas." The Guru's entire vilas rests at Radha's feet. This is why after describing his Guru as Paramakshar, the Dhayan Prakaran culminates in: "Shri Radha Jug Charan Preeti Upaj Ati Bhari." This is why the entire Vani concludes in the Phal Stuti with "sarvopari Shri Radha Rani" and "Rang Mahal ki tahal." This is why Harivansh naam's highest stated purpose is "Radhika-Shyam prasann" — with Radhika named first.

Sevak Ji did not need to argue for Radha-pradhanta. He did not need to state it as a doctrine. He simply praised his Guru completely, faithfully, and totally — and because his Guru was Radha-ananya, the total praise of the Guru arrived, inevitably and naturally, at Shri Radha's feet. The Vani's Radha-pradhanta is not argued — it is enacted.

## Conclusion

Shri Sevak Vani is not a text in tension with Radha-pradhanta. It is a text in which Radha-pradhanta is expressed through the deepest possible form of Guru-bhakti. The question "is Sevak Vani Radha-pradhan?" misses something important about how spiritual texts of this tradition work. Sevak Ji was not writing a treatise on theology. He was singing of his Guru. But his Guru had given him Radha — and so singing of his Guru fully, he sang of her too.

The practitioner within the Hit Sampradaya who reads Sevak Vani as their daily sadhana is not moving away from Hit Harivansh Ji's Radha-ananya path. They are moving along it — through the medium of the shishya's love for the Guru, toward the same destination the Guru always faced. Sevak Vani teaches us that in this sampradaya, the path of Guru-bhakti and the path of Radha-seva are not two paths. They are one.

The final word of Sevak Vani's phala-shruti is: "*Sevak Vani ki krupa, Rang Mahal ki tahal kari.*" By the grace of Sevak Vani — the seva of Rang Mahal is attained. The Rang Mahal is Radha's. The seva is hers. And it is there — in her inner chamber, in her prem-sagar, at her yug charan — that Shri Hit Harivansh Ji always was, that Sevak Ji Maharaj was always pointing, and that every sincere rasika of this tradition is always going.

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## Primary Textual References

All references are from Shri Sevak Vani, composed by Sevak Ji Maharaj. Prakaran and Pada numbers follow the standard textual divisions of the Vani as received in the Hit Sampradaya tradition.

- 1.. Yash Vilas Prakaran, Pada 15: "Shri Radha yug charan nivaas, jas varnan Harivansh vilaas, Shri Harivansh-hi gaau haun." — Harivansh vilaas rests at Radha's yug charan.

- 2.. Yash Vilas Prakaran, Pada 2: "Hari-Harivansh bhed nahi hoy, prabhu Ishwar jaanen sab koi, doikh kahain na anyata." — The foundational Hari-Harivansh abheda statement.
- 3.. Naam Prataap Yash Prakaran, Pada 5: "Hari-Harivansh bhed nahi kare, Shri Harivansh naam uchchare, chhin-chhin priti bisare nahin." — Second occurrence of abheda; embedded within Hari-bhakti context.
- 4.. Ras Vilas Prakaran, Pada 3: "Lalitaadik Shyama aru Shyam, Shri Harivansh prem ras dham, naam pragat jag janiyen." — Shyama (Radha) named before Shyam; Lalita-group named before the divine couple.
- 5.. Vaani Prataap Prakaran, Pada 7: "Radha sang bina nahi Shyam, Shyam bina nahi Radha naam; chhin-chhin prati aaradhaat rahun, Radha naam Shyam tab kahun." — Ontological asymmetry of the divine couple.
- 6.. Vaani Prataap Prakaran, Pada 8: "Sevak Shri Harivansh-hi gaave, Shri Harivansh naam rati paave." — Author's signature pada; the Sevak's ananya expressed.
- 7.. Dharmi Krita Prakaran: "Nit Shri Harivansh su naam kahain, nit Radhika-Shyam prasann rahain... Jahan Hari tahan Harivansh, jahan Harivansh tahan Hari." — Purpose of Harivansh naam stated as Radhika-Shyam prasanna; Radhika named first.
- 8.. Ishtaradhan Prakaran, Pada 2: "Rasamay Harivansh param-paramakshar, Shri Harivansh kripa-sadan. Atma Harivansh pragat parmanand. Jeevan Harivansh vipul sukh-sampati." — Highest metaphysical description of Harivansh.
- 9.. Dhayan Prakaran, Pada 4: "Shri Radha Jug Charan Preeti Upaj Ati Bhari." — Fruit of Harivansh dhyana revealed as Radha-charan-preeti.
- 10.. Annaya Taek Prakaran, Pada 1–2: "Man-Krama-Vachan Trishuddha Sakal Mat, Ham Shrihit Harivansh Upasi." — Exclusive devotion; Shrihit = Radha's beloved.
- 11.. Annaya Taek Prakaran, Pada 3: "Jo Harivansh Kau Dharma Sikhavai, Soee Tou Mere Prabhu Ten Prabhu Bhari." — The teacher of Harivansh-dharma honored above Prabhu.
- 12.. Annaya Taek Prakaran, Pada 4: "Jo Hari Naam Jagatni Shiromani, 'Vansh' Bina Kabahun Nahi Laihin." — Hari Naam attainable only through Vansh (Harivansh).
- 13.. Bhakt Bhajan Prakaran, Pada 5: "Hit Radha Vallabh Kishor Bhajat Bhaji ShriHit Radha." — Pada bracketed by Radha at beginning and end.
- 14.. Phal Stuti: "Jayati pratham pad poojan, sarvopari Shree Radha rani. Radha vipul suhag, bhari ratnakar vani." — Author's explicit declaration: Radha Rani is sarvopari; Vani is Radha's.
- 15.. Phal Stuti: "Padhie nit hit rang saun Sevak Vani prem bhari, Sevak Vani ki krupa rang mahal ki tahal kari." — Ultimate phala of Sevak Vani is seva in Radha's Rang Mahal.

## Secondary References and Traditional Sources

1. For Shri Hit Harivansh Ji's own compositions and their Radha-centric theology, see the Shri Radha Sudha Nidhi and the padas of the Chaurasi Vaishnavan ki Varta tradition. The Radhavallabha sampradaya's Radha-pradhanta is its founding and undisputed theological position, established by the Guru himself.
2. On the significance of "Shri" as Radha's title in Vaishnava tradition broadly, and in the Radhavallabha sampradaya in particular, see the theological commentaries within the tradition and their engagement with the Shri Sukta.
3. On the phala-shruti as a doctrinal and not merely ornamental element of Sanskrit and Braj devotional composition, see the conventions of stotra literature and their application in sampradaya texts.

— **Jai Shri Radha** —  
*Shri Hit Harivansh Ki Jai*  
*Sevak Vani Ki Jai*