

Śrī-Śrī Rādhā Rasa Sudhānidhi

"The nectar-ocean of Śrī Rādhā's flavours"

By Śrīpāda Prabodhānanda Sarasvatī

With English commentary based on the Bengali commentary made by Śrī Madhusūdana Dāsa Adhikārī, Prabhupāda Śrīla Ananda Gopāla Gosvāmī and Rādhākuṇḍa Mahānta Paṇḍita Śrīmat Ananta Dāsa Bābājī Mahārāja. Bengali songs that follow the commentaries are composed by Dr. Haripada Śila from Howrah.

This is the longest and most popular prayer to Śrīmatī Rādhārāṇī, which is sung by different *sampradāyas* (devotee-traditions) of sacred Vṛndāvana. The entire text hangs on the wall of the Sevā Kuñja-garden in Vṛndāvana, each verse inscribed in one separate marble slab. Although this book appears to be full of amorous verses, the reader is reminded of the fact that this is not material, but transcendental eros. Hearing and chanting of these transcendental topics swiftly liberate the reciter and hearer from the heart's disease of lust, provided this hearing and chanting is done with faith, faith that this is the transcendental exchange between God (Kṛṣṇa) and His internal potency (His *svarūpa śakti*). Instead of becoming sexually agitated, the faithful practitioner of this *upāsana* (subject of devotional meditation) will become free from the disease of lust. Śrīmad Bhāgavata (10.33.40) states:

*vikriḍitam vraja vadhūbhir idam ca viṣṇoḥ
śraddhānvito'nusṛṇuyed atha varṇayed yaḥ
bhaktim param bhagavatiṁ pratilabhya kāmam
hṛd rogam āśv apahinoty acirena dhīraḥ*

"Anyone who faithfully hears and chants the pastimes of Lord Viṣṇu (Kṛṣṇa) with the women of Vraja attains the highest devotion to God. He will swiftly be cured from the heart's disease of lust and he will become steady (pure and saintly)." Ed.

VERSE 1:

**NINDANTAM PULAKOTKAREṆA VIKASAN NĪPA PRASŪNA CCHABIM
PRORDDHĪKṚTYA BHUJA DVAYAM HARI HARĪTY UCCAIR VADANTAM
MUHUḤ
NṚTYANTAM DRUTAM AŚRU NIRJHARA CAYAIḤ SIŅCANTAM ŪRVĪ-TALAM
GĀYANTAM NIJA PĀRṢADAIḤ PARIVṚTAM ŚRĪ GAURACANDRAM NUMAḤ**

nindantam - mocking; *pulaka* - goosepimples; *utkarena* - with a multitude; *vikasah* - blooming; *nīpa* - Kadamba; *prasūna* - flowers; *chabim* - splendour; *prorddhikṛtya* - raising; *bhuja* - arm; *dvayam* - two; *hari hari iti* - Hari Hari!; *uccaiḥ* - loudly; *vadantam* - saying; *muhuh* - repeatedly; *nṛtyantam* - dancing; *drutam* - quickly; *aśru* - tears; *nirjhara* - cascades; *cayaiḥ* - abundances; *siñcantam* - sprinkling; *ūrvī* - earth; *talam* - surface; *gāyantam* - singing; *nija* - own; *pārṣadaiḥ* - with associates; *parivṛtam* - surrounded; *śrī gauracandram numah* - obeisances to Śrī Gauracandra.

I offer my obeisances unto Lord Gauracandra, who is surrounded by all His associates and whose body is studded with goosepimples of ecstasy that mock the beauty of blossoming Kadamba flowers. He raises His arms, repeatedly and loudly crying 'Hari! Hari!' as He dances and sings, showering the surface of the earth with cascades of tears.

AUSPICIOUS INVOCATION:

Comments: Śrīpāda Prabodhānanda Sarasvatī is the object of Śrī Caitanya Mahāprabhu's great mercy, so his mind and heart are always absorbed in the sweet pastimes, attributes and sentiments of Śrīmatī Rādhārāṇī in Vraja. Now he begins his delicious book of eager prayer named 'Rādhā Rasa Sudhānidhi' out of compassion for the devotees who aspire for the confidential service of Śrīmatī Rādhārāṇī's lotus-feet. In this verse he praises his worshipable deity, Śrī Caitanya Mahāprabhu.

Vraja Vihārī Śrī Kṛṣṇa accepted the mood and complexion of Śrī Rādhā and became Gaura to fulfill three desires: To understand the greatness of Rādhā's love, the wonderful qualities that She alone relishes in Him and the happiness She feels when She realizes the sweetness of His love. In *Vṛndāvana-līlā*, Kṛṣṇa was the witness of the sweetness of Śrī Rādhā's love of which He Himself was the object, and in *Gaura-līlā* He accepted the mood and luster of Śrī Rādhā to understand the gravity of Her love. In the opening verse of his book 'Rādhā Rasa Sudhānidhi', Śrīpāda Prabodhānanda Sarasvatī draws a beautiful picture of how the full transcendental truth of Vraja (Śrī Kṛṣṇa) experienced the sweetness of Rādhā's emotions. Here Śrīpāda follows the custom in the Gauḍīya Vaiṣṇava tradition to praise Lord Gaura before commencing the description of Śrī-Śrī Rādhā-Mādhava's sweet pastimes. This is called 'Gaura candrikā'. In his book 'Śrī Caitanya Candrāmṛta' (88), Śrīpāda writes:

*yathā yathā gaura padāravinde vindeta bhaktim kṛta puṇya rāśiḥ
tathā tathotsarpati hṛdyakasmāt rādhā padambhoja sudhāmbu rāśiḥ*

"The Lord had become the main shelter of His own *rasa*, and so all ecstasies arose in Him." Śrīpāda sweetly depicts how Śrī Gaurāṅga's body displayed the unrivalled ecstasies derived from relishing the sweetness of Rādhā's *rasa* within Himself by saying: *nindantaṁ pulakotkareṇa vikanan nīpa prasūna cchabim* "His body was beautified by goosepimples that mocked freshly blossoming Kadamba-flowers." Mahāprabhu's body manifested *uddīpta sāttvika bhāvas*. Śrīla Rūpa Gosvāmī says in Bhakti Rasāmṛta Sindhu (2.3.79):

*ekadā vyaktim āpannaḥ pañca śāḥ sarva eva vā
ārūḍha paramotkarṣam uddīpta iti kīrtitaḥ*

"When five or six *sāttvika* ecstasies simultaneously arise to the greatest extent, they are called *uddīpta*." Again, Śrīpāda says *prorddhīkṛtya bhujā dvayaṁ hari harīty uccair vadantaṁ muhuh*: "He lifts His arms and loudly chants "Hari! Hari!!" This is an *anubhāva* called *krośana*. Śrīla Rūpa Gosvāmī says in Bhakti Rasāmṛta Sindhu: *anubhāvas tu cittastha bhāvānām avabodhakaḥ* "Activities that awaken certain moods in the heart are called *anubhāva*" When *rati* is relished within the heart it will be externally manifest. The echo of Mahāprabhu's loud chanting of Harināma immersed all the moving and non-moving creatures in the taste of love of Kṛṣṇa. Śrīla Haridāsa Ṭhākura revealed this secret of the loud chanting of Hari nāma :

*tumi yei koriyācho ucca saṅkīrtana; sthāvara jaṅgamera sei hoyoto śravaṇa
śunitei jaṅgamera saṁsāra hoy kṣaya; sthāvare se śabda lāge - tāte pratidhvani hoy
pratidhvani nahe sei - koroye kīrtana; tomāra kṛpāya ei akathya kathana*

(Caitanya Caritāmṛta Antya Ch.3)

"All the moving and non-moving creatures have heard Your loud chanting. Hearing it, all the moving creatures were liberated from material existence, and after the non-moving creatures hear it there is an echo. It's actually not an echo, it is the chanting of these non-moving creatures. All these indescribable things are possible by Your mercy." Mahāprabhu dances with restless feet and sprinkles the earth with His tears. The *padakartā* (singer) Rāya Śekhara describes the sweet dancing of Śrī Gaurasundara and His associates as follows:

*madhura madhura gaura kiśora madhura madhura nāṭa
madhura madhura saba sahacara madhura madhura hāṭa*

"How sweet is Gaura Kiśora (the youthful golden Lord Caitanya)! How sweet is His dancing! How sweet are His associates!"

*madhura madhura mṛdaṅga bājata madhura madhura ṭān
madhura rase mātala bhakata gāoye madhura gāna*

"How sweetly the drums are playing, how sweet is their rhythm! How sweetly the devotees are maddened by transcendental mellows and how sweetly they sing!"

*madhura helana madhura dolana madhura madhura gati
madhura madhura vacana sundara madhura madhura bhāti*

"How sweetly He moves, how sweetly He swings and how sweet are His steps! How sweet are His beautiful words and how sweet is His radiance!"

*madhura adhara jini śasādhara madhura madhura hāsa
madhura ārati madhura piriti madhura madhura bhāsa*

"How sweet are His lips and how sweet are His smiles, that defeat the sweetness of the moon! How sweet is His eagerness, how sweet is His love and how sweet are His words!"

*madhura yugala nayana rātula madhura iṅgite cāy
madhura premera madhura badare vancita sekhara rāya*

"How sweetly His reddish eyes are making sweet hints! Unfortunately, Rāya Śekhara is deprived of this sweet love!" While Mahāprabhu dances His eyes manifest the *sāttvika* ecstasy of *aśru*. In Caitanya Caritāmṛta it is described how Mahāprabhu manifested this ecstasy while dancing before the chariot of Lord Jagannātha :

*jalayantra dhāra yeno bohe aśrujala;
āśāpāśa loka yoto bhijilo sakala (C.C.)*

"Tears were flowing from His eyes like fountains, sprinkling all the people that stood around." This *sāttvika* transformation is so wonderful that one may ask: "Does the Gangā-water, that normally flows from His (Lord Viṣṇu's or the selfsame Śrīman Mahāprabhu's) lotus-feet now flow from His eyes?" *āpani kori āsvādane, śikhāilā bhakta-gaṇe, prema cintāmaṇira prabhu dhani* (Caitanya Caritāmṛta) "The Lord not only taught the world about *prema*, He also gave a splendid example of how to relish its flavours. The Lord is the wealthy owner of the Cintāmaṇi-gem of *prema*." The people of the world will be blessed with initiation into the *mantra* of *prema* by voluntarily selling themselves to the lotus-feet of that sweetly, blissfully dancing and chanting Śrī Gaura. Even the stones melt when they remember how sweetly Lord Gaura dances and how He rolls on the ground like a golden mountain!

*jaya śrī jagad ananda, jaya jaya gauracandra,
śrī gauramaṇḍala sudhākara
vikasita nīpa- prasūna cchabi aparūpa,
pulake pūrṇita kalevara*

"All glories to Śrī Gauracandra, who gives joy to the world, Who is the moon of Gauramaṇḍala (the holy circle around Navadvīpa) and Whose body is studded with goosepimples of ecstasy that are as wonderful as blooming Kadambaflowers!"

*punaḥ punaḥ bāhu tuli, uccaiḥ svare hari boli,
nāce gora naṭana suthāma
nirjhara nayana dhāra, siñcana koriyā gorā,
abhiṣikta koilā dharādhāma*

"How nicely Gorā (Mahāprabhu) dances, repeatedly lifting His arms and loudly chanting "Hari! Hari!!" A stream of tears flows from Gorā's eyes and sprinkles the surface of the earth!"

*sapārṣade gaurahari, kīrtane darśana kori,
punaḥ punaḥ koriyā praṇāma
śrīpāda prabodhānanda, ārambhīla rasa grantha,
rādhā rasa sudhānidhi nāma*

"Thus Śrīpāda Prabodhānanda Sarasvatī begins his *rasika* book named 'Rādhā Rasa Sudhānidhi' by offering his repeated obeisances to Lord Gaurahari and His associates and witnessing His *kīrtana*-pastimes."

*maṅgalācaraṇa śloka, śravaṇe smarāṇe sukha,
bhakta kori parama sampad
guru pādapadma reṇu, bhūṣaṇa koriyā tanu,
chanda kori gāya haripada*

"This verse serves as the auspicious invocation of this book, it is the highest wealth of all the devotees and it makes them happy by remembering and hearing it. Decorating his body with the dust of his *guru*'s lotus-feet, Haripada sings these poetical songs."

VERSE 2:

**YASYĀḤ KADĀPI VASANĀÑCALA KHELANOTTHA
DHANYĀTI DHANYA PAVANENA KṚTĀRTHA MĀNĪ
YOGĪNDRA DURGAMA GATIR MADHUSŪDANO'PI
TASYĀ NAMO'STU VṚṢABHANU BHUVO DIŚE'PI**

yasyāḥ - whose; *kadāpi* - ever; *vasana* - garment; *añcala* - border; *khelana* - playful; *uttha* - arising; *dhanya* - blessed; *ati dhanya* - very blessed; *pavanena* - by the wind; *kṛtārtha* - fulfilled; *mānī* - considers; *yogīndra* - king of mystics; *durgama* - hard to enter; *gatiḥ* - goal; *madhusūdanaḥ* - Kṛṣṇa; *api* - even; *tasyā* - Her; *namaḥ* - humble obeisance; *astu* - let it be; *vṛṣabhānu bhuvāḥ* - the daughter of Vṛṣabhānu; *diśe* - in the direction; *api* - even.

Even Lord Madhusūdana (Kṛṣṇa), who is hard to attain even by the best of *yogīs*, feels Himself greatly blessed when He is touched by even the slightest playful breeze coming from the tip of Śrī Rādhikā's garment. I offer my obeisances to any direction in which I may find this daughter of Mahārāja Vṛṣabhānu!

THREEFOLD AUSPICIOUS INVOCATION:

Comments: Śrīpāda Prābodhānanda Sarasvatī is the object of Śrīman Mahāprabhu's unlimited mercy, therefore he is conscious of the elevated *ujjvala rasa* (amorous sentiment) of Vraja and thinks of himself as a maidservant of Śrī Rādhā in the forest bowers (*kuñjas*) of Vraja. Śrīpāda Kavi Kārṇapura has written in his book 'Gaura Gaṇoddeśa Dīpikā' that in Kṛṣṇa's pastimes Śrīpāda Prābodhānanda Sarasvatī was Tuṅgavidyā-sakhī, one of Śrī Rādhikā's eight chief girlfriends, but while reading his book 'Rādhā Rasa Sudhānidhi' we can see that, by Mahāprabhu's grace, his heart was filled with the astonishing *rasa* of a maidservant, or *kiṅkarī*, of Śrī Rādhā. This is the most beloved practise of the Gauḍīya Vaiṣṇavas, called *rādhā snehādhika* or *bhāvollāsa rati*. Śrīla Rūpa Gosvāmī explains in his 'Bhakti Rasāmṛta Sindhu' (2.5.128):

*sañcārī syāt samonā vā kṛṣṇa-ratyāḥ suhrd ratiḥ
adhikā puṣyamānā ced bhāvollāsa itiryate*

"When Rādhā's girlfriends love Her as much as or less than Śrī Kṛṣṇa, then their *sañcārī bhāva* is called *Kṛṣṇa rati*, but when they love Radhika more it is called *bhāvollāsa*." This *bhāvollāsa rati* is the *sthāyī bhāva* (permanent and chief mood) of Śrī Rādhikā's maidservants. *rādhā snehādhika* means that they love Rādhā more than Kṛṣṇa. This is what the Gauḍīya Vaiṣṇavas desire! In his 'Vraja Vilāsa Stava (38)', Śrīla Raghunātha Dāsa Gosvāmī writes:

*tāmbūlarpaṇa pāda mardana payo dānābhisārādibhir
vrndāraṇya maheśvarīm priyatayā yās toṣayanti priyāḥ
prāṇa preṣṭha sakhī-kulād api kilāsaṅkocitā bhūmikāḥ
keli bhūmiṣu rūpa mañjarī mukhās tā dāsikāḥ saṁśraye*

"By offering Her betelnuts, by massaging Her feet, by bringing Her water, by arranging for Her secret meeting with Kṛṣṇa and by performing many other services, the maidservants lovingly please Śrī Rādhikā, the great queen of Vṛndāvana. When Rādhā and Kṛṣṇa make love They don't feel shy before these maidservants, although They do feel shy before Their girlfriends, that are otherwise dearer to Them than life itself. I take shelter of these maidservants that are headed by Śrī Rūpa Mañjarī."

This book 'Rādhā Rasa Sudhānidhi' consists of Śrīpāda's prayers in both *sādhaka āveśa* - the more external consciousness of a practising devotee - and *siddha āveśa* - the internal consciousness in which he is aware of his eternal spiritual body as a maidservant and/or

girlfriend of Śrī Rādhā. Sometimes we will see him in the fortunate condition of having direct transcendental communion with Śrī Rādhikā, and sometimes we see him eagerly praying for such a communion in his *sādhakāveśa*. But even in that *sādhakāveśa* there is a strong vibration of his identity as Śrī Rādhā's maidservant! By saying: "I offer my obeisances to any direction where I may find Śrī Rādhā", Śrīpāda prays for a blessing upon all the *sādhakas* of the world who meditate on Rādhā-Kṛṣṇa's Vṛndāvana-pastimes. May their sacred desires be fulfilled!

One may ask now: "Why does Śrīpāda call Kṛṣṇa 'Madhusūdana' in this verse? Isn't that indicating Kṛṣṇa's divine prowess (*aiśvarya*) and isn't that contrary to the sweet mood (*mādhurya*) of the Vṛndavana-devotees? The answer to this is: "The name Madhusūdana also means *madhu puṣpa-rasaṁ sūdayati khaṇḍayatīti madhusūdanaḥ*: Śrī Kṛṣṇa, Who drinks the honey (*madhu*) from Rādhā's lotus-like lips, just like a bee". The pastimes of Rādhā and Kṛṣṇa are hardly perceived even by the kings of *yogīs* like Mahādeva (Lord Śiva) and Lord Brahmā. Caitanya Caritāmṛta states; *rādhā-kṛṣṇera lila ei ati gūḍhatara; dāsya vatsalyādi bhāvera na hoy gocara / sabe eka sakhigaṇera iha adhikāra; sakhī hoite hoy ei līlāra vistāra* "The pastimes of Rādhā and Kṛṣṇa are very confidential. They are not even perceived by Kṛṣṇa's own servants and friends in Vraja. Only His girlfriends can enter into it, and it is they who expand these pastimes."

Just as Śrīpāda thinks: "Will I be so fortunate to witness those sweet pastimes of Madhusūdana that cannot even be perceived by the kings of *yogīs*?", a spiritual revelation comes to him by Śrīman Mahāprabhu's grace: He sees Śrī-Śrī Rādhā-Mādhava playing Their pastimes in a lonely bower of Vṛndāvana. After these pastimes Śrīmatī Rādhikā sits up on the bed, looking like a flower-garland ravished by a bumblebee. Rasika Śiromaṇi (Kṛṣṇa, the crown-jewel of relishers) becomes compassionate when He sees how tired She is, but this is not the kind of compassion a lover usually has for his girlfriend; that can be understood from Śrīla Kṛṣṇa Dāsa Kavirāja's commentary on the 18th verse of Bilvamaṅgala Ṭhākura's 'Kṛṣṇa Karṇāmṛta' (*taruṇāruṇa karuṇāmaya vipulāyata nayanam*). There it is said: *taruṇe madana madodgāriṇī svato madhupānena cāruṇe ca vijanādinā tac chramāpanodanārthaṁ hr̥dyudgatvā yā karuṇā tad udgāriṇī ca svato vipule āyate ca nayane yasya*. "Śrī Kṛṣṇa personally fans Śrī Rādhikā to soothe Her fatigue and His lotus-eyes, that are naturally reddish because of drinking honeywine, become wide out of compassion upon Her." When Śrīmatī is in a controlling mood, known as *svādhīna bhartṛkā*, She orders Kṛṣṇa: "Quickly dress Me! My girlfriends will ridicule Me when they see Me in this condition!" Understanding the situation, the *kiṅkarīs* come and bring sandalwood-pulp, *aguru* (aloe), musk, collyrium, footlac and other items. Rasika Śiromaṇi now becomes absorbed in dressing and ornamenting Śrīmatī. Svāminī (Rādhikā) slightly smiles when She sees Rasika Nāgara's absorption and the *kiṅkarīs* giggle, covering their mouths with their veils. While dressing Śrīmatī, Śyāma repeatedly looks at Her face with tear-filled eyes. He cannot get enough of relishing that sweet face of Hers! Śrīla Viśvanātha Cakravartīpāda says: *tr̥ṣyan muhuḥ smita sudhām̐ paripāyito'pi* "Although Kṛṣṇa constantly drinks the nectar from Rādhikā's moon-like face, He can never get enough of it. He always remains thirsty for more." While He paints collyrium around Radhika's frisky eyes, Śyāma starts to sweat. *svidyān dr̥g anta capalāncala v̥jito'pi*: "Although He is fanned by Rādhikā's restless eyelashes, He still sweats." Therefore Śrī Rādhikā orders Śrīpāda Prabodhānanda, who stands by in his *kiṅkarī*-form, to fan Kṛṣṇa. Kṛṣṇa's sweatdrops dry up because of her expert fanning, and then

Śrīpāda thinks of a funny prank: he begins to fan in such a way that Rādhikā's fragrance enters Śyāmasundara's nostrils. Even Śyāma considers Himself to be blessed by catching a whiff of the edge of Rādhikā's garment and He thinks to Himself: "O Wind! You are blessed! You are rightfully called *gandhavaha* (carrier of scents)! Now You carry the scent of the precious musk on Śrīmatī's breasts! I wish I was that lucky!" When the *kiṅkarī* sees Śyāma's condition, she is immersed in an ocean of transcendental bliss. One of Svāminī's names is *gandhonmādita mādhavā*: She who maddens Mādhava with Her fragrance." Now Śrīpāda has directly experienced in the kingdom of *līlās* how suitable that name is. Suddenly his transcendental vision stops and he laments: "Hā Rādhe! Where is now that honeysweet play of Yours?" Humbly he prays: "I offer my obeisances to that direction from where Śrī Rādhā's fragrance, that maddens even Mādhava, comes! O direction! Show me my Prāṇeśvarī, the queen of my life!" At certain times Śrī Rādhikā lives at Her in-laws' abode named Yāvaṭa (which is halfway between Nandagrāma and the present town of Kośī) and sometimes She stays with Her parents at Barsāṇā, forty kilometers west of Vṛndāvana. The Vraja-devotees that are fixed in *smaraṇa* know exactly in which direction they can find Her, on what day and what month. To that direction I offer my obeisances!

jaya jaya aparūpā, gandhonmādita mādhavā
jaya jaya maṅgala śrī nāma!
mādhavīra parihita, vasane ki adabhūta,
alaukika gandha vartamāna

"All glories to the wonderful Girl whose fragrance maddens Mādhava! All glories to Her auspicious, beautiful holy name! How wonderful is Her dress that carries the extraordinary fragrance of Mādhavī-flowers!"

rādhāra vasanāñcala, sañcālāne parimāla,
ye pavāna koriyā vahana
kṛṣṇa nāsa randhra dhāma, sei gandha kore dāna
dhanya dhanya sei to pavāna

"Glorious, glorious is the breeze that carries the fragrance of the edge of Rādhā's garment! Glorious is the breeze that gives this fragrance to the abode of Śrī Kṛṣṇa's nostrils!"

ore dik bolo kothā, mora prāṇeśvarī rādhā,
kuñje bhrame śrī madhusūdāna
yogīndra durgama gati, rāi tanu gandhe mati,
vimohita madana mohana

"O Direction! Tell me in which *kuñja* the queen of my heart, Śrī Rādhā, rambles with Śrī Madhusūdāna? Even Kṛṣṇa, who enchants even Cupid and who is hard to attain even by the kings of *yogīs*, is maddened by the fragrance of Rāi's (Rādhā's) divine body!"

ye kuñjete śrī rādhikā, kṛṣṇa keli ārādhikā,

*kṛṣṇa dhyāne kṛṣṇa priyatamā
yei dike kuñjeśvarī, vṛṣabhānu sukumārī,
kṛṣṇa saṅga koriyā kāmanā*

*sei dik ke bāra bāra, koṭi koṭi namaskāra,
tabe mora sukhera ullāsa
śrīpāda prabodhānanda, rasāla bhajanānanda,
'sudhānidhi' korilā prakāśa*

"I offer millions of obeisances again and again to that *kuñja* where Kṛṣṇa's Dearest Śrī Rādhikā, the tender daughter of king Vṛṣabhānu, the Queen of the *kuñjas* Who worships Kṛṣṇa with Her loveplay, meditates on Kṛṣṇa and desires His company. Then I will be very happy. Śrīpāda Prabodhānanda, who relishes the nectarean bliss of *bhajana*, reveals this 'Rādhā Rasa Sudhānidhi'."

VERSE 3:

**BRAHMEŚVARĀDI SUDURŪHA PADĀRAVINDA
ŚRĪMAT PARĀGA PARAMĀDBHUTA VAIBHAVĀYĀḤ
SARVĀRTHA SĀRA RASAVARṢI KṚPĀRDRA DRṢṬES
TASYĀ NAMO'STU VṚṢABHĀNU BHUVO MAHIMNE**

brahmā, īśvara - Brahmā and Śiva; *ādi* - and others; *sudurūha* - hardly attained; *padāravinda* - lotus-feet; *śrīmat* - beautiful; *parāga* - dust; *parama* - greatest; *adbhuta* - wonderful; *vaibhavāyāḥ* - of the power; *sarva* - all; *artha* - purposes; *sāra* - essence; *rasa* - flavour; *varṣi* - showering; *kṛpā* - mercy; *ardra* - melting; *drṣṭeḥ* - of the glance; *tasya* - Her; *namaḥ* - humble obeisances; *astu* - let it be; *vṛṣabhānu bhuvāḥ* - the offspring of Vṛṣabhānu; *mahimne* - to the greatness.

I offer my obeisances to the glories of Mahārāja Vṛṣabhānu's daughter (Śrī Rādhikā), the beautiful dust of Whose lotus-feet is hardly attained by Lord Brahmā, Lord Śiva and others and whose merciful glance, which is endowed with the most astonishing prowess, showers the nectar of the essence of all human pursuits (love of God).

ŚRĪ RĀDHĀ'S GLORIES:

Commentary: In Caitanya Caritāmṛta it is said: *citta dṛḍha kori lāge mahimā jsāna hoite* "One's heart becomes fixed in faith when one is aware of God's greatness", and for this reason Śrīpāda continues his auspicious invocation of 'Rādhā Rasa Sudhānidhi' by praising the prowess of Śrī Rādhā. *rasa* (spiritual flavour) is built on the foundation of *tattva* (spiritual truth). When that foundation is not there (when one disregards or does not know spiritual truth) the *rasa* may seem to be mundane. In his commentary on verse 10.12.10 of the Bhāgavata Śrī Jīva Gosvāmī writes: *bhagavāms tāvad asādhāraṇa svarūpaiśvarya mādhuryas tattva viśeṣaḥ* "God is the Supreme Truth, Who is full of extraordinary self-perfect prowess and sweetness." In the 40th chapter of the 'Pātāla khaṇḍa' of Padma Purāṇa, Śrī Narada Muni offers most respectful prayers to Śrī Rādhā. Vrajadhāma is the abode of sweetness and Śrī Rādhārānī is sweetness personified, therefore the Gauḍīya Vaiṣṇava-*ācāryas* show all the devotees of the world who meditate on the Lord's Vṛndāvana-pastimes the sweetness of Śrī Rādhā. But sometimes the Gosvāmīs also hint at Her great majestic aspect, which is the foundation on which the palace of Her charming sweetness is built. Such is the case in this and in the next verse. The dust of Śrī Rādhā's lotus-feet has such divine power that it cannot even be perceived by great gods like Lord Brahmā. In Śrīmad Bhāgavata it is mentioned that Lord Brahmā was astonished at seeing the sweetness of Kṛṣṇa's *paugaṇḍa līlā* (pastimes as a 5-9 year old boy) of having a picnic on the bank of the Yamunā, and that he offered many prayers to Kṛṣṇa, some full of sweetness and some full of reverence. For instance:

*tad bhūri bhāgyam iha janma kim apy aṭavyām
yad gokule'pi katamaṅghri rajo'bhīṣekam
yaj jīvitam tu nikhilam bhagavān mukundas
tvadyāpi yat prada-rajah śruti mṛgyam eva*

(Śrīmad Bhāgavata 10.14.34)

"I will be most blessed if I can take any kind of birth (even a subhuman one) in this forest of Gokula, so that I can be sprinkled by the foot-dust of one of its inhabitants, whose very life is the Supreme Lord Mukunda, Whose foot-dust is even now sought for by the Vedas!" In his Sārārtha Darśinī-commentary on this verse Śrī Viśvanātha Cakravartīpāda writes that Lord Brahmā was so astonished by seeing Kṛṣṇa's pastimes that he did not have the courage to directly ask for the dust from the lotus-feet of the cowherd boys. Therefore he prayed that he could birth as a tile or so outside the house of any low-caste person living on the outskirts of Vraja, so that he can sprinkle his whole body with that person's foot-dust. From this it is easy to understand that it is very difficult for Lord Brahmā to have a glimpse of the dust from Vṛṣabhānu-nandinī Rādhā's lotus-feet. The dust of the cowherdboys- and girls of Vraja is also difficult to attain in Lord Śiva's abode Mt. Kailāsa, so Lord Śiva sought residence in Vraja under the name of Gopīśvara, hoping to attain some of that dust. But when Rādhā and the *gopīs* saw Him, they prayed for the dust of His lotus-feet instead, hoping that in this way they could attain Śrī Kṛṣṇa. Thus it is very hard for Śrīman Mahādeva to attain Śrī Rādhā's foot-dust also. The dust of Śrī Rādhā's lotus-feet is called *śrīmat*, or filled with opulences, here. Even for the goddess of fortune, Lakṣmī-devī, this foot-dust is very difficult to attain. In Śrīmad Bhāgavata (10.16.36), the wives of the Kāliya-snake say that the goddess of fortune gave up the side of Her divine husband Nārāyaṇa by Her own will and

took shelter of Vṛndāvana to perform harsh austerities there, hoping for the foot-dust of Śrī Kṛṣṇa, but that until now She has not been able to get it. Why not? In Caitanya Caritāmṛta (Madhya līlā, chapter eight) it is explained: *gopī anugati vinā aiśvarya jṣṇne; bhajileo nāhi pāy vrajendra nandane / tāhāte dṛṣṭānta lakṣmī korilā bhajana; tathāpi nā pāilo vraje vrajendra nandana* "If You worship the prince of Vraja in a reverential mood without following in the footsteps of the *gopīs* You will not attain Him. Lakṣmī-devī is the best example of that. Although She did worship Kṛṣṇa as the prince of Vraja, She did not attain Him." The Lord's greatest devotee, Uddhava Mahāśaya, was astonished when he saw the greatness of the *gopīs'* love for Kṛṣṇa and he praised them, praying for a birth in Vraja even as a blade of grass, so that he could get the *gopīs'* foot-dust on his head. This is written with golden syllables in the pages of Śrīmad Bhāgavata (Canto Ten, chapter 47). From this it is clear how hard it is to attain the foot-dust of Śrī Rādhā.

brahmeśvarādi can also be interpreted as meaning: the Lord of Brahmā (Kṛṣṇa). Even for Kṛṣṇa the amazing foot-dust of Śrī Rādhā is rarely attained! It is said that Kṛṣṇa personally assumed the form of the poet Jayadeva to write the famous line *dehi pādapallavam udāram* "Give Me Your generous lotus-feet" of 'Gīta Govinda'. The purport to the 201st verse of 'Rādhā Rasa Sudhānidhi' is: One day Śrīmatī is *māninī* (angry out of jealousy) so with the help of Her girlfriends Kṛṣṇa keeps Her feet on His head. Thus Her pique is soothed. Śrīmatī's lotus-feet are moist with sweat, so the red lac on Her footsoles sticks on Śyāma's head, while His peacock-feather falls off. This does not make Kṛṣṇa inferior; the signs of Rādhā's mercy rather increase His glories! This makes Him *rasikendra mauli*, the king of relishers, and this is the quintessence of Godhead. Therefore, simply to increase His own greatness, Kṛṣṇa always desires the dust of Śrī Rādhā's lotus-feet. And this is not a fairy-tale, there is strong scriptural evidence for this statement. Kṛṣṇa Himself tells Uddhava in Śrīmad Bhāgavata (11.14.16): *anuvrajāmyaham nityam pūyeyetyaṅghri-reṇubhiḥ* "I always follow My devotees to sanctify Myself with their foot-dust." Śrīmat Jīva Gosvāmī comments on this verse: *tad bhaktyaniṣkṛti doṣaṭ pavitritaḥ syām iti bhāvenetyarthaḥ* "Since I am not able to repay My devotees for their devotional service (see Bhāg. 10.32.22) I perform atonement by following them to take the dust of Their feet for My purification." Since Śrī Rādhā has the greatest love for Kṛṣṇa, it is needless to say that He will always be most eager for Her lotus-feet. This is the sweetest possible explanation for the *rasika sādhakas* of Vṛndāvana.

Then again it is said *sarvārtha sāra rasavarṣi kṛpārdra dṛṣṭe* "The merciful glance of Śrī Rādhā showers the quintessence of all human goals of life". That quintessence is love of Kṛṣṇa and Śrī Rādhikā showers it all around. Caitanya Caritāmṛta says (Ādi 7):

*kṛṣṇa viṣayaka prema pañcama puruṣārtha; yāra āge tṛṇa tulya cāri puruṣārtha
pañcama puruṣārtha premanāndāmṛta sindhu; mokṣādi ānanda yāra nahe eka bindu
pañcama puruṣārtha ei prema mahā-dhana; kṛṣṇera mādhubhya rasa korāya āsvādana
prema hoite hoy kṛṣṇa nija bhakta vaśa; prema hoite pāi kṛṣṇera sevā sukha rasa*

"Love of Kṛṣṇa is the fifth and highest goal of human life compared to which religiosity, economical development, sense enjoyment and liberation (the other four goals) are as insignificant as blades of grass. Prema, the fifth goal of life, is like an ocean of nectarean loving bliss, compared to which the bliss of liberation and other goals of life are not even one

drop. The great treasure of love of God is the fifth goal of human life which makes the devotee relish Kṛṣṇa's sweet taste. Through *prema* Kṛṣṇa becomes controlled by His devotees and through *prema* the devotees relish the blissful taste of Kṛṣṇa's service." When Śrī Rādhā simply casts Her merciful glance, this love-*rasa* is attained without any further endeavour, and flows in innumerable directions. What to speak of Her merciful glance, simply by seeing Śrī Rādhārāṇī one attains the treasure of love of Kṛṣṇa without any separate endeavour! In the Padma Purāṇa, Pātāla khaṇḍa, chapter forty, it is described how Śrī Nārada attained the audience of Śrī Rādhā and how he spoke from his own experience: *asyāḥ sandarśanād eva govinda caraṇāmbuje; ya premābhir abhūt sā me bhūtapūrva na karhicit* "I have never tasted such an ocean of love for Govinda's lotus-feet as after seeing Her (Rādhikā)." Śrīmad Sanātana Gosvāmī wrote in his Bṛhad Bhāgavatāmṛta (2.5.233): *sā rādhikā bhagavatī kvacid ikṣyate cet prema tadānubhavam ṛcchati mūrtimān saḥ*. "When goddess Rādhikā is ever seen, one sees love of God in very person and one gains experience of that love." Especially in this present age of Kali (quarrel) the day has come to directly experience this, for now Śrī Gaurasundara has descended, accepting the mood and lustre of Śrī Rādhikā and blessing the people of the world who see His brilliant golden aura with *prema*. Such is the prowess of Śrī Rādhā's aura! The following verse (234) of Bṛhad Bhāgavatāmṛta says:

*cet kṛṣṇacandrasya mahāvatāras tādṛg nija prema vitānakārī
syād vā kadācid yadi rādhikāyāḥ premānubhūtim tad upaityathāpi*

"When there is such a great descent of Śrī Kṛṣṇacandra that can distribute love of Himself, or when Śrī Rādhikā manifests some descent, then (through His or Her audience) that *prema* must be experienced." This verse speaks about Śrīman Mahāprabhu.

Śrī Rādhā's merciful glance showers the nectar of love of Kṛṣṇa, which is the quintessence of all human goals. This means that love of Kṛṣṇa is sweetened by love of Śrī Rādhā. She is Vṛndāvana's personified sweetness and She is the all-in-all of the Vṛndāvanapastimes. In the 80th verse of this book Śrīpada explains that the worship of Kṛṣṇa without the worship of Rādhā is only a drop of the nectar-ocean of divine love. Therefore, the very life of love of Kṛṣṇacandra is love of Śrī Rādhā's lotus-feet. I offer my obeisances unto the greatness of She whose merciful glance showers the nectar of love of Kṛṣṇa, through which we can attain His lotus-feet! Śrīman Mahadeva has said:

*gaura tejo vinā yas tu śyāmatejaḥ samarcayet
japed vā dhyāyate vāpi sa bhavet pātakī śive*

"O Śive (Pārvatī)! Anyone who meditates on Kṛṣṇa, worships Him or does *japa* of His holy name without worshipping Rādhā is a sinner!"

VERSE 4:

**YO BRAHMA RUDRA ŚUKA NĀRADA BHĪṢMA MUKHYAIR
ĀLAKṢITO NA SAHASĀ PURUṢASYA TASYA**

**SADYO VAŚĪKARAṆA CŪRṆAM ANANTA ŚAKTIM
TĀM RĀDHĪKĀ CARAṆA REṆUM ANUSMARĀMI**

yaḥ - who; *brahma rudra śuka nārada bhīṣma* - Lord Brahmā, Lord Śiva, Nārada Muni, Bhīṣma; *mukhyaiḥ* - by the chiefs; *ālakṣita* - not noticed; *na* - not; *sahasā* - suddenly; *puruṣasya* - of the man; *tasya* - whose; *sadyaḥ* - suddenly; *vaśīkaraṇa* - controlling; *cūrṇam* - powder; *ananta* - endless; *śaktim* - power; *tām* - Her; *rādhikā-caraṇa* - Rādhikā's feet; *reṇum* - dust; *anusmarāmi* - I constantly remember.

I constantly remember the foot-dust of Śrī Rādhikā, whose unlimited power instantly subdues even the Supreme Person (Śrī Kṛṣṇa), Who Himself cannot be easily seen even by the greatest devotees like Lord Brahmā, Lord Śiva, Śukadeva Muni, Nārada Muni and Bhīṣma.

THE DUST OF ŚRĪ RĀDHĀ'S LOTUS-FEET:

Commentary: In this verse Śrīpāda is in his *sādhakāveśa* (external consciousness as a male devotee of Śrīman Mahāprabhu), glorifying the greatness of Śrī Rādhā's foot-dust. One may ask whether the word *puruṣa* in the verse does not refer to Kṛṣṇa's *puruṣāvatāra* Mahā Viṣṇu, but the answer to this is that pure love of Govinda in the mood of Vraja is only attainable on the strength of Śrī Rādhā's foot-dust. In the Brahma Saṁhitā Kṛṣṇa is also called *ādī puruṣa* or *parama puruṣa* (*śriyaḥ kāntāḥ kāntaḥ parama puruṣaḥ*) in connection with His love alliances with the *gopīs*. Kṛṣṇa's childhood-pastimes were still slightly perceived by Brahmā, Śiva and Nārada, but His romantic pastimes in adolescence were not seen by them nor by anyone else who identifies himself with his male body. Caitanya Caritāmṛta states: *sabe ek sakhīgaṇera iha adhikāra; sakhī vinā ei līlāra anyera nāhi gati* "Only Kṛṣṇa's girlfriends can enter into this, no one else." The worship in Vraja is one of pure sweetness and those who worship Kṛṣṇa in awe and reverence cannot attain Him in Vraja, for there He is the God of divine sweetness: *aiśvarya jñāne nāhi pāy vraje vrajendra nandana / rāga bhaktye vraje svayaṁ bhagavān pāy; vidhi bhaktye pārṣada dehe vaikunṭhe yāy* "One who worships Kṛṣṇa spontaneously will attain Vraja and one who worships Him according to rules and regulations will become the Lord's associate in majestic Vaikuṅṭha." Brahmā, Śiva, Śuka, Nārada and Bhīṣma are devotees of the latter kind, and by them the sweetness of Govinda is barely perceived. The great power of Śrī Rādhā's foot-dust easily controls that Supreme Person, Śrī Kṛṣṇa. Śrīla Ṭhākura Mahāśaya (Narottama Dāsa Ṭhākura) sings:

rādhikā caraṇa reṇu, bhūṣaṇa koriyā tanu,
anāyāse pābe giridhārī
rādhikā caraṇāśraya, ye kore se mahāśaya,
tāre mui yāu bolihārī

"If you decorate your body with Rādhikā's foot-dust, you will easily attain Giridhārī. I praise that great soul who takes shelter of Rādhikā's lotus-feet!" The only means to subdue Śrī Kṛṣṇa is love and devotion. The Upaniṣads say: *bhaktivaśaḥ puruṣaḥ*. The limit of love is called *mahābhāva*. Caitanya Caritāmṛta says: *prema krame bāḍi hoy sneha māna praṇaya; rāga anurāga bhāva mahābhāva hoy / premera parama sāra mahābhāva jāni; sei mahā-bhāva rūpā rādhā ṭhākuraṇī* "Prema gradually grows into *sneha*, *māna*, *praṇaya*, *rāga*, *bhāva* and *mahābhāva*. The highest stage of *prema* is *mahābhāva* and goddess Rādhā is the very form of that *mahā-bhāva*." Innumerable streams of the honey of *mahā-bhāva* flow from Śrī Rādhikā's lotus-feet (see verse 94 of this book), therefore it is understandable that Kṛṣṇa is wholly controlled by the dust of Her lotus-feet. Śrīla Jīva Gosvāmī has written in his *Bhakti Sandarbha* (187): *prema tāratamyenaiva bhakta mahattāratamyam mukhyam* "The more *prema* you have the greater you are." In his 'Ānanda Candrikā'-commentary on Śrī Rūpa Gosvāmī's 'Ujjvala Nīlamanī (Sakhī-prakaraṇa, text 6)', Śrī Viśvanātha Cakravartīpāda writes: *sa ca premā jātyā ananto'pi kvāpi paramāṇu mātraḥ kvāpi parama mahān kvāpi mahān kvāpyapekṣika nyūnādhikyamaya iti catuḥ parimāṇakaḥ/ tatrādyo'jāta ratikeṣu bhakteṣu teṣu premṇo durlakṣyatvat bhagavato'dhīnatvam api durlakṣyam eva. dvitīyo vṛndāvaneśvāryām eva tatra premṇaḥ saṁpūrṇatamatvena adhīnatvam api saṁpūrṇatamatvam eva....atha trtīyo vrajaloka eva tatra premṇo mahattvena adhīnatvam api saṁpūrṇam eva na tu saṁpūrṇatamam.... atha caturtho nārādādiṣu teṣu teṣu premānurūpam adhīnatvam.* "Although there are unlimited varieties of love, they can be classified fourfold according to their amount. The ordinary practitioners have an atomic amount of love, devotees like Nārada Muni and others have love in greater or lesser amounts, the people of Vraja have great love of Kṛṣṇa, and Śrī Rādhikā, the queen of Vṛndāvana, has the greatest love. Naturally, therefore, She also controls Him to the greatest extent."

When Śrīpāda says: *tām rādhikā caraṇa reṇum anusmarāmi* "I constantly remember Rādhikā's foot-dust", he aims at *aṣṭa-kālīṇa-līlā-smaraṇa*, 24-hour meditation on Rādhā and Kṛṣṇa's daily pastimes. This is the main item of *rāgānugā bhakti*, or spontaneous devotion. Without remembering God, the mind is lifeless and the dogs and jackals of lust and anger can freely play in it. The sweetest meditation is that of Śrī-Śrī Rādhā-Kṛṣṇa's pastimes. One should not try to remember these pastimes according to a regular schedule. This is a dead and stale practise. The experience must be spontaneous. An example is given hereby: One of the most famous Gauḍīya Vaiṣṇava saints in recent history was Śrī Kṛṣṇa Dāsa Bābājī. He was also called *siddha baba* (a saint who had attained perfection) and he lived in the town of Govardhana in the 19th Century. One day a devotee came to him, crying. When Bābā asked this devotee why he was crying, the devotee said: "Today I could not do any *bhajana* (devotional practise)! In the morningtime I (mentally) put a ring on Śrīmatī Rādhikā's right hand, but I became so absorbed in the sweetness of Her hand that I could not take my mind away from it anymore for the rest of the day (although he was supposed to proceed in his service according to the schedule of *aṣṭa-kālīṇa-līlā-smaraṇa*)!" Bābā was very pleased and he told the devotee: "Today you have really done *bhajana*!" This is called *anusmarāṇa* or 'constant remembrance'. A devotee who constantly practises *smaraṇa* can gradually attain such a condition. The Gauḍīya Vaiṣṇavas practise devotion internally by remembering the transcendental pastimes of Śrī-Śrī Rādhā-Kṛṣṇa and/or Śrī Caitanya Mahāprabhu and

externally by hearing and chanting about these pastimes. Thus, at the time of death, they may be able to enter into the Lord's eternal pastimes. This is the highest perfection of life.

*vedavaktā padmāsana, tantra-vaktā pascānana,
śuka, śrī nārada, bhīṣma kori.
deva nara munigaṇa, ye harira daraśana,
sahasā nā pāya dhyāna kori*

*kintu ki āścarya śuno, sei to puruṣottama,
nava ghana nandera nandana
rādhikā caraṇa nidhi, parāga ye siddhauśadhi
yāra śire kore daraśana*

"Nor Lord Brahmā, the speaker of the Vedas who sits on a lotus-flower, nor the five-headed Lord Śiva, who speaks the occult Tantra scriptures, nor Śukadeva, the speaker of Śrīmad Bhāgavata, nor Śrī Nārada, Bhīṣma, the demigods, human beings or the wise men can easily attain the Supreme Person, Lord Hari, within their meditations. But listen, how amazing! On the head of that son of Nanda, who shines like a fresh raincloud, one can find the foot-dust of Śrī Rādhikā, which is like a magic herb."

*tāhāra premete hari, āpana vikroy kori,
avicāre vaśibhūta hon
ananta śakati pūrṇa, rādhā pādapadma cūrṇa,
parāmṛta parama ratana*

"Hari sells Himself to Her love and totally submits Himself to Her. The dust from Rādhā's lotus-feet is full of unlimited power and is the highest nectar and the highest jewel."

*bhane śrī prabodhananda, rādhā pada makaranda,
daraśe paraśe bhāgya hīna
kuñjeśvarī kṛpā koro, padareṇu nirantara,
smaraṇa koribo anudina*

"Śrī Prabodhānanda sings: I am so unfortunate because I cannot see or touch the honeylike feet of Rādhā! O Queen of the bowers! I constantly remember the dust of Your feet! Be merciful to me!"

VERSE 5:

**ĀDHĀYA MŪRDHANI YADĀ PURUDĀRA GOPYĀḤ
KĀMYAM PADAM PRIYAGUṆAIR API PICCHAMAULEḤ
BHĀVOTSAVENA BHAJATĀM RASA KĀMADHENUM**

TĀM RĀDHĪKĀ CARAṆA REṆUM AHAM SMARĀMI

ādhāya - taking; *mūrdhani* - on the head; *yadā* - when; *purudāra* - very generous; *gopyāḥ* - cowherdgirls; *kāmyaṁ* - desired; *padarṁ* - position; *priya* - dear; *guṇaiḥ* - by qualities; *api* - even; *piccha mauleḥ* - of peacock-feather-crowned Kṛṣṇa; *bhāva* - emotion; *utsavena* - with a festival; *bhajatām* - worshipping; *rasa* - flavour; *kāma-dhenuṁ* - wishyielding cow; *tām* - to Her; *carāṇa* - lotus-feet; *reṇuṁ* - dust; *ahaṁ* - I; *smarāmi* - remember.

I remember the foot-dust of Śrī Rādhikā, which is held on the heads by the very generous gopīs of Vraja who desire the position which, with all its beloved attributes, is even desired for by Kṛṣṇa, who wears a crown of peacock-feathers, and which is a wish-yielding Kāmadhenu-cow of rasa for all those who worship it with a festival of loving emotions.

THE KĀMADHENU-COW OF THE PERFECTION OF RASA :

Commentary: The *gopīs* are called *purudāra*, or most generous because their love for Kṛṣṇa is completely free from all desires for personal gratification. Such pure love is rare in this world. The *gopīs* have said goodbye to all mundane, traditional codes of morality and are exclusively engaged in pleasing Kṛṣṇa, at any cost. Śrīpāda Śuka Muni described their most generous love for Kṛṣṇa in Śrīmad Bhāgavata (10.31.19):

*yat te sujāta caraṇāmburuhaṁ staneṣu bhītaḥ śanaiḥ priya dadhīmahi karkaṣeṣu
tenāṭavīm aṭasi tad vyathate na kiṁ svit kūrpadibhir bhramati dhīr bhavad āyuṣāṁ naḥ*

After Kṛṣṇa had left them during the Rāsa-dance, the beautiful *gopīs* suffered separation from Him and prayed: "O Dearly beloved! Your feet are like beautiful tender, nicely grown lotus-flowers. We carefully place them on our hard breasts, afraid that they will be hurt. Can You then even imagine how worried we are when You roam over the forest-paths where there are so many sharp pebbles, thorns and bulbs? You are our very life and we feel very disturbed when we think of that!" Usually a girl feels very happy for her own sake when she gets the feet of her man on her breasts, but the *gopīs* don't just feel such happiness when Śrī Kṛṣṇa places His lotus-feet on their breasts; they are only concerned about His welfare. He is dearer to them than millions of lives, so they are simply afraid that He will hurt Himself while He places His tender lotus-feet on their breasts. Only the *rasika* devotees understand that there is absolutely no desire for personal happiness in the *gopīs'* hearts. But, although the *gopīs* have no such desire, and actually because they have no personal desires, they are the most blissful. Thus *prema* remains established as the highest goal of human life, since everybody naturally looks for happiness. For the attainment of this goal one should follow in the footsteps of the *gopīs* and particularly of Śrī Rādhā.

Not only the *gopīs* desire the service of Śrī Rādhā's lotus-feet, since She is the greatest of them all, but even Śrī Kṛṣṇa Himself desires this. Once, after enjoying loving pastimes with Him, Śrī Rādhikā proudly orders Him to redress Her before Her girlfriends will notice that They have made love, and will ridicule Her. Śrīpada, in his form as Rādhikā's maidservant, brings all the items for Her dressing. Śrīmatī orders Kṛṣṇa: "Anoint My feet with footlac!" Kṛṣṇa places Nagarī-maṇi's (Rādhā, the jewel of ladyloves) feet on His chest and starts the job. The *kiṅkarī* brings Him a brush and a cup with the liquid lac. Nāgara holds the brush and the *kiṅkarī* holds the cup. Nāgara loses Himself when He beholds the sweetness and beauty of Rādhikā's footsoles. Sometimes He holds them to His chest and sometimes He kisses them while tears of love flow from His eyes. Śrīmatī nervously says: "What are You doing? Put the lac on! Quickly!" Nāgara's hands shiver of ecstasy, so Svāminī slightly smiles and tells Her *kiṅkarī*: "Nāgara cannot do it, you do it!", so the *kiṅkarī* softly pushes Kṛṣṇa away, saying: "Śyāma, move up! You can't do it!" Nāgara thinks: "Alas! When will I be so fortunate to serve Svāminī's feet like this *kiṅkarī*? How can I become as qualified as her?" This shows how even Kṛṣṇa desires the footservice of Śrī Rādhā.

The Kāmadhenu (desire-cow) was churned out of the Milkoccean by the demons and the demigods and she fulfills all desires. In the same way the dust of Śrī Rādhikā's lotus-feet gives Rādhikā's maidservants the perfection of *rasa*. Within the mellow of service these *kiṅkarīs* also relish the mellow of friendship. The writers of the *rasa-śāstras* say that the parental mellow (*vātsalya rasa*) is incompatible with the sweet conjugal mellow (*mādhurya rasa*), but in Śrī Rādhikā's storehouse of *rasa* there is no shortage of parental affection for Her maidservants. The foot-dust of Śrī Rādhikā is thus a wishyielding Kāmadhenu-cow, that contains *dāsya*, *sakhya*, *vātsalya* and *mādhurya rasa*.

jaya jaya rādhāpada, reṇu-kaṇā ye sampad,
mahojjala mahāratna khani
caraṇa parāga kaṇā, śire dhari vrajāṅganā,
manojña guṇete hoilā dhani

"All glories to the treasure of Rādhā's foot-dust, which is a mine of great brilliant jewels! The *gopīs* have held specks of this dust on their heads to become blessed with its enchanting attributes."

rūpe guṇe ḍagamagi, prema puṣṭa yoto gopī,
piñchamauli govinda vāñchita
rādhikā caraṇa reṇu, bhūṣaṇa koriyā tanu,
sevā sukha bhuñje avirata

"The *gopīs*' love is nourished when they become immersed in the forms and qualities of this dust, which is also coveted by Govinda, the boy with a crown of peacock-feathers. Even He always enjoys Rādhikā's service and decorates His body with Her foot-dust."

nibhrta nikuñja mājhe, bhāvotsave yārā bhaje,

*yugalera caraṇa kamala
sei sob sevā prāṇa, dāsī-gaṇe sarvottamā,
rasa kāmadhenu niramala*

"This dust is like a spotless Kāmadhenu-cow for Rādhikā's best maidservants, for whom this service is their very life, and who worship the lotus-feet of Rādhā-Kṛṣṇa in a festival of loving emotions in a lonely bower."

*rādhikā caraṇa reṇu, koṭi cintāmaṇi janu,
mane mora smaraṇa vilāsa
śrīpada prabhodhānanda, nigūḍha bhajanānanda,
svasaṅkalpa korilā prakāśa*

"Śrī Rādhikā's foot-dust is more valuable than millions of Cintāmaṇi-gems and my mind relishes its remembrance. Thus Śrī Prabhodhānanda, who finds pleasure in this intimate worship, reveals His aspirations."

VERSE 6:

**DIVYA PRAMODA RASA SĀRA NIJĀṄGA SAṄGA
PĪYŪṢA VĪCI NICAYAIR ABHIṢECAYANTĪ
KANDARPA KOṬI ŚARA MŪRCHHITA NANDASŪNU
SAÑJĪVANĪ JAYATI KĀPI NIKUṆJA DEVĪ**

divya - divine; *pramoda* - joy; *rasa* - flavour; *sāra* - quintessence; *nija* - own; *aṅga* - bodily; *saṅga* - company; *pīyūṣa* - nectar; *vīci* - waves; *nicayaiḥ* - by an abundance; *abhiṣecayanti* - sprinkled; *kandarpa* - Cupid; *koṭi* - millions; *śara* - arrows; *mūrchhita* - faints; *nanda sūnu* - Nanda's son; *sañjivanī* - revives; *jayati* - glories; *kāpi* - some; *nikuṅja* - arbour; *devī* - goddess.

Glory to some *nikuṅja devī* (bower goddess) Who revives the son of Mahārāja Nanda (Kṛṣṇa), Who has fainted out of affliction caused by millions of Cupid's darts, with the nectar-waves of Her bodily contact, which is the essence of divine blissful *rasa*!

THE GODDESS WHO REVIVES ŚRĪ KṚṢṆA:

Commentary: As long as a devotee is in the stage of practise, he feels that his usual bodily consciousness is mixed with an awareness of his eternal spiritual body, but when he reaches the stage of *rati* or *bhāva* he becomes liberated. Śrī Viśvanātha Cakravartīpāda writes in 'Mādhurya Kādambinī': *ahantā ca prāpsyamāne sevopayogini siddhadehe praviśantīva sādḥaka śarīraṁ prāyo jahātīva virājeta. mamatā ca taccaraṇāravinda makaranda eva madhukarī bhavitum upakrameteti* "In the stage of *bhāva* the feeling of "I"-ness has almost entered the *siddha deha* (spiritual body) and has almost given up the material body. The feelings of mineness have then become like bees that start to drink the honey of God's lotus-feet." In the stage of *prema* there is no end to the stream of *līlās* that one spiritually witnesses and one is intensely absorbed in one's *svarūpāveśa* (identification with one's spiritual body). Rādhā's maidservants are in the category of *mahā-bhāva*, therefore their absorption is the most intense. The devotees must be aware of their (the maidservants') expertise in service, otherwise they cannot follow in their footsteps in their meditations, and without following in the footsteps of the residents of Vraja (as Rūpa Gosvāmī teaches) one cannot attain perfection in the Vraja-*rasa*.

Śrīpāda is absorbed in remembering Śrī Rādhārāṇī's foot-dust and now he becomes aware of another sweet pastime. It is the fullmoon night in spring (*vāsantī pūrṇimā*) and when Śrī Kṛṣṇa sees the full moon rising in the sky He remembers Śrī Rādhā's face. In great secrecy He comes to Vṛndāvana and starts playing His enchanting flute there to attract the hearts and minds of the *gopīs*. Śrī Rādhā and the *gopīs* meet Vamśīdhārī (Kṛṣṇa) on the broad bank of the Yamunā and commence the Rāsa-dance with Him. Śrī Hari embraces some of them, kisses some of them and enjoys with some of them. Śrī Rādhikā then becomes proud and jealous and leaves the Rāsa dance. Not seeing Her, Hari becomes very upset and He leaves all the other *gopīs* to search for Her only.

*itas tataḥ bhrami kāhā rādhā nā pāyīyā; viśāda koren kāma bāṇe khinna hoiyā
śata koṭi gopīte nahe kāma nirvāpaṇa; ihātei anumāni śrī rādhāra guṇa* (C.C.)

Śrī Rāmānanda Rāya told Śrī Caitanya Mahāprabhu: "Hari could not find Rādhā anywhere, although He wandered here and there looking for Her. Thus He began to lament, being pierced by Cupid's arrows. Even a billion *gopīs* could not extinguish His lusty desires! From this I can understand Śrī Rādhā's glories!" Despite the presence of countless *gopīs*, Kṛṣṇa was pierced by the darts of millions of Cupids, and wailing "Hā Rādhē! Hā Rādhē!", He fainted. There is no material Cupid in Vṛndāvana, for there is nothing material in that abode whatsoever. Therefore, when it is said that Hari was pierced by millions of Cupids' darts it is meant here that the eternally self-satisfied transcendental Supreme Lord Śrī Kṛṣṇa is always eager to accept the loving service of His devotees. Śrī Kṛṣṇa manifests His transcendental desires according to the amount of loving devotion His devotees have for Him. Although the sweet and beautiful *gopīs* of Vraja all have an abundance of *mahā-bhāva* for Kṛṣṇa, Śrī Rādhārāṇī is the essence of *mahā-bhāva* personified, so the other *gopīs* can never satisfy Him like She can.

Śrī Rādhikā proudly left the Rāsa-dance, but when She saw the beauty of the spring-forest She remembered Śyāmasundara. Śrīpāda, in his *kiṅkarī*-form, stays with Her and serves Her. Seeing how eager her Īśvarī is to meet Her lover, the maidservant consoles Her

amṛta taraṅga nisiñcane
so heno nāgara vara, punaḥ sanjivita kore,
anukūla sukhada sevane

"Kṛṣṇa is named Madana Mohana because He enchants Cupid. Indeed, He is the youthful Cupid Himself! Still, when He is pierced by Cupid's millions of arrows when He is separated from Rādhā, He faints. At that time Śrī Rādhikā sprinkles Nanda's son a hundred times with the nectarean essence of divine ecstatic *rasa* of Her bodily company, serving Her hero favorably by reviving Him once more."

jaya śrī kanaka dyuti, naola nikuñja devī,
nirūpamā navīnā nāgarī
bhaṇe śrī prabodhānanda, vṛṣabhānu kula canda,
rasamayī rasera mañjarī

"All glories to the shining goddess of the arbours, the incomparable youthful heroine! Śrī Prabodhānanda says: "This moon of Vṛṣabhānu's dynasty is a bud full of *rasa*!"

VERSE 7:

**TAN NAḤ PRATIḶᶠAṆA CAMATKṚTA CĀRU LĪLĀ
 LĀVAṆYA MOHANA MAHĀ MADHURĀṆGA BHAṆGI
 RĀDHĀNANAM HI MADHURĀṆGA KALĀ NIDHĀNAM
 ĀVIRBHAVIᶠYATI KADĀ RASA SINDHU SĀRAM**

tat - Her; *naḥ* - to us; *prati* - every; *kṣaṇa* - moment; *camatkṛta* - astonishing; *cāru* - beautiful; *līlā* - pastimes; *lāvaṇya* - elegance; *mohana* - enchanting; *mahā* - great; *madhura* - sweet; *aṅga* - body; *bhaṅgi* - gestures; *rādhā ananam* - Rādhā's face; *hi* - certainly; *madhura* - sweet; *aṅga* - body; *kalā* - arts; *nidhānam* - abode; *āvirbhaviᶠyati* - will appear; *kadā* - when; *rasa* - flavour; *sindhu* - ocean; *sāram* - essence.

When will Śrī Rādhā's moon-like face, that is like the matchless quintessence of the ocean of nectar, and whose ever astonishing playful elegance causes Mohana (enchanting Kṛṣṇa) to stand in His sweet threefold bending form, become manifest to us?

ŚRĪ RĀDHĀ'S FACE IS THE QUINTESSENCE OF THE OCEAN OF RASA:

Commentary: In the previous verse Śrīpāda saw his Īsvārī as the *nikuñja devī*. Devī means 'the worshiped'. It is even more astonishing when Rasikendra Maulī (Kṛṣṇa, the king of relishers) worships Rādhikā in the *kuñja* as when the *sakhīs* and *mañjarīs* do it. She is called *devī* because even *rasika śekhara* serves Her. When Rādhā and Kṛṣṇa enter the *kuñja*, Kṛṣṇa lovingly wants to serve Priyaji in different ways, so the maidservants bring Him a pitcher of water. With the water from that pitcher Kṛṣṇa washes Priyājī's lotus-feet and dries them off with His yellow *dhoti*. The maidservants understand Śyāma's mind and they bring flowers. Kṛṣṇa offers a handful of flowers at Svāminī's lotus-feet, chants *jaya premamayi!* and then offers His obeisances while tears of love flow from His eyes. *pāda sparśa rasotsavam prañatibhiḥ* (verse 61): Touching Rādhikā's feet and bowing down to them is like a festival of *rasa* for Kṛṣṇa. How beautiful Śrīmatī's face is when She looks at Kṛṣṇa's face at that time! How many amorous pastimes Her beautiful face reveals! How enchanting are the movements of Her eyes and Her eyebrows! Śrī Rūpa Gosvāmī explains the meaning of the word *lāvaṇya* which is used in the text, as follows in his 'Ujjvala Nilamani':

*muktāphaleṣu chāyāyās taralatvam ivāstarā
pratibhāti yad aṅgeṣu lāvaṇyam tad ihocyate*

"Lāvaṇya is a luster that shines in the limbs as if it shines from within pearls." Streams of luster gush from Śrīmatī's face. How wonderful are the movements of Her eyes and eyebrows. They show the *bhāva bhūṣaṇa* (emotional ornament) called *lalita*.

*vinyāsa bhaṅgi raṅgānām bhrū-vilasa manoharā
sukumāra bhaved yatra lalitām tad udīritam*

"The *lalita alaṅkāra* is shown by a tender girl who makes playful enchanting gestures with the eyebrows and all Her limbs."

Just as the moon was churned from the Milk-ocean, Rādhā's spotless moon-like face was churned from the ocean of transcendental love-mellows. These mellows are most precious and powerful, and Śrī Rādhā's moon-like face is the quintessence of the entire ocean of them! This face is not a material luminary, it glows with the taste of *mahā-bhāva*. It is useless to try to compare Her face with the moon, Her eyes with lotus-flowers and Her nose with sesameflowers. Śrī Rādhikā can be understood only through pure love, and not through any use of words! One can also read this verse in the following way: "When will the moon-like face of Śrī Rādhā, that causes even Śyāmasundara, Who is astonishing at every moment and Who enchants the whole world, to stand in His beautiful threefold-bending form, be manifest to me?" The maidservants have seen that Śyāmasundara's elegance is astonishing at every moment while He worships *nikuñja devī* Rādhikā. Syama's pastimes are most astonishing when He submits Himself to Śrīmatī's service! All of Kṛṣṇa's pastimes are sweet, but His amorous pastimes with Śrī Rādhā and extra special. The Gaṅga-fountain of the maidservants' ecstatic love flows in innumerable directions when they see how Śyāma submits Himself to Svāminī during Their amorous sports.

Why does Śyāma show His threefold bending form? Because He is enchanted by seeing the sweetness of Rādhā's face and He tries to touch the edge of Her skirt with His heel. He slightly bends down to the left, casting crooked glances. He stands in His threefold bending

form as if He is unable to bear the weight of tasting Rādhā's sweetness! The devotees can taste Kṛṣṇa's sweetness according to the amount of love they feel for Him. In Caitanya Caritāmṛta Śrī Kṛṣṇa says:

*āmāra mādhyura nitya nava nava hoy;
sva sva prema anurūpa bhakte āsvāday*

"My sweetness is ever-fresh and My devotees taste this according to their love for Me." Since Śrī Rādhā has the greatest love for Kṛṣṇa, She can taste His sweetness to the utmost and the more She loves Him, the sweeter He appears to Her.

The word *kalā nidhāna* (abode of arts) contains the syllables *ka* and *la*, the key to the important *kāma-bīja* (transcendental seed of desire, the invocatory sound of the *kāma gāyatrī* and *gopāla mantras*). The limbs of Śrī Kṛṣṇa are present in each of the 24 and-a-half syllables of the *kāma gāyatrī-mantra* (in which Kṛṣṇa is the transcendental Cupid) and they fill the world with desire, just as the moonrays do. But by seeing Rādhā's moon-like face even Kṛṣṇa is pierced by Cupid's arrows.

When Rādhā's moon-like face rises, the ocean of lusty desires of Kṛṣṇa, the transcendental youthful Cupid of Vṛndāvana, swells up, just as the ordinary ocean makes waves when the ordinary moon rises. After Śrīpāda experienced all this in the abode of pastimes, being absorbed in his *siddha svarupa* (transcendental identity), the revelation disappears and in his *sādhakāveśa* he prays: "When will we see Rādhā's moon-like face in this way?", in other words: "When will I be blessed with the service of my beloved Svāminī?" With the words *tan naḥ* (may we all, not only me, be blessed like this) Śrīpāda shows his great compassion.

*rādhāra vadana cānda, sucandra candrikā dhāma,
lalita lāvaṇya nīketana
madhurāṅga mahojjvalā, akalaṅka ṣola kalā
sudhānidhi sukhada madana*

"Rādhā's moon-like face is the abode of beautiful moonrays and tender elegance. Her sweet form is very effulgent like a spotless full moon, showing all its sixteen phases and giving joy to Cupid with its treasure of nectar".

*madhure mohana mahā- madhurāṅga bhaṅgi āhā,
nimeṣe nimeṣe abhinava
anukṣaṇa camatkṛta, cāru līlā adabhuta
daraśane mugadha mādhava*

"Her very sweet limbs are very enchanting and are fresh at every moment. When Mādhava sees Her wonderful, beautiful pastimes, that are astonishing at every moment, He becomes enchanted."

*bhaṇe śrī prabodhānanda, he bhānukula canda,
kunjeśvarī ei nivedana
hāy hāy! āra kobe, bhāgye ki udoy hobe,
candra koṭi cāru se ānana*

"Śrī Prabhodhānanda sings: "O Moon of Mahārāja Vṛṣabhānu's dynasty! O Queen of the bowers! I pray to you; 'Alas! alas! When will we be so fortunate to see Your face, that is more beautiful than millions of moons, rise?"

VERSE 8:

**YAT KIṆKARĪṢU BAHUŚAḤ KHALU KĀKUVĀNĪ
NITYAṀ PARASYA PURUṢASYA ŚIKHAṆḌA-MAULEḤ
TASYĀḤ KADĀ RASANIDHER VṚṢABHĀNUJĀYĀS
TAT KELIKUṆJA BHAVANĀṄGANA MĀRJAṆĪ SYĀM**

yat - whose; *kiṅkarīṣu* - in the maidservants; *bahuśaḥ* - in many ways; *khalu* - certainly; *kāku vāṇī* - pitiful words; *nityaṁ* - eternal; *parasya* - of the supreme; *puruṣasya* - of the man; *śikhaṇḍa* -peacock-feather; *mauleḥ* - of the crown; *tasyāḥ* - whose; *kadā* - when; *rasa* - of flavour; *nidheḥ* - vessel; *vṛṣabhānu-jāyāḥ* - Vṛṣabhānu's daughter; *tat* - Her; *keli* -play; *kuṅja* - arbour; *bhavana* - abode; *aṅgana* - yard; *mārjanī* - broom; *syām* - be.

When can I become the broom for sweeping the courtyard of the cottage in the playgrove of Mahārāja Vṛṣabhānu's daughter, Who is an ocean of *rasa* and to Whose maidservants the Supreme Male Person, Who wears a crown of peacock-feathers, always pitifully prays for Her audience?

THE GREATNESS OF RĀDHĀ'S MAIDSERVANTS:

Commentary: In the previous two verses the sweetness of the Vāsantī Rāsa (Kṛṣṇa's vernal Rāsa-*līlā*) was revealed to Śrīpāda. Śrī Kṛṣṇa had abandoned all the *gopīs* that were His heroines in the Rāsa-dance and went to relish the sweetness of Rāseśvarī's (Rādhikā's) moon-like face in a lonely bower. In the previous verse Śrīpāda lost that vision, so He prayed for the vision of Rādhā's sweet face. Now Śrīpāda's heart floats once more on the waves of prayer into the kingdom of transcendental pastimes. He gets the visions of these pastimes by Śrīmatī's grace, not through his own endeavours! His visions are spontaneous and in them it is as if He directly faces Rādhā and Kṛṣṇa.

Śrīmatī revives the fainted transcendental youthful Cupid of Vṛndāvana, Śrī Kṛṣṇa, by sprinkling Him with the nectar of Her own bodily company, playing amorous games in a decorated bowerhouse with Him. Nāgara (Kṛṣṇa) becomes naughty when She becomes naughty and Svāminī goes mad of love. She cannot get enough of playing with Kṛṣṇa, who is the amorous mellow personified. Śyāma also loses Himself when He is served by the unprecedented ingredients of *mādana rasa* (the topmost loving ecstasy of Śrī Rādhikā)! He is

like a beggar sitting in a palace, hoping to get a meal. Svāminī is His art-teacher, who teaches Her submissive hero the arts of *śṛṅgāra rasa*, the amorous mellow. Śrīpāda, in his form as a maidservant, looks through the latticed windows of the *kuñja* and is blessed by seeing these sweet pastimes. How wonderful is the course of love! Suddenly Svāminī changes Her mind. She mercifully remembers Her hundreds of girlfriends that were searching for Her and Kṛṣṇa in this Rāsa-night and thinks: "Alas! How sweetly We are playing here! How sad that My girlfriends cannot relish this!" The *līlā śakti* (pastime potency) made Śrīmatī change Her mind, so that the pastimes of the Yugala Kīśora could be enriched. How?

prema līlā vihārānām samyag vistārikā sakhī (Ujjvala Nilamaṇi)

"Rādhā and Kṛṣṇa's girlfriends fully extend and increase Their loving pastimes". The *sakhīs* sweetly tell Rādhā about Kṛṣṇa's love for Her and tell Kṛṣṇa about Rādhā's great love for Him when They are separated from Each other, and thus they increase Their loving attachment for Each other. They help Them to meet Each other, they cause the heroine to become angry with the hero to increase the hero's eagerness for Her love, they make jokes, encourage the Yugala Kīśora, deceive Their superiors and help in increasing Their loving pastimes in innumerable ways. Without the help of the *sakhīs* these pastimes cannot cause wonder.

When Kṛṣṇa, the jewel of *rasikas*, sees Rādhikā in this pensive mood, He understands what is on Her mind and thinks to Himself: "Oh well! When She is so worried about Her girlfriends, then there can be no more joy in Our love-plays together! I'd better go and look for them!" She He goes out of the *kuñja* in search of the *sakhīs*, but just after He left, the *sakhīs* come up from the other side and meet with Rādhikā. Seeing that Śyāma does not return, Śrīmatī thinks: "Tonight there is Rāsa-dancing and the forests are filled with thousands of beautiful Vraja-*gopīs*! Surely that king of womanizers must have met some other heroine! Thinking like this, Śrīmatī becomes jealous and angry (*mānini*). Śrī Rūpa Gosvāmī says in 'Ujjvala Nilamani' that this *māna* is a result of pure love only.

*snehaṁ vina bhayaṁ na syān nerṣyā ca praṇayaṁ vinā
tasman māna prakāro'yaṁ dvayoḥ prema prakāśakaḥ*

"Fear cannot arise without affection and proud jealous anger (*māna*) cannot arise without love. Therefore *māna* reveals the love of both hero and heroine." Śrīmatī engages Her maidservants as gatekeepers and forbids them to allow Śyāma to enter the *kuñja*. When Kṛṣṇa returns to the gate of the *kuñja*, unable to find the *sakhīs*, the *kiṅkarīs* at the gate forbid Him entrance, saying: "O King of womanizers! Where have You gone, leaving our mistress? Svāminī is angry, You have no right to enter this grove! Go back to that girl where You have been! Go away from this gate! If You stay here too long our Svāminī will rebuke us!" How many pitiful and anxious prayers to come into the *kuñja* peacock-feather-crowned Śyāmasundara then offers to Śrī Rādhā's gatekeepers with folded hands! The *kiṅkarīs* don't leave their post for even a moment! Kṛṣṇa's voice is anointed with humility as He prays with folded hands: "Other than you maidservants I have no shelter! Make it clear to Your Īśvarī that She is angry for no reason! I did not do anything wrong! Only to please Her I went out to look for Her girlfriends!

Where should I go if you girls let Me down now?" Kṛṣṇa is the Supreme Male, God Himself. *kṛṣṇaḥ svayaṁ samabhavat paramaḥ pumān yo* (Brahma Saṁhitā). Although all the people of the world pray for His mercy, now He prays to Rādhā's maidservants with folded hands! Blessed is the service of Rādhā! Śrīmat Rupa Gosvami prays:

*karuṇāṁ muhur arthaye paraṁ tava vṛndāvana cakravartini
api keśi-ripor yayā bhavet sa cāṭu prārthana bhājanāṁ janaḥ*

(Cāṭu Puspāñjali - 23)

"O Queen of Vṛndāvana! I pray for Your mercy again and again: Let me be the object of even Keśi-ripu's (Kṛṣṇa's) pitiful prayers!" This service of Śrī Rādhā is the special mercy of Śrīman Mahāprabhu. The *kiṅkarīs* only like Kṛṣṇa because He is Śrī Rādhā's lover, they don't have independent love for Him. If Kṛṣṇa makes any trouble they will kick Him out of the *kuñja*! Without the permission of Śrīmatī Rūpa Mañjarī and her maidservants, Kṛṣṇa cannot enter Rādhā's groves, what to speak of touching Her body. This is the indescribable greatness of Rādhā's maidservants!

When the maidservants see how anxious Kṛṣṇa is they allow Him to enter the *kuñja*. They don't need Rādhārāṇī's permission, because they know that, although She is angry with Kṛṣṇa, She is also anxiously waiting for Him. Śyāmasundara knows that Śrīmatī will soon give up Her pique when He has pleased Her girlfriends and Her maidservants. Thus *rasika śiromaṇi* (Kṛṣṇa, the crown-jewel of romantics) enters the *kuñja* and dispels the unfavorable mood of *rasikā maṇi* (Śrī Rādhikā, the jewel of romantic girls), causing a slight smile to appear on Her beautiful face like a thin sweet line. The king of romantics becomes absorbed in His love-plays with His heart's beloved, holding Her in His jewel-like heart. Seeing this sweet pastime, Śrīpāda, who now appears as an adolescent girl, says *rasanidher vṛṣabhānujāyāḥ* "Śrī Rādhā is the jewel in Kṛṣṇa's heart" (taken that the word *rasa* means Kṛṣṇa, Who is spiritual flavour personified). Śrī Rādhā's sweetness and beauty is manifest to the utmost when She plays with Śrī Kṛṣṇa. Śrīla Raghunātha Dāsa Gosvāmī writes in 'Viśākhānandada stotram':

*kṛṣṇa manjula tāpincha vilasat svarṇa yūthikā
govinda navya pāthode sthira vidyul latadbhutā*

"Śrī Rādhā shines like a golden Yūthikā-vine entwining a beautiful black Tamāla-tree (Kṛṣṇa) and as a wonderful steady lightningvine in the fresh Govinda-raincloud."

The word *rasanidhi* in the text can also mean 'She Who is an ocean of *rasa*.' In this case Rādhikā makes Her lover happy by immersing Him in the waves of Her wonderful sweet amorous *rasa*. Suddenly the transcendental revelation disappears and Śrīpāda humbly prays: "Am I at all qualified for this precious position of service to Śrī Rādhā? Let Me at least become the broom for sweeping the yard of Her play-cottage in the forest-bowers of Vṛndāvana, as a service to those fortunate souls who are qualified to be Her maidservants! Of course, by Her grace everything is possible! Let me sweep the dust that falls from merciful Śrī Rādhā's footsteps!"

VERSE 9:

**VR̥NDĀNI SARVA MAHATĀM APAHĀYA DŪRĀD
VR̥NDĀTAVĪM ANUSARA PRAṆAYENA CETAH
SAT TĀRANĪ KṚTA SUBHĀVA SUDHĀ RASAUGHAM
RĀDHĀBHIDHĀNAM IHA DIVYA NIDHĀNAM ASTI**

vṛndāni - groups; *sarva* - all; *mahatām* - great; *apahāya* - give up; *dūrāt* - from afar; *vṛndātavīm* - Vṛndāvana; *anusara* - follow; *praṇayena* - with love; *cetaḥ* - mind; *sat* - saints, or Kṛṣṇa; *tāraṇī* - redeemer; *kṛta* - doing; *subhāva* - good mood; *sudhā* - nectar; *rasa* - flavour; *ogham* - abundance; *rādhābhidhānam* - named Rādhā; *iha* - here; *divya* -divine; *nidhānam* - jewel; *asti*- there is.

O Mind! Leave all great things (or persons) far from you and go to Vṛndāvana with love, for there is a divine jewel, a nectar-stream of good moods named Rādhā there, Who redeems the sincere souls!

THE DIVINE JEWEL OF ŚRĪ VR̥NDĀVANA:

Commentary: Transcendental greed is the very life-force of *rāga-bhakti*. When a devotee becomes greedy after the pure loving mood of the eternally perfect associates of Kṛṣṇa in Vraja, he enters into the field of *rāgānugā bhakti*. When a materialistic person becomes greedy he becomes like mad and he forgets his body and everything related to it while searching for his wanted object. This is mundane greed. But that greed which appears in the heart at one moment and disappears again the next moment cannot be called real greed. Śrī Viśvanātha Cakravartīpāda writes in his 'Rāga Vartma Candrikā': *atiśayena pravṛtṭiḥ syāt yathā kāmārthināṁ kāmopāyeṣu* "The *rāgānugā* devotee is as absorbed in his desires for devotion as a lusty man is in thinking of the fulfillment of his desires." Unless there is strong eagerness, the sweetness of *rāga bhajana* cannot be understood. The devotee always thinks: "When will I get the service of my Beloved?" This eagerness is the life-force of *raga*-practise.

Śrīpāda thinks to himself: "How can I become so fortunate to be the broom to sweep the yard of the *kuñja*? O mind! Throw all other great efforts, such as worship of the demigods, performance of fruitive activities, gathering of empirical knowledge, and the making of extensive pilgrimages, far away! They are just stumbling blocks on the path of pure devotion! Why should I go anywhere else than to Rādhārāṇī's abode Vraja? Why should I visit innumerable places of pilgrimage?"

In the second volume of Haridāsa Dāsa's book 'Gaudiya Vaiṣṇava Jīvana (the lives of Bengali Vaiṣṇavas)' we can read that a pure devotee named Śrī Kṛṣṇa Dāsa Bābājī, who lived in the village named Raṇabārī (not far from the town of Chātā in Vraja) once desired to visit some other holy places in India, so He went to Dvārakā, the place where Kṛṣṇa was married

to 16,108 queens. When he returned to Vraja, though, Rādhārāṇī appeared to him in a dream and told him: "Now you belong to the group of Kṛṣṇa's queen Satyabhāmā! Go back to Dvārakā!" Bābā was so upset with this, that he burned himself up in the fire of separation from Vraja and Śrī Rādhā like a piece of fire-wood. In this way Bābā gave up this mortal world, showing all the devotees in the world how unfavorable it is for a devotee of Śrī Rādhā to leave Vraja.

One may ask Śrī Prabhodhānanda Sarasvatī: "O Śrīpāda! What spiritual practise will you perform to have your desires fulfilled then?" Śrīpāda says in this verse: *vṛndāṭavīm anusara praṇayena cetaḥ* "O Mind! Go to Vṛndāvana with love! In the center of Vṛndāvana Śyāma plays His enchanting flute: *sarva dharmān parityājya mām ekam śaraṇam vraja* "Ohe! Give up all forms of religion and take shelter of My lotus-feet!" Those whose hearts have been purified by spiritual practise can hear the call of this flute. The hearts of such devotees are absorbed in the mood of Vraja and they will go there with love, eager to meet their Beloved. Knowledge of the impersonal *brahman* or the localised *paramātma* and reverential regulated devotion to the Supreme Lord will cast one far away from the path of tasting the sweetness of Vraja. It is only pure, spontaneous love that brings us on the path to Vraja and it is that love that brought the previous *ācāryas* like Bilvamaṅgala, Jayadeva, Caṇḍī Dāsa, the six Gosvāmīs and so many other great devotees to Vraja. Day and night these devotees are crying out:

hā hā kāhāṅ vṛndāvana, kāhā gopendra nandana,
kāhā sei vaṁśī vadana
kāhā se tribhaṅga ṭhāma, kāhā sei veṅugāna
kāhā prabhu madana mohana

"O! Where is Vṛndāvana?! Where is Kṛṣṇa, the cowherd-prince, Who keeps a flute to His mouth? Where is that threefold bending form? Where is that flutesong? Where is the Lord Who enchants even Cupid?" Śrīla Narottama Dāsa Ṭhākura sings:

śītala yamunā jale, snāna kori kutūhole,
premāveśe ānandita hoiyā
bāhu'por bāhu tuli, vṛndāvane kuli kuli,
kṛṣṇa boli' beḍābo kāṅdiyā

"I will bathe in the cool water of the Yamunā, overwhelmed by feelings of ecstatic love. Raising my arms, I will wander around in Vṛndāvana, crying out Kṛṣṇa's name."

dekhibo saṅketa sthāna, juḍābe tāpita prāṇa
premāveśe gaḍāgaḍi dibo
kāhā rādhā prāṇeśvari, kāhā girivaradhārī,
kāhā nātha boliyā ḍākibo

"I will soothe my burning heart by seeing Rādhā and Kṛṣṇa's trysting-place and I will roll on the ground there in loving ecstasy, calling out: "Where is Rādhā, the Queen of my heart? Where are You, O Lord, lifter of Govardhana Hill?"

*mādhavī kuñjeropari, sukhe bosī śuka sārī,
gāibek rādhā-kṛṣṇa rasa
taru tale bosī tāhā, śuni juḍāibe hiyā,
kobe sukhe goyābo divasa*

"Above the bower of Mādhavī-vines the male and female parrots blissfully sit and sing songs about Rādhā and Kṛṣṇa. I will sit at the foot of a tree there and soothe my heart by hearing them. When will I pass my days in such happiness?"

The word *sat tāraṇī* in the text can also mean that Rādhikā redeems Kṛṣṇa, Who is *sat* (real in all three phases of time). One may ask here: "Does Rādhā have to redeem Kṛṣṇa at all? He is, after all, not a conditioned soul, is He?" The answer is: "Kṛṣṇa is suffering from the pain caused by Cupid's darts and Rādhā redeems Him by showering Him with the nectarstream of Her bodily association." The rootverb *div* of *divya nidhāna* means: 'play', which means that the sweet amorous play of Rādhā, which makes Kṛṣṇa happy, takes place in Vṛndāvana, and that is why Śrīpāda eagerly sends his mind to Vṛndāvana. Another explanation is that the *sat* Kṛṣṇa was eager to relish the love of Rādhā in Vraja and therefore descended to earth to become relieved from the burning agony of that desire. That divine jewel named Rādhā is a stream of nectar and simply by taking shelter of Her one will attain the rare love of Vraja.

VERSE 10:

**KENĀPI NĀGARA VAREṆA PADE NIPATYA
SAMPRĀRTHITA KA PARIRAMBHA RASOTSAVĀYĀḤ
SA-BHRŪ-VIBHAṄGAM ATI RAṄGA-NIDHEḤ KADĀ TE
ŚRĪ RĀDHIKE NAHI NAHĪTI GIRAḤ ŚṚṆOMI**

kenāpi - by whomever; *nāgara* - man about town; *vareṇa* - by the best; *pade* - at the feet; *nipatya* - fallen; *saṁprārthita* - prayed for; *eka* - one; *parirambha* - embrace; *rasa* - flavour; *utsavāya* - for a festival; *sa* - with; *bhrū* - eyebrow; *vibhaṅgam* - gestures; *ati* - very; *raṅganidheḥ* - of a happy girl; *kadā* - when; *te* - You; *nahi nahi* - No! no!; *iti* - thus; *giraḥ* - words; *śṛṇomi* - I hear.

O Śrī Rādhike! O jewel of play! When will I see You frowning Your eyebrows and hear You saying "no no!" (although You are actually very happy) when Kṛṣṇa, the best of lovers, falls at Your feet and begs You for a delicious festival of embraces?

ŚRĪ RĀDHĀ, THE JEWEL OF PLAY:

Commentary: Śrīpāda returns to his *siddha svarūpa*. The more intense the transcendental vision is, the sweeter it is. There is no way to put such visions into words, only experienced devotees can understand that. By Śrīmatī's grace, anxious Śrīpāda becomes conscious of another sweet pastime. He sees Śrīmatī eagerly hurrying to a forestbower to meet Kṛṣṇa, but Kṛṣṇa has not yet arrived on that appointed place yet. Just to please Kṛṣṇa Rādhikā begins to decorate the place, being sure that He will come soon. Śrī Rūpa Gosvāmī writes in 'Ujjvala Nīlamanī' (Nāyikā-bheda Prakaraṇa):

*sva vāsaka vaśāt kānte sameśyati nijam vapuḥ
sajjikaroti gehaṁ ca yā sā vāsaka sajjikā
ceṣṭā cāsyāḥ smara-kriḍā saṅkalpo vartma vīkṣaṇam
sakhī vinoda vārtā ca muhur dūtīkṣaṇādayaḥ*

"The girl who goes out to meet Her lover and who decorates Her house (or bower) and Her body before He arrives, is called *vāsaka sajjikā*. She plans to have amorous plays with Him, looks down the road for Him to come, speaks about nice things with Her girlfriends and constantly looks out for Her messenger girls to return." The poet Vidyāpati colorfully describes how Śrīmatī plans the amorous play in the following way: "When He comes on My yard, I will slightly smile at Him. When He enthusiastically grabs Me, I will try My best to escape. When He tries to pull at My bodice, I will push His hands away and look at Him in a squinted way, and when He tries to approach Me, I will turn My head away and say: "No! No!" In this way many hundreds of waves of naughty plans flow in Śrīmatī's heart, which is filled with passionate love for Kṛṣṇa. Śrīpāda, in his *kiṅkarī*-form, is engaged in Śrīmatī's service. The jewel of lovers arrives in the bower and seeing Him, Śrīmatī angrily gets up to go back home, chastising Her *kiṅkarī* with Her glances: "Why did you bring Me here? Quickly take Me back home!" Attracted to Śrīmatī's sweetness Kṛṣṇa pulls at the edge of Her *sārī*, but Śrīmatī tugs back and says: "Leave it! Don't touch Me! I'm a chaste housewife!" Her face is illuminated with a slight, sweet smile mixed with feigned anger. How beautifully Her sweetness swells up! Kṛṣṇa, who is the very form of transcendental bliss, becomes obsessed with desire for union with Her. All Her activities are caused by Her *mahā-bhāva*, that's why *rasika śekhara* is so enchanted. Śrīmat Rūpa Gosvāmī has defined a bold ladylove as follows in his 'Ujjvala Nīlamanī': *bhūri bhāvodgamābhijṣṇ rasenākrānta vallabhā* "She is expert in showing strong emotions and she attacks her lover with *rasa*." Śrī Jīva Gosvāmī writes in his Locana Rocanī-commentary on this verse that *rasa* means the flavour of pure, selfless love. Her activities are only meant to please Kṛṣṇa.

Śrī Kṛṣṇa, the jewel of lovers, is so overwhelmed by the sweetness of Rādhā's moods that He anxiously falls at Her feet and prays to Her for just one festival-like embrace. This causes many more *rasika* feelings to arise in Śrīmatī's heart, and these moods come out through Her beautiful face and Her beautiful eyes. Nevertheless She stubbornly says "No, no!", enchanting Her lover with the sweet movements of Her eyebrows. Actually these gestures are only Her pretenses. She would actually feel very happy if Kṛṣṇa would touch Her and enjoy Her. Śrīpāda, as a *kiṅkarī*, knows this and calls Her therefore *raṅganidhi*, an ocean of playfulness. Openly Svāminī says "no! no!", but in Her heart She says: "Yes, yes!" There is

no "no" within that "no", it is as if a "yes" has swallowed the "no". She who is worshipping Kṛṣṇa is named Rādhikā. No other beautiful girl of Vraja can worship and enchant Kṛṣṇa as sweetly as She can, therefore She alone is named Rādhikā in Vraja, nobody else, and therefore Śrīpāda addresses Her in this verse as Śrī Rādhikā. Then Śrīpāda's transcendental vision stops and He eagerly prays: "Ha Śrī Rādhike! When can I see these sweet gestures of Yours and when can I hear You say "no! no!" to Your lover when He starts to embrace You?"

VERSE 11:

**YAT PĀDAPADMA NAKHACANDRA MAṆI CCHAṬĀYĀ
VISPHŪRJITAṂ KIM API GOPA VADHŪṢV ADARŚI
PŪRṆĀNURĀGA RASA SĀGARA SĀRA MŪRTIḤ
SĀ RĀDHIKĀ MAYI KADĀPI KṚPĀM KAROTU**

yat - whose; *pāda* - feet; *padma* - lotus; *nakha* - nail; *candra* - moon; *maṇi* - jewel; *cchaṭāyā* - of the splendour; *visphūrjitaṁ* - reflected; *kim api* - indescribable; *gopa vadhūṣu* - in the *gopīs*, *adarśi* - visible; *pūrṇa* - full; *anurāga* - constant passion; *rasa* - flavour; *sāgara* - ocean; *sāra* - essence; *mūrtiḥ* - form; *sā* - She; *rādhikā* - Rādhikā; *mayi* - in me; *kadāpi* - ever; *kṛpām* - mercy; *karotu* - will give.

When will that Rādhikā, Who is recognisable amongst the *gopīs* by the effulgence coming from the moonstone-like toenails on Her lotus-feet, and Who is the very form of the essence of *rasa* and full passion, ever bestow Her mercy upon Me?

THE GLOWING OF ŚRĪ RĀDHĀ'S TOENAILS

Commentary: Once more Śrīpāda becomes aware of Kṛṣṇa's Vāsantī Rāsa, His vernal Rāsa-*līlā*. Kṛṣṇa and the *gopīs* stand in a circle, *gopī-kṛṣṇa-gopī-kṛṣṇa*. Their effulgence is illuminating Śrī Vṛndāvana. Śrī Śuka Muni, the speaker of Śrīmad Bhāgavata, was enchanted by this beauty and said:

*tatrāti śuśubhe tābhir bhagavān devakī sutah
madhye maṇinām haimānām mahā marakato yathā*

(Śrīmad Bhāgavata 10.33.6)

"Lord Kṛṣṇa, the son of Devaki, looked very beautiful between the *gopīs*, exactly like an emerald locket in a necklace of jewels and gold." How sweetly the *gopīs* are dancing!

*pāda nyāsair bhujā vidhutibhiḥ sasmitair bhrū vilāsair
bhajyan madhyaś cala kucapaṭaiḥ kuṇḍalair gaṇḍa lolaiḥ
svīdyan mukhyaḥ kavara rasanā granthayaḥ kṛṣṇa-vadhvo
gāyantā tam taḍita iva tā megha-cakre virejuḥ*

(Śrīmad Bhāgavata 10.33.8)

"With their playful steps, the motions of their hands, the playful movement of their eyebrows, accompanied with graceful smiles, bending waists, shaking breasts and the fluttering skirts of their garments, earrings swinging against their cheeks, perspiring faces, and their braids and girdle loosened (because of their swift movement) and singing Kṛṣṇa's glories, the *gopīs*, who are Kṛṣṇa's actual brides, shone brightly like flashes of lightning in a mass of clouds."

*maṇḍalibandhe gopīgaṇa korena nartana;
madhye rādhā saha nāce vrajendranandana*

(Caitanya Caritāmṛta)

"The *gopīs* danced in a circle and the prince of Vraja danced with Rādhā in the middle of that circle" Śrīpāda, in his form of a *kiṅkarī*, sees how wonderfully sweet is Rādhā's artful dancing and he (she) keeps his glance completely fixed on Her lotus-feet, that shine like freshly blooming red lotus-flowers, of which each toe is a petal and each toenail shines like a moonstone. Śrīpāda is enchanted by this vision. How sweet is the jingling of Rādhā's jewelled anklebells and how wonderful Her jewel-like toenails shine with them! We have seen the thundering lightning dazzling in our eyes and causing our hearts to tremble with terror, but the lightning-like dazzling of Rādhikā's toenails, that tremble along like thundering lightning-vines while Her anklebells jingle along, pleases our eyes and makes our hearts play in the wonderful waves of blissful *rasa*. In this way the maidservants experience that Śrī Rādhā is the very form of an ocean of the essence of the *rasa* of *anurāga*. When the ocean of *anurāga* swells because ever-new waves of *bhāva* come up in it it is called *mahābhāva* and Śrī Rādhā is the personification of that *mahābhāva*. What to speak of Rādhikā's other limbs, the maidservants are already enchanted by the trembling of Her sweet jewel-like toenails, that outshine the effulgence of all the other *gopīs*, that dance around Her in the great circle of the Rāsa-dance! Therefore Śrīpāda says: "I see the wonderful trembling of Rādhā's toenails shining amongst the *gopīs*." There is also another explanation of this verse possible: In the previous verse Kṛṣṇa anxiously fell at Rādhā's feet in the presence of Her maidservants and prayed to Her for the festival of just one of Her embraces. At that time Kṛṣṇa's form, which is the essence of the ocean of *anurāga rasa*, became beautifully reflected tenfold on Rādhikā's ten jewel-like toenails, much to the pleasure of the *sakhīs* and *manjarīs'* eyes. Kṛṣṇa is called the essence of the ocean of *anurāga rasa* because it is this passion (*anurāga*) with which He anxiously prays to Rādhikā for a festival of embraces. That is visible on His face, in His eyes and on each of

ŚRĪ RĀDHĀ, AN OCEAN OF EMOTIONS

Commentary: By Śrīmatī's grace Śrīpāda now sees another transcendental picture: He sees Śrī Rādhā passionately going out to meet Kṛṣṇa in some bowerhouse at noontime. This love-journey is really astonishing: On one hand She is eager to meet Kṛṣṇa, on the other hand She's afraid, and the course of Her journey is also very difficult. People say that love has a tender taste and has an amazing power!

*mātha hi tapana, tapata patha bāluka,
ātapa dahana vithāra
nonika putali tanu, caraṇa kamala janu,
hari hari! premaka gati anivāra!
kānu paraśa rase, paravaśa rasavati,
vichurala sakala vicāra*

"The sun shines on the head and burns the sand on the road, spreading itself in the sky like a burning canopy. Her body is as soft as butter and Her feet are as tender as lotus-flowers. Hari! Hari! The course of love cannot be stopped! This amorous girl gives up all considerations, desiring to be touched by Kṛṣṇa!" Śrīmatī conquers all obstacles because Her desire to serve Kṛṣṇa is so strong, and so She easily reaches the trysting-bower. When eager Śyāma sees Rādhā's moon-like face in the bower He becomes most happy. That moon causes waves of beauty to swell on the matchless ocean of sweetness that is Śrī Kṛṣṇa. Śrī Kṛṣṇa is the very form of all nectarean spiritual flavours. The Upaniṣads say: *raso vai sah* "God is taste" and *ānandaṁ brahma* "God is bliss". A devotee can relish Kṛṣṇa's sweetness according to the amount of love he has for Him, and Rādhā has the greatest love for Him, so She can also relish His sweetness to the utmost. Seeing Kṛṣṇa's sweet, beautiful smile and His playful eyebrows, Śrīmatī is agitated with feelings of love for Him. How many sweet plays the glances of Vilāsinī maṇi's eyes manifest! Her eyes are like fishes that swim in the waves of the ocean of Nāgara rāja's beauty. How many beautiful pictures can She draw in Kṛṣṇa's heart with Her eyes!

Instead of *prema lola vilocanāya*, Śrīpāda writes *praṇaya lola vilocanāya*, because when the love becomes very great the lover considers the beloved's body, mind and heart to be non-different from his own body, mind and heart. (Such is the definition of the word *praṇaya*) Today Nāgarī-maṇi (Rādhā, the jewel of lady-loves) is very generous, She has given up Her usual unsubmitive mood and allowed Her gallant to control Her. Her eyes are restless out of love. How many amorous moods She shows with that fickleness! With Her eyes She offers an oblation of love to Her lover. How beautifully She walks, sits and uses Her face and eyes, arousing amorous desires in Her lover! The maidservant understands that Rādhā and Kṛṣṇa's love play is imminent, so she goes out of the *kuñja*. How beautiful is the *yugala vilāsa*! The fortunate maidservant can watch it through the latticed windows of the bowerhouse. When the love play is over, the maidservant comes inside the *kuñja* and sees Śrīmatī sitting on the love bed. It is as if streams of sweetness are gushing from Her limbs. Nāgara is enchanted. Through Śyāmasundara, the maidservant experiences that Śrīmatī looks like the young presiding goddess of the *kuñja*. The sweetness of Her limbs illuminates the *kuñja*. The enchanted Nāgara insatiably relishes the sweetness of Śrīmatī's form.

In his *sādhaka*-consciousness, Śrīpāda humbly prays: "When will the favorable glance (*punya dr̥ṣṭi*) of Śrī Rādhā fall on me?" The word *punya* can mean 'beautiful', 'favorable' or 'auspicious'. "When will She redeem me from my wretched condition and take me to Her auspicious kingdom of transcendental pastimes?"

*sukhamoy vṛndāvane, naola nikuñjavane,
kunjēśvarī kṛṣṇa priyatamā
rasābdhi taraṅga sama, dr̥ṣṭibhaṅgi manorama,
praṇaya cancela vilocanā.*

*sei līlāmayī devī, puṇyadr̥ṣṭi mora prati,
koribe ki karuṇā svabhāve
deha mana indriyādi, prema sevā upayogi,
hoibe ki dāsīpada lābhe*

"When will this playful goddess, the bowergoddess of blissful Vṛndāvana's fresh bowerhouses, Kṛṣṇa's Beloved, Who is naturally full of compassion, cast a favorable glance at me that is like a wave on the ocean of *rasa*, with Her loving restless beautiful eyes? When will I become qualified for Her loving service as a maidservant, with body, mind and senses?"

*eteko lālasā mone, mad īśvarī śrī caraṇe,
kṛpāmayī koro avadhāna
bhaṇe śrī prabodhānanda, ohe bhānu kulacanda,
kṛpā vinu gati nāhi āna*

"This is the desire on my mind: O my merciful goddess! Please hear my prayer at Your beautiful lotus-feet! Śrī Prabodhānanda says: O moon of king Vṛṣabhānu's dynasty! I have no other shelter but You!"

VERSE 13:

**VṚNDĀVANEŚVARI TAVAIVA PADĀRAVINDA
PREMĀMṚTAIKA MAKARANDA RASAUGHA PŪRṆAM
HRDYARPITAM MADHUPATEḤ SMARA-TĀPAM UGRAM
NIRVĀPAYAT PARAMA ŚĪTALAM ĀŚRAYĀMI**

vṛndāvaneśvari - O queen of Vṛndāvana!; *tava* - Your; *eva* - only; *padāravinda* - lotus-feet; *prema* -love; *amṛta* - nectar; *eka* - only; *makaranda* - honey; *rasaughā* - an abundance of flavour; *pūrṇam* -full; *hr̥di* - the heart; *madhupateḥ* - the Kṛṣṇa-bee; *smara* - lust;

tāpam - affliction; *ugraṁ* - terrible; *nirvāpayat* - extinguishing; *parama* - most; *śītaḥ* - cool; *āśrayāmi* - I take shelter.

O Queen of Vṛndāvana! When Madhupati (Kṛṣṇa, the *rasika* bee) holds Your most cooling lotus-feet, that are filled with the honey of nectarean love-taste, to His heart He extinguishes the terrible fire of His desire. I take shelter of these feet!

ŚRĪ RĀDHĀ'S COOLING LOTUS-FEET:

Commentary: Śrīpāda suffers of separation from Svāminī and humbly prays: "O Svāminī! Cast Your favorable glance on Your lowly maidservant!" One may ask: "Svāminī's compassion is unlimited, how can She stay at ease while Her maidservant suffers so much?" The answer to this question is: One must experience separation in order to increase the happiness of union. Śrīla Rūpa Gosvāmī teaches us:

*na vinā vipralambhena sambhoga puṣṭim āsnute
kāṣāyite hi vastrādaḥ bhūyaḥ rāgo vivardhate*

(Ujjvala Nīlmaṇi, Śṛṅgāra bheda)

"Just as one can remove the dirt from a cloth with alkali and thus can not only give it its original colour back, but can even make its colour brighter than it was before washing it, so also one cannot nourish the experience of meeting without first feeling separation." (The word *rāga* means both 'colour' and 'love', Ed.) Not only that, the Gosvāmīs also say that the ecstasy of separation is superior to the ecstasy of meeting, and that is why there is so much separation experienced in the pure sweet pastimes of Vraja! The *gopīs* all have *mahābhāva*, so they are constantly feeling separation from Kṛṣṇa, even when they are actually united with Him^{*}. Even the greatest saints feel themselves blessed when they can witness the *gopīs'* love in separation. When Uddhava Mahāśaya came to Vraja, he told the Vraja-*devīs*: *virahena mahābhāgā mahān me'nugrahaḥ kṛtaḥ* (Śrīmad Bhāgavata 10.47.27) "You have shown great mercy on me by exhibiting your ecstatic love-in-separation, O greatly fortunate girls! If you had not suffered so much out of separation, Kṛṣṇa would never have sent me here to console you, and I would never have been able to see your astonishing love for Him!"

Feeling great separation Śrīpāda thinks: "There is no other recourse but to take shelter of Śrī Rādhā's most cool lotus-feet!" *parama śītaḥ tavaiva padāravindam āśrayāmi*. Then a new pastime suddenly appears before Śrīpāda's love-anointed eyes. He sees Śrīmatī sitting in a trystingbower, agitated by feelings of separation from Kṛṣṇa, Who is somewhat late for His appointment. Śrīmatī embraces Her girlfriends and laments as follows:

^{*} This is called *prema vaicittya*.

*bandhura lāgiya seja vichāyalum gāñthilum phulera mālā
tāmbūla sājalum dīpa ujāralum mandira hoilo ālā
soi, pāche e sob hoibe ān!
se heno nāgara, guṇera sāgara, kāhe na milalo kāna*

"I made the bed for My lover and strung a flower garland for Him. I prepared betel-leaves and I lit the lamps. I made the bowerhouse very beautiful; but, O My friend, all this will turn out differently! I will not meet My hero, Who is an ocean of attributes!"

*śāsurī nanade, vāncanā koriyā, āilum gahana vane
boḍo sādha mone, e rūpa yawvane, milabo bandhura sane
path pāne cāhi, koto na rahibo, koto prabodhibo mone,
rasa śiromaṇi, āsibo ekhoni, dīna caṇḍī dāsa bhañe*

"I deceived My mother-in-law and My sister-in-law to come into the deep forest, and with great effort I decorated My youthful beautiful body to meet My lover. I'm looking down the road for Him to come, telling My mind that this crown-jewel of relishers will certainly come now. Thus sings the wretched Caṇḍī Dāsa."

As a maidservant, Śrīpāda pacifies *virahavati*, separated Rādhā, saying: "Stay calm a little! Your lover will come just now!" And indeed, after a slight delay Kṛṣṇa arrives. Although Rādhikā blooms up of joy when She sees Her lover coming, She becomes proud because of Her natural *vāmya svabhāva* (unsubmissive nature) which makes Her pull Her veil over Her face and turn Her back on Her lover. Vidagdha rāja (Kṛṣṇa, the king of clever pranksters) tries to pacify Her by using so many clever words. Sitting at Her beautiful feet, He prays to Her with folded hands: "Lift Your face and look at Me, O Rāi! Give up Your pride and look at Me once, then the darkness in My heart will be dispelled! Rāi! How much more will You test Me? Take My flute if You want, as long as I can touch the dust of Your lotus-feet! You are the ointment of My eyes, that are absorbed in staring at You, and You are the thief of My heart! The creator has given You the most beautiful form, qualities and tender youthfulness in the whole world! O beautiful girl! Why should You be miserly when You possess all this wealth of beauty?"*

Today the jewel of lovers is not able to soften Śrīmatī's heart. His heart is burning severely with lust as He thinks to Himself: "Let Me see what happens if I touch Her beautiful feet just once?" When He thinks like that, a wave of bliss flows through His heart. Śrī Rādhikā sits on a jewelled throne, keeping Her feet on a footstool. Kṛṣṇa tries to please Her and catches these feet to place them on His head, but at the same time Śrīmatī pulls Her feet back, so that they end up on Kṛṣṇa's chest. Śrīmat Kavi Karṇapura describes how beautifully Śrīmatī's footlac then shines on Śrī Kṛṣṇa's chest:

*śrīvatsasya ca kaustubhasya ca ramā devyāsya garhākaro
rādhā pāda saroja yāvaka raso vakṣaḥ-sthalastho hareḥ
bālārka dyuti maṇḍalīva timirais chandena vandīkrta*

* Inspired by a song of the famous Bengali poet Jūāna Dāsa.

kalindiyāḥ payasīva pība vikacaṁ raktotpalam pātu vah

"May the lac on Rādhā's lotus-feet, that sticks on Hari's chest and that defeats the beauty of the Śrīvatsa-sign, the Kaustubha-gem and the goddess of fortune there, that is praised by the rising sun at the end of night, and that looks like a big blossoming red lotus-flower in the water of the Yamunā, protect You!"

Śrī Hari has extinguished the burning fire of lust in His heart by keeping Her cool lotus-feet to it. The word *madhupati* in the text means 'relishing bee'. A bee's heart is soothed by a cooling drink of honey, but this bee (Madhupati Kṛṣṇa) is cooling Himself off by keeping lotus flowers to His chest. These are extraordinary lotus-flowers! Normally a lusty man feels even more agitated by the fire of lust when he sees a lotus-flower, which may remind him of his beloved's feet, but Kṛṣṇa extinguishes the strong fire of lust in His heart with the cooling touch of Śrī Rādhikā's lotus-feet, that are filled with the sweetest nectar-stream of love. Nectar is both cooling and intoxicating. The word *makaranda rasa* (honey juice) in the text can also indicate a love called *madhu sneha*, which is defined by Śrīla Rūpa Gosvāmī in 'Ujjvala Nīlamaṇi' as follows:

*madīyatvātīśaya bhāk priye sneho bhaven madhu
svayaṁ prakāṣa mādhuryo nānā rasa samāhṛtaḥ*

"Madhu sneha is that kind of self-manifest sweet love that consists of different mellows and that makes the lover think "Kṛṣṇa is Mine!"

Candrāvalī has *ghṛta sneha* (love like clarified butter) and Rādhā has *madhu sneha* (love like honey). Because Rādhikā's lotus-feet contain different mellows, they are called *rasaughā* in the text. When *sneha* increases in intensity it is called *māna*:

*snehas tūtkṛṣṭatāvāptya mādhuryaṁ mānayan navam
yo dhārayaty adakṣiṇyaṁ sa māna iti kīrtiyate*

(Ujjvala Nīlamaṇi)

"When *sneha* increases it shows an ever-fresh sweetness. It makes the beloved crooked and unsubmitive and this is called *māna*". Rasarāja (Kṛṣṇa) soothes His heart by being touched by this excellent *sneha rasa*. He manages to soothe Rādhā's pique by keeping Her feet to His chest and Śrīpāda is so fortunate to relish the sweetness of Their amorous meeting. Suddenly the vision slips away from Śrīpāda, whose heart then begins to burn in the fire of separation once more. Desiring the shelter of Rādhā's cooling lotus-feet to extinguish that burning fire, he says: "Those same cooling lotus-feet, that extinguish the fire of Kṛṣṇa's lusty desires, are the only means to pacify the pain of separation that I feel!"

*he vṛndāvaneśvari! hari citta manohāri,
nitya nava nayanābhīrāma
he bhānu kulacanda, tomara padāravinda,
premāmṛta makaranda dhāma*

"O Queen of Vṛndāvana! O enchanter of Hari's heart who gives ever new pleasure to the eyes! O moon of Mahārāja Vṛṣabhānu's dynasty! Your lotus-feet are the abode of the nectarean honey of love!"

*ugra smarānala tāpe, uttāpita hoy yabe,
śrī harira sarvendriya gaṇa
smara tāpa nirvāpane, hṛde dhare se caraṇe,
madhupati vrajendra nandana*

"When all the senses of the Hari-bee, the prince of Vraja, are burning in the horrible fire of lust, He holds Your feet to His chest to extinguish that fire."

*he rādhe! duṭī pada, bhakta koṭi sampada,
sarva śreṣṭha sukha nicketana.
bhaṇe śrī prabodhānanda, sei se paramānanda,
pāda padme loinu śaraṇa*

"O Rādhe! Your feet are the treasure of all the devotees and they are the highest abode of bliss! Śrī Prabodhānanda takes shelter of these lotus-feet while singing this in topmost bliss!"

VERSE 14:

**RĀDHĀ KARĀVACITA PALLAVA VALLARĪKE
RĀDHĀ PADĀŅKA VILASAN MADHURA STHALĪKE
RĀDHĀ YAŚO MUKHARA MATTA KHAGĀVALĪKE
RĀDHĀ VIHĀRA VIPINE RAMATĀM MANO ME**

rādhā kara - Rādhā's hands; *avacita* - touched; *pallava* - sprouts; *vallarīke* - vines; *rādhā pada* - Rādhā's feet; *aṅka* - prints; *vilasat* - beautified; *madhura* - sweet; *sthalīke* - places; *rādhā yaśaḥ* - Rādhā's fame; *mukhara* - singing; *matta* - madly; *khagāvalīke* - the birds; *vihāra* - enjoyment; *vipine* - in the forest; *ramatām* - pleasure; *manaḥ* -mind; *me* - my.

Let my mind find pleasure in the playforest of Rādhā, where the sprouts and vines are touched by Rādhā's hands, where the ground is sweetened by Rādhā's footprints and where the birds madly sing Rādhā's glories!

ŚRĪ RĀDHĀ'S PLAYFOREST:

Commentary: Humbly Śrīpāda thinks: "Śrī Rādhā's lotus-feet are very rarely attained, where can I go to find them?" Suddenly the darkness of his despair is dispelled by a ray of hope when he remembers the mercy of Śrī Vṛndāvana, Śrīmatī Rādhā's playground. Śrīpāda is the object of Śrī Vṛndāvana's mercy. How he was showered by the mercy of Vṛndāvana can be understood by reading his book 'Vṛndāvana Mahimāmṛta'. There he writes (3.94):

*gaura śyāma sunāgara divya kiśora dvayam sadā yatra
nava nava keli vilāsair viharati vṛndāvanam tad eva bhaja*

"Worship only Vṛndāvana, where the divine youthful Couple, that have golden and blackish forms, are always playing ever-fresh playful sports!" *yathā hari rase manaḥ svayam anaṅkuṣe dhāvati* " Here the mind is freely running after the mellows of Śrī Hari".(V.M 3.51) *parantu yadi tad gatā sthira careṣu no kāya vān manobhir aparādhita bhavati vādhita tattva dhīḥ* "But if one commits offenses with the body, mind or words to either the moving or the non-moving creatures that live in Vṛndāvana, then one cannot taste this nectar of Hari-rasa. "

By the mercy of Śrī Vṛndāvana Śrīpāda sees a sweet transcendental picture before his inner eyes: Śrī-Śrī Līlā Kiśora Yugala (the playful youthful Couple) are playing *madhura vana vihāra* (sweet forest pastimes), admiring the beauty of the springforest with Their girlfriends. Śrīpāda is there in his *kiṅkarī*-form, engaged in Their service. The forest is filled with different kinds of blooming flowers surrounded by humming bees. The cuckoos create a romantic atmosphere by singing in the fifth note and Kṛṣṇa, the young transcendental Cupid of Vṛndāvana, sings along with Ratipriyā Svāminī (Rādhikā, Who enchants millions of Ratis) and Her girlfriends and maidservants. How sweetly They play in the forest, embracing Each other like a male and a female elephant! The *sakhīs* sing sweet songs about the pastimes of the Yugala Kiśora, inciting amorous feelings in Their hearts. Sometimes Priyājī personally goes to pick flowers to decorate Her Priyatama. The vinebuds bloom up when they are touched by Svāminī's hands; they smile with their flowers, horripilate with their sprouts and cry streams of tears with their trickling honey. How many jokes Śrīmatī makes with Her girlfriends while She picks flowers! Viśākhā says: "Sakhi Rādhē! Be careful! A greedy bumblebee (Kṛṣṇa) is coming up to You to drink the honey from Your moon-like face!" Śrīmatī says: "Sakhi! Why should a bumblebee come to Me, leaving behind the fragrant lotus-like faces of beautiful girls like you and your friends? You said that My face is like the moon. Well, *sakhi*, the moon has no fragrance, so why would the bee feel attracted to it?" Śrīpāda, in his *kiṅkarī*-form, sees *rādhā karāvacita pallava vallarīke*: How beautiful the vinebuds are horripilating when they are touched by Śrī Rādhā's beautiful hands! Through these pastimes he relishes Vṛndāvana's natural beauty.

Sometimes Śrīmatī wants to pick flowers from high branches, and Śyāma, seeing Her stretched-out armpit, becomes attracted to Her and runs up to Her. Svāminī cannot reach the flowers She wants, so Śyāma helps Her by pulling the branch down. Just as Svāminī catches the flower, Śyāma lets go of the branch, so that tender Rādhikā flies up along with the branch. Fearfully She calls out: "Lalite! Lalite! Help!", while Śyāma loudly laughs and claps in His hands. Lalitā pulls the branch back down and takes care that Svāminī returns to the ground. In his *kiṅkarī*-form Śrīpāda sees how beautiful Śrī Rādhā's footprints have marked the earth

of Vṛndāvana: *rādhā padāṅka vilasan madhura sthalike*. After picking flowers Śrīmatī sits down on a jewelled platform and makes ornaments from different flowers with Her own hands to decorate Śyāmasundara with. Śyāmasundara and the *sakhīs* are overwhelmed with ecstasy when the birds begin to chirp of Śrīmatī's glories. *rādhā yaśo mukhara matta khagāvalike*. When the transcendental vision vanishes, Śrīpāda thinks: *rādhā vihāra vipine ramatāṁ mano me* "O Mind! Find pleasure in Rādhā's playforest! If I cannot directly experience Rādhā and Kṛṣṇa's loving pastimes, then let me remember Śrī Vṛndāvana and mentally witness these sweet nectarean pastimes!"

VERSE 15:

**KṚṢṆĀMṚTAM CALA VIGĀḌHUM ITĪRITĀHAM
TĀVAT SAHASVA RAJANĪ SAKHI YĀVAD ETI
ITTHAM VIHASYA VṚṢABHĀNU-SUTĀHA LAPSYE
MĀNAM KADĀ RASADA KELI-KADAMBA JĀTAM**

kṛṣṇa - black; *amṛtam* - nectar; *cala* - go; *vigāḍhum* - plunging; *iti* - thus; *irita* - ordering; *ahaṁ* - I; *tāvat* - until then; *sahasva* - tolerate; *rajanī* - night; *sakhi* - friend; *yāvad* - till then; *eti* - comes; *ittham* - thus; *vihasya* - joking; *vṛṣabhānu sutā* - Vṛṣabhānu's daughter; *lapsye* - attaining; *mānam* - honour; *kadā* - when; *rasada* - giving flavour; *keli* - play; *kadamba* - multitude; *jātam* - born.

When I say: "Let's go to Kṛṣṇāmṛta (the dark, nectarean Yamunā) to take a bath!", the daughter of Vṛṣabhānu jokingly replies: "O sakhi! Just wait until the night falls!" When will I ever get so much nectar-giving playful honour from Her?

THE HONOUR OF RĀDHĀ'S MAIDSERVANTS:

Commentary: This verse is sometimes also translated with reversed roles: Śrīmatī says: "Sakhi! Let's take a bath in the Kṛṣṇāmṛta (nectarean Kṛṣṇa, or the black water of the Yamunā)!", and Śrīpāda, in his *kinikarī*-form, replies: "Just wait until the night falls! Then Your superiors cannot notice us and I will let You bathe in the Kṛṣṇa-nectar as much as You like! For that I will take You to a fresh bowerhouse in Vṛndāvana!" When Śrīmatī hears these words, the ecstasy named *rati* appears in Her and, although She tries to hide the symptoms of this mood from Her maidservant, She nevertheless shows a slight smile. The maidservant feels blessed by relishing the sweetness of this smile. Śrīmatī chastises Her maidservant with Her glances, that are filled with a slight loving anger. In the morning the maidservants had brought Kadamba-flowers to make floral ornaments and garlands for Śrīmatī's decoration; the honey

was still dripping out of them because they had been brought so suddenly. Śrīmatī takes one such a nectar-giving Kadamba-flower and beats Her maidservant with it! The maidservant is blessed by that beating and by seeing the beauty of Śrīmatī's eyes and face at that moment. She thinks: "How much honour merciful Śrīmatī gives me by beating me with these honeyfilled Kadamba-flowers!" Suddenly the transcendental vision vanishes and Śrīpāda humbly prays: "When can I receive such honour from You?"

In some editions of this book the text says *yāvātīti* instead of *yāvad eti*. In that case the text can be explained in another sweet way. Today Mādhava sent a message to Śrīmatī that She can meet Him in a grove of Keli Kadamba-trees, so She goes out to meet Him there at night. Because Her body shines like lightning She smears Herself in with blackish musk and dresses Herself with a blue *sārī* and a blue cape, hanging sapphire necklaces around Her neck and blue bangles on Her wrists so that She will not be noticed by anyone. Thus She merges with the dark night:

*nīlima mṛgamade tanu anulepana nīlima hāra ujora
nīla balaya gaṇe bhujā yuga maṇḍita pahiraṇa nīla nicola
sundari sakhi abhisāraka lāgi
nava anurāge gori bhelo śyāmari yāmini bhoya lāgi*

Śrīmatī passionately arrives on the yard of the trystingbower and when Nāgara hears the jingling of Śrīmatī's anklebells He eagerly takes Her inside the *kuñja*. Their hearts melt of love when They see Each other.

baīṭhali rāi śyāma vāmapāśa; duhuṅ jana pūrala mana abhilāṣa

"Rāi sits on Śyāma's left side. The desires of Them both are fulfilled."

Śrīpāda, in his *kiṅkarī*-form, is absorbed in her/his service. When the youthful Couple begin Their love play, she goes outside and watches Their sweet pastimes through a hole in the vines. For the *kiṅkarī* this is now the nectar-giving play grove of Kadamba-trees (*rasada keli-kadamba kuñja*). The word *kadamba* also means 'an abundance'. The sweet nectar of Rādhā and Kṛṣṇa's love play gushes out of the bower cottage. After the divine Couple have completed Their love plays, the maidservants enters the *kuñja* to serve Them by fanning Them and bringing Them cold, scented water and betel leaves.

Śrīmatī, who is called Vilāsinī-maṇi, the jewel of playful girls, has forgotten everything out of ecstasy. Although Śyāma is with Her, She thinks that She is alone and She thinks that the day is night, so She tells her maidservant: "Sakhi! Let's go to the Kṛṣṇāmṛta (the Yamunā, to take a bath)!" The *kiṅkarī* replies: "But it is night now! Wait until the morning comes!" Understanding Her mistake, Śrīmatī laughs slightly. The maidservants think that the sight of this sweet smile is the greatest honour and the greatest reward, and when this vision vanishes she prays: "When will I receive such honour?"

*he rādhe vinodini, karunā koriyā tumi,
dāsigaṇe likhe mora nāma
premollāse snehabhare; ādeśa koribe more,*

colo, kṛṣṇāmṛte kori snāna

"O Rādhē Vinodini! Be so kind to count me among Your maidservants! When will You affectionately and full of loving bliss order me: "Come on, let's go to the Kṛṣṇāmṛta to bathe!"

*uttare bolibo āmi, apekṣa koro ho tumi,
rajanīte keli-kuñja dhāma
abhisāra korāiyā, kṛṣṇamayī kṛṣṇapriyā,
kṛṣṇāmṛte korāibo snāna*

"I will reply: Just wait, O Kṛṣṇamayī Kṛṣṇapriyā, until the night comes! Then I will bring You to the playbower and make You bathe in the Kṛṣṇa-nectar!"

*sunarma vacana śuni, ullāsa bharete dhani,
rasagandhi keli ye kadamba
ange nikṣepaṇa kore, kobe māna dibe more,
pulake pūrita hobe anga*

"When You hear these joking words You become filled with joy and You throw a fragrant nectarean play-Kadambaflower at my body. When will the hairs on my body stand erect of joy when I receive all this honour from You?"

VERSE 16:

**PĀDĀṄGULĪ NIHITA DRṢṬIM APATRAPIṢṆUM
DŪRĀD UDĪKṢYA RASIKENDRA MUKHENDU BIMBAM
VĪKṢYE CALAT PADAGATIṂ CARITĀBHIRĀMĀM
JHAṄKĀRA NŪPURAVATĪM BATA KARHI RĀDHĀM**

pādāṅgulī - toes; *nihita* - placed; *drṣṭim* - look; *apatrapīṣṇum* - shyly; *dūrād* - from afar; *udīkṣya* - looking; *rasika* - relisher; *indra* - king; *mukha* - face; *indu* - moon; *bimbam* - globe; *vīkṣye* - seeing; *calat* - moving; *pada* - feet; *gatiṁ* - steps; *carita* - character; *abhirāmām* - enchanting; *jhaṅkāra* - jingling; *nūpuravatīṁ* - girl with anklebells; *bata* - alas!; *karhi* - when; *rādhām* - Rādhā.

When can I see Rādhā with Her charming character shyly looking down at Her own toes when She sees the moon-like face of Kṛṣṇa, the king of relishers, from afar as She steps along with jingling anklebells?

BASHFUL ŚRĪ RĀDHĀ:

Commentary: Śyāma hears from a parrot that Rādhā is going to the Yamunā to take a bath, so after milking His cows He leaves His cowherboy friends behind on the pretext of wanting to admire the beauty of the gardens of Nandīśvara Hill, and goes to the bank of the Yamunā. Svāminī sees Rasikendra's moon-like face from a short distance. First She was excited by waves of passionate feelings for Śyāmasundara when She saw the blackish water of the Yamunā and now She even sees Her lover's moon-like face directly! Śrīmatī's limbs become beautified by the twenty *bhāvāṅkārās* (emotional ornaments), of which *vilāsa* is one:

*gati sthānāsanādīnām mukha netrādi karmaṇām
tat kālīkaṁ tu vaiśiṣṭyaṁ vilāsaḥ priya saṅgajam*

(Ujjvala Nīlamanī)

"When the steps, sitting posture, face and eyes of the beloved become extra special because she meets Her lover, it is called *vilāsa*." Śrīmatī timidly looks down to Her own toe nails. How sweetly She looks then! It is as if sweetness gushes out of Her! In Govinda Līlāmṛta (9.11) it is described as follows:

*poraḥ kṛṣṇālokāt sthagita kuṭilasya gatir abhūt
tiraś cīnaṁ kṛṣṇāmbara dara vṛtaṁ śrī mukham api
calat tāraṁ sphāraṁ nayana yugam abhūgnam iti sā
vilāsākhyā svāṅkārāna valitāsīt priya mude*

"When Rādhā sees Kṛṣṇa before Her She is stunned and Her gait becomes crooked. She bends Her head and slightly covers Her face with Her blue veil, the pupils of Her eyes move about restlessly and Her eyes become wide and crooked. When She is thus beautified by the *bhāvāṅkāra* named *vilāsa* She gives Her beloved great pleasure." In Śrī Caitanya Caritāmṛta Śrī Kṛṣṇa says:

*ei bhāva yukta dekhi rādhāsya nayana;
saṅgama hoite sukha pāy koṭi guṇa*

"When I see these moods on Rādhā's face and in Her eyes, I get a million times more pleasure than when I directly unite with Her." The duty of *mahābhāva* is to make Kṛṣṇa happy. When *anurāga* becomes unlimited it becomes like the powerful sun, destroying the darkness of personal desires in the cave of the heart and filling even the most subtle realms of the heart with desires for Kṛṣṇa's happiness. This is called *mahābhāva*, and Śrī Rādhā's very form is composed of this *mahā-bhāva*. It is therefore logical that all Her activities are meant for Kṛṣṇa's pleasure. Mahā-bhāva is as if gushing from Her transcendental body. The *kinkarī* sees how Śrīmatī's *rasika* anklebells jingle, twanging the strings of Śyāmasundara's heart with *rasa*. She experiences how Śrīmatī is now *caritābhirāma*, enchanting the eyes and the minds of Śyāmasundara and Her maidservants. Śrīpāda also considers his own eyes and mind to be blessed by experiencing Śrīmatī's sweet behaviour and character. The maidservants then accomplish the meeting of Śrīmatī and Her Nāgara, Who is eager to enjoy Her sweetness.

VERSE 17:

**UJJĀGARAMĀ RASIKA NĀGARA SAṄGA RAṄGAIḤ
KUN̄JODARE KṚTAVATĪ NU MUDĀ RAJANYĀM
SUSNĀPITĀ HI MADHUNAIVA SUBHOJITĀ TVAM
RĀDHE KADĀ SVAPIṢI MAT KARA LĀLITĀṄGHRIḤ**

ujjāgaram - vigil; *rasika* - relisher; *nāgara* - man about town; *saṅga* - company; *rangaiḥ* - with pastimes; *kuñja* - arbour; *udare* - in the middle; *kṛtavatī* - doing; *nu* - whether; *mudā* - joyfully; *rajanyām* - in the night; *susnāpitā* - well bathed; *hi* - certainly; *madhunā* - with honey; *eva* - only; *subhojitā* - eating; *tvam* - You; *kadā* - when; *svapiṣi* - You sleep; *mat* - my; *kara* - hands; *lālita* - massage; *aṅghriḥ* - lotus-feet.

O Rādhē! After You blissfully spent the night enjoying pastimes with Your *rasika* lover in a *kuñja* I bathe You and serve You some honey-sweet eatables. When will You then fall asleep while I massage Your lotus feet with my hands?

THE SERVICE ATTITUDE OF RĀDHĀ'S MAIDSERVANTS:

Commentary: After Rādhā and Kṛṣṇa meet, the maidservant gives Śrīmatī a bath in the Yamunā and brings Her back home. Śrīmatī is not just bathed in the stream of Kṛṣṇa's sweetness, She is also actually bathed in the cool blackish Yamunā-water which reminds Her of Śyāma. Because She is bathed in both the Kṛṣṇāmṛtas, Śrīmatī is justly called *susnāpitā*, or well bathed, here. The maidservant reminds Virahini Svāminī of Śyāma by speaking sweetly about Him while she brings Her home. Is it so simple to serve *kṛṣṇa prema pāgalini* (Rādhā, Who is mad with love for Kṛṣṇa)? Nobody knows how to serve Her with such full awareness of Her feelings as the *kiṅkarīs* do!

When Svāminī comes home Her girlfriends and maidservants complete Her dressing and ornamentation. All this is actually done to serve Kṛṣṇa. The *sakhīs* decorate Śrīmatī while speaking about Kṛṣṇa with Her, but the maidservants quickly finish their service so that they can prepare something to eat for Śrīmatī. Their love is marked with a strong feeling of mineness towards Svāminī. A similar mine-ness can be found in Śrīla Govinda dāsa, Mahāprabhu's faithful doorkeeper at the Gambhīrā. Mahāprabhu, Who descended to sanctify the age of Kali, sat in the Gambhīrā, relishing the sweetness of Rādhā's feelings of separation from Kṛṣṇa. He did not sleep at night, and even when the morning had almost passed He was still absorbed in devotional trance. His servant Śrīla Govinda dāsa was rolling in the dust on the floor. Crying, he prayed to Śrī Svarūpa Dāmodara: "Śrīpāda Svarūpa! Please bring the Lord back to external awareness! The morning is almost over and I could not even make the Lord drink some water!" This is the feeling of mineness of a servant who serves with all his heart!

Śrīmatī's dressing and ornamentation is completed, and Her girlfriends and Her maidservants are now serving Her some sweetmeats. The maidservants know that Īśvarī doesn't eat anything else but Kṛṣṇa's remnants, so they mix some nectarean remnants from Kṛṣṇa's last meal with these sweets. It is as if Svāminī directly tastes the nectar of Kṛṣṇa's lips when She eats these sweets! *madhunaiva subhojitā*. She doesn't know anymore whether She tastes Kṛṣṇa's lips or the remnants of His food! This is not at all astonishing, because when She is separated from Kṛṣṇa, She also feels as if She is actually with Him simply by constantly meditating on Him.

After Śrīmatī eats this honey-sweet meal, She flushes Her mouth and holds court with Her girlfriends. She becomes absorbed in speaking with them about Kṛṣṇa while chewing betel leaves served to Her by Her maidservants. Śrīpāda, in his *kiṅkarī*-form, thinks that Svāminī should take a little rest. After all, She's been up the whole night playing the most ecstatic love games with Her *rasika nāgara*! The word *ujjāgara* in the text means that Svāminī was up all night, making jokes and having funny romantic talks with Her lover, lying on a bed of flowers with Him. Śyāmasundara kept His head on a flower pillow and Svāminī used Śyāma's left arm as Her pillow. Thus They lay facing Each other, speaking romantic and funny words to Each other. Their hearts and minds floated in all directions on waves of love nectar. Their girlfriend *nidrā* (the goddess of sleep) did not have any chance to serve Them that night (They didn't sleep a wink) because They were so absorbed in Each other's sweetness, therefore Śrīpāda says: *ujjāgara*. The maidservant says: "Svāmini! You've been up all night! Go and sleep a little bit!" The *sakhīs* all praise this *kiṅkarī*, saying: "O! You know how to serve! We have completely forgotten that Rādhikā should take some rest! Go, *sakhi*! Take a little rest!" The *kiṅkarī* holds Śrīmatī's hand and brings Her to a handmade bed of flowers. Śrīmatī lies down and Her maidservant covers Her with a blue *cādara* (a kind of sheet), whose colour reminds Her of Śyāma. Then Śrīpāda, as a *kiṅkarī*, attains the good fortune of massaging Śrīmatī's lotus-feet. The maidservant places all the tenderness of her heart in her hands, so that the massage will not be rough. The word *lālanā* in the text means: affectionate service. The maidservant is blessed by seeing the sweetness of Svāmini's beautiful feet. Svāminī has fallen asleep. Sometimes the maidservant holds Her feet to her chest and sometimes she kisses them. There is no limit to the bliss of the fortunate maidservant! Suddenly the vision stops and in his *sādhaka*-state Śrīpāda humbly prays for service: *rādhe kadā svapiṣi mat kara lalitāṅghriḥ?*

VERSE 18:

**VAIDAGDHYA SINDHUR ANURĀGA RASAIKA SINDHUR
VĀTSALYA SINDHUR ATI SĀNDRA KṚPAIKA SINDHUḤ
LĀVAṆYA SINDHUR AMṚTA CCHABĪ RŪPA SINDHUḤ
ŚRĪ RĀDHIKĀ SPHURATU ME HRDI KELI SINDHUḤ**

vaidagdhya - cleverness; *sindhuh* - ocean; *anurāga* - constant passion; *rasa* - flavour; *eka* - only; *vātsalya* - motherly love; *ati* - very; *sāndra* - deep; *kṛpā* - mercy; *eka* - only; *lāvanya* - elegance; *amṛta* - nectar; *cchabi* - luster; *rūpa* - form; *sphuratu* - may it be manifest; *me* - to me; *hṛdi* - heart; *keli* - play.

When will Śrī Rādhā, Who is an ocean of cleverness, an ocean of *anurāga rasa*, an ocean of motherly affection, an ocean of very deep compassion, an ocean of elegance, a nectar-ocean of glistening transcendental forms and an ocean of play, be manifest in my heart?

ŚRĪ RĀDHĀ EMBODIES THE SEVEN OCEANS:

Commentary: Śrīla Jīva Gosvāmī writes in his Prīti Sandarbha that, along with a desire to please the deity, there is also a natural desire to have an intimate relationship with Him and to attain Him. The devotee who is fixed in *smaraṇa* attains direct association with his chosen deity within his mind. Just as the devotees have discussions with Each other in this world, so do the girlfriends and maidservants of Śrī Rādhā have them in the spiritual world! *upa* means 'close by' and *upāsana* means: sitting close by. The practising devotee can stay close by them (the *sakhīs* and *mañjarīs*) in his spiritual body (*siddha deha*) by constantly practising *smaraṇa*. This is beautiful *sāsaṅga bhajana*, devotion with spiritual attachment.

Now that Śrīpada has returned to his *sādhaka*-consciousness he feels great separation from Svāminī and prays that She will be revealed within his heart once again. It is as if Īśvarī plays hide-and-seek with her maidservants. Sometimes She shows the sweetness of Her form, attributes and pastimes and sometimes She withdraws this vision. When the devotees are separated from Her they also see Her extraordinary sweet qualities. Śrī Rādhā is as beautiful as Sapta-sindhuvati Dhāritrī, the planet earth with her seven oceans. There are seven oceans in the material world: one of salt, one of sugarcane juice, one of wine, one of clarified butter, one of yoghurt, one of milk and one of sweet water. Śrī Rādhā's cleverness, *anurāga*, affection, compassion, elegance, forms and pastimes are compared with these seven oceans in opposite order.

Śrīmatī Rādhā is: (1) *vaidagdhya sindhuḥ*: An ocean of cleverness. This means *rasa paṇḍitya*: She is learned in the science of taste. She even teaches *rasika śekhara*, the king of relishers Śrī Kṛṣṇa, expertise in the amorous mellow. Śrī Kṛṣṇa Himself admits in 'Caitanya Caritāmṛta': *rādhikāra prema - guru; āmi - śiṣya naṭa; sadā āmā nānā nṛtye nācāye udbhaṭa* "Rādhikā's love is the teacher and I am the dancing pupil. She always causes Me to dance different wonderful dances!" She is the teacher of arts. Śrīla Rūpa Gosvāmī writes in 'Ujjvala Nīlamaṇi' (Rādhā Prakaraṇa 21):

*ācārya dhātu citre pacana viracanā cāturī cāru cittā
vāg yuddhe mugdhayanti gurum api ca girām paṇḍitā mālyā gumphe
pāṭhe sārī-śukānām paṭur ajitam api dyuti keliṣu jīṣṇur*

vidyā vidyoti buddhiḥ sphurati rati kalāśālini rādhikeyam

Kundalatā told Gārgī: "O devil! What more can I say about the artful expertise of Śrī Rādhikā? She is the teacher by example of making pictures of mineral pigments (Śrī Viśvanātha Cakravartīpāda writes in his 'Ānanda Candrikā'-commentary on this verse: *ācārya na tu kadācid api kasyacic chiṣya....evaṁ sarvatra jñeyam* "The word *ācārya* means that She did not learn this science from anyone, it was spontaneously manifest to Her"), She is expert in cooking, She can stifle even Śrī Kṛṣṇa in a verbal battle, She is very learned in stringing flower-garlands, She is expert in teaching the *sāri* and *śuka*-parrots how to recite beautiful verses, She can defeat even the unconquerable Ajita in the dicegame, and She has a keen intelligence." Because of Her cleverness, Śrīmatī is compared here with the ocean of sweet water (the seventh cosmic ocean).

Śrīmatī is (2) the only ocean of *anurāga*. *ānurāga* means *mahā-bhāva*. *ānurāga* is ever-fresh and ever-astonishing. Śrīmatī thinks Kṛṣṇa's sweetness is ever fresh and She always has more taste for His sweetness, so She always relishes it. Śrīla Rūpa Gosvāmī writes in His 'Ujjvala Nilamaṇi' (Sthāyibhāva 104):

*ko'yam kṛṣṇa iti vyudasyati dhṛtim yas taṇvi karṇaṁ viśan
rāgāndhe kim idaṁ sadaiva bhavati tasyorasi krīḍati
hāsyamāṁ mā kuru mohite tvam adhunā nyastāsyā haste mayā
satyam satyam asau dṛṣṭv aṅganam agād adyaiva vidyun nibhaḥ*

One day Śrīmatī Rādhikā and Her friends headed by Lalitā met Śrī Kṛṣṇa. Kṛṣṇa became overwhelmed by Rādhikā's *mādana rasa* and just to joke with Him, Śrīmatī went to see Her girlfriends in another bower. When the *sakhīs* there pronounced Kṛṣṇa's name, Śrī Rādhā told Lalitā: "O Kṛśodari (slender girl)! Who is that, whose name you are pronouncing?" Lalitā said: "Whoever it is, what's that to You?" Śrī Rādhā said: "Sakhi! I have to know, because I am worried about how to keep My vow as a chaste housewife after hearing that name!" Lalitā replied: "O Rāgāndhe (Girl blinded by love)! But You are always playing at His chest!" Śrī Rādhā said: "Sakhi! Are You joking with Me? I have never even met this boy!" Lalitā said: "O Mohite (bewildered girl)! Has Your knowledge been covered over by intense desire? I have just handed You over to Him!" Śrī Rādhikā then remembers and says: "Sakhi! You speak the truth! In this lifetime He has appeared before My eyes today for one second, just like a lightning-flash!" This example shows how *anurāga* makes the *anurāgavati* (passionate girl) ever more thirsty after Kṛṣṇa's great and astonishing sweetness and thus makes Her relish this sweetness more and more. With the statement that Rādhārāṇī is the only ocean of *anurāga rasa* is meant that when *anurāga* increases, it becomes *mahā-bhāva* and that when *mahā-bhāva* increases it is called *mādana mahā-bhāva*. Śrī Rādhārāṇī is the only One who has this *mādana mahābhāva* and She is the fountainhead of all *mahā-bhāva*, just as the ocean is the fountainhead of all the rivers and ponds. The other *gopīs* are Her phalanx that help Her to complete Kṛṣṇa's relishing of transcendental mellows. Just as milk becomes thick *kṣīra* (cream) when it is boiled down, *anurāga* turns into *mahā-bhāva* when it becomes 'thick' (intensified). Therefore the *anurāga*-ocean is compared to the sixth cosmic ocean, the ocean of milk.

Śrī Rādhā is (3) the ocean of *vātsalya*. *Vātsalya* means love for the poor and the fallen. Just as Śrī Rādhā is an inexhaustible storehouse of amorous *rasa* She is also a great ocean of *vātsalya*-affection. The writers of the *rasa śāstras* (aesthetic scriptures) say that the *vātsalya rasa* is not compatible with the *madhura rasa*, but Rādhārāṇī makes them compatible in some situations. For instance, She gives the greatest bliss to Rasika Śīromaṇi (Kṛṣṇa) and Her girlfriends and maidservants when She gives this 'motherly' affection to Kṛṣṇa while He takes His meal. Śrī Rādhā's *vātsalya* towards Her girlfriends is also most wonderful. She is always controlled by their affection. Śrī Rūpa Gosvāmī gives the following example in his 'Ujjvala Nīlamanī' (Rādhā Prakaraṇa 34):

*upadiśa sakhi vṛnde vallabendrasya sūnuṁ
kim ayam iha sakhinām mām adhīnām dunoti
apasaratu saśaṅkaṁ mandirān māninīnām
kalayati lalitāyāḥ kim na sauṭīrya dhātīm*

Śrī Rādhā had a quarrel with Śrī Kṛṣṇa, but now She regrets it (this is called *kalahāntarita bhāva*). She is once more very eager to meet Him, but in order to show that She is under the full control of Her girlfriends, She tells Vṛndā: "O *sakhi* Vṛnde! Tell this prince of Vraja that I am controlled by My girlfriends! Why does He waste His words on Me? We are proud girls, it is not proper for Him to stay in our abodes! Tell Him that He'd better fearfully flee! Doesn't He know the prowess of My friend Lalitā?" With these words *sakhī vatsalā* Śrī Rādhā pleases Her girlfriends and gives a hidden instruction to Śyāmasundara to come and meet Her at the same time. Śrī Rādhā's *vātsalya* towards Her maidservants is incomparable! The maidservants are always showered by waves from the ocean of Her 'motherly' affection! She always keeps them by Her side, calling them "My Rūpa Manjarī, My Rati Mañjarī", with strong feelings of mineness. In the eighth canto of his 'Vṛndāvana Mahimāmṛta', Śrīpāda has drawn a very sweet picture of how Śrī Rādhā showers Her maidservants with the nectar of Her compassion:

<<<<
*kṣaṇam caraṇa vicchedyāc chrīśvaryāḥ prāṇa hāriṇīm
padāravinda samlagna tayavāharnīsaṁ sthitām
preṣṭha dvandva prasāda srag vastra bhūṣādi mohinīm
mahā vinaya sauśilyādy anekāścarya sad guṇām*

"Day and night the maidservants are staying at Śrīśvarī's (Rādhikā's) lotus-feet, for they will die if they are separated from them for even a second. They are very enchanting as they wear the leftover garlands, dresses and ornaments of the loving divine Couple and they are also adorned with many amazing attributes such as great humility and good behaviour." Because there is a lot of the essential part of affection in the *vātsalya*-ocean, just as yoghurt is the essence of milk, this ocean can be compared to the fifth cosmic ocean, the ocean of yoghurt.

Śrī Rādhā is (4) the ocean of deep compassion, always showering Her devotees with the nectarstream of Her mercy. Those who have been touched by the nectar of that compassion, can testify. Śrīla Raghunātha Dāsa Gosvāmī says: *karuṇā vidravat dehā* "Her

body melts with compassion". Normally, a person's heart melts with compassion, but only in Rādhārāṇī's case the whole body melts with compassion. She always bathes in streams of ambrosial compassion, and because Kṛṣṇa accepted Her mood when He became Śrī Caitanya Mahāprabhu, Mahāprabhu is so merciful! Mahāprabhu does not consider who is qualified or unqualified, who is from which caste or from which *āśrama*. He gives *prema* (love of God) without making such distinctions! That is 'a body melting with compassion'! It is Rādhā's storehouse of compassion, not Kṛṣṇa's! In *Vraja-līlā* the storehouse of Rādhā's mercy remained hidden and closed, but when Mahāprabhu accepted the mood and complexion of Śrī Rādhā, it became manifest to the world! Mahāprabhu showed the people of the world how the body can melt with compassion, because He assumed Śrī Rādhā's merciful mood. Because Rādhikā's body melts with compassion, it can be compared to the fourth cosmic ocean, the ocean of clarified butter.

Śrīmatī is (5): the ocean of *lāvanya*. Śrīla Rūpa Gosvāmī defines *lāvanya* as follows in his 'Ujjvala Nīlamanī':

*muktāphaleṣu chāyāyās taralatvam ivāntarā
pratibhāti yad aṅgeṣu lāvanyam tad ihocyate*

"The luster that gushes out of each bodily limb like the luster shining out from inside pearls, is called *lāvanya*." Śrīmatī is the ocean of *lāvanya*, or elegance. The fishlike eyes of Śrī Kṛṣṇa, Who is called *lāvanya sāra* (the essence of *lāvanya*, or elegance) in Śrīmat Bhāgavata (10.44.14), never get tired of swimming in the ocean of Śrī Rādhā's *lāvanya*. Indeed, His desire to swim in that ocean simply increases! Śrīpāda Bilvamaṅgala Ṭhākura said in Kṛṣṇa Karṇāmṛtam (3): *lāvanyāmṛta vīci lolita dr̥ṣaṁ* "Kṛṣṇa's eyes billow on the waves of nectarean *lāvanya*." Śrīla Kṛṣṇa Dāsa Kavirāja writes in his 'Sāraṅga Raṅgadā'-commentary on this verse: *śrī rādhāyā eva lāvanyāmṛta vīcibhir lolite satṛṣṇīkṛte dr̥ṣau yasya tam* "Śrī Kṛṣṇa's eyes have become very thirsty after the nectar-waves of Śrī Rādhā's *lāvanya*." Because Kṛṣṇa is intoxicated by seeing Rādhā's *lāvanya* and Her maidservants and girlfriends are intoxicated by seeing Kṛṣṇa looking at Rādhikā like this, the ocean of *lāvanya* is compared to the third cosmic ocean, the ocean of wine. The practising devotees should also forget everything related to this world or the next world and become intoxicated by worshipping the lotus-feet of that Śrī Rādhā!

Śrī Rādhā is (6) the ocean of *amṛta cchabi rūpa*. She is the very form of glowing nectar and Her form is like a vast ocean. She is *mahābhāva* personified and *mahābhāva* is compared to nectar. It is the deepest possible love for Kṛṣṇa, and Rādhā's form reveals this beauty and tastefulness to the utmost, therefore She is the *amṛtacchabi rūpa sindhu*. Although Śrī Kṛṣṇa inundates the world with a mere drop of His beauty, even He drowns in the nectar-ocean of Rādhā's form! Kṛṣṇa says in 'Caitanya Caritāmṛta' (Ādi 4, 242-243):

*koṭi kāma jini rūpa yadyapi āmāra; asamordhva mādhurya sāmya nahi yāra
mora rūpe apyāyita hoy tribhuvana; rādhāra dar̥ṣane āmāra juḍāya nayana*

.....
eimata jagatera sukhe āmi hetu; rādhikāra rūpa guṇa āmāra jivātu

"Although My form defeats millions of Cupids, is unrivalled in its sweetness and pleases all the three worlds, My eyes are still pleased by seeing Rādhā....In this way I am the cause of

joy to the world. But Rādhikā's form and attributes are My very life!" Because the ocean of Rādhā's form is so sweet it is compared to the second cosmic ocean, the ocean of sugarcane juice.

Śrīmatī is (7) the ocean of playfulness, which means Her frolics with Her beloved Śyāmasundara. She keeps Śyāmasundara immersed in the waves of the ocean of Her pastimes when She meets Him. When the waves of *mādana rasa* swell in the ocean of Śrī Rādhā's pastimes even Śrī Kṛṣṇa, the transcendental youthful Cupid of Vṛndāvana, does not dare to place His boat-like heart on its surface, just as a boatman fearfully keeps his boat on the bank of the Gaṅgā when her huge waves meet the ocean. This ocean of play is compared to the first cosmic ocean, the ocean of salt water, because although the very sight of this ocean destroys all sins, a person who drinks its water will die. Similarly, when one faithfully chants and hears about the pastimes of Rādhā and Mādhava one will become free from all sins and from the heart's disease of lust, but when one tries to imitate these pastimes one will perish. This is confirmed in the last verses of the *Rāsa-līlā* narration in Śrīmad Bhāgavata:

*naitat samācarej jātu manasāpi hy anīśvaraḥ
vināśatyācaran mauḍhyād yathā rudro'bdhijaṁ viṣam*

"Even in one's mind a non-God should not imitate these pastimes of Śrī Kṛṣṇa. A fool who does so will destroy himself. He can, after all, also not drink poison from the ocean of Milk, as Lord Śiva did!" Śrīpāda Rūpa Gosvāmī wrote in his 'Ujjvala Nīlamanī' (Haripriya prakarana):

*vatitavyaṁ samicchadbhir bhaktavan na tu kṛṣṇavat
ityevam bhakti śāstrāṇāṁ tatparyasya vinirnayaḥ*

"A person who desires auspiciousness should act like a devotee, he should never imitate Kṛṣṇa (in His amorous dalliances). This is the purport of all the scriptures!"

The darkness of despair in Śrīpāda's heart over his own unworthiness is destroyed by the light of Śrīmatī's sweet attributes. Śrīpāda thinks: "Hā Svāmīni! I am completely unable to serve You with expertise, how can I become qualified to join Your expert maidservants? You are the ocean of cleverness, please make Me a qualified maidservant by teaching Me this expertise in service! *anurāga* is also required with that expert service, otherwise that service cannot make You happy. You are the ocean of *anurāga*, so please make me qualified by giving me one drop of this *anurāga*! Although I am the most wretched of the wretched, You are the shoreless ocean of motherly affection! Please sprinkle me with just one drop of that *vātsalya*-affection and keep me with Your lotus-feet! What an audacity! Although I am so unqualified, still I have the courage to pray for Śrīmatī's service and Her motherly affection? She's not only the ocean of *vātsalya*, She's also the ocean of great mercy! She will surely bestow Her mercy on fallen souls like me!" When Śrīpāda becomes aware of Śrīmatī's compassion, he forgets about his own unworthiness and he prays for entrance into the oceans of Śrīmatī's *lāvaṇya*, forms and pastimes. Such eager prayers will unlock the chains of Śrīmatī's compassion, that is the essential teaching for the devotees here.

VERSE 19:

**DR̥ṢṬVAIVA CAMPAKALATEVA CAMATKṚTĀŅGĪ
VEṆU-DHVANIṀ KVA CA NIŚAMYA CA VIHVALĀŅGĪ
SĀ ŚYĀMASUNDARA GUṆAIR ANUGĪYAMĀNAIḤ
PRĪTĀ PARIṢVAJATU MĀM VṚṢABHĀNU PUTRĪ**

dṛṣtvā - having seen; *eva* - only; *campakalatā* - vine of Campaka-flowers; *camatkṛta* - astonished; *aṅgī* - female body; *veṇu* - flute; *dhvaniṁ* - sound; *kva* - where; *ca* - and; *niśamya* - hearing; *ca* - and; *vihvala* - overwhelmed; *aṅgī* - body; *sā* - she; *śyāmasundara guṇaiḥ* - with qualities of Kṛṣṇa; *anugīyamānaiḥ* - constantly singing; *prītā* - with love; *pariṣvajatu* - may embrace; *mām* - me; *vṛṣabhānu putrī* - daughter of Vṛṣabhānu.

May the daughter of Mahārāja Vṛṣabhānu, Who becomes astonished like a vine of golden Campaka-flowers when She sees Kṛṣṇa, and Who becomes overwhelmed when She hears the sound of His flute, embrace me with love while I constantly sing Śyāmasundara's glories to Her!

ŚRĪ RĀDHĀ ASTONISHED WITH THE FLUTE-SONG:

Commentary: How sweet is the stage of devotion in practise, when one eagerly prays for the service and the audience of the beloved deity! Even the eternally liberated associates of the Lord pray for this taste and the Lord fulfills their prayers. Kṛṣṇa told Śrī Līlāśuka: "I will make you taste the bliss of living in Vṛndāvana in the body of a practising devotee!" The devotee who feels the pangs of separation from the Lord, is in the same condition as a housewife whose husband is on a journey. Such a faithful wife does not go to other people's homes, doesn't attend public festivals, and doesn't make up her hair and dress nicely. She simply sits at home, crying out of separation from her husband. In the same way, a devotee who feels separation from the Lord gives up all sense enjoyment, his heart melting completely. The sweetness and the beauty of Rādhā's service is incomparable! Śrīpāda weeps: "May Śrī Rādhā, the ocean of qualities, be manifest in my heart!" Suddenly he gets a transcendental vision. It is nightfall and Śrīpāda, in the form of a maidservant, is engaged in Śrīmatī's service while She stays at Her in-laws' place, Yāvat. In a distant forest Śyāmasundara plays His flute. This sweet flute-song is like a *mantra* which attracts everyone's minds. Śrī Rūpa Gosvāmī says: *rādhā dhairyā dharādharendra damane dambholir unmīlati* "Śrī Kṛṣṇa's flute is like Indra's thunderbolt that pulverises the mountain of Rādhā's patience." As soon as Śrī Rādhikā hears the flute She loses Her patience and She becomes stunned and astonished like a vine of Campaka-flowers. Astonishment is the result of *rasa*. *rāse sāras camatkāro yaṁ vinā na raso rasah*. "The essence of *rasa* is astonishment. Without this, there is no real question of *rasa*." (Alaṅkāra Kaustubha, Kavi Karṇapura). Because Śrī Rādhā is stunned She will not be able to

run out and meet Kṛṣṇa anymore. She is a Campaka-vine with very amazing attributes. Although an ordinary Campaka-vine illuminates the forest with its golden beauty, the bee will not land on it because its honey is bitter, but Śrī Rādhā is an extraordinarily qualified Campaka-vine. The Kṛṣṇa-bee is very eager to drink Her honey, and therefore He calls Her with His flute-playing. But who will give Śrī Rādhā, Who has lost all Her strength, although She is the root power (*mūla śakti*) of God, the strength back to go out and meet Śyāmasundara? By Śrī Rādhā's grace Her maidservants are most expert in this! They give Her Her strength back by singing sweet songs to Her about Śyāmasundara's loving pastimes. With the brush of love they first draw a picture of Śyāma's sweet pastimes on the slates of their own hearts, and then they draw that picture on the slate of Rādhā's heart, reviving Her like expert artists. Blessed are Rādhā's maidservants! How expert they are in their service! By describing playful Śyāma's pastimes to emotional Rādhā it is as if they bring Him right before Her eyes. Śrīmatī cannot tell whether She hears about Śyāma or whether She actually sees Him. Slowly Her inertia disappears and She regains consciousness. Śrīpāda makes Śrī Rādhā bloom with joy by sprinkling Her with the sweet nectar of Kṛṣṇa's pastimes and makes Her fit again to go out and meet Him.

When Śrīman Mahāprabhu, Who had taken Śrī Rādhā's mood, became overwhelmed by feelings of separation from Kṛṣṇa, He was similarly revived by Rāmānanda Rāya and Svarūpa Dāmodara. In the daytime the Lord could find some distraction by performing His regular duties, but at nighttime the pangs of separation became very intense. Rāmānanda Rāya then recited verses to Him about Kṛṣṇa's pastimes and Svarūpa sang songs.

The maidservants are the best doctors to cure Śrīmatī's disease of separation from Kṛṣṇa. Śrīmatī has personally taught them all these expert services. Śrīmatī's mind and body were first unfit to go out and meet Kṛṣṇa, but because of the *kiṅkarīs'* wonderful service She is now able to go. Śrīmatī is very satisfied and She will give a reward by casting a merciful glance at her with Her beautiful eyes and embracing her with love. The maidservant feels completely blessed with such a reward. By embracing her, merciful Svāminī has given Herself to Her maidservant. Who else can be so merciful?

*bājāye mohana veṇu, vṛndāvane yabe kānu,
nandera nandana śyāma rāya
śuniyā veṇura dhvani, śyāma daraśane dhani,
pāgalini sei dike yāy*

"When Śrī Rādhā hears Śyāma Rāya (Kṛṣṇa), the son of Nanda, playing His enchanting flute in Vṛndāvana, and when She sees Him, She becomes mad and runs to the direction where She hears that flute."

*sahasā stambha bhāvodaye, camatkṛtāṅgī ho'ye,
viparīta pulake pūrītā.
campaka latikā sama, aṅgalatā nirupamā,
bhāva bhūṣaṇe vibhūṣitā*

"She at once becomes stunned out of astonishment, the hairs on Her body stand erect and Her vine-like body resembles a Campaka-vine adorned with ornaments of ecstasy."

*heno kāle kobe hāy, vihvalāṅgī rādhikāya,
e kiṅkarī marama bujhiyā.
sudhā sanjīvanī nāma, hari līlā guṇagrāma,
śunāibe kīrtana koriyā.*

"O! When will this maidservant understand overwhelmed Rādhikā's heart and glorify the names, pastimes and qualities of Hari, that are like a reviving elixer, to Her?"

*prīta hoiyā vinodini, mad īsvarī ṭhākuraṅī,
āmāre koribe āliṅgane
eteko lālasā mone, pūrṇa hobe koto dine,
śrīpāda prabodhānanda bhāṇe*

"Vinodini Rādhā, My mistress, will then lovingly embrace me. Śrīpāda Prabodhānanda says: When will this desire of my mind be fulfilled?"

VERSE 20:

**ŚRĪ RĀDHĪKE SURATARANĠI NITAMBA BHĀGE
KĀŅCĪ KALĀPA KALAHAMAṂSA KALĀNULĀPAIḤ
MAŅJĪRA ŚIŅJITA MADHUVRATA GUŅJITĀŅGHRI
PAŅKERUHAIḤ ŚĪSĪRAYA SVA RASA CCHAṬĀBHIḤ**

śrī rādhike - O Rādhā!; *suratarangi* - Ganges river; *nitamba bhāge* - on the buttocks; *kāncī* - sash of bells; *kalāpa* - amount; *kalahamaṁsa* - swans; *kalānulpaiḥ* - with constant cooing; *mañjira* - anklebells; *śiñjita* - jingling; *madhuvrata* - bees; *guñjita* - buzzing; *aṅghri* - lotus-feet; *pañkeruhaiḥ* - with lotus-flowers; *śīśiraya* - cool off (imp.); *sva* - own; *rasa* - flavour; *cchaṭābhiḥ* - with the splendour.

O Śrī Rādhike! The sash of bells on Your playful amorous hips warble like swans and the anklebells on Your lotus-like feet buzz like bees. Please cool me off with the effulgence of Your own *rasa*!

ŚRĪ RĀDHĀ GOES OUT TO MEET ŚRĪ KRṢṂA:

Commentary: Śrīpāda's mind dwells in the kingdom of transcendental pastimes as he witnesses Rādhā's rendez-vous in his *siddha svarūpa*. He (she) quickly dresses Svāminī properly before She rushes out. It is the service of *prema pāgalini* Rādhā, Who is mad with love for Kṛṣṇa. While speaking sweetly about Kṛṣṇa, Śrīpāda dresses and ornaments Śrīmatī properly. If Svāminī would do it Herself, everything would turn out upside-down. She would hang Her sash of bells on Her neck, Her necklace on Her ankles and Her anklebells on Her waist and She would smear Her eyeliner on Her footsoles and Her footlac around Her eyes! How sweetly Kṛṣṇa calls Rādhā with His fluteplaying! How long can Śrīmatī still remain calm? She loses Her patience and says:

ki kohibo re sakhi! iha duḥkha ora bāñsi nisāsa garale tanu bhora
haṭha saie paīṭhaye śravaṇaka mājha toikhone vigalita tanu mana lāja
vipula pulaka pore pūraye deho

"O *sakhi!* What misery! My body is filled with the poison coming out of Kṛṣṇa's flute! This sound forces itself into My ears, making the bashfulness in My body and mind melt and the hairs on My body stand on end!" While Śrīmatī speaks, Her voice gets choked and She becomes very unsteady out of desire to soothe Her heart with the sight of Kṛṣṇa, the enchanting fluteplayer. Seeing this, Śrīpāda, in his *kiṅkari*-form, says: "O Rādhike! No one knows how to worship Kṛṣṇa like You! Make Your name Rādhikā useful by fulfilling the desires that Kṛṣṇa so clearly expresses with the tune of His flute! What is the need of any further delay? Quickly go out to meet Him! O *suratarāṅgi nitamba bhāge!* Your buttocks reveal so many amorous pastimes! You will not be able to proceed quickly with these large buttocks, therefore I say: Hurry up! If You walk slowly, the bells on Your sash will sing like the swans on the bank of the Yamunā and will announce the presence of Cupid!" *rasatu rasanāpi tava ghana jaghana maṇḍale ghoṣayatu manmatha nidesam* (Gīta Govindam). "Kṛṣṇa will be astonished when He hears the bells jingling on Your large buttocks!"

rādhā śroṇir iyaṁ samā na pulinaih satya kaver gir iyaṁ
yad veṇī yamunā tad eva pulinaṁ kāñcī marālī tatiḥ
no cet tatra harer mano naṭavaraḥ śrī rāsa lāsyam katham
svābhir vṛtti sakhi naṭabhir anisam kurvan na viśrāmyati

(Govinda Līlāmṛta 11.60)

"The words of the poets that Śrī Rādhā's buttocks are like the bank of the Yamunā are true, because Her braid, that reaches down to Her buttocks, is like the black Yamunā-river, Her buttocks are its banks and the sash of bells around Her buttocks are the swans. If not, then why can the king of dancers, Hari's mind, that dances the Rāsa there with the dancing-girls of His desires, never grow tired of dancing?"

The maidservant says: "How sweetly You go on Your rendez-vous! How sweetly Your anklebells are jingling while You walk on! They sound just like the humming of bumblebees, that follow Your lotus-like feet, being attracted to their fragrance and their honey!"

coloitte caraṇera, saṅge colu madhukara,

*makaranda pāna kī lobhe
saurabhe unamata, dharaṇī cumbaye koto,
yāhā yāhā padacihna śobhe*

(Padakartā Yadunātha dāsa)

"Bumblebees are following Your lotus-feet, greedy for their honey, and after You placed Your charming footprint somewhere they will come to kiss the earth!"

"O Śrī Rādhike! Soothe Your afflicted heart with the cooling splendour of Śrī Kṛṣṇa, Who is *rasa* personified and Who shines like a fresh raincloud!" (*sva rasa cchatābhiḥ* then means the effulgence of Kṛṣṇa, Who is Yours - *sva* - and Who is *rasa* Himself) Another meaning can be: "O Rādhē! Please cool Kṛṣṇa, Whose heart is afflicted, off with Your own sweet *rasa*!" Or: "Please cool off the afflicted heart of this poor maidservant with the splendid *rasa* of the vision of Your meeting with Śyāmasundara! Cool off my ears with the sound of Your jingling bells, my eyes with the sight of Your beautiful buttocks, my tongue by making me glorify the sweetness of Your rendez-vous, my nose with the smell of Your lotus feet that are followed by buzzing bumblebees, and my skin with the cooling touch of these lotus feet!"

These prayers are so sweet because they are made during absorption in the *siddha svarūpa*. The practising devotees will also experience all this by Śrīmatī's grace. There is nothing sweeter than this in the whole world, and it makes the devotee think he is directly in Śrīmatī's company. His attachment to material life will decrease and his remembrance will gradually become more intense. Slowly another revelation approaches. The stream of transcendental visions flows on without interruption.

*he rādhē vinodini, keno vā dārāye tumi,
agrasara hao vraja pathe !
he kṛṣṇa kāntāmaṇi, kiṅkarīra kathā śuni,
śighra colo govinde bheṭite*

"O Rādhē Vinodini! Why are You standing there? Quickly proceed on the pathways of Vraja! O jewel-like lover of Kṛṣṇa! Hearing these words of Your maidservants, quickly go to give Yourself to Govinda!"

*sukhada surata raṅgi, nitamba bhāgete kānci,
kalahansa-gaṇa kala nāde
sumañjula manjira, śiñjita sumadhura,
bhramara guñjita padma pāde*

"The sash of bells on Your buttocks gives great joy during Your amorous sports, warbling like swans, and Your elegant anklebells jingle sweetly like humming bees that follow Your lotus-feet."

*colite colite dhani, sarasa chaṭāya tumi,
śītala koro ho ei dīne
kṛpāmayi he rādhike, sukhi koro e dāsike*

e rasa prabodhānanda bhane

"O Rādhē! Cool off this poor maidservant while You walk, with Your splendid *rasa*! Prabodhānanda says: "O Merciful Rādhike! Make Your maidservant happy with this *rasa*!"

VERSE 21:

**ŚRĪ RĀDHĪKE SURATARANĠIṆĪ DIVYAKELI
KALLOLA MĀLINI LASAD VADANĀRAVINDE
ŚYĀMĀMRTĀMBUNIDHI SAṄGAMA TĪVRA VEGĪ-
NYĀVARTA NĀBHI RUCIRE MAMA SANNIDHEHI**

śrī rādhike - O Rādhā!; *surataranḡiṇī* - Ganges; *divya* - divine; *keli* - pastimes; *kallola* - stream; *mālini* - fem.stringer; *lasad* - lovely; *vadana* - face; *aravinde* - lotus; *śyāma* - Kṛṣṇa; *amṛta* - nectar; *ambunidhi* - ocean; *saṅgama* - meeting; *tīvra* - forceful; *veginī* - mover (fem); *āvarta* - whirlpool; *nābhi* - navel; *rucire* - beautiful; *mama* - mine; *sannidhehi* - coming near.

O Śrī Rādhike! O enjoyer of amorous pastimes! O river of divine pastimes! O Beautiful lotus-faced girl! O strong river meeting the nectar-ocean named Śyāma! O Girl with the beautiful navel like a deep whirlpool! Please come closer to me!

THE COURSE OF RĀDHĀ'S LOVE:

Commentary: When Kṛṣṇa plays His all-enchanting flute, Śrīmatī rushes out to meet Him as a forceful river goes forward to meet the ocean. Just as during the rainy season the current of a river becomes very forceful and floods its own banks (*dukūla*), similarly the Gaṅgā-river named Rādhā overflows the restrictions of Her *du kula* (two families, Her own and Her in-laws' family) when it is filled with extraordinarily sweet waves of passionate love for Kṛṣṇa, and forcefully flows on towards the Kṛṣṇa-ocean. That is why Śrīpāda calls Svāminī *surataranḡinī*, the river of the Gods Gaṅgā, here in this verse. This river of passion breaks all dams of religious or traditional principles with its great force of desire for Kṛṣṇa, not caring about the dangers that might occur on the way.

Śrīpāda, as a dedicated maidservant, follows Śrī Rādhā, helping Her to meet the Śyāma-ocean, making Her taste the nectar of Śyāmasundara by addressing Her in the abovementioned sweet ways: "Śrī Rādhike!" O Greatest worshipper of Kṛṣṇa! You are called Rādhikā because You fulfill all of Śrī Kṛṣṇa's desires! *kṛṣṇa vāṅchapūrti rūpa kore ārādhane; ataeva rādhikā nāma purāṇe vākhāne* (Caitanya Caritāmṛta). Śrī Rādhikā diligently prepares Herself for going out (*abhisāra*):

kaṇṭaka gāḍi kamala sama padatala manjira cirahi jhāmpi
gāgari vāri dhāri kori pichala calatahi aṅguli cāpi
hari abhisāraka lāgi!
dutara pantha gamana dhani sādhave mandire yāmini jāgi
kara-yuge nayana mudi calu bhāvini timira payānaka āse
maṇi kaṅkana paṇa phaṇi mukha bandhana śikhai bhujaga guru pāse
gurujana vacana badhira sama mānai ān śunai koho ān!
parijana vacane mugadhi sama hāsai govinda dāsa paramāṇa

The poet Govinda Dāsa sings: "To prepare Herself for walking over the thorny pathways on the way to the trysting-grove at night, She strews thorns over Her yard in the daytime and learns how to tolerate their pricks. She learns how to wrap Her anklebells into Her cloth, so that She can run at night without making any sound, She throws water over Her yard in the daytime to learn how to walk over slippery paths at night, She covers Her eyes with Her hands in the daytime to learn how to walk in the dark at night, and She rewards a snake-charmer with a jewelled bangle for teaching Her a *mantra* that will stifle the snakes that might attack Her at night and that will protect Her from the attacks of wild beasts of prey. It is as if She is deaf for the words of Her superiors and She simply smiles like a fool when She hears the criticism and rebukes of Her relatives. For Śyāmasundara's sake She takes even unlimited misery to be like great bliss!"

The word *suratarangiṇi* also means 'enjoyer of amorous play'. Śrīpāda says: "O Rādhe! The waves of these amorous enjoyments are playing on each of Your limbs! O Divine river of pastimes! You are decorated with all the waves of transcendental pastimes in which You are only interested in Śyāma's happiness!" How many sweet past sports of Svāminī Śrīpāda remembers when He addresses Her like that!

"*he lasad vadanāravinde!* O Girl with the beautiful lotus-like face! Your face is like a beautiful lotus-flower on top of the golden stem of Your body, shining on the current of the Gaṅgā and attracting the heart and mind of a bee (Madhusūdāna, the thirsty Kṛṣṇa-bee) who becomes thirsty after Your honey!" Śrī Rūpa Gosvāmī described Rādhā's face as 'transgressing the beauty of a whole forest of fragrant blossoming lotus-flowers' (*mukhollāsaḥ phullam kamala-vanam ullaṅghayati*, Vidagdha Mādhava). "Your navel is like an enchanting whirlpool in the Gaṅgā of *rasa*, and Mādhava's mind gets sucked into that whirlpool like a blade of grass as soon as He sees it."

śyāmāmṛtāmbunidhi saṅgama tīvra veginī "You are like the Gaṅgā that forcefully flows towards the nectar-ocean named Śyāma." This Gaṅgā is as holy and blissful to the *sakhīs* and *mañjarīs* as the Gaṅgā on earth is to the Hindus, and they always bathe there. The minds of the practising devotees also constantly bathe in the water of this very holy place to purify themselves and to become qualified for the service of the Yugala Kīśora. Śrīpāda is worried about Svāminī's welfare when he sees Her running so fast to meet Kṛṣṇa, and he calls Her: *mama sannidhehi*: "Stay close to me! Don't run so fast! There are many thorns and pebbles on the road that will injure Your tender footsoles!" *rādhe! pathi munca sambhramam abhisāre! cāraya caranāmburuha dhīraṁ sukumāre!* (Gīta Govindam) "I am running behind You! I

cannot walk so fast! Take me with You!" When Srīmatī hears these worried and anxious calls of Her maidservant, She will certainly become merciful to her.

VERSE 22:

**SAT PREMA SINDHU MAKARANDA RASAUGHA DHĀRĀ
SĀRĀN AJASRAM ABHITAḤ SRAVAD ĀŚRITEṢU
ŚRĪ RĀDHIKE TAVA KADĀ CARAṆARAVINDAṂ
GOVINDA JĪVANA DHANAṂ ŚĪRASĀ VAHĀMI**

sat - true; *prema* - love; *sindhu* - ocean; *makaranda* - honey; *rasa* - flavour; *ogha* - abundance; *dhārā* - stream; *sāran* - essence; *ajasram* - limitless; *abhitaḥ* - towards; *sra vad* - streaming; *āśriteṣu* - in the surrendered souls; *śrī rādhike* - O Rādhā!; *tava* - Your; *kadā* - when; *caraṇāravindaṁ* - lotus-feet; *govinda jīvana* - the life of Govinda; *dhanam* - treasure; *śīrasā* - with the head; *vahāmi* - carry.

O Śrī Rādhike! When can I carry Your lotus-feet, that contain a constant great stream of honey-nectar that flows from the ocean of love toward the surrendered souls, and that are the wealth of Govinda's life, upon my head?

ŚRĪ RĀDHĀ'S LOTUS-FEET, THE WEALTH OF GOVINDA'S LIFE:

Commentary: Svāminī is mad when She rushes out to meet Śyāma, and Her maidservants feel intolerable distress when they think of how She must be hurting Her tender feet on the way, just as the *gopīs* were very worried about Śrī Kṛṣṇa's feet during the Rāsa-līlā:

*yat te sujāta caraṇāmburuhaṁ staneṣu bhūtaḥ śanaiḥ priya dadhīmahi karkaṣeṣu
tenāṭavīm aṭasi tad vyathate na kiṁ svit kūrpadibhir bhramati dhīr bhavad āyuṣāṁ naḥ*

(Śrīmad Bhāgavata 10.31.19)

"O dearly beloved One! We carefully place Your delicate lotus-feet upon our breasts, being very much afraid that they will be hurt while You wander in the forest. Our hearts feel very much pain when they think of how You must hurt Your feet while walking over the thorns and pebbles on the forestpaths!" Because of their pure and selfless love for Kṛṣṇa, the *gopīs* are very worried about His comfort and happiness, therefore they carefully place His lotus-feet upon their breasts. In the same way the *sakhīs* and *manjarīs*, who are the leaves and the flowers on the desire-vine of love for Kṛṣṇa, are very concerned about the welfare of Śrī Rādhā, Who is that desire-vine Herself.

Śrīpāda, absorbed in his *mañjarī svarūpa*, anxiously says: "Hā Rādhe! You have forgotten Your body in the ecstasy of worshipping Kṛṣṇa! But we, Your poor maidservants, lose our minds when we think of how Your feet, that are more tender than Śiriṣa-flowers, may be hurt when You are on Your way to meet Kṛṣṇa!" How can a loving maidservant tolerate the thought of any pain being felt by the tender lotus-feet of Śrīmatī? She says: "Śrī Rādhike! Place these lotus-feet on my head! Don't place them on the hard ground of Vraja! I will carry these feet, that are millions of times dearer to me than my own life, on my head and bring You to Your beloved Śyāmasundara! There is an unbroken stream of honey-nectar flowing from the ocean of pure, selfless love that are these lotus-feet toward the surrendered devotees, that are practising the *mañjarī bhāva upāsanā*.

The word *sat prema* in the text can also mean 'love for Kṛṣṇa, the Absolute Truth (*sat*)'. There is an endless stream of nectar flowing from the ocean of love of Kṛṣṇa that is Rādhā's lotus-feet, toward the surrendered devotees. Śrīla Raghunātha Dāsa Gosvāmī writes in his *Sva Sankalpa Prakāśa Stotram* (1):

*anārādhya rādhā padāmbhoja reṇum anāśrītya vṛndāṭavim̐ tat padāṅkam
asambhāṣya tad bhāva gambhīra cittān̐ kutaḥ śyāmasindho rasasyāvagāhaḥ*

"Without worshipping the dust of Rādhā's lotus-feet, without taking shelter of Vṛndāvana, where Her footprints are, and without conversing with those devotees whose hearts are grave with love for Her, how can one enter into the mellows of the Śyāma-ocean?" These feet are *govinda jīvana dhana*, the wealth of Govinda's life. Śrī Kṛṣṇa's senses are always absorbed in Śrī Rādhā's form, taste, sound, touch and smell, hence He is named 'Govinda'. Śrīla Rūpa Gosvāmī describes this in his 'Lalita Mādhava (9.9)':

*nirdhūtāmṛta mādhuri parimalaḥ kalyāṇi bimbādhara
vaktraṁ pañkaja saurabhaṁ kuhu ruta ślāghābhidhas te giraḥ
aṅgaṁ candana śītalam tanur iyaṁ saundarya sarvasva bhāk
tvam āsvādya mamedam indriya kulam̐ rādhe muhur modate*

Śrī Kṛṣṇa told Śrī Rādhā: "O Kalyāṇi (auspicious, beautiful girl)! Your lips, that are as red as Bimba-cherries, defeat the sweetness of nectar, Your face is as fragrant as a lotus-flower, Your words crush the pride of the cuckoo's songs, and Your body, that is the abode of all beauty, is cooler than sandalwood-paste! In this way all My senses are finding pleasure in relishing Your sweetness and beauty!" Although Kṛṣṇa always desires Rādhā, goddess *yogamāyā* arranges that She is difficult to get for Him because She is married with another man. *kabhu mile kabhu nā mile, daivera ghaṭana* (C.C.). This *parakīya rasa* (extramarital relationship) makes the mutual attachment of the hero and heroine deeper. Sometimes Rādhā is angry with Kṛṣṇa and Kṛṣṇa will pray to Her 'Give Me Your generous lotus-feet' (*dehi pāda pallavam udāram*, Gīta Govindam), making His own head more beautiful by placing Rādhā's lac-anointed lotus-feet on it. Kṛṣṇa sings: *hiyāra mājhāre uṭhe rasera hilloli, yabe paraṣīte cāhi tomāra pāyera aṅguli* "A wave of *rasa* comes up in My heart when I want to touch Your toes!" It is the quintessence of Divinity when God wants to accept the lotus-feet of *prema* (love of God)'s utmost manifestation Śrī Rādhā, as the wealth of His life. This does not make

Him inferior, rather it increases His superiority. That is the glory of Śrī Rādhā, love personified!

Śrīpāda says: "I will carry Your feet on my head, and in this way I will bring You to Śyāmasundara. It won't be difficult at all, because Your limbs are as light as cottonwool, and on top of that, I will be blessed with a shower of the honey of love that flows from Your exquisite feet!" And if Śrī Rādhā says: "I will know by Myself when I feel pain in My feet, why should you worry about that?", then Śrīpāda answers: "You will be mad out of anxious love for Kṛṣṇa and You won't know a thing! You will go out to worship Govinda, but will You see to it if the wealth of His life, Your lotus feet, are pained or not? Place that wealth of Govinda's life on my head! That will make Govinda happy!" In this way Śrīpāda shows concern over Govinda's happiness also by praying for Rādhā's lotus-feet on His head. In this way there are hundreds of meanings of this verse. Blessed is this maidservant! Blessed is her service!

VERSE 23:

**SAṆKETA KUÑJAM ANU KUÑJARA MANDAGĀMI
NYĀDĀYA DIVYA MRDU CANDANA GANDHA MĀLYAM
TVĀM KĀMA KELI RABHASENA KADĀ CALANTĪM
RĀDHE'NUYĀMI PADAVĪM UPADARŚAYANTĪ**

saṅketa kuñjam - trystingplace; *anu kuñjara* - like an elephant; *manda* - slowly; *gāmini* - girl who walks; *ādāya* - taking; *divya* - divine; *mṛdu* - soft; *candana* - sandalpaste; *gandha* - perfumes; *mālyam* - garlands; *tvām* - You; *kāma* - love; *keli* - pastimes; *rabhasena* - in the rush; *kadā* - when; *calantīm* - moving; *rādhe* - O Rādhā!; *anuyāmi* - I follow; *padavīm* - the way; *upadarśayantī* - showing.

O Rādhē! When can I follow You when You go to a trysting-bower with the slow gait of an elephant eager for loveplay, while I carry divine soft sandalwood paste, perfumes and garlands with me, and I'm showing You the way?

GREAT EAGERNESS FOR LOVEPLAY:

Commentary: Śrī Rādhā's lusty desires outwardly appear to be the same as the lusty desires in the material world, but factually these are pure desires to please Kṛṣṇa's senses. Śrīmat Rūpa Gosvāmī says in Bhakti Rasāmṛta Sindhu (2.4.284):

*āsāṁ prema viśeṣo'yaṁ prāptaḥ kām api mādhurīm
tat tat kṛḍā nidānatvāt kāma ityucyate budhaiḥ*

"The love of the *gopīs* has a special sweetness, and because it looks just like ordinary lust, the learned have also called it 'lust'. Śrīpāda, in his *kin̄karī*-form, runs behind Śrīmatī as She rushes forwards to meet Kṛṣṇa, filled with 'lusty' desires, showing Her the way, keeping Her alert and strong by telling Her sweet things about Kṛṣṇa, and carrying different ingredients for the Yugala-service, such as divine soft sandalpaste, perfumes and garlands, with her.

The anxious hero Kṛṣṇa is out of His mind when He sees the *rasika* form of Nāgarī-*maṇi* Rādhā approaching. The maidservant chastises Him with the gestures of her face and with her words, saying: "You made Svāminī mad by playing Your flute and You're just quietly sitting here in this *kuñja*! You cannot imagine how much care I had to take to bring *prema pāgalini sukumārī* (tender Rādhā, Who is mad with love) here to You!" Then she hands her Svāminī over to Kṛṣṇa and says: "Here! Take Your beloved!" How sweet is the mood of the maidservants! Suddenly Śrīpāda's spiritual vision stops and he anxiously prays to Svāminī's lotus feet for another audience.

There is another reading possible of this verse: *he rādhe! saṅketa kuñjam anukuñjara manda gāmini ahaṁ divya mṛdu candana gandha mālyām ādāya tava padavīm (padāṅkam) upadarśayanti kāmakeli rabhasena (vegena) calantīm tām kadā anuyāmi (anugamiṣyāmi)*.

Rādhe! You are quickly going to see Śyāmasundara, eager to play amorous games with Him. When will I slowly follow you with the steps of an elephant, looking at Your footprints in the ground as I carry soft sandalpaste, perfumes and garlands?" In the previous verse Śrīpāda prayed that he wanted to carry Śrīmatī's lotus feet on his (her) head, so that She would not hurt Her feet at the pebbles and thorns on the way. She had also tried to make Svāminī walk a little bit slower. But how is Śrīmatī able to slow down while She is so irresistibly attracted to Śyāmasundara? Can a boat without helmsman that is carried away by the forceful waves of a river be stopped simply by saying: "Stop! Wait!"? Svāminī's body is like such a uncontrollable boat, carried away by the powerful attractive current of Śyāmasundara's flute playing. Nobody is able to stop that force! The maidservant is supposed to arrive at the trysting place together with Svāminī because she carries the ingredients of the Yugala-sevā with her, but alas! The paraphernalia are so heavy and Svāminī walks so fast that she is not able to keep up with Her speed. Rather, she sees Svāminī going out of sight. Who will show this maidservant the way now? Suddenly she sees the special marks of Śrīmatī's footsoles, like the moonbeam, the barleycorn, the disk, the flowervine etc., on the ground and she follows that track while her hairs stand on end of ecstasy.

When little Kṛṣṇa stole yoghurt from the cowherd women, mother Yaśodā was able to find Him by following His yoghurt-smearred footprints, the people of Vraja anxiously followed Kṛṣṇa's footprints until they reached the Kāliya-lake where they witnessed how He defeated the Kāliya-snake, and when Rādhā and Kṛṣṇa left the *gopīs* during the Rāsa-dance, the *gopīs* found Them back by following Their marked footprints. The practising devotees also always remember the footmarks of the Lord to conquer the obstacles they meet on their spiritual paths and are ultimately blessed with His direct audience in this way. Following Śrīmatī's footprints, the dedicated maidservant also arrives in the *kuñja* and is blessed with the sweet service of the Yugala Kiśora. When this vision disappears Śrīpāda pitifully prays:

he kuñješvari śrī rādhe!

kāma keli rabhasete,

*saṅketa kunjete yābe tumi
premonmāde vinodini, abhisāre yābe tumi,
kuñja-pathe kuñjara gāmini*

*suvāsita prasādhana, divya mālya candana,
sevāra sāmāgri kare kori
paścāte saṅginī hoiyā, yābo ki patha dekhāiyā,
hari guṇagāne mugdha kori*

"O Śrī Rādhē! Queen of the bowers! When You go to the trystingplace, overcome by lusty desires and maddened with feelings of love, walking like an elephant, I will follow You, holding perfumes, divine garlands, sandalpaste and other ingredients for Your service with me, showing You the way and enchanting You by singing Hari's glories to You!"

*e boḍo lālasā mone, pūrṇa koro kṛpā guṇe,
mad īśvarī śrī rādhikā nāma
srī prabodhānanda bhāṇe, āra kobe vṛndāvane,
vasati koribo kuñjadhāma*

"Śrī Prabodhānanda says: O Śrī Rādhike! My mistress! Please fulfill this strong desire on my mind: may I live in the *kuñja* abode in Vṛndāvana!"

VERSE 24:

**GATVĀ KALINDA-TANAYĀ VIJANĀVATĀRAM
UDVARTAYANTYAMṚTAM AṅGAM ANAṅGA JĪVAM
ŚRĪ RĀDHĪKE TAVA KADĀ NAVA NĀGARENDRAM
PAŚYĀMI MAGNA NAYANAM STHITAM UCCA NĪPE**

gatvā - having gone; *kalinda tanayā* - Yamunā, the daughter of the sun; *vijana* - lonely; *avatāram* - descending; *udvartayanti* - massaging; *amṛtam* - nectar; *aṅgam* - body; *anaṅga* - Cupid; *jīvam* - life; *śrī rādhike* - O Rādhā!; *tava* - Your; *kadā* - when; *nava* - young; *nāgara* - man about town; *indram* - the king; *paśyāmi* - I see; *magna* - immersed; *nayanam* - eyes; *sthitam* - situated; *ucca* - high; *nīpe* - in a Kadamba tree.

O Śrī Rādhike! When can I see Your young lover sitting in a high Kadamba tree, watching You as You go down to a lonely place on the bank of the Yamunā, where I massage Your ambrosial limbs, that are the very life of Cupid?

A LONELY BATHING PLACE OF THE YAMUNĀ:

Commentary: In a spiritual revelation, Śrīpāda sees himself staying with Śrī Rādhā in Yāvāt as Her maidservant. It is summertime and Śrīmatī wants to take a bath in the Yamunā this morning. Śrīpāda and Svāminī go to a lonely bathing place on the bank of the Yamunā, without any of Śrīmatī's girlfriends or other maidservants. The maidservant's heart is enchanted by Svāminī's gestures. Svāminī looks all around, as if thinking: "I hope Sundara (beautiful Kṛṣṇa) is not noticing where I'm going?", beautifying the whole environment of Vṛndāvana with Her glances. Meanwhile Śrī Kṛṣṇa is playing and milking His cows with His friends in His own abode Nandīśvara when He hears from a parrot that Śrī Rādhā is going out to bathe in a lonely place by the Yamunā, taking only one maidservant with Her. When Kṛṣṇa hears this, He tells His friends that He wants to admire the beauty of Nandīśvara's gardens on His own and He goes to the place where He expects Rādhikā to bathe, climbs up into a nearby Kadamba-tree and hides Himself in the thick foliage.

Now Śrīmatī arrives at the same place with Her maidservant. She is tired of walking there with Her tender body, so She sits down on a jewelled staircase that leads down to the Yamunā's water. Her beautiful golden body illuminates the bathing-place near the Yamunā. The blackish colour of the Yamunā-water reminds Svāminī of Śyāmasundara. Śrīmatī is overwhelmed by feelings of love for Kṛṣṇa, She sees Kṛṣṇa inside and outside of Her. Śyāmasundara is admiring Her sweet form unhindered from the top of the Kadamba-tree. The maidservant starts to massage Śrīmatī's beautiful body in this quiet and lonely bathing place near the Yamunā. First she opens Her braid, that looks like a huge black cloud, sprinkles Her hair with fragrant oil and then combs it with a jewelled comb. Each of Svāminī's hairs is dearer to her than millions of lives! After combing Svāminī's hair, the loving maidservant undresses Her to massage Her with fragrant Nārāyaṇa-oil. She reveals Svāminī's body, which is not even seen by omniscient Śyāma, Who, for this purpose, has to climb into the top of a Kadamba-tree! The maidservant knows how the touch of Śyāma's hand feels and she massages Svāminī in exactly the same way. Svāminī is absorbed. After the oil-massage the maidservant starts to massage Svāminī with lotus-pollen, while Śyāma is absorbed in staring at the sweetness of Her uncovered limbs from the branch of the tree. It is as if a stream of sweetness gushes from Svāminī's sweet limbs. How amazing is the abundance of Her beauty! Her limbs are as if made of nectar, which is freely drunk by Śyāma with the cups of His eyes. *gaurāṅge mradimā smite madhurimā netrāñcale drāghimā vakṣoje gārimā* (verse 75) "May I admire the softness of Your golden limbs, the sweetness of Your smile, the largeness of Your eyes and the volume of Your breasts?" This is how He experiences Her sweetness. *gātre koṭi taḍicchabi pravitatānandacchabi śrī mukhe...* (verse 99) "Her body shines like millions of lightning strikes and Her beautiful face is full of blazing ever-increasing bliss." Kṛṣṇa relishes all this nectar through His eyes. This is not heavenly nectar, it is the supreme nectar of *mahā-bhāva*! Rādhikā's body is the very life of Cupid (*anaṅga jīvam*). She revives the transcendental incorporeal Cupid Kṛṣṇa and gives Him a body again. The practising devotees try to give up Cupid (lust) from the beginning of their spiritual lives, because lust is the root cause of all selfish endeavours for sense gratification. Without pure love this cannot be accomplished. Cupid is revived when Śrī Kṛṣṇa, Who is Himself the transcendental youthful Cupid of Vṛndāvana Who enchants the mundane Cupid, sees Śrī Rādhā's body, that is made of pure

causeless love. Thus the incorporeal Cupid regains his body and Śrī Rādhā's body is named *anaṅga jīvam*, the life of Cupid.

In Vṛndāvana there is no mundane Cupid, only the transcendental Cupid Śrīman Madana Gopāla, the shelter of all material and spiritual Cupids. When Lord Brahmā prayed to Kṛṣṇa in His Vraja-līlā, he said: "We eleven demigods of the senses relish Your sweetness through the senses of the people of Vraja, and in this way we are also blessed"^{*}. Although the material demigods cannot possibly reside in the senses of the transcendental eternal associates of Śrī Kṛṣṇa in Vraja, Lord Brahmā simply gives a likeness. In the same way, although the mundane Cupid cannot live in Śrī Vṛndāvana, this metaphor with Śrī Kṛṣṇa's lusty feelings, that arose when He saw Śrī Rādhā's limbs, has been given and Her divine body has been called *anaṅga jīvam*. Śrī Kṛṣṇa can only be glorious as the transcendental youthful Cupid of Vṛndāvana because of Śrī Rādhā's sweetness and beauty. Otherwise His glories are totally baffled. Govinda Līlāmṛta (8.32) states:

*rādhā saṅge yadā bhāti tadā madana mohanaḥ
anyathā viśvamoho'pi svayaṁ madana mohitaḥ*

"When Kṛṣṇa shines with Rādhā, He enchants even Cupid, but otherwise He Himself is enchanted by Cupid." *coḍi gopīra manorathe manmathera manamathe, nāma dhare madana mohana* (C.C.) "He mounts the chariots of the *gopīs'* minds and stirs the mind of Cupid, therefore He bears the name Madana Mohana." But Śrī Rādhikā stirs even His mind, and therefore She is called *madana mohana mohinī*, and Her body is called *anaṅga jīvam*, Cupid's life-giver. Just as a dying person is revived by drinking nectar, similarly Kṛṣṇa is revived by contacting Rādhā's divine body when He is about to die in the fire of lust. Suddenly the maidservant sees Śyāmasundara sitting in the branch of the tree. With folded hands Kṛṣṇa prays to her: "Let Me enjoy this vision for a moment!" Seeing the situation, the maidservant is absorbed in *rasa*.

VERSE 25:

**SAT PREMARĀŚI SARASO VIKASAT SAROJAṂ
SVĀNANDA SĪDHU RASASINDHU VIVARDHANENDUM
TAC CHRĪ MUKHAṂ KUṬILA KUNTALA BHRŅGA JUṢṬAṂ
ŚRĪ RĀDHIKE TAVA KADĀ NU VILOKAYIṢYE**

sat - real; *prema* - love; *rāśi* - abundance; *sarasaḥ* - lake; *vikasat* - blooming; *sarojaṁ* - lotus flower; *sva* - own; *ānanda* - bliss; *sīdhu* - nectar; *rasa* - flavour; *sindhu* - ocean; *vivardhana* - extending; *indum* - moon; *tat* - Her; *śrī* - beautiful; *mukhaṁ* - face; *kuṭila* - crooked; *kuntala*

^{*} Śrīmad Bhāgavata 10.14.33

- hair locks; *bhṛṅga* - bee; *juṣṭam* - endowed with; *śrī rādhike* - O Rādhā!; *tava* - Your; *kadā nu* - when; *vilokayiṣye* - will see

O Śrī Rādhike! When can I see Your beautiful blooming lotus-face that grows in a lake full of true love (for Kṛṣṇa), that is full of honey that intoxicates Kṛṣṇa, that is like a moon that causes the ocean of *rasa* to swell, and that is beautified by curly locks of hair that are bluish like bumblebees?

A LOTUS FLOWER IN A LOVE-LAKE:

Commentary: Śrīpāda is in his *svarūpāveśa* from beginning to end. He does not have to endeavour to get these visions - they come spontaneously! He floats on waves of prayer into the kingdom of transcendental pastimes. In his *kiṅkarī svarūpa*, Śrīpāda has now finished massaging Śrīmatī's limbs with oil. The maidservant knows what Śrīmatī doesn't know - Nāgarendra (the king of womanizers) is admiring Her uncovered limbs from up in a tree! Svāmini is absorbed in thoughts when Her maidservant calls Her: "Svāmini! Get up and take Your bath!" Śrīmatī is startled and says: "Who is it? Is it you anointing Me with oil? I forgot it was you! Your touch is just like Kṛṣṇa's!" Blessed is this maidservant that she can touch Svāmini exactly as Śyāma does! She is an eternally perfect maidservant, from whom the aspirants should learn their services. Śrīla Narottama Dāsa Ṭhākura sings (in Prārthanā):

priya saharī saṅge, sevana koribo raṅge,
aṅge veśa koribek sādhe
rakho ei sevā kāje, nija pāda paṅkaje,
priya saharī-gaṇa mājhe

"I will joyfully serve Rādhā and Kṛṣṇa along with Their dearest maidservants by dressing Their limbs. Please keep me at Your lotus feet for such services, amidst Your dearest maidservants!"

sugandhi candana, maṇimoya ābharāṇa,
kaṣṭhika vasana nānā raṅge
ei sab sevā yāra, dāsī yeno hao tāra,
anukṣāṇa thāki tāra saṅge

"I will always stay with these maidservants as their maidservant, serving You in different ways with fragrant sandalpaste, jewelled ornaments and silken garments." Without even a tiny drop of mercy from these eternally liberated maidservants, it is impossible to experience and perform such services. Lord Kṛṣṇa explained to Lord Brahmā prior to the four root-verses of the Bhāgavata (2.9.32) what is the importance of grace from Above:

yāvan ahaṁ yathābhāvo yad rūpa guṇa karmakaḥ
tathaiva tattva vijñānam astu te mad anugrahāt

"O Brahmā! May You realize the full, actual truth about My forms, qualities and activities, by My grace." Without mercy it cannot be understood, therefore there is a compassionate blessing here. The secrets of *rāga bhajana* can only be known through grace. *kṛṣṇa tad bhakta kārūṇya mātra lābhaika hetukā* (Bhakti Rasāmṛta Sindhu) "The only cause of *rāgānugā bhakti* is the mercy of Kṛṣṇa or His devotees". The *ācāryas* are most merciful, for they left their experiences behind in their books. Śrīpāda Sarasvatī's heart's prayers are kept in this 'Rādhā Rasa Sudhānidhi' (the nectarocean of Rādhā's *rasa*). An aspirant is blessed if he can taste even one drop of this nectar ocean. The maidservant has completed Śrīmatī's bath and starts to dress and ornament Her, but Svāminī has noticed an unnatural look in her eyes and quickly covers Her limbs. Startled, She looks all around, thinking: "Is beautiful Śyāma maybe behind Me somewhere?" Śyāma is enchanted by the sweet gestures Śrīmatī makes at that moment, and the maidservant feels blessed. When Svāminī sees Her maidservant looking at the top of the nearby Kadamba-tree She understands that there is a secret hidden in one of the tree's branches, and when She looks carefully She sees a bluish effulgence emanating from it. Although Kṛṣṇa tries to hide Himself, Śrīmatī catches Him with Her glance. At that moment Her limbs are adorned with the *bhāva bhūṣaṇa* (emotional ornament) called *vilāsa*, and many intense emotions become manifest in Her: shyness and opposition pull Her homewards, heedlessness urges Her to perform Her duty of picking flowers (as if She was going to pick flowers after Her bath to worship the sun), and ecstasy and lusty desires enter deeply into Her body and mind, causing an indescribable condition in Her. Śyāmasundara considers Himself blessed by seeing Her sweet condition at that moment— *ei bhāva yukta dekhi rādhāsya nayana; saṅgama hoite sukha pāy koṭi guṇa* (C.C) "When I see Rādhā's face and eyes in that mood I get millions of times more pleasure than when I directly unite with Her." Svāminī chastises Her maidservant with Her eyes, saying: "If You saw Him, then why didn't you say anything?" The maidservant answers with her eyes: "I didn't see Him! I also saw Him just now!"

Actually, it was Śrīmatī's innermost desire to see Śyāma when She decided to bathe in the Yamunā that morning: *snāna chole bhetibo kānāi!* The jewelled temple of Her mind was filled with the light of (hope for) the fulfillment of Her desire. How beautiful is Her face when She shows the sweet moods of bashfulness, opposition, joy and desire! This verse describes the sweetness of Her face at that moment. The poets try to compare Śrī Rādhā's face to lotus-flowers or the moon, but can the transcendental *prema svarūpinī*, Śrī Rādhikā, ever be compared to any mundane object? There is no other way to understand *premamayī* Rādhā in truth than through love, devotion and surrender. All Her emotions will then also be understood, therefore it is said: *sat prema rāśi saraso vikasat sarojam* "Her face is a blooming lotus in a lake full of love for Kṛṣṇa, the Absolute Truth (*sat*)." If Śrī Rādhā's face is not compared to a lotus growing from an ordinary lake, but to a lotus growing from a lake filled with the nectar of love for Kṛṣṇa, it could be somewhat of a worthy comparison. Her face blooms up with joy and desire when She sees Kṛṣṇa and becomes relishable like honey (*svānanda sīdhu*). The words *svānanda sīdhu* may also mean *svasya priyatamasya ānandasya sac cid ānanda rūpatvat śrī kṛṣṇasya unmadaka sīdhu svarūpam*; The sweetness of Rādhikā's face intoxicates Kṛṣṇa, or: *svīyānām sakhi mañjarīnām ānanda-sīdhu* "Her face is like the honey of bliss for Her girlfriends and maidservants when they see it." The practising devotees are also intoxicated by ecstatic love when they remember the sweetness of Śrīmatī's face. How sweet is that meditation!*****

Śrīmatī has just bathed, and Her curly locks fall over Her face like thirsty bees surrounding a honey-filled golden lotus growing from a love-lake. Śyāmasundara slowly comes down from the treebranch. Waves of desire swell in the ocean of His amorous mellows when He sees Śrīmatī's moon-like face, and with His eyes He prays to the maidservant to show Them a nice bower on the bank of the Yamunā where He can unite with Śrīmatī. Svāminī is also very eager to fulfill Kṛṣṇa's desires. The maidservant arranges for the meeting of this anxious Pair in a bower on the bank of the Yamunā and looks through the holes of the foliage to admire Their sweet pastimes. Suddenly the transcendental vision disappears and Śrīpāda pitifully prays: "When can I see these sweet pastimes?"

*rāi mukha padma cānda, sakala saundarya dhāma,
mādhurya taraṅge jhalamala
mādhurya sarovare, śatadala śobhā kore,
dhala dhala śrī mukha maṅḍala*

"Rāi's lotusface is the abode of all beauty, shining beautifully like a honeydripping hundred-petaled lotus in a pond of sweetness full of glistening waves."

*mukha-padme niramala, pūrṇānanda parimala,
sudhā sāra makaranda pūrṇa
kuṭīla kuntalāvali, yeno bhṛṅga kore keli,
sarva netra sukhada sadana*

"Her spotless lotusface is filled with the fragrance of full bliss and the sweetest nectarean honey, and the curly locks surrounding it are like bees playing around this lotus, that is the realm that delights everyone's eyes."

*svānanda ye sudhāsindhu, vivardhane pūrṇa indu,
sukhamoy rādhāra vadana
prabodhānandete koy, kobe hobe bhāgyodoy,
dekhibo ki ei candrānana*

"This full moon of Rādhā's blissful face increases the nectar-ocean of Self-bliss. Prabodhānanda says: "When will this fortune come to me that I can see this moon-like face?"

VERSE 26:

**LĀVAṆYA SĀRA RASA SĀRA SUKHAIKA SĀRA
KĀRUṆYA SĀRA MADHURA CCHABI RŪPA SĀRE
VAIDAGDHYA SĀRA RATIKELI VILĀSA SĀRE
RĀDHĀBHIDHE MAMA MANO'KHILA SĀRA SĀRE**

lāvaṇya - pearl-like beauty, or elegance; *sāra* - essence; *rasa* - flavour; *sāra* - essence; *sukha* - joy; *eka* - only; *sāra* - essence; *kāruṇya* - compassion; *sāra* - essence; *madhura* - sweet; *cchabi* - luster; *rūpa* - form; *sāre* - essence; *vaidagdhyā* - cleverness; *sāra* - essence; *rati keli* - love games; *vilāsa* - enjoyment; *sāra* - essence; *rādhā abhidhe* - in the person named Rādhā; *mama* - my; *manaḥ* - mind; *akhila* - complete; *sāra sāre* - the essence of the essence.

My mind is completely absorbed in Śrī Rādhā, Who is the essence of elegance, the essence of *rasa*, the only essence of bliss, the essence of compassion, the essence of all sweet effulgent and beautiful forms, the essence of cleverness and the essence of amorous playfulness!

ŚRĪ RĀDHĀ, THE QUINTESSENCE OF EVERYTHING:

Commentary: The word *sāra* means 'the most enjoyable part of a substance', and Śrī Rādhā is the essential part of God's *svarūpa śakti* (innate energy) called *hlāḍini*. *Lāvaṇya sāra* means 'the quintessence of lustre'. The Bhāgavata (10.44.14) describes Kṛṣṇa as *lāvaṇya sāram asamordhvam ananya siddham*. When one asks: "Is this lustre not present in other forms of God also?", then the Bhāgavata answers: *asamordhvam*. No luster is equal (*asama*) or higher (*ūrdhvam*) than Kṛṣṇa's. When one asks: "Where has Kṛṣṇa's luster come from then?", then the answer is *ananya siddham*: there is no other source than Kṛṣṇa Himself, it is self-perfect!" But Śrī Rādhā is the essence of *lāvaṇya* even in Kṛṣṇa's eyes! Śrī Rādhā is the empress of *lāvaṇya*! Śrī Kṛṣṇa says in 'Ujjvala Nīlamanī':

*jagad amala rucīr vicitrya rādhe vyadhita vidhis tava nūnam angakāni
maṇimaya mukuraṁ kuraṅga-netre kiraṇa-gaṇena viḍambayanti yāni*

"O Rādhē! The Creator has collected the essence of all spotlessly beautiful things of the world to make Your body! O Doe-eyed beauty! The rays that emanate from Your limbs defeat even the splendour of mirrors made of jewels!"

Śrīmatī is also *rasa sāra sukhaika sāra*: the most delicious happiness for the essence of *rasa*. Who is the essence of *rasa*? Śrī Kṛṣṇa. The Upaniṣads say of God: *raso vai saḥ* "He is *rasa*", but Śrī Kṛṣṇa is *akhila rasāmṛta mūrti*, the very form of all nectarean transcendental flavours, and He contains unlimited sweetness. Indeed, He is sweetness personified: *mādhuryam eva nu* (Kṛṣṇa Karnāmṛta). His sweetness steals the hearts of all moving and non-moving living beings, He even enchants Himself with it! Govinda is the quintessence of *rasa*, and Śrī Rādhā is the quintessence of His happiness. *kṛṣṇendriyāhlādi guṇair udāra śrī rādhikā rājati rādhikeva*. "Śrī Rādhikā can only be compared to Herself, and there is no one else like Her, for with Her attributes She gives joy to all of Kṛṣṇa's senses!" (Govinda Līlāmṛta 11,118)

Or: Śrī Rādhā is the only essence of bliss and *rasa* in general! Śrīpāda Kavi Karṇapura says: *rase sārā camatkāro* "the essence of *rasa* is astonishment!" The *mādana mahā bhāva* of Śrī Rādhikā is the most astonishing and the most relishable *rasa*, therefore She is the

quintessence of *rasa* and bliss. She even astonishes Govinda! Govinda is bliss personified, but She makes even Him, as well as all the devotees, happy! *sukha rūpa kṛṣṇa kore sukha āsvādana; bhaktagana sukha dite hlādinī kārana* (C.C.) Thus Śrī Rādhā is the only essence of bliss.

She is also the essence of compassion. First one must realize what 'compassion' means before we can understand what 'the quintessence of compassion' means. Śrīpāda Rāmānujācārya writes in his commentary on Vedānta darśana: *dayā hi nāma svārtha nirapekṣa para duḥkḥāsahiṣṇutā* "Compassion means that one gives up all selfishness and one cannot tolerate the suffering of others." These feelings are not possible towards dead matter, only towards living beings. Although the soul is by nature transcendental, it is still under the full control of time, *karma*, *māyā*, and God. Śrī Jīva Gosvāmī writes about compassion in Prīti Sandarbha: *anukampā ca pūrṇe'pi svasmin nija sevādyabhilāṣaṁ sampādyā sevakādiṣu sevādi saubhāgya sampādikā bhagavataś cittārdratāmāyī tad upakāreccha* "Although God is Self-satisfied, He still likes to accept the service of His devotees and therefore He creates the desire for devotional service in the hearts of the fortunate candidate-devotees. Thus His heart melts with compassion and is filled with the desire to benefit the conditioned souls." The greatest gift is devotion and love. *hlādinī dvārāya kore bhaktera poṣaṇa* (C.C.) "Through His pleasure potency, Kṛṣṇa maintains the devotees", and that pleasure potency is Śrī Rādhā. Now Kṛṣṇa has accepted the lustre and mood of Śrī Rādhā and has descended as Gaura to bless all the conditioned souls of the age of Kali with the most benevolent gift of *rāgānugā prema*, which was hidden in the storehouse of Vraja's *nikuñjas*. Śrī Rādhikā is the quintessence of compassion, indeed!

Śrī Rādhā is also the quintessence of sweet, beautiful forms *madhura cchabi rūpa sāra*. The word *cchabi* means: colour, lustre or beauty. Śrī Rūpa Gosvāmī writes in Ujjvala Nīlamanī:

*aṅgānyabhūṣitānyeva kenacit bhūṣaṇādinā
yena bhūṣitavad bhāti tad rūpam iti kathyate*

"The natural beauty, or elegance of a girl who looks as beautiful without ornaments as when she is ornamented, is called *rūpa*."

*nītaṁ te punar uktatāṁ bhramarakaiḥ kastūrikā patrakam
netrābhyāṁ viphalīkṛtaṁ kuvalaya dvandvaṁ ca karṇārpitam
hāsas ca smita kānta kāntibhir alarṇ piṣṭānu peṣikṛtaḥ
kiṁ rādhe tava maṅḍanena nitarāṁ aṅgair asi dyotitā*

(Vidagdha Mādhava, Act VII)

Śrī Kṛṣṇa said: "O Rādhe! The musk-pictures on Your forehead repeat the beauty of Your curly locks (when a word, subject or sentence is repeated in a Sanskrit story or book, it is considered to be a fault named *punarukti doṣa*, and the scholars or teachers encircle it with a red pen to indicate the fault. In the same way, Rādhikā's curly locks encircle Her musk-decorations to show that there is no more need for any more such bumblebee-black beauty on Her forehead, because they, Her naturally growing bluish curly locks, are already there), the

blue lotus-flowers that decorate Your ears have become useless in the light of the natural beauty of Your eyes (Rādhikā's eyes are also blue, but more beautifully than even the famous blue Indīvara-lotus-flowers), and the splendour of Your slight smile grinds the beauty of Your pearl necklace. O Rādhē! What is the use of putting on all these decorations of Yours when Your limbs are already so splendidly beautiful?" In this verse Śrī Rūpa Gosvāmī describes Śrī Rādhā's *abhirūpatā*, which means that Śrī Rādhā's lustre is so wonderful that all objects of comparison to it attain *sārūpya*, the same transcendental form, with it. There is a second sweet meaning to the phrase *madhura cchabi rūpa sāre*, transcending the primary one. There is nothing as sweet in the whole world as love, and that sweet love constantly gushes from Rādhā's lustrous and beautiful transcendental form. Anyone who encounters this form of Śrī Rādhā will be blessed with *prema* without further endeavour. Śrīman Mahāprabhu descended to earth to bless everyone with this gift of *prema*. Śrī Jīva Gosvāmī writes in his Krama sandarbha-commentary on the Bhāgavata-verse 11.5.32 (*kṛṣṇa varṇam tviṣākṛṣṇam*): *tviṣa (kāntyā) sva śobhā viśeṣenaiva kṛṣṇopadeṣṭarām ca. yad darśanenaiva sarveṣāṃ kṛṣṇaḥ sphuratītyarthah* "Kṛṣṇa will be revealed to everyone who sees His (Mahāprabhu's) lustre, that He took from Śrī Rādhā."

Śrī Rādhā is also the essence of cleverness and artful expertise (*vaidagdhyā*). Even Śrī Kṛṣṇa, the teacher of all arts, cannot swim across this ocean of Rādhā's artful cleverness! Śrīmat Rūpa Gosvāmī writes in his Premendu Sudhā Satra: *vaidagdhi prathamācārya cāru cāturya carcitā* "She is the first teacher of cleverness, and She is adorned with beautiful expertise." Śrīpāda Baladeva Vidyābhūṣaṇa writes in his commentary: *vaidagdhinām nr̥tyādi kalānām prathamācārya tās tatravādau prakāṣṭa ityarthah* "All cleverness and artfulness, like dancing and so, originally comes from the primeval teacher, Śrī Rādhā. All these arts are blessed in Her service." She is expert in all the arts of meeting with Kṛṣṇa, such as: seeing, speaking, touching, stopping the way, Rāsa-*līlā*, watersports, boating pastimes, playing dice, drinking honey, pretending to sleep, pulling at the dress, drinking the nectar of the cherry-like lips, and sexual intercourse.

And finally, Śrī Rādhā is the quintessence of everything essential. Śrī Govinda is the essence of everything and Śrī Rādhā is the quintessence of everything for Him. It is said that Govinda is the life of life, because of His pastimes, forms, attributes, good fortune, amorous pastimes and so on, and He is the essence of everything, but still Śrī Rādhā is the life and the essence of Govinda! Therefore Śrīpāda prays: *rādhābhidhe mama manaḥ astu* "Let my mind dwell in the jewel of qualities named Śrī Rādhā."

VERSE 27:

**CINTĀMAṆIḤ PRAṆAMATĀM VRAJA NĀGARĪṆĀM
CŪDĀMAṆIḤ KULAMAṆIR VṚṢABHĀNU NĀMNĀH
SĀ ŚYĀMA KĀMA VARA ŚĀNTIMAṆIR NIKUṆḌJA
BHŪṢĀMAṆIR HR̥DAYA SAMPUṬA SAN MAṆIR NAḤ**

cintāmaṇiḥ - thought-jewel; *praṇamatām* - to the surrendered souls; *vraja nāgarīṇām* - to the ladyloves of Vraja; *cūḍāmaṇiḥ* - crown-jewel; *kula* - family; *maṇiḥ* - jewel; *vṛṣabhānu nāmnah* - named Vṛṣabhānu; *sā* - She; *śyāma* - Śyama; *kāma* - desire; *vara* - best; *śānti* - peace; *maṇiḥ* - jewel; *nikuṅja* - arbour; *bhūṣāmaṇiḥ* - decorating jewel; *hṛdaya* - heart; *samputa* - box; *sat* - good; *maṇiḥ* - jewel; *naḥ* - to us.

May Śrī Rādhikā, Who is a Cintāmaṇi-gem for the surrendered souls, the crown-jewel of girls in Vraja, the jewel of Mahārāja Vṛṣabhānu's dynasty, the jewel who pacifies Śyāma's desires and the jewel who adorns the cottage in the playbower, be the real jewel in the jewel-box of our hearts!

SIX JEWELS:

Commentary: Just as a Cintāmaṇi-jewel fulfills all desires, Śrī Rādhikā is the *prema-cintāmaṇi*, fulfilling the single desire of the surrendered souls: devotional service and love of God. Śrī Caitanya Mahāprabhu, Who had accepted Śrī Rādhā's sweet Cintāmaṇi-mood, said: "Even if You don't offer your obeisances unto Me, but blaspheme Me instead, I will still make you offer obeisances and I will give you the treasure of *prema*!"

*more nā mānile sab loka hobe nāśa;
ei lāgi kṛpārādra prabhu korilā sannyāsa
sannyāsi buddhye more koribe namaskāra
tathāpi khaṇḍibe duḥkha pāibe nistāra*

(Caitanya Caritāmṛta, Ādi-līlā chapter 8)

"All the people will perish if they don't honour Me." Thinking like this, the Lord's heart melted with compassion and He took *sannyāsa*. "They will offer obeisances unto Me, thinking Me to be a mere *sannyāsi*. Still, that will destroy their misery and save them." Śrī Rādhā is a storehouse of compassion for the surrendered souls. Cintāmaṇi also indicates the remembrance practised by the devotees. She is like a jewel (*maṇi*) playing within the thoughts (*cintā*) of the surrendered souls. When that remembrance becomes intense, then that Cintāmaṇi will be visible inside out. The holy name is also Cintāmaṇi, and is appearing on the devotees' tongues. Śrīmat Jīva Gosvāmī writes: *yat tattvaṁ śrī vigraha rūpeṇa cakṣur ādāvudayate tad eva nāma rūpeṇa vāg ādāviti sthitam* "The deity-form of the Lord appears before the eyes, and the name-form appears on the tongue and from the throat." In this way the devotees can feel this Cintāmaṇi-gem in all of their senses and become blessed.

Śrī Rādhikā is the crown-jewel of millions of sweet Vraja-*gopīs* of Śrī Vṛndāvana that are all endowed with *mahābhāva*, and all the *gopīs*, even Candrāvalī, are simply Her expansions. Just as there is no difference between musk and its fragrance and fire and its heat, so there is also no difference between God (Kṛṣṇa) and His energy (Rādhā), but still, in the kingdom of *līlā*, Rādhā and Kṛṣṇa have separated for the sake of playing sweet pastimes with

Each other and with Their devotees. For this reason Kṛṣṇa has made Rādhā the queen of Vṛndāvana. This is confirmed in the Purāṇas: *vṛndāvanādhipatyam ca dattam tasyai pratuṣyatā*.

Śrī Rādhā is the jewel that brightens Vṛṣabhānu Mahārāja's dynasty. Śrīla Raghunātha Dāsa Gosvāmī wrote in His Rādhikāṣṭakam: *vrajavara vṛṣabhānoḥ puṇya gīrbāṇa-vallī* "She is the blessed desire-vine of Maharāja Vṛṣabhānu, the best man of Vraja." She greatly increased the prestige of Mahārāja Vṛṣabhānu's dynasty by taking Her birth in it. Śrīla Viśvanātha Cakravartī comments as follows on the verse *rājan patir gurur alam bhavatām yadūnām* (5.6.18) from the Bhāgavata: "When Mahārāja Parīkṣit heard from Śuka Muni about his dynasty, the Puru-dynasty, he understood that the Lord had not descended in it, so he was very disappointed. Śuka Muni could understand what was on the emperor's mind and consoled him by saying: "O King! God may not have descended into Your family personally, but Love of God has certainly descended in it, and I cannot praise the dynasty in which *prema* has descended, enough!" From this follows that the dynasty of Mahārāja Vṛṣabhānu is even more brilliant than the dynasty of Nanda Mahārāja, because *mahā-bhāva* Herself has descended in it! Mahārāja Nanda's name and his family are certainly successful, because *nandayati jagad iti*: "He who gives joy to the world, is named Nanda." Nanda Mahārāja caught the Kṛṣṇa-bird in the net of his own love and made the whole world most happy by making Him visible to their eyes. But a life without love does not attract Kṛṣṇa, Who is transcendental bliss personified, therefore Mahārāja Vṛṣabhānu gave Him Prema-lakṣmī Śrīmatī Rādhārāṇī, the goddess of love. His name Vṛṣabhānu has thus become a success. *vṛṣa* means the astrological sign of Taurus (April-May, a very hot time of the year in Vraja) and *bhānu* means the sun. Mahārāja Vṛṣabhānu illuminates the cave-like hearts of all the people of the world with the sunrays of his love! Who has a more glorious name and dynasty than him? Śrīmatī Rādhā is the jewel of that dynasty.

She is *śyāma kāma vara śāntimaṇiḥ*, the jewel that instantly pacifies Śyāmasundara's intensely burning lust, that leaves a poisonous scorching effect in his heart. In Śrī Jayadeva's Vasanta Rāsa it was shown that apart from Śrī Rādhā none of the Gopa Sundarīs were able to extinguish the poisonous fire of Rasika Śiromaṇi (Kṛṣṇa)'s lusty desires.

*śata koṭi gopīte nahe kāma nirvāpaṇa;
ihātei anumāni śrī rādhikāra guṇa (C.C.)*

"Billions of *gopīs* could not extinguish the fire of His lust; from this I can understand Śrī Rādhikā's glories."

On Śrīmatī Rādhikā's mere sight or touch this vast fire of lust is extinguished. *śyāma kāmavara* means Śyāmasundara's greatest desire. This is not the desire of this material world, which is base and is simply centered around personal sense gratification.

Śrī Rādhikā is the *nikuṅja bhūṣāmaṇiḥ*, the jewel of the bowers. The bowerhouses of Vṛndāvana are the holiest places in existence, but when Śrī Rādhā doesn't appear in them, they will die of misery. Our hero (Kṛṣṇa) will have an empty heart when He sees the empty bowers, without Rādhā, and when He becomes agitated by feelings of separation from Her all the moving and nonmoving beings of Vṛndāvana begin to weep along with Him. The darkness in Śyāma's desperate heart will then also fill the bowerhouses, that thus lose all their beauty. As soon as Śrī Rādhā appears in the bowerhouse, She illuminates the cave-like hearts of Śyāma

and all the other moving and nonmoving beings that are present there. Śrīpāda knows all these confidential pastimes, and therefore he calls Śrī Rādhā *nikuñja bhūṣāmaṇiḥ*, the jewel decorating the bowers.

Finally he says: "Śrī Rādhā shines like a genuine gem in the jewel-boxes of our hearts!" Just as nobody cares for a box without jewels, similarly a heart without the jewel-like Rādhikā is empty. A great devotee of Rādhā can get that Rādhā-jewel in the box of his heart simply by constantly remembering Her. Without Her, the hearts of these devotees are filled with darkness, therefore Śrīpāda submits to Śrīmatī's lotus-feet: "May this glistening Rādhā-jewel always illuminate the jewel-boxes of our hearts!"

*he prema pramodini, premamayi ṭhākuraṇi,
praṇata janera cintāmaṇi
he vraja vilāsini, giriguha gṛhinī,
varaja nāgari cūḍāmaṇi*

"O delightful goddess of love! O Cintāmaṇi-jewel for the surrendered souls! O Enjoyer of Vraja, housewife of the mountaintcaves! O Crown-jewel of Vraja's ladyloves!"

*vraje mahārāja khyāta, nanda priya śānta danta,
vṛṣabhānu rāja kulamaṇi.
he śyāma sohāgini, śyāma-kaṇṭhe hemamaṇi
kāmavara śyāma śāntimaṇi*

"O Jewel of the dynasty of king Vṛṣabhānu, the peaceful and well-behaved friend of Mahārāja Nanda! O beloved of Śyāma! O golden locket around Śyāma's neck! O jewel that pacifies Śyāma's lusty desires!"

*he kuñja vihārini, kunjeśvarī rādhārāṇi,
nibhṛta nikuñja bhūṣāmaṇi
sarasvatī bole dhani, āmāra īśvarī tumi,
hṛdoya sampuṭa mahāmaṇi*

"O enjoyer in the bowers! O Rādhārāṇi, queen of the groves! O jewel that decorates the private bowers! Sarasvatī says: You are my goddess and the great jewel in the box of my heart!"

VERSE 28:

**MAÑJU SVABHĀVAM ADHI KALPALATĀ NIKUÑJAM
VYAÑJANTAM ADBHUTA KṚPĀ RASA PUÑJAM EVA
PREMĀMṚTĀMBUDHIM AGĀDHAM AVĀDHAM ETAM**

RĀDHĀBHIDHAM DRUTAM UPĀŚRAYA SĀDHU-CETAḤ

mañju - lovely; *svabhāvam* - nature; *adhi* - presiding; *kalpalatā* - desirevine; *nikuñjam* - arbour; *vyāñjantam* - reveals; *adbhuta* - wonderful; *kṛpā* - mercy; *rasa* - flavour; *puñjam* - abundance; *eva* - only; *prema* - love; *amṛta* - nectar; *ambudhim* - ocean; *agādham* - deep; *avādhām* - unbridled; *etaṁ* - this; *rādhā* - Rādhā; *abhidham* - name; *drutam* - quickly; *upāśraya* - take shelter; *sādhū* - saint; *cetaḥ* - mind.

O saintly mind! Quickly take shelter of sweet natured Rādhā, Who is like a grove full of wishyielding vines, Who reveals a wonderful abundance of powerful rasika compassion, and Who is a deep and unbridled nectar-ocean of love !

SWEET-NATURED ŚRĪ RĀDHĀ:

Commentary: In the previous verse Śrīpāda prayed in *sādhakāveśa* to his most coveted and beloved Śrī Rādhā to always illuminate the box of his heart as a shimmering jewel. This prayer arises from his *svarūpa*, hence it is so sweet. Śrīmat Jīva Gosvāmī has written: *saṁprārthanā anutpanna-bhāvasya lālasā tu jāta-bhāvasyeti bhedaḥ* (Durgama Saṅgamanī) "A devotee whose *bhāva* has not yet awakened offers prayers and a devotee whose *bhāva* has arisen offers prayers full of yearning." Śrīpāda dwells in the kingdom of *mahābhāva*, that is why his prayers are so full of yearning. Even in his external condition there is a deep twanging of his status as Rādhā's maidservant. The nectar of Rādhā's lotus-feet is the greatest support for the *sādhakas*. Those who have relished some nectar in their *sādhana*, be it not much, may feel some want for Śrī Rādhā within the heart. The pangs of separation will be felt and Svāminī's form, qualities and pastimes, as well as Her sounds and touch will be experienced, in meditations, in dreams and in inner visions. These experiences will illuminate the heart of the *sādhaka* with the light of hope. Those who are *siddha* show clear signs of this condition. The Gosvāmīs are *nitya siddha parikaras*, that is why they feel the pangs of separation from Rādhā so urgently. The urge of Śrīpāda's heart can be understood through the sweetness of his prayers.

In *sādhakāveśa* Śrīpāda addresses his heart as follows: "O *sādhū cetaḥ* (saintly heart)! Quickly take shelter of the Supreme Truth named Rādhā!" A saintly heart is a heart that is exclusively fixed in the beloved deity. Śrīmat Jīva Gosvāmī said: "Those who give up all cheating propensities, including liberation, and surrender to the Lord's devotional service, they are *sādhus*. *sādhubhiḥ projjhita kaitavaḥ mokṣa paryanta kāmanā rahitair ityarthāḥ* (Bhāgavata 9.4.46 Krama Sandarbha Vyākhyā). Śrīla Prabodhānanda Sarasvatī, the blessed author of this book, was first also a *mukti-vādī*, but by the boundless grace of Śrīman Mahāprabhu he was released from the grasp of the witch of the desire for liberation and began to aim at *Vraja-rasa*. Therefore it is very proper of him to address his heart as *sādhū*. He prods his *sādhū*-heart to surrender to Śrī Rādhā's lotus-feet and to remain surrendered like this. Surrender is the very life-force of devotion. When surrender is not nicely established within

the heart the Lord's lotus-feet cannot be worshipped. The devotee who desires devotion to God surrenders exclusively to the lotus-feet of the Lord so that he can be released from the hands of his many different *anarthas* (bad habits) and he can reach perfection in the loving service of his beloved deity. Śrīmat Jīva Gosvāmī has said: *ananya-gatitvam ca dvidhā darśyate. āśrayāntasyābhāva kathanena, nāti prajñayā kathañcid āśritasyānyasya tyajanena ca* (Bhakti Sandarbha - 236) "Exclusive surrender reaches perfection in two ways: 1) Knowing no other shelter than the lotus-feet of the Lord, that grant fearlessness and immortality 2) Although the devotee had taken shelter of someone else, due to not being so wise (yet), he gives up that shelter and takes exclusive shelter of the Supreme Lord anyway." But the maidservants of Śrī Rādhārāṇī cannot satisfy their hearts by simply being surrendered to the Lord's lotus-feet - they are exclusively surrendered to Śrī Rādhā's lotus-feet. As a result of this surrender they will attain the topmost perfection in relishing the variegated sweetness of the Lord's service. This will be described in the proper places.

In this verse Śrīpāda gives some indications of the glories of this Supreme Truth named Rādhā of whom he wants to take shelter. First of all he says that Śrī Rādhā is *mañju svabhāva*: She has a beautiful, charming nature. Towards Śyāmasundara, towards Her girlfriends, towards Her maidservants, and towards all the people of the world. How sweet is Her completely selfless love for Govinda! Lord Kṛṣṇa says in Bhagavad Gītā (9.29):

*samo'ham sarva bhūteṣu na me dveṣo'sti na priyaḥ
ye bhajanti tu mām bhaktyā mayi te teṣu cāpyaham*

"I am equal in all living beings. I hate nobody and nobody is dear to Me, but he who worships Me with devotion dwells in Me, and I dwell in them." In this way the Lord shows how He is controlled by the love of His devotees. In the Gītā, Kṛṣṇa says that He bestows His mercy according to the amount of the devotee's surrender: *ye yathā mām prapadyante tams tathāiva bhajāmyaham* (Gītā 4.11), but sweet-natured Śrī Rādhā gives love to the people of the world without making any distinction! In this present age She has descended as Śrī Gaurāṅga Mahāprabhu, Who accepted Her mood and complexion.

adhikalpalatā nikuñjam means that Śrī Rādhā is the wish-yielding creeper of Vraja's bower-houses, fulfilling all the desires of Śyāmasundara and the devotees. One *kalpalatā* can fulfill all wishes, but Śrī Rādhā is a bower full of such desire-vines, indiscriminately showering the surrendered souls with streams of compassion. Śrīmad Bhāgavata (10.38.22) states:

*na tasya kaścīd dayitaḥ suhṛttamo na cāpriyo dveṣya upekṣya eva vā
tathāpi bhaktān bhajate yathā tathā suradrumo yadvad upāśrito'rthadah*

"No one is dear to Kṛṣṇa, no one is His dearest friend, no one is unwelcome, hateful or treated with indifference by Him. Nevertheless He loves His devotees in the same way as they love Him, just as a wish-yielding tree grants the desires of men only when approached by them." The commentators on this Bhāgavata-verse state that the *kalpadruma* tree is not subservient to those who take shelter of him, but God is. Therefore the *kṛṣṇa-kalpadruma* gives much more, He even gives Himself to His devotee. Śrīmatī Rādhārāṇī's love for Her devotees is even greater, therefore Śrīpāda says *vyañjantam adbhuta kṛpā rasa puñjam eva* "She reveals an abundance of wonderful mellows of mercy!" She is *prema lakṣmī*, bestowing

the topmost gift of love for Govinda. In the present age of quarrel She has appeared as Gauracandra Mahāprabhu, Who showers torrents of *prema* like a golden cloud: *hema jalada kāya premadhārā varisaya*. Because He accepted Śrī Rādhā's mood, Śrīman Mahāprabhu saw His willpower overruled by the force of His compassion. This is confirmed by Śrī Kavi Karṇapura in his 'Caitanya Candrodaya Nāṭakam': *yady api bhagavata icchādhīnaiva karuṇā tathāpi karuṇā paratantratvaṁ tasyeti kadācit karuṇāpi svatantra bhavatīti karuṇayā eva sahāyena yad bhavati tad eva bhaviṣyatīti* "Although God's mercy is dependent on His willpower, still sometimes His compassion becomes so great that it may overwhelm His willpower, which then becomes a mere assistant to the power of His grace." *ei dekhi caitanyera kṛpā mahābala; tāra anusandhāna vinā koroye saphala* (C.C.) "I see how powerful Lord Caitanya's mercy is! It becomes successful even without being aimed purposefully!"

Śrī Rādhā is a deep and unbridled ocean of nectarean love (*premāmṛtāmbudhim agādham avādham*). Although that nectar flows eternally, the ocean never dries out. Śrī Rādhā is the shelter of all the innumerable devotees of Kṛṣṇa. The material oceans may dry up, but the transcendental love-ocean named Rādhā is only increasing Her volume; not a single drop is ever lost, therefore She is called *agādha*, or deep. In the material oceans there are dangerous crocodiles and sharks, but in the nectarocean of Rādhā's love there are no crocodile and shark-like obstacles in the form of desires for personal enjoyment or liberation, and therefore this ocean is called *avādha*, or unobstructed. O Saintly mind! Quickly take shelter of this Supreme Personality named Rādhā!

rādhābhīdhā also means: the holy name of Rādhā. O saintly mind! Take shelter of the holy name of Rādhā! This holy name has an enchanting nature (*mañju svabhāva*), and Śrī Rādhā has directly descended in the form of the syllables of Her holy name. *nam* means 'to descend'. This holy name will call down its bearer Śrī Rādhā to bring Her before anyone who sincerely takes shelter of it. *namayati nāma*. The holy name never gives up its merciful nature, and anyone who even once pronounces that sweet Rādhā-name can never give it up anymore, rather, the devotee's desire to taste its nectar increases more and more! This holy name is a grove full of desire-vines (*adhi kalpalatā nikuñjam*), and it fulfills even all of Kṛṣṇa's desires. The Brahma Vaivarta Purāṇa states:

*rā śabdocaranād eva sphīto bhavati mādhaveḥ
dhā śabdocaratā paścād dhāvatyeva sasambhrameḥ*

"When Mādhave simply pronounces the syllable 'rā', He blooms up with joy, and when He simply hears the syllable 'dhā' He blissfully runs after its pronouncer." Śrīla Raghunātha Dāsa Gosvāmī praises the holy name of Rādhā as follows:

*rādheti nāma nava sundara sīdhu mugdham kṛṣṇeti nāma madhurādbhuta gāḍha dugdham
sarva kṣaṇam surabhi rāga himena ramyam kṛtvā tad eva piba me rasane kṣudhārte*

"O tongue suffering from thirst! Take the charming fresh delicious nectar of Rādhā's name and the amazingly sweet condensed milk of Kṛṣṇa's name, add the fragrant ice of pure love and drink only that at every moment!" When a devotee takes full shelter of Śrī Rādhā's holy name he will surely attain Her most cherished service in the bowers of Vraja!

VERSE 29:

**ŚRĪ RĀDHIKĀM NIJA VIṬENA SAHĀLAPANTĪM
 ŚOṆĀDHARA PRASṘMARĀ CCHABI MAÑJARĪKĀM
 SINDŪRA SAMBALITA MAUKTIKA PAṆKTI ŚOBHĀM
 YO BHĀVAYED DAŚANA KUNDAVATĪM SA DHANYAḤ**

śrī rādhikām - Śrī Rādhikā; *nija* - own; *viṭena* - with the deceitful lover; *saha* - with; *alapantīm* - speaks; *śoṇa* - reddish; *adhara* - lips; *prasṛmara* - streams; *cchabi* - luster; *mañjarīkām* - bud; *sindūra* - vermilion; *sambalita* - endowed with; *mauktika* - pearls; *pañkti* - row; *śobhām* - beauty; *yaḥ* - whoever; *bhāvayeda* - thinks of; *daśana* - teeth; *kundavatīm* - like Kunda-flowers; *sa* - he; *dhanyaḥ* - blessed.

Anyone who meditates on the sweet conversation between Śrī Rādhikā and Her deceitful lover, in which the beauty that gushes from Her reddish sproutlike lips, the *sindūra* (vermilion) in Her part that is beautified by a row of pearls, and Her teeth, that are as white as Kunda-flowers, are seen, is fortunate!

ŚRĪ RĀDHĀ HAS TEETH LIKE KUNDA-FLOWERS:

Commentary: By Śrīmatī's grace Śrīpāda gets another transcendental vision. He sees Śrī Rādhikā sitting in a sweet bowerforest, being lovingly angry with Śrī Kṛṣṇa, Whom She left behind in the trystingbower. Just to please Her, Kṛṣṇa sent a *viṭa* named Kaḍāra to Her. A *viṭa* is a helper of the hero, according to 'Ujjvala Nīlamaṇi (Nāyaka Sahāya)':

*veśopacāra kuśalo dhūrto goṣṭhī viśāradah
 kāmātantra kalā vedi viṭa ityabhidhīyate
 kaḍāro bhāratibandhar ity ādir viṭa īritah*

"A person who is expert in making dresses, who is bold, who is an expert talker, and who knows all the arts of the *kāma tantra* is called a *viṭa*. The main *viṭas* are named Kaḍāra and Bhāratibandha." Kaḍāra comes to Śrīmatī and reminds Her of the extraordinary ability of Kṛṣṇa's flute in breaking Her pique, saying: "Rādhe! Don't think that Śyāma is an ordinary boy! *kala kṛīḍad vaṁśī sthagita jagatī yauvata dhṛtīḥ*: The unclear sounds of His flute destroy the patience of all the young girls of the world! O Rādhe! I pray to You with folded hands: Don't give up Śyāmasundara! No doe-eyed girl in Vraja ever rejects my words!"

Rādhika's anger is one of love, and when She hears Kaḍāra's sweet romantic words She smiles with satisfaction and gives up Her pique. How sweet are Her reddish lips then!

bimboṣṭhe nava vidruma cchabi (verse 99) They are red like Bimba-cherries and shining fresh coral. Even limitlessly sweet and beautiful Kṛṣṇa becomes very lusty when He sees Her. *sphurad aruṇādhara svādu sudhādhara kṛta hari mānasa lobham* (Sangīta Mādhava). Her moon-like smile showers nectar while She sweetly converses with Kaḍāra. The maidservant is enchanted by seeing all that beauty. The beautiful stripe of vermilion in Śrīmatī's part looks like the newly risen sun that makes friends with the dense darkness of night. How beautiful is the row of pearls on that part! It seems as if the stars were feeling cold and left their husband the moon to take shelter of the red rising sun (the vermilion in Rādhā's part)! Śrīmatī is only angry to please Kṛṣṇa. Only Her external form is angry, Her substance is most sweet; and the substance is relishable, not the form! A snake made of sugar candy does not spit poison, rather it is as sweet as sugar. Śrīpāda's heart is absorbed in Śrīmatī's beauty. Suddenly his transcendental vision disappears, and, returning to his external consciousness and behaviour, he says: "Anyone who meditates on Śrīmatī Rādhikā's beautiful teeth, that shine like Kunda-flowers, is very fortunate!"

The word *viṭa* can also mean 'shameless, lusty cheater and womanizer'. How beautiful Śrīmatī looks when She converses with Her vita Śrī Kṛṣṇa! Śrīpāda in his *kiṅkari*-form is absorbed in her service and can hear Their sweet conversation. Each line of this verse clearly describes how the ocean of Śrīmatī's beauty swells when the moon-like face of Śyāmasundara rises above it. The devotees should remember these sweet pastimes. Anyone who does so is blessed indeed! The word *ālāpa* used in the text means, according to Śrī Rūpa Gosvāmī *cātu priyoktir ālāpaḥ* "The use of flattering loving words." Śrīla Caṇḍī Dāsa perfectly describes Śrīmatī's flattering words in the following song:

bandhu! ki āra bolibo āmi ?
jīvane maraṇe janame janame prāṇanātha hoio tumi
tomāra caraṇe āmāra parāṇe bāndhilo premera phāṅsi
sab samarpiyā ekamana hoiyā niscaya hoilām dāsī
bhāvīyāchilām e tina bhuvane āra mora keho āche;
rādhā boli keho sudhāite nāi ḍārābo kāhāra kāche
e kule o kule dukule gokule āpana bolibo kāya
śītala boliyā śaraṇa loinu o duṭi kamala pāya
nā thelaho chale abalā akhale ye hoy ucita tora;
bhāvīyā dekhinu prāṇanātha vine gati ye nāhiko mora
āṅkhira nimiṣe yadi nāhi dekhi tabe se parāṇe mari;
caṇḍīdāsa kohe - paraśa ratana galāya gāṅthiyā pori

"Dear friend, what more shall I say? In life or in death, birth after birth, You are the Lord of My heart! You have bound My heart to Your lotus-feet with the net of love. I have completely surrendered Myself to Your service and I am determined to be Your maidservant. I thought to Myself: Who else do I have in these three worlds? Nobody is asking about Rādhā. With whom shall I stay? I will say that I belong to this family (My own family), that family (My in-laws' family), or both these families in Gokula. Knowing them to be cool, I took shelter of Your lotus-feet! Don't kick Me or trick Me, I am a naive and weak girl! I have seen after due deliberation that I have no other shelter than the Lord of My life! If My eyes don't see You for even half a moment, then I will die!" Caṇḍī Dāsa says: "I am wearing a touchstone that I

bound around My neck!" One may ask: "Why should one try to flatter a deceitful womanizer?" The experts say to this: "This kind of adultery is most relishable, and that is why the extra-marital relationship is accepted in Vraja." Śrī Viśvanātha Cakravartīpāda states in his 'Prema Sampuṭa' (60):

*premāmbudhir guṇamaṇi khanir asya śāṭhya cāpalya jaiḥmyam akhilaṁ ramaṇīyam eva
premānām eva kila kāmam ivāṅganāsu sandarśayan svam udakarśayad eva yas tāḥ*

Śrī Kṛṣṇa, dressed as a goddess, tells Rādhā about Himself: "O Rādhē! The prince of Vraja is an ocean of love and a mine of jewel-like qualities! His deceitfulness, naughtiness and crookedness are all most enchanting! He makes His love appear like lust to the women to make their love seem superior to His." If Kṛṣṇa was not so deceitful, then the *gopīs* could never show such *rasika* emotions like *khaṇḍitā*, *māna* and *kalahāntarītā*. It is therefore proper for *rasika śiromaṇi* Śrī Rādhā to speak like that to Her deceitful hero.

Humbly Śrīpāda thinks: "Alas! I am not qualified to see Rādhikā's enchanting Kundaflower-like teeth while She has a sweet conversation with Her deceitful lover, but anyone who is able to see it, is certainly fortunate!"

*nibhṛta nikuṅja mājhe, rasamayī rasarāje,
rasāveśe rasa ālāpane,
rādhāra adhara chaṭā, daśana kaumudi ghatā,
rasālāpa ke kore varṇane*

"Whoever describes the tasty conversations of Rasamayī Rādhā and Rasarāja Kṛṣṇa in the private bowers, the luster of Rādhā's teeth and the grandeur of Her teeth, that shine like moonrays....."

*sindūra sambalita, muktā pankti śobhāyata,
yei hoye tāra garva mone.
heno rādhā śoṇādhara, kundadanta manohara,
kundavatī ye kore dhyāyāne*

"....whoever proudly meditates on Śrī Rādhā's part, that is beautified by a stripe of vermilion and a row of pearls, on Rādhā's red lips, and Her beautiful teeth that shine like Kunda-flowers...."

*e tina bhuvane bhāi, tāhāra tulanā nāi,
dhanya tāra vilāsa bhavana
prabodhānande koy, dhanya sei mahāśoy,
sukha saṅga āmāra prārthanā*

"....O brother, there is no comparison to these items in all the three worlds! Blessed is the meditation on such pastimes! Prabodhānanda says: Blessed is that gentleman (who meditates on this), and I pray for his blissful association!"

VERSE 30:

**PĪTĀRUṆA CCHABIM ANANTA TAḌIL LATĀBHĀM
PRAUḌHĀNURĀGA MADA VIHVALĀ CĀRU MŪRTIM
PREMĀSPADĀM VRAJA MAHĪPATI TAN MAHIṢYOR
GOVINDAVAN MANASI TĀM NIDADHĀMI RĀDHĀM**

pīta - yellow; *aruṇa* - red; *cchabim* - luster; *ananta* - endless; *taḍid* - lightning; *latā* - vine; *ābhām* - splendour; *prauḍha* - advanced; *anurāga* - constant passion; *mada* - maddened; *vihvala* - overwhelmed; *cāru* - beautiful; *mūrtiḥ* - form; *prema* - love; *āspadām* - abode; *vraja mahīpati* - the king of Vraja; *tat* - His; *mahiṣya* - of the queen; *govindavat* - like Govinda; *manasi* - in the mind; *tām* - her; *nidadhāmi* - taking; *rādhām* - Rādhā.

I place Śrī Rādhikā, Whose effulgence is yellow and red like innumerable lightning-vines, Whose beautiful form is overwhelmed by deep passion and Who is loved by the king and queen of Vraja, Nanda and Yaśodā, as much as Govinda is, in my mind!

ŚRĪ RĀDHĀ IN NANDA'S ABODE:

Commentary: In the morning Śrī Rādhā is called by mother Yasodā to cook for Kṛṣṇa, so She proceeds to Kṛṣṇa's abode Nandīśvara with Her girlfriends and Her maidservants. Śrīpāda, in his *kinkarī*-form, follows Śrīmatī like Her shadow, holding a jug with water in her hand. Because of a boon bestowed upon Her by Durvāsā Muni, Śrīmatī has become *amṛta pāṇi*, nectar-handed. Whatever She cooks becomes as sweet and energising as nectar, and therefore mother Yaśodā, considering the welfare of her Gopāla, orders Her every morning to come to Her house to cook for Kṛṣṇa. How beautifully Śrīmatī walks there with Her girlfriends!

sundarī sakhī saṅge koriche payāna

raṅga paṭāmbare, jhāṅpalo sob tanu, kājare ujora nayāna
daśanaka jyoti, moti naha samatula, hasaite khase maṇi jāni
kāñcana kiraṇa, varaṇa naha samatula, vacana jiniyā pikavāṇi
kara padatala thala, kamala dalāruṇa, manjira runu jhunu bāje
govinda dāsa kohe, ramanī śiromaṇi, jitala manamatha rāje

"Beautiful Rādhā walks along with Her girlfriends, wearing a colorful silk sārī on Her beautiful body and eyeliner on Her eyes. Pearls cannot compare to the splendour of Her teeth, and jewels fall from Her mouth when She laughs. Golden rays cannot compare to Her bodily complexion and Her voice defeats the songs of the cuckoos. Her footsoles and the palms of Her hands resemble red lotuspetsals and Her anklebells jingle. Govinda Dāsa sings: Śrī

Rādhikā, the crown-jewel of girls, defeated king Cupid!" When Rādhikā thus enters Nandīśvara, Śyāmasundara, who stands by the town-gate, stares at Her without blinking. Streams of sweetness gush out of Śrīmatī's beautiful limbs: *pītāruṇa cchabim ananta taḍil latābhām* - It is a mixture of yellow and red, that shines more brightly than innumerable lightning-strikes. An ordinary lightning-strike gives pain to the eyes with its bright flashes, but the effulgence of *mahā-bhāva* is limitlessly sweet and pleasing to the eyes. Śrīmatī's body becomes overwhelmed by symptoms of ecstasy when She sees Śyāmasundara standing by the gate of Nandīśvara town (*prauḍhānurāga mada vihvala cāru mūrti*), so She tells Her friends: "Sakhi! I cannot walk on anymore! There are big pebbles on the road!" Her friends then giggle and reply: "Sakhi! Are those pebbles on the road or in Your heart?" How beautiful is Her body when ecstatic emotions like bashfulness, humility, ecstasy and desire meet in it! Śyāma is absorbed in staring at this sweetness. Both of Them are now directly seeing the object of Their meditations!

When Svāminī enters the house of Nanda Mahārāja, mother Yaśodā's heart blooms up of joy. She rushes out to greet Śrīmatī and firmly embraces Her with great motherly love. Tears stream from her eyes when she kisses Rādhikā as if She is her young daughter-in-law. Śrī Rādhikā simply offers Her obeisances at her and Mother Rohiṇī's feet. Mother Yaśodā lifts Svāminī up and embraces Her once more, smelling Her head, cuddling and kissing Her again and again. Śrīpāda says: "Yaśodā loves Her as much as she loves Govinda." One of the 108 names Śrīla Raghunātha Dāsa Gosvāmī gave to Śrīmatī is *vrajendra grhiṇī kṛṣṇa prāya sneha nīketanām* "She is the abode of love for the wife of the king of Vraja, just as Kṛṣṇa is." Śrīmatī melts because of mother Yaśodā's motherly love and with faltering voice She says: "Mā! I am yours!" Mā carresses Śrīmatī's head and blesses Her: "O moon-faced girl! May You live a hundred years and may You always give joy to my eyes and my mind by coming to my house!" Rādhikā's girlfriends and maidservants also offer their respects to mother's feet and are treated by her with the same affection as Rādhikā. Śrī Rādhā and Her entourage are thus decorated with flowers from the wish-yielding vine of mother Yaśodā's motherly love. After Śrīmatī cooked for Kṛṣṇa, father Nanda also showers Her with as much parental affection as he has for Kṛṣṇa. Śrīpāda humbly prays: "I will always carefully carry this Rādhā in my heart!"

VERSE 31:

**NIRMĀYA CĀRU MUKUṬAM NAVA CANDRAKEṆA
GUÑJĀBHIRĀRACITA HĀRAM UPĀHARANTĪ
VRNDĀTAVĪ NAVA NIKUṆJA GRHĀDHI DEVYĀḤ
ŚRĪ RĀDHIKE TAVA KADĀ BHAVITĀSMI DĀSĪ**

nirmāya - making; *cāru* - beautiful; *mukuṭam* - crown; *nava* - new; *candrakeṇa* - with peacock-feather; *guñjābhiḥ* - with *guñjā*-beads; *āracita* - strung; *hāram* - necklace; *upāharantī* - bringing; *vrndātavī* - Vṛndāvana; *nava* - new; *nikuṇja* - arbour; *grha* - house; *adhi-devyāḥ* - of the presiding goddess; *tava* - Your; *kadā* - when; *bhavita* - become; *asmi* - I; *dāsī* - maidservant.

"O Śrī Rādhike! You are the presiding goddess of the fresh bower-houses of Vṛndāvana! When can I become Your maidservant and bring You a self-made enchanting crown of fresh peacock-feathers and a string of *gunjā*-beads ?

THE PRESIDING GODDESS OF THE NIKUŅJA:

Commentary: Once, after Śrī Rādhā and Kṛṣṇa had made love, the maidservant enters the *kuñja*, and sees that Kṛṣṇa's peacock-feathers had fallen off and His pearl necklaces were broken. Svāminī says: "Beautiful One (Sundara Kṛṣṇa)! Just see what I've done to You! Just wait, I'll dress You up again!", and goes out to pick some flowers to decorate Her Prāṇanātha with. Kṛṣṇa fully submits Himself to Svāminī, who looks like the goddess presiding over the *kuñja*.

The maidservant hands Svāminī two sweet things: A string of *gunjā*-beads (berries of mixed red and black colour) and a crown made of peacock-feathers. These items are not fit to dress Svāminī with, they are meant to dress Her Prāṇapriya Śyāmasundara with, and they are just what Svāminī thought of. These dear things will be used for Śyāmasundara's service. The maidservant had entered Vṛndāvana to find fresh and very beautiful peacock-feathers and *gunjā*-berries, and then she made a beautiful crown of the feathers and a beautiful wreath of the berries, before bringing these wonderful items to Svāminī. When Svāminī sees that She gets exactly the items that She thought of, She casts a merciful glance at Her maidservant. It is as if the mercy gushes out through Her eyes! The maidservant feels herself very fortunate and blessed, and Svāminī swims in oceans of bliss while She lovingly adorns Her Prāṇanātha with these sweet items. Suddenly the vision disappears from Śrīpāda, who then humbly prays: *śrī rādhike tava kadā bhavitāsmi dāsi?* "Śrī Rādhike! When can I become Your maidservant?"

*he rāi rāja nandini! abhisāra kori tumi,
naola nikuñja grhe yabe
sakhīra maṇḍale dhani, kṛṣṇa kāntā śiromaṇi,
dehībo ki kuñjadevī rūpe?*

"O Princess Rāi! O crown-jewel of Kṛṣṇa's lovers! When can I see You as a bower-goddess when You go out to meet Kṛṣṇa in a fresh bowerhouse, surrounded by Your girlfriends?"

*śikhi piñcha nava candre, mukuṭa koriyā chande,
gunjāmālā koribo racanā
nava nāgarendra vare, sājāite tuyā kare,
kobe dibo kṛṣṇa priyatamā*

"I will fashion a crown of fresh peacock-feathers and make a string of *gunjā*-berries. O best of young ladyloves! O Kṛṣṇa's dearest beloved! When will I hand these things to You?"

*piñcha cūḍā gunjā hāra, śyāma yogya upahāra,
sevāra sāmāgrī daraśane
parama ānanda mone, cāhiyā āmāra pāne,
dāsī kori rākhibe caraṇe*

"These peacock-feather-crowns and *gunjā*-necklaces are suitable for Śyāma's decoration! When will You look at me with a most blissful mind after seeing these items of my service, and keep me at Your feet as a maidservant?"

*ei vānchā kṛpā kori, pūrṇa koro mad īśvarī,
apāra karuṇāmayī nāma
prabhodhānandera vāṇī, vṛndāṭavī kuñjarāṇī,
dāsyāmṛta more koro dāsa*

"O My most merciful Īśvari! Please fulfill this desire! Prabhodhānanda says: O Queen of Vṛndāvana's bowers! Please give me the nectar of Your service!"

VERSE 32:

**SAṆKETA KUÑJAM ANU PALLAVAM ĀSTARĪTUM
TAT TAT PRASĀDAM ABHITAḤ KHALU SAMVARĪTUM
TVĀM ŚYĀMACANDRAM ABHISĀRAYITUM DHṚTĀŚE
ŚRĪ RĀDHIKE MAYI VIDHEHI KṚPĀ KAṬĀKṢAM**

saṅketa - trysting; *kuñjam* - harbour; *anu pallavam* - each leaf; *āstaritum* - spreading out; *tat tat* - that; *prasādam* - mercy; *abhitaḥ* - near; *khalu* - certainly; *samvaritum* - accepting; *tvām* - You; *śyāma candram* - Kṛṣṇa, the blue moon; *abhisārayitum* - going out to meet; *dhṛta* - holding; *āśe* - desire; *mayi* - in me; *vidhehi* - place; *kṛpā* - merciful; *kaṭākṣam* - glance.

O Śrī Rādhike! I want to arrange Your meeting with moon-like Śyāma and make a bed for You in the trysting-bower. I want Your and Kṛṣṇa's mercy, please cast a merciful glance on me!

ŚRĪ RĀDHĀ'S MERCIFUL GLANCE:

Commentary: Śrīmatī eagerly arrives in the bower where She had an appointment with Śyāma. On Śrīmatī's indication the maidservant made a blissful bed of fresh sprouts in the bowerhouse, but until now Śyāmasundara did not show up! Śrīmatī becomes anxious. Seeing Svāminī's anxiety, the *kiṅkarī* goes to look for Śyāmasundara. Kṛṣṇa is also

overwhelmed by feelings of separation from Rādhā and has lost the way to the trystingbower. Then the wind carries Rādhā's fragrance into His nostrils. Śyāma regains consciousness and starts to follow it. The maidservant sees the anxious Nāgara from a distance and she feels very happy when she sees how eager He is to meet her Svāminī. She can see His eagerness on His face and in His eyes. Suddenly Nāgara's searching glance falls on our maidservant, and hope brightens up His heart once more. With blooming heart He approaches her and says: "Sakhi! Where is your goddess? I've lost the way to the trystingbower, and I'm very eager to see Her! I'm looking everywhere for Her! Take Me to Her, wherever She is!" Nāgara's anxiety is clearly visible on His face and in His eyes. The maidservant likes to see Him a little bit more anxious, so she says: "O King of lovers! Today Your hope is in vain! Nāgari-mani is staying at home today!" Anxious Nāgara asks: "Will She not come into the forest today?" Maidservant: "Today Her superiors engaged Her in housework! Jaṭilā saw Rādhikā churning water instead of curd, and she thought that She did that because She was overwhelmed with love for You, so she chastised Her and kept Her at home for today!" Kṛṣṇa: "But *sakhi*, I just caught the fragrance of Her limbs!" Maidservant: "O Nāgarendra! That's not Her bodily fragrance, that is my fragrance! I am wearing one of Svāminī's leftover garments that still carries Her fragrance! That's what You're smelling!" Nāgara believes the maidservant's words and desperately says: "Alas! Will My cloud-like heart not be illuminated by the Rādhā-lightning today?" Seeing Nāgara's heart filled with the darkness of despair, the maidservant compassionately sheds some light on it by consoling Him. That is the greatness of Rādhikā's maidservants! They must give bliss to Kṛṣṇa, Who is bliss personified! They are the instruments in *mahā bhāva*'s hands.

After consoling Śyāma the maidservant brings Him to Śrīmatī's *kuñja*, where Śrīmatī is also overjoyed by smelling Śyāma's fragrance. She praises the wind, saying: "O Gandhavaha (carrier of scents)! What austerities did you perform to be able to touch the most precious fragrance of Śrī Gokula-candra's beautiful limbs? I would also have performed such austerities if I knew that I would attain such great fortune through it!" Śrīla Rūpa Gosvāmī writes in 'Ujjvala Nilamaṇi':

*paraspara vaśībhāvaḥ prema vaicittiyakam tathā
aprāṇinyapi janmāptyai lālasābhara unnatah*

"One of the signs of *anurāga* is that the lover so strongly desires to meet the beloved, that he/she is willing to take birth even as a dead object." The maidservant has accomplished the meeting of the eager Couple. Śrīmatī is most pleased with her service and feels that She should give her some reward. Śyāmasundara lovingly puts some of His chewed betelnuts in Rādhā's mouth, but Śrīmatī makes a dirty face and says: "Yek! I will not eat the remnants of a lusty boy who kisses hundreds of different girls!", and spits the remnants out on a leaf that is lying outside of the bowerhouse. That is Her delicious reward for Her maidservant! *tat tat prasādam abhitah*.

Another meaning of the word *prasāda* in the text is: An order to do some service. The divine Couple may lovingly order the maidservant to do some service. *ājñāya āniyā kobe vividha phulavara, vacana śunabo duhuṅ mithi* (Śrī Narottama Dāsa Ṭhākura) "On Their order I will bring different excellent flowers, and I will hear Their sweet words." In the line *saṅketa kuñjam anupallavam*, the word *anu* means: 'in every *kuñja*'. The play-bed is crushed, and Śrīmatī tells Her maidservant with a wink from Her eyes: "Make a new play-bed in the

grove!", so on Svāminī's order the maidservant makes a new bed in the *kuñja* with tender sprouts. In this way the *rasika* Couple wanders from *kuñja* to *kuñja*, playing freely like a pair of elephants, and the maidservant is blessed with serving Them wherever and whenever it is required, while she can witness Their sweet pastimes at the same time. Now the vision disappears and Śrīpāda laments: "I am sitting here, desiring such services, please make the tree of my desires bear fruits! O Rādhe! Without Your mercy, the tree of my desires cannot bear fruits! Therefore: *śrī rādhike! mayi vidhehi kṛpā kaṭākñam* "Śrī Rādhike! Cast Your merciful glance on me!"

VERSE 33:

***DŪRĀD APĀSYA SVAJANĀN SUKHAM ARTHA KOṬIM
SARVEṢU SĀDHANA VAREṢU CIRAM NĪRĀSAḤ
VARṢANTAM EVA SAHAJĀDBHUTA SAUKHYA DHĀRĀM
ŚRĪ RĀDHĪKĀ CARAṆA REṆUM AHAM SMARĀMI***

dūrād - from afar; *apāsya* - giving up; *sva* - own; *janān* - people; *sukham* - joy; *artha* - purposes; *koṭim* - millions; *sarveṣu* - in all; *sādhana* - practises; *vareṣu* - in the best; *ciram* - forever; *nīrāsaḥ* - free from desire; *varṣantam* - showering; *eva* - only; *sahaja* - natural; *adbhuta* - wonderful; *saukhya* - of joy; *dhārām* - stream; *carāṇa* - feet; *reṇum* - dust; *aham* - I; *smarāmi* - remember.

I remember Śrī Rādhikā's foot-dust, that showers torrents of natural, wonderful bliss, and for which I gave up my friends and relatives, the best spiritual practises and all desires for wealth and other personal happiness forever.

REMEMBERING ŚRĪ RĀDHĀ'S FOOT-DUST:

Commentary: According to Śrī Rūpa Gosvāmī one of the symptoms of a *bhāva* or *rati*-devotee is that he is bound by firm hope. Śrīpāda Prabodhānanda Sarasvatī lives in the kingdom of *mahā bhāva*, so we cannot even imagine how strong his hopes are! Uddhava tells Śrī Kṛṣṇa in Śrīmad Bhāgavata (3.4.15):

*ko nv īsa te pāda saroja bhājām sudurlabho'rtheṣu caturṣvapīha
tathāpi nāhaṁ pravṛṇomi bhūman bhavat padāmbhoja niṣevanotsukaḥ*

"O Lord! None of the four goals of human life (religiosity, economic development, sense gratification and liberation) are difficult to attain by those who serve Your lotus-feet, but nevertheless I do not desire them, for I am eager simply to serve Your lotus-feet!" This is the

nature of Śrī Kṛṣṇa's devotees, but Śrīpāda Prabodhānanda is a maidservant of Śrīmatī Rādhārānī: he does not even desire Govinda's service, what to speak of any other kind of fulfillment! In this verse Śrīpāda says: *varṣantam eva sahajādbhuta saukhyadhārām śrī rādhikā caraṇa reṇum ahaṁ smarāmi* "I remember the lotus-feet of Śrī Rādhikā, that showers torrents of natural, wonderful bliss." It is *sahaja* (natural), because there is not a whiff of prowess or majesty (*aiśvarya*) in it. It is purely sweet. And *adbhuta* (amazing) does not mean in a frightening way, but in such a blissful way that it causes a thrill. Then the spiritual world is sweet, the material world is sweet, Govinda is sweet and Śrī Rādhā is sweet. *madhura hoite sumadhura, tāhā hoite sumadhura / tāhā hoite ati madhura āpanāra eka kaṇa, vyāpe sab tribhuvane, daśa dīke bohe yāra pūra* (Caitanya Caritāmṛta) "Kṛṣṇa is sweeter than sweet, and even sweeter than that, and even more sweet than that. A single drop of that sweetness pervades all the three worlds, flowing in all ten directions." An inquisitive person once asked a great saint: "I have taken the foot-dust of many great souls upon my body, but still I did not attain love for God!" The great saint slightly smiled and said: "You may have smeared that dust on your body, but you should also smear some of it on your mind and on your heart!" Śrīpāda Prabodhānanda did the right thing, for he writes: *smarāmi* "I remember Śrī Rādhikā's foot-dust". Another meaning of *smarāmi* may be that Śrīpāda vows to remember Rādhikā's foot-dust, or Her loving service, because he can not attain it directly. That is the best spiritual practise.

VERSE 34:

**VRNDĀṬAVĪ PRAKĀṬA MANMATHA KOṬI MŪRTEḤ
KASYĀPI GOKULA KIŚORA NIŚĀKARASYA
SARVASVA SAMPUṬAM IVA STANA ŚĀTAKUMBHA
KUMBHADVAYAM SMARA MANO VṚṢABHĀNU-PUTRYĀḤ**

vṛndāṭavi - Vṛndāvana; *prakāṭa* - manifest; *manmatha* - Cupid; *koṭi* - millions; *mūrteḥ* - of the form; *kasya* - whose; *api* - even; *gokula kiśora* - adolescent boy of Gokula; *niśākarasya* - of the moon; *sarvasva* - containing everything; *sampuṭam* - basket; *iva* - just like; *stana* - breasts; *śātakumbha* - golden; *kumbha* - jugs; *dvayam* - couple; *smara* - remember; *mano* - mind; *vṛṣabhānu putryāḥ* - of Vṛṣabhānu's daughter.

O mind! Remember the golden jug-like breasts of the daughter of Vṛṣabhānu, that are the baskets containing everything for some moon-like adolescent boy of Gokula, who shines in Vṛndāvana like millions of Cupids!

THE BASKETS THAT HAVE EVERYTHING FOR ŚRĪ KRṢṆA:

Commentary: How beautiful are Vṛndāvana's groves at the end of night! The divine Couple lies sleeping in a bowertemple, tied in a firm embrace. Their maidservants wake up and prepare their services, collecting their paraphernalia and admiring the matchless beauty of the divine couple through the bower's latticed windows. On Vṛndā's indication different parrots begin to awaken the Couple by softly singing sweet verses. Slowly the divine Couple wakes up and sits up in the bed, that seems to be keeping all the beauty of all the three worlds together. How sweet and beautiful They look when They yawn! Their clothes and ornaments are loosened and Their faces are as beautiful as opening lotus-flowers at sunrise. One maidservant hands them a glass of nectardrink to remove Their drowsiness, other maidservants wash Their faces with scented water, others dry off Their faces, and others offer Them fresh betel-leaves. A jewelled lamp is burning. Śrīmatī orders Śyāmasundara: "Quickly dress Me, before My girlfriends come here and ridicule Me!" Śyāma blissfully begins to dress His Priyājī. The maidservants bring Him all the necessary items. Hari smears Rāī's body with vermilion, makes *tilaka* on Her forehead, puts *sindūra* in Her part, braids Her hair and carefully draws pictures of musk on Her breasts. Just then, Rādhikā's girlfriends enter the bower, giggling and covering their mouths with their veils. Kṛṣṇa shamelessly begins to tell them about His previous night's enjoyment with Rādhikā, making Rādhikā blush of embarrassment. *rādhā saṅge yadā bhāti tadā madana mohanah / anyathā viśvamoho'pi svayaṁ madana mohitaḥ* (Govinda Līlāmṛta 8.32) "Kṛṣṇa enchants even Cupid when He is with Rādhā, but when He is without Her, He is Himself enchanted by Cupid, although He enchants the whole world!" Śrīpāda Līlāsuka writes in 'Kṛṣṇa Karnāmṛta (3)':

*cāturyaika nidāna sīmā capalāpaṅga cchaṭā mantharam
lāvanyāmṛta vīci lolita dṛśaṁ lakṣmī kaṭāksādṛtam
kālindī pulināṅgana praṇayinaṁ kāmāvatārāṅkuraṁ
balaṁ nīlam amī vayaṁ madhurimā svārājyamārādh numah*

"We worship an adolescent boy of bluish complexion, Who is the limit of cleverness, Who slows down Śrī Rādhā with the luster of His restless eyes, that are swaying on the waves of nectarean beauty, Who is honoured by the glances of the goddess of fortune, Who is loved by the girls on the bank of the Yamunā, Who is the seed of all the descensions of Cupid and Who is the emperor of sweetness." Śrīpāda Kṛṣṇa dāsa Kavirāja Gosvāmī writes in his Sāraṅga Raṅgadā commentary on this verse: "The youthful transcendental Cupid of Vṛndāvana, Śyāmasundara, is the root cause of all mundane and transcendental Cupids, Who is worshipped in the Vedas by the Kāma-gāyatrī *mantra* with the *kāma bīja*. He attracts all creatures in this world and He is the limitless ocean of natural nectarean sweetness and beauty, always residing in Vṛndāvana as Śrīman Madana Gopāla." This transcendental youthful Cupid now passionately draws pictures of musk on Rādhikā's golden jug-like breasts, that are like baskets that contain everything for Him, even His very life! A person who has a male bodily consciousness, though, cannot enter into such confidential pastimes. Śrī Jīva Gosvāmī says: *tatrāpi parama śreṣṭha śrī rādhā sambalita līlāmaya tad bhajanam tu paramatamam eveti svataḥ sidhyati. kintu rahasyalīlā tu pauraṣa vikāravat indriyaiḥ pitṛ putra dāsa bhāvaiś ca nopāsya svīya bhāva virodhāt* (Bhakti Sandarbha 338 anu) "The highest subject of meditation is the pastimes of Śrī Rādhā and the playful Śrī Kṛṣṇa. But those who feel masculine sensual transformations or who are in the mood of father, son, or servant cannot practise this *upāsana*.

It contradicts their own mood." One's mind must be melting with devotional mellows and not be contaminated by lusty desires. One should think of oneself as a transcendental young girl of twelve or thirteen years old, and then one can blissfully meditate on Śrī Rādhikā's breasts.

The name *gokula niśākara* in the text means that Kṛṣṇa's senses (*gokula*) are absorbed in Rādhārāṇī. One of the 108 names Śrīla Raghunātha Dāsa Gosvāmī gave to Śrī Rādhikā is: *vraja candrendriya grāma viśrāma vidhu-sālikā* "She is the restingplace (*vidhu-sālikā*) for the senses of the moon of Vraja (Śrī Kṛṣṇa)". Unhindered, Kṛṣṇa continues drawing musk-pictures on Rādhikā's firm breasts, while boldly telling Her girlfriends about His nocturnal enjoyments with Her, causing Rādhikā to lower Her head in shame. *kumbha-dvayam smara mano vṛṣabhānu putryāḥ* "O Mind! Remember the golden juglike breasts of Vṛṣabhānu's daughter" Remembrance of these pastimes, chanting the holy name in *saṅkīrtana* and living in Vraja are the most important items for the *rāgānugā sādhanā*.

VERSE 35:

**SĀNDRĀNURĀGA RASA SĀRA SARAḤ SAROJAṂ
KIM VĀ DVIDHĀ MUKULITAṂ MUKHA CANDRABHĀSĀ
TAN NŪTANA STANA-YUGAṂ VṚṢABHĀNUJĀYĀḤ
SVĀNANDA SĪDHU MAKARANDA GHANAṂ SMARĀMI**

sāndra - deep; *anurāga* - passion; *rasa* - flavour; *sāra* - essence; *saraḥ* - lake; *sarojaṁ* - lotus; *kimvā* - or; *dvidhā* - twofold; *mukulitaṁ* - budded; *mukha* - face; *candra* - moon; *bhāsā* - light; *tad* - her; *nūtana* - new; *stana* - breast; *yugaṁ* - couple; *vṛṣabhānu-jāyāḥ* - of Vṛṣabhānu's daughter; *sva* - own; *ānanda* - bliss; *sīdhu* - nectar; *makaranda* - honey; *ghanam* - cloud; *smarāmi* - I remember.

I remember the youthful breasts of Vṛṣabhānu's daughter, that are like lotus-flowers in a lake of deep passionate *rasa* that have been divided into two buds by the illumination of Her moon-like face and that resemble clouds filled with the nectar-honey of Her own bliss.

A LOTUS IN A LAKE OF PASSION:

Commentary: One day Śrī-Śrī Rādhā-Śyāma are enjoying in a garden on the bank of the Yamunā. None of Their girlfriends are around, so They can freely enjoy. Śrīpāda is there alone with Them as a dedicated maidservant. Tired of lovemaking, the divine Couple sits on a jewelled staircase that leads down to the Yamunā, Their golden and bluish splendour illuminating both banks of the river. For the divine Pair's pleasure the Yamunā has made her

water and her shores very beautiful. Blissful swans are gliding over the glistening blackish water between the different colored lotus-flowers, and the wind carries some cool drops of water inside the bowerhouse to mitigate Rādhā and Kṛṣṇa's heated fatigue. Cuckoos sing in the fifth note and peacocks are dancing on the shore. While having a romantic talk with Him, Svāminī looks at Śyāma's face and sees that His *tilaka* has been half wiped out during the amorous battle, so She wants to brighten up His forehead once more. The maidservant understands Svāminī's mind and brings a jewelled plate with *haritala*-pigment and a brush. Svāminī becomes absorbed in making Kṛṣṇa's *tilaka*. She frowns Her eyebrows of sheer concentration with each drop that She paints on His forehead. When Śyāma sees Svāminī's deep absorption He smiles slightly and suddenly throws the cup with *haritāla* into the deep Yamunā-water. Svāminī is surprised and says: "Oh! What did You do?" There are still about four more spots to be put on. The maidservant says: "Rādhē! There's no more *haritāla* left over!" With great love Svāminī then lifts Her blouse, takes some of the *haritāla* from Her breasts with which pictures of dolphins were made on them, and finishes painting Kṛṣṇa's *tilaka*! In this way both Śyāmasundara and the maidservant are blessed with seeing Śrī Rādhikā's marvellous breasts.

It is not possible for honey to ooze out of buds, but these amazing golden lotusbuds are full of the nectar-honey of *svānanda*, personal bliss. This honey is cool, intoxicating and delicious like nectar. The *gopīs*, headed by Śrī Rādhikā, are never after their personal happiness, so the word *sva* means Kṛṣṇa, Her (*sva*) beloved. The word *ghana* means 'cloud'. This cloud is showering Kṛṣṇa with torrents of nectar honey to soothe His burning feelings of separation. Then, when this transcendental vision disappears, Śrīpāda prays "I remember the newly grown golden lotusbud-like breasts of Śrī Rādhā."

nava anurāga ghana, rasa sāre paripūrṇa,
rādhāra hṛdaya sarovare
śoṇāra saroja dala, parimale dhala dhala,
śatadala sama śobhā kore

"The lake of Rādhā's heart is filled with the quintessence of the *rasa* of fresh passion, in which a fragrant golden hundred-petaled lotus beautifully shines."

ei mahā mahojjala, praphulla saroja dala,
rāi mukhacandra candrikāya.
dvidha mukulita yeno, kamala koraka sama,
du'ti stanarūpe śobhā pāy

"This very effulgent blooming lotus is as if divided into two by the rays emanating from Rāi's lotusface, and now looks as beautiful as two lotusbud-like breasts."

athavā svānanda sīdhu, makarande pūrṇa śudhu,
mūrta rūpe nava stanadvaya
monera smarāṇa prāṇa, vakṣoja yugala dhāma,
śrīpāda prabhodhānandete koy

"Or these two breasts are filled with the nectarhoney of Her own bliss. Śrīpāda Prabodhānanda says: "My mind thrives on the remembrance of this double abode of Śrī Rādhikā's breasts!"

VERSE 36:

***KRĪDĀ-SARAḤ KANAKA PAṆKAJA KUṬMALĀYA
SVĀNANDA PŪRṆA RASA KALPATAROḤ PHALĀYA
TASMAI NAMO BHUVANA MOHANA MOHANĀYA
ŚRĪ RĀDHIKE TAVA NAVA STANAMAṆḌALĀYA***

krīdā - pastimes; *saraḥ* - lake; *kanaka* - golden; *pañkaja* - lotus; *kuṭmalāya* - bud; *sva* - own; *ānanda* - bliss; *pūrṇa* - full; *rasa* - flavour; *kalpataroḥ* - of the desire-tree; *phalāya* - the fruit; *tasmai* - unto her; *namah* - obeisances; *bhuvana* - world; *mohana* - enchanter; *mohanāya* - unto the enchanter; *śrī rādhike* - O Śrī Rādhikā! *tava* - Your; *nava* - fresh; *stana* - breasts; *maṇḍalāya* - circles

O Śrī Rādhike! I offer my obeisances to Your young breasts, that enchant the world-enchanter Kṛṣṇa, that are the ripened fruits of the wishyielding tree of blissful *rasa* and that are like golden lotusbuds growing in a pond of pastimes.

THE FRUITS OF THE DESIRE-TREE OF RASA :

Commentary: The divine Couple is enjoying in a secret bower on the bank of the Yamunā, and the maidservant sticks to Śrī Rādhā like Her shadow. Kṛṣṇa freely enjoys the sweetness of Her limbs. Only one thing can subdue Him: Śrī Rādhā's endless beauty! Śrīpāda says in Saṅgīta Mādhava: *śrī vṛndāvana candra durmada manaś caurīm kiśorīm smara* "O mind! Remember that Kīśorī, adolescent Rādhā, Who steals the uncontrollable mind of the moon of Śrī Vṛndāvana (Śrī Kṛṣṇa)!" The maidservant understands that the Divine Couple is eager for loveplay, so she leaves the bower and looks inside through the holes of the foliage to relish the sweetness of Their pastimes. She sees that Rādhikā's breasts resemble golden lotus flowers growing in a pond of pastimes. Golden lotus flowers increase the beauty of a pond, and Śrī Rādhā's golden bud-like breasts increase the topmost beauty of Śrī Kṛṣṇa's pond of pastimes. Nobody else but the *sakhīs* and *manjarīs* know about these secrets. While the ecstasy of the pastimes increases, the maidservants understand that Śrī Rādhā's bud-like breasts are the fruits of the desire tree of *rasa* and self-bliss (*svānanda pūrṇa rasa kalpataroḥ phalāya*). Self-bliss means the fulfillment of Śrī Kṛṣṇa's amorous desires. These fruits are tasting delicious to Śyāmasundara and they are completely enchanting Him, Who is Himself the

enchanter of the world. The world is mad after Kṛṣṇa's form, qualities and pastimes, and *rūpa dekhi āpanāra, kṛṣṇera hoy camatkāra, āsvādite mone uthe kāma* (C.C.) "Even Kṛṣṇa is astonished when sees His own form, and He gets the desire to taste its sweetness Himself". Even inert creatures are enchanted by His form: *trailokya saubhagam idam ca nirīkṣya rūpaṁ yad go dvija druma mṛgāḥ pulakānyavibhran* (Bhāgavata 10.29.40) "All the three worlds are enchanted by seeing Kṛṣṇa's form, and the hairs of the cows, birds, trees and deer are all standing up of ecstasy!" But the globes of Śrī Rādhā's breasts are enchanting even Kṛṣṇa! Śrīpāda says: "I offer my obeisances to those breasts, that enchant even *bhuvana mohana*, the world-enchanter Kṛṣṇa!"

VERSE 37:

**PATRĀVALĪM RACAYITUM KUCAYOḤ KAPOLE
BADDHUM VICITRA KAVARĪM NAVA MALLIKĀBHIḤ
AṄGAM CA BHUṢAYITUM ĀBHARAṆAIR DHṚTĀŚE
ŚRĪ RĀDHIKE MAYI VIDHEHI KṚPĀVALOKAM**

patrāvalīm - row of leaves; *racayitum* - making; *kucayoḥ* - on the breasts; *kapole* - on the cheek; *baddhum* - binding; *vicitra* - wonderful; *kavarīm* - braid; *nava* - fresh; *mallikābhiḥ* - with jasmine flowers; *aṅgam* - body; *ca* - and; *bhūṣayitum* - decorating; *ābharaṇaiḥ* - with ornaments; *dhṛta* - holding; *āśe* - hope; *mayi* - in me; *vidhehi* - do; *kṛpā* - merciful; *avalokam* - glance.

O Śrī Rādhike! I want to draw pictures of leaves on Your cheeks and breasts, weave a garland of Jasmine-flowers in Your braid and adorn Your body with different ornaments. Please cast a merciful glance on me!

DESIRE FOR SERVICE:

Commentary: In Śrīmad Bhāgavata it is described that when Uddhava came to Vraja, he entered into the assembly of *gopīs*, where they privately inquired about Kṛṣṇa from him: *rahasya pṛechāt* (Bhāg. 10.47.3). It is natural to ask: "How can you speak of privacy when there are millions of *gopīs* around?" In the Vaiṣṇava Toṣaṇī-commentary it is said: *rahasi vijātiya bhāvāgocare* "It was not perceivable by people that had another mood towards Kṛṣṇa". This is why the *rāgānugā* devotees can only share such confidential topics with each other, not with devotees that have another mood.

After Rādhā and Kṛṣṇa had made love with Each other, Śrīmatī tells Nāgara: "Quickly dress Me before My girlfriends come here and ridicule Me!" Nāgara Śekhara is overwhelmed when He sees Rādhikā's sweetness. He tries to draw pictures of leaves on Her breasts with a

fragrant fluid, but His hands slacken and the hairs on His body stand up in ecstasy. Seeing Śyāma's condition, Nāgarī-maṇi tells Her maidservant: "Quickly dress Me! My lover is out of His mind! He cannot do it anymore!" The maidservant then gently pushes Kṛṣṇa away and says: "Move up! You can't do it!" Nāgara thinks: "Alas! How unqualified I am! I would be blessed if I could attain the fortunate position of those maidservants!" The maidservant expertly draws pictures of rows of leaves on Nāgarī-maṇi's breasts and cheeks, while Nāgara witnesses the maidservant's expertise in astonishment. The maidservant ordens Svāminī's loosened hair and weaves it into a braid along with a garland of fresh jasmynes, and then She decorates Śrīmatī's limbs with different ornaments. Seeing the maidservant's expertise, Śyāma gets a strong desire also to attain such service. In the age of Kali He fulfilled this desire by descending as Gaura and meditating on the *nikuñja līlā* of Śrī-Śrī Rādhā Mādhava in His room in Jagannātha Puri known as the Gambhīrā. At that time, according to 'Caitanya Caritāmṛta', He experienced the mood of the *mañjarīs* when the divine Couple's girlfriends asked Him to pick flowers for them (see Antya *līlā* chapter 14), and when He watched the waterpastimes of the divine Couple on the Yamunā's shore (Antya ch.18).

*he rādhe! rāja nandini, gāndharvikā thākurāni,
kṛṣṇamayī kṛṣṇa priyatamā
nibhṛta nikunje kobe, du'ṭi gaṇḍa kuca-yuge,
patrāvalī koribo racanā*

"O Princess Rādhe! O Angelic goddess! O girl Who is full of Kṛṣṇa! O Kṛṣṇa's dearmost beloved! When can I paint rows of leaves on Your cheeks and breasts in a secret bower?"

*he cāru candrānane, navīna mallikā dāme,
bandhibo ki vicitra kabārī?
aṅge aṅge sayatane, nānā ratna ābharāṇe,
alañkṛta koribo kiśorī*

"O beautiful moonfaced girl! O Kisori! When will I weave a fresh garland of jasmynes in Your wonderful braid and carefully adorn Your limbs with different jewelled ornaments?"

*bhūṣita koriyā aṅga, bhūṣaṇa bhūṣaṇa aṅga,
koto dine koribo darśane
bhaṇe śrī prabodhānanda, he bhānukula canda,
kṛpā diṭhe cāho mora pāne*

"When can I see Your decorated body, which is itself the ornament of ornaments? Śrī Prabodhānanda says: "O moon of Vṛṣabhānu's dynasty! Please cast a merciful glance on me!"

VERSE 38:

**ŚYĀMETI SUNDARA VARETI MANOHARETI
KANDARPA KOṬI LALITETI SUNĀGARETI
SOTKAṆṬHAM AḢNI GRṂATĪ MUHUR ĀKULĀKṢĪ
SĀ RĀDHĪKĀ MAYI KADĀ NU BHAVET PRASANNĀ**

śyāma - Śyāma; *iti* - thus; *sundara* - beautiful; *vara* - best; *iti* - thus; *manohara* - enchanter; *iti* - thus; *kandarpa* - Cupid; *koṭi* - millions; *lalita* - lovely; *iti* - thus; *sunāgara* - good lover; *iti* - thus; *sa* - with; *utkaṇṭham* - eagerness; *aḥni* - the day; *grṂatī* - passes; *muhuḥ* - repeatedly; *ākula* - eagerly; *akṣī* - eyes; *sā* - She; *rādhikā* - Rādhikā; *mayi* - with me; *kadā nu* - when; *bhavet* - will be; *prasannā* - pleased.

When will that Rādhikā, Who passes Her day constantly lamenting for Her lover with anxious eyes, saying: "O Śyāma! O most beautiful One! O enchanter of My mind! O You Who are as lovely as millions of Cupids! O Good lover!", ever be pleased with me?

ANXIOUS ŚRĪ RĀDHĀ:

Commentary: Once Śrī Rādhikā anxiously escapes from Her house at noontime to meet Kṛṣṇa. The blazing sun has made the sand under Her tender lotus-feet burning hot, but no obstacle can stop Rasavati Rāi from meeting Her beloved Hari! Śrīmatī forgets everything out of Her strong desire to please Śyāma, but when She comes to the trystingbower She finds out that Śyāma has not arrived yet. The longer Svāminī waits, the more impatient She becomes! With anxious eyes (*ākulākṣī*) She looks down the road for Hari to come. All the eagerness in Her heart to see Śyāmasundara has now taken shelter of Her eyes. While She anxiously looks out for Śyāma to come, She remembers His form, His qualities and His pastimes, and sings: "O Śyāma! Vṛndāvana is illuminated by the bluish luster of Your body, that shines like a fresh raincloud! Who will not be enchanted by Your sweet luster, that enchants all the three worlds? Which housewife will not lose Her patience and become mad about Your sweetness? O Śyāmala! If I don't see You I will die! Please save My life by showing Yourself to Me!" The maidservant consoles Śrīmatī, saying: "O Rādhē! Keep calm! Your heart's lover will come right now!", but alas! What is the way to console Her burning heart? Śrīmatī says: "O Sundara! O beautiful One! My life is leaving Me because I cannot relish the sweetness of Your beauty! My eyes are very eager to lick the nectar of Your sweetness! How can I stay calm without seeing You? Oho! My maidservant did not understand My state of mind!"

anyera ye duḥkha mone, anya tāhā nāhi jāne,
satya ei śāstrera vicāra;
anya jana kāhā likhi, nāhi jāne prāṇa-sakhī,
yāte kohe dhairya dharibāre

(Caitanya Caritāmṛta)

"The scriptures speak the truth when they say that another person can never understand the misery on another person's mind. What to speak of others, even My own girlfriends, that try to console Me, cannot understand My sorrow!" Śrī Rādhikā thrives on serving Kṛṣṇa. Without serving Him, She suffers intolerable pain. She slowly goes mad and has a vision of Kṛṣṇa, Who tells Her: "O beloved One! Why are You sad? See, here I am! Where should I go without You? You are My everything in life!" Śrīmatī thinks: "This womanizer is coming from Candrāvali's *kuñja* and now He's flattering Me!" Thus She takes the mood of a *dhīra mānavatī* (calm, but offended girl) and says: "O Manohara! You steal the hearts of all the girls of the world, that is why You have to fulfill the desires of them all! All the beautiful girls of Vraja want to have You, I'm not the only One! Go and fulfill the desires of all these girls!"

*tvam cumbako'si mādhave lohamayī nūnam aṅganā jātiḥ
dhāvati tatas tato'sau yato yataḥ kṛḍayā bhramasi*

(Bhakti Rasāmṛta Sindhu 2.1.168)

"O Mādhave! You are a magnet and the girls are iron, therefore wherever You go to play, they will run in that direction!" "Therefore, what is Your fault? That's simply Your nature!" This is called *solluṅṭha vākya*, or light sarcastic words used by a *dhīra mānavatī*.

It is as if Mādhave says: "O Mānini! Why are You needlessly angry? I did not go anywhere! I am always with You! Don't suffer from such needless anger! Give up Your anger! I did nothing wrong! Be pleased with Me!" Hearing these words, Rādhikā becomes jealous and accepts the mood of a *dhīrādhīra mānavatī*, saying: *kandarpa koṭi laliteti* "You are as elegant as millions of Cupids!" *śṛṅgāra pracura ceṣṭā yatra tām lalitām viduḥ* "Lalita means that many amorous gestures are shown" (B.R.S. 2.1.267). "All the Vraja-gopīs are under the spell of Your form, that charms millions of Cupids! Therefore go quickly! There's no need to delay! Quickly show us that You are better than millions of Cupids by satisfying everyone! Freely come under their control, don't worry at all, I am always pleased with You!"

dhīrādhīrā vakra vākya kore upahāsa; kabhu stuti kabhu ninda kabhu va udāsa

(Caitanya Caritāmṛta, Madhya 14)

"A *dhīrādhīra mānini* speaks joking words in a crooked way. Sometimes she praises Kṛṣṇa, sometimes she insults Him, and sometimes she is indifferent to Him"

Seeing (in Rādhā's vision) that there is no end to Nāgarīmaṇi's pique, Nāgara sits by Her footstool, holds Her feet and humbly says:

*satyam evāsi yadi sudati mayi kopinī dehi khara nakhara śaraghātam
ghataya bhujā bandhanam janaya rada khaṇḍanam yena vā bhavati sukhajātam
tvam asi mama jīvanam tvam asi mama bhūṣanam tvam asi mama bhava jaladhi ratnam
bhavatu bhavatiha satatam anurodhini tatra mama hṛdayam ati yatnam*

(Gīta Govindam)

"O Rādhe with the beautiful teeth! If You are really angry with Me, then strike Me with Your sharp nails, bind Me with Your rope-like arms and bite My lips with Your teeth! Do whatever may pacify Your anger and may please You! You are My life, You are My ornament, and You are the jewel in the ocean of My existence! Be pleased with Me, that is My only desire in life!" Nāgara becomes desperate when He sees that Mānini is still not pleased. Now Śrīmatī accepts the position of *kalahāntarītā*, a girl who is sorry after picking a quarrel, and She cries out: "*he sunāgara!* O My good lover! How much haven't You been pleading to this unfortunate girl, sitting at Her feet, and still I was not pleased with You? Alas! What a fool I was! I carelessly threw away a jewel and now I've lost the treasure of My life!" Saying this, Śrīmatī strikes Her head and Her chest with Her hands. "*O sunāgara!* Please come back and forgive the offenses of this unfortunate girl! I have chastised You so much out of anger, forgive Me My offenses! I am dying out of separation from You!" Śrīpāda is very eager to see these anxious moods of Śrīmatī and prays *sā rādhikā mayi kadāpi bhavet prasannā* "Will that Rādhikā ever be pleased with me? If She is pleased with me, She will appear to me and make me relish Her sweet emotional talks when She is separated from Kṛṣṇa!"

śrī kṛṣṇera adarśane, vyākulita nayane,
kṛṣṇa patha kori nirīkṣaṇa
he śyāmasundara vara, he mukunda manohara,
hā hā mora madana mohana
he rāsa rasika vara, sukhamaya sunāgara,
kāma koṭi lalita mādhave
madhura madhura nāma, harilīlā guṇa-dhāma,
utkaṇṭhāya bolite bolite

"When You are missing Kṛṣṇa You look over the pathways with anxious eyes if You can spot Him anywhere, eagerly pronouncing His sweet names, that indicate His qualities and His pastimes: "O Most beautiful Śyāma! O enchanting Mukunda! O enchanter of Cupid! O greatest relisher of the Rāsa-dance! O blissful good lover! O Mādhava, Who is as lovely as millions of Cupids!"

he rāi vidhumukhi, adhira śrī ākulākṣī,
prasanna hoiyā mora prati
prāṇanātha milāite, bolibe go iṅgitete,
e lālasā bhāṇe sarasvatī

Prabhodhānanda Sarasvatī says: "O Moonfaced Rāi with Your restless, anxious eyes! Be pleased with me! I hope You will give me a wink to help You meet the lord of Your heart! That is my desire!"

VERSE 39:

**VEṆUḤ KARĀN NIPATITAḤ SKHALITAṀ ŚIKHAṆḌAṀ
BHRAṢṬAṀ CA PĪTAVASANAṀ VRAJARĀJA SŪNOḤ
YASYĀḤ KAṬĀKṢA-ŚARA GHĀTA VIMŪRCCHITASYA
TĀM RĀDHIKĀM PARICARĀMI KADĀ RASENA**

venuḥ - flute; *karāt* - from the hand; *nipatitaḥ* - falls; *skhalitaṀ* - slips; *śikhaṇḍaṀ* - peacock-feather; *bhraṣṭaṀ* - falls; *ca* - and; *pīta* - yellow; *vasanaṀ* - cloth; *vraja rāja sūnoḥ* - of the prince of Vraja; *yasyāḥ* - whose; *kaṭākṣa* - glance; *śara* - arrow; *ghāta* - strike; *vimūrcchitasya* - faints; *tām* - to Her; *rādhikā* - to Rādhikā; *paricarāmi* - worshipping; *kadā* - when; *rasena* - with taste.

When can I blissfully worship that Rādhikā Whose arrow-like glances cause the prince of Vraja to faint, His yellow cloth to fall off, His crown to loosen and His flute to fall from His hand?

ŚRĪ RĀDHIKĀ'S ARROW-LIKE GLANCES:

Commentary: Just as a hero at war may faint and drops His bow and arrows while his crown falls off and his clothes become disarranged when he is hit by an arrow, so also Kṛṣṇa, the transcendental youthful Cupid of Vṛndāvana, drops His flute while His peacock-feather-crown falls off and His yellow *dhoti* becomes dishevelled when He is hit by Śrī Rādhikā's arrow-like glance. An ordinary hero may slay hundreds of soldiers on the battlefield, but when a great hero (*mahā vīra*) strikes him with an arrow, then even the ordinary hero will faint. Similarly, Kṛṣṇa can make hundreds of *gopīs* faint with His glances, but when the great heroine Śrī Rādhikā casts even one single arrow-like glance at Him, even He will faint! Hundreds of *gopīs* squirm like deer struck by arrows when they hear the song of Kṛṣṇa's flute, but when Rādhā casts one single glance at Kṛṣṇa, that same flute will fall from His hand! That peacock feather, that is the unique hallmark of the Vraja-pastimes and that enchants all the beautiful girls of Vraja, rolls in the dust of Vraja, and that yellow cloth, that looks most beautiful like a steady lightning strike within a raincloud (Kṛṣṇa's body), or like a golden line drawn by a whetstone, and that steals the pride of the beautiful girls of Vraja's families, is now falling from Kṛṣṇa's waist when Rādhikā casts one powerful glance at Him! The force of love brings ecstasy to Śrī Kṛṣṇa! Śrī Kṛṣṇa, Who is the very form of transcendental bliss, has fainted from one single glance of Śrī Rādhā, and Śrīmatī is very upset with that! She tries to bring Him back to life in different ways, but to no avail! Finally Svāminī desperately takes shelter of Her maidservant, saying: "O, I could not remove Priyatama's swoon, why don't you see what you can do? Now the *rasika* service of the *rasikā* maidservant starts. In order to revive Nāgara, the maidservant sings a sweet lovesong that Svāminī once taught her in a cave of Govardhana Hill. After the maidservant brought Śyāma back to consciousness in this way, the sweet pastimes of the divine Couple begin. How blissful that makes our *rasika paricārikā* (maidservant)! After these love-pastimes the maidservant fans the divine Couple and serves Them cold water,

betel-leaves and flower garlands. The word *rasena* in the text can also mean: 'I will serve You together with Kṛṣṇa, Who is transcendental mellows personified (the Upaniṣads say *raso vai saḥ*, God is taste)'. Then suddenly the transcendental revelation disappears, and Śrīpāda humbly prays: *tām rādhikām paricarāmi kadā rasena* "When can I worship that Rādhikā with *rasa*?"

*rādhāra kaṭākṣa-pāte, śata śata śaraghāte,
murachita nāgarendra maṇi
kara-cyuta hoy veṇu, nāhi jāne nandasunu,
aparūpa mohana cāhani*

"The jewel of lovers, Śrī Kṛṣṇa, the son of Nanda, faints when He is struck by hundreds of Rādhā's enchanting arrow-like glances, so He doesn't even know that His flute has slipped from His hand."

*āro śuno adabhuta, mayūra candrikā yoto,
cūḍā hoite nipatita hoy
netrāñcala ei śare, kibā mantra-śakti dhare,
pītavāsa khasiyā poḍoy*

"And listen to another wonderful thing! All the peacock-feathers fall from His crown and His yellow *dhoti* falls off! It is as if these arrows from Her side-long glances have some special *mantra*-power!"

*yāhāra kaṭākṣa bāṇe, marama dhariyā tāne,
stabdha kore madana mohane,
so heno śrī rādhikāya, kobe vā bhajibo hāy,
anurāge nikuñja kānane*

"Alas! When can I lovingly worship that Śrī Rādhikā, Who stuns Madana Mohana by striking His heart with Her arrow-like glances, in the forestbowers?"

VERSE 40:

**TASYĀ APĀRA RASASĀRA VILĀSA-MŪRTER
ĀNANDA KANDA PARAMĀDBHUTA SAUMYA LAKṢMYĀḤ
BRAHMĀDI DURGAMA GATER VṚṢABHĀNUJĀYĀḤ
KAIṆKARYAM EVA MAMA JANMANI JANMANI SYĀT**

tasyā - her; *apāra* - limitless; *rasa* - flavour; *sāra* - essence; *vilāsa* - play; *mūrteḥ* - of the form; *ānanda* - bliss; *kanda* - source; *parama* - most; *adbhuta* - wonderful; *saumya* - gentle; *lakṣmyāḥ* - of the beauty; *brahmādi* - Brahmā and others; *durgama* - hard to enter; *gateḥ* - of the goal; *vṛṣabhānu jāyāḥ* - the daughter of Vṛṣabhānu; *kaiṅkaryam* - maidservice; *eva* - only; *mama* - my; *janmani janmani* - birth after birth; *syāt* - whose.

Birth after birth, may I be the maidservant of king Vṛṣabhānu's daughter, Who is the most gentle and wonderful goddess of fortune for Kṛṣṇa, Who is Himself the source of all transcendental bliss, Who is most difficult to attain even by Lord Brahmā and others, and Who is the very form of playful pastimes for Śrī Kṛṣṇa, Who is Himself the essence of unlimited *rasa*?

ŚRĪ RĀDHĀ'S MAIDSERVICE:

Commentary: Śrīpāda says: "Śrī Rādhā is the *apāra rasa sāra vilāsa mūrteḥ*, the form of pastimes for the essence of unlimited *rasa*." Who or what else can that essence of unlimited *rasa* be but Śrī Kṛṣṇa? The Vedas may say *raso vai saḥ*, God is taste, and surely all the forms of God have much taste, but Śrī Kṛṣṇa is called *akhila rasāmṛta mūrti*, the very form of all transcendental *rasas*, by Śrīla Rūpa Gosvāmī (B.R.S. 1.1.1). He is *rasikendra mauli*, the king of relishers, and no relationship can be as tasty as His extramarital relationship with the *gopīs* of Vraja. The word *vilāsa mūrti* indicates that the pastimes (*vilāsa*) He can have with Śrī Rādhā make Śrī Kṛṣṇa, although He is transcendental bliss personified, hide in a corner of Rādhikā's yard out of fear of Her old mother-in-law Jaṭilā, or make Him eagerly look down the road for Her to come to the bowerhouse where He is waiting for Her, making Him think that each dry leaf that falls from the trees is Her coming His way. Although Govinda is truth personified, He sometimes disguises Himself to be able to touch Śrī Rādhikā! *yogī bhogī napitānī tomāra lāgiyā dānī, ojhā hoilām tomāra kāraṇe*. "For Your sake I disguise Myself as a *yogī*, a *bhogī*, a barber-girl, a taxcollector or a snake-charmer!" Although Kṛṣṇa is full knowledge Himself, He is nevertheless absorbed in bliss when He mistakes a golden vine for Śrī Rādhā: *kanaka latā, dhari ālingaye, tuyā kalevara bhane, paraśe vaivaśa, bhoi gelo mādhava, murache madana bāne* "He embraces a golden vine, thinking it to be Your body, and being overwhelmed by its touch Mādhava faints from Cupid's piercing arrows!"

Śrīmatī is also *ānanda kanda paramādbhuta saumya lakṣmī*, the most wonderful and gentle goddess of fortune for *ānanda kanda*, Kṛṣṇa, Who is the source of all transcendental bliss. The Upaniṣads says *ānandam brahma* and *ānandam brahmaṇo rūpam*, God is bliss. *ananyāpekṣi yad rūpaṁ svayaṁ rūpaḥ sa ucyate* (Laghu Bhāgavatāmṛta 1.12): "The form which is not dependent on other forms is the original form." Śrīmad Bhāgavata (10.14.32) states: *yan mitraṁ paramānandaṁ pūrṇaṁ brahma sanātanaṁ* "The friend of the Vrajavāsīs, Śrī Kṛṣṇa, is the pinnacle of transcendental bliss, the full eternal *brahman*." And Śrī Rādhā is His *saumya lakṣmī*, His gentle goddess of fortune. The majestic goddess of fortune in Vaikuṅṭha is famous as being *cañcalā*, restless, but Vraja's Prema-lakṣmī Śrī Rādhikā is full of sweetness and is gentle and steady, *saumya*.

Persons like Lord Brahmā, who worship Kṛṣṇa reverentially in the mood of a servant, cannot enter into the sweet flavours of Vraja. Lord Brahmā could not understand Kṛṣṇa's *paugaṇḍa līlā* (pastimes when He was a boy of five to ten years old) of tending the cows and having picnicks on the bank of the Yamunā with His cowherdboy-friends, so he committed the offense of kidnapping Kṛṣṇa's calves and cowherdboy-friends (See Śrīmad Bhāgavata, Canto Ten, chapters 13 and 14). It is therefore needless to say that he could not enter into Śrī Kṛṣṇa's *kiśora līlā* (adolescent pastimes) with the *gopīs*, and particularly His intimate *nikuñja vihāra* with Śrīmatī Rādhārāṇī. Śrīla Sanātana Gosvāmī writes in 'Bṛhad Bhāgavatāmṛta (2.5.82-83)':

*tādṛg bhagavati prema paramaiśvarya dṛṣṭitaḥ
sadā sampadyate naiva bhaya gaurava sambhavāt
kevalam laukika prāṇa suhṛd buddhyā sa sidhyati
lokālokottaro yo'sāvati lokottaro'pi yaḥ*

Śrī Nārada told Gopa Kumāra who is eligible to enter into the mellows of Vraja: "Those who see Kṛṣṇa as the Supreme Lord and therefore always have feelings of awe and fear towards Him, can never enter into the loving moods of Vraja, but those who see Kṛṣṇa as their *laukika sad bandhu*, a good worldly friend, can reach perfection in the love of Vraja. Although the love of the people of Vraja appears to be worldly it is actually totally transcendental, and it is the great treasure of the greatest souls!" The highest loving mood in Vraja is the love of Śrī Rādhikā's girlfriends and maidservants, and it is clear that this is completely inaccessible to Lord Brahmā and Lord Śiva and others: *brahmādi durgama gateḥ*.

*apāra rasera sāra, śrīla vrajendra kumāra,
vilāsa mūrati rādhārāṇī
saukhya śrī paramānanda, pādapera mūla kanda,
adabhuta rasa cintāmaṇi*

"Śrīla Vrajendra Kumāra, the prince of Vraja, is the essence of unlimited relish, and Rādhārāṇī is the form of His pastimes. She is the root of the tree of topmost bliss and the wonderful Cintāmaṇi-gem of *rasa*."

*rādhikāra dāsyānanda, rūpa guṇa līlā-vṛnda,
brahmādira atīva durgama
heno rādhā mad īśvarī, vṛṣabhānu sukumārī,
janame janame nivedana*

"The bliss of Rādhikā's service, Her forms, qualities and pastimes are totally inaccessible to Lord Brahmā and other reverential devotees. Birth after birth I pray to the tender daughter of Mahārāja Vṛṣabhānu, my mistress Śrī Rādhā!"

*rādhāra kinikarī hoiyā, nibhṛta nikunje jāiyā,
bhajo mui rādhāra caraṇa*

*bhaṇe śrī prabodhānanda, he bhānukula canda,
ei vānchā koroho pūraṇa*

"Being Rādhā's maidservant I will go to the secret *kuñja* and serve Her lotus-feet. Prabodhānanda says: "O Moon of Vṛṣabhānu's dynasty! Please fulfill that desire!"

VERSE 41:

**PŪRṆĀNURAGA RASA MŪRTI TAḌILLATĀBHĀM
JYOTIḤ PARAM BHAGAVATO RATIMAD RAHASYAM
YAT PRĀDURASTI KṚPAYĀ VṚṢABHĀNU GEHE
SYĀT KIṆKARĪ BHAVITUM EVA MAMĀBHILĀṢAḤ**

pūrṇa - full; *anurāga* - constant love; *rasa* - flavour; *mūrti* - form; *taḍit* - lightning; *latā* - vine; *ābhān* - aura; *jyotiḥ* - light; *param* - supreme; *bhagavataḥ* - of God; *ratimat* - love; *rahasyam* - secret; *yat* - what; *prādurasti* - appears; *kṛpayā* - out of mercy; *vṛṣabhānu gehe* - in Vṛṣabhānu's house; *syāt* - whose; *kiṅkarī* - maidservant; *bhavitum* - become; *eva* - only; *mama* - my; *abhilāṣaḥ* - desire.

I just desire to be the maidservant of that Supreme Effulgence Who is the very form of full passionate love, Who shines like a vine of lightningstrikes, Who is the only abode of the Lord's intimate love and Who mercifully appeared in the house of Mahārāja Vṛṣabhānu.

DESIRING ŚRĪ RĀDHĀ'S MAIDSERVICE:

Commentary: Anxiously Śrīpāda cries out *syāt kiṅkarī bhavitum eva mamābhilāṣaḥ*: "My only desire is to become a maidservant! Let alone actually becoming a maidservant, even if I simply carry the desire to become Your maidservant in my heart at the moment of death, I will attain it!" How sweet and amazing is Śrīpāda's humility! Śrīmatī Rādhikā's form is made of *mahā bhāva*. Śrīla Raghunātha Dāsa Gosvāmī says: *mahā bhāvōjjvalā cintā ratnodbhāvita vigrahām* "Her form is made of the blazing thought-gem of Mahābhāva". *kṛṣṇamayī kṛṣṇa yāra antare bahire; yāhā yāhā netra poḍe tāhā Kṛṣṇa sphure* (C.C. Ādi-līlā, ch.4): "Śrī Rādhikā's name Kṛṣṇamayī means that Kṛṣṇa is within Her and without Her. Wherever Her eyes fall, there She sees Kṛṣṇa." In the same way, all of Śrīmatī's dresses, unguents and ornaments are made of transcendental love for Kṛṣṇa, just as anything that falls in the salt water ocean becomes salty (*lavaṇākāra nyāya*).

In 'Bhagavad Gītā (11.40)', Arjuna says: *sarvaṁ samāpnosi tato'si sarvaḥ* "Because You pervade everything, You are also called *sarva*, or everything!" Therefore, because Kṛṣṇa

pervades the world, He is also called *viśva* (the world). Rādhikā's name *viśvamohinī* therefore not only means 'enchantress of the world' in its majestic aspect, but also 'enchanter of Kṛṣṇa' in its sweet aspect. In his famous book 'Kṛṣṇa Karṇāmṛta', Śrī Bilvamangala Ṭhākura has often described Kṛṣṇa as a *vyoti*, or light. Sometimes this light smiles and sometimes this light wears a peacock-feather. It appears to be a light with form. The effulgence that Śrīpāda Prabhodhānanda describes here as 'shining like lightningvines of full passionate love' is enchanting even the light of Śrī Bilvamaṅgala Ṭhākura. Blissful Kṛṣṇa is showered by the *rasa* of *ānanda* when He sees Śrī Rādhikā's golden effulgence, therefore Śrīpāda says *bhagavato ratimad rahasya*, She is loved and desired even by God!

Generally the word *bhagavān* means 'the Personality of Godhead, Who is full of six opulences like strength, wealth, beauty etc', but even this Bhagavān is desiring to relish the sweetness of Śrī Rādhā! Transcendental sweetness has its foundation in *tattva* (spiritual truth) and *aiśvarya* (the majestic aspect of God). Kṛṣṇa's sweetness and prowess are unrivalled, but even He is enchanted by Śrī Rādhā's sweetness and beauty! *bhaga śrī kāma mātmye ity abhidhānāt*: The dictionary says that *bhaga* means "beauty, desire, and greatness", which means that Bhagavān is the most beautiful Person. But even that most beautiful Person, Śrī Kṛṣṇa, desires the sweetness and beauty of Śrī Rādhikā! Śrī Rūpa Gosvāmī writes in 'Ujjvala Nīlamani': *vidhūnayati rādhike! trijagad eva rūpotsavaḥ* "O Rādhē! The festival of Your form makes Me tremble along with all the three worlds!"

Śrī Rādhā is called *rahasya*, a great mysterious secret, in the text. In Śrīmad Bhāgavata, Śrī Suka Muni glorifies the greatness of Śrī Rādhā in a hidden way. For instance in the verse *apy-eṇa-patny-upagata priyayā* (10.30.11). Śrīmat Jīva Gosvāmī writes in his Laghu Toṣaṇī-commentary on this verse: *athātreṭi vicāryate kām apy ādāya śrī bhagavān antarhita iti vyakti bhaviṣyad api pūrvam yan munīndraḥ svayaṁ na sphuṭam uktavān tasyāyam abhiprāyaḥ. satsv api nānā bhagavad āvirbhāveṣu mama svayaṁ bhagavati śrī kṛṣṇākhyā eva tasminn āgraha viśeṣa iti. tathā satsvapi nānā tat tat parikareṣu śrī vrajavāsiṣveva sa iti. tathā satsvapi teṣu śrī vrajadeviṣveva tato'pyadhikatarāḥ sa iti rahasyam sarve'pi jṣṇtavantu eva. kintu tāsavapi satīṣu śrī rādhikāyām evādhikatamaḥ sa iti na jṣṇtavantaḥ. tad etan mad āgraha tāratamyam ca tat tat utkarṣa-tāratamyād eva. asyāḥ parama rahasyāyās tad etat tu sākṣāj jñāpayitum saṅkucati maccittam. jñānakhalatābhīyā vijñāpayitum apicchatī tasmad asyāḥ sakhīnām vacanāt tatrāpratitau ca pratipakṣānām api vacanād vyañjanaiva vṛṭtyā yathāvasaram madhye madhye prakāṣayīṣyāmaḥ. yadi ca jātu svam apyāveśa vaśāt prakāṣayīṣyāmaḥ tadā nāma tu tasyāḥ sākṣān na vakṣyāma iti*: "Although Śrī Bhagavān took one girl with Him when He disappeared from the Rāsa-dance, the king of the wise Śukadeva did not directly say who that *gopī* was. He thought to himself: "Although different advents of God have been described in the Bhāgavata, I have a special liking for Śrī Kṛṣṇa, and of all His associates I have a special liking for the people of Vraja. Of these people of Vraja, the goddesses (*gopīs*) have the most intimate relationship with Him, and of all these devoted girls Śrī Rādhikā is again the greatest. Still, my heart hesitates to reveal Her topmost intimacy with Kṛṣṇa. On the other hand, if I don't do it I may be guilty of withholding knowledge. Therefore I will reveal Rādhikā's greatness through the words of Her girlfriends (spoken here in the text *apyeṇa patny*). Because people may not believe these girls, because they are partial to Rādhā, I will also make Her rival-*gopīs* glorify Her sometimes. Although I may reveal all kinds of things out

of ecstasy, I will not directly reveal Her (Rādhikā's) name!" In this way Śrī Rādhikā's holy name is hidden in the scriptures.

The Lord told Arjuna in the end of Bhagavad Gītā that surrender unto Him is the greatest secret (*sarva guhyatamaṁ*, Gītā 18.64). The result of that surrender is love of God, and the essence of that love is *mahā bhāva*. *sei mahā bhāva svarūpā rādhā thākurāṇī* (C.C): "Śrī Rādhā is the very form of *mahā bhāva*." Although She is such a great secret, Śrī Rādhikā nevertheless descended in the house of Mahārāja Vṛṣabhānu out of great compassion upon the people of the world, so that they can come to know of Her. If She had not come, She would have remained an undiscoverable secret for the world. Śrīpāda says: "O Rādhē! Give this poor maiden just one drop of that mercy that urged You to descend in Mahārāja Vṛṣabhānu's home!"

VERSE 42:

**PREMOLLASAD RASA VILĀSA VIKĀŚA KANDAṀ
GOVINDA LOCANA VITṚPTA CAKORA PEYAM
SIŅCANTAM ADBHUTA RASĀMṚTA CANDRIKAUGHAIḤ
ŚRĪ RĀDHĪKĀ VADANA CANDRAM AHAM SMARĀMI**

prema - love; *ullasat* - gladdened; *rasa* - flavour; *vilāsa* - play; *vikāśa* - extended; *kandaṁ* - source; *govinda locana* - the eye of Govinda; *vitṛpta* - unsatiated; *cakora* - bird; *peyam* - drink; *siñcantam* - sprinkling; *adbhuta* - wonderful; *rasa* - flavour; *amṛta* - nectar; *candrikā* - moonlight; *oghaiḥ* - with great amounts; *śrī rādhikā vadana* - Rādhā's face; *candram* - moon; *aham* - I; *smarāmi* - remember.

I remember the moon-like face of Śrī Rādhikā, that causes the seed of Kṛṣṇa's blissful loving pastimes to grow, that is the elixir for Govinda's unsatiated Cakora-bird-like eyes, and that showers wonderful moonbeams of nectarean *rasa*.

ŚRĪ RĀDHĀ'S MOON-LIKE FACE:

Commentary: Śrī Rādhā eagerly runs to meet Kṛṣṇa in a bower with Her girlfriends, illuminating Vṛndāvana with the splendour of Her moon-like face. Śyāmasundara had already arrived on the trystingspot and is eagerly looking out for Rādhikā to come. When Svāminīḥ passionately arrives on the spot and sees Kṛṣṇa there, She shyly covers Her face with Her veil and asks Her girlfriends: "Why have You brought Me here?" Nāgara becomes unsteady when He sees the sweetness of Her mood at that time. The *sakhīs* pull Śrī Rādhikā inside the *kuñja* and seat Her on Kṛṣṇa's left side on a dais covered with flowers; they themselves sit down beneath the divine Couple in order to hear Their sweet conversation and to see Their sweet

forms. Śrī Kṛṣṇa glances at the *sakhīs*, asking them to remove Rādhā's unfavorable mood, saying: "O you girls with eyes like Cakora-birds! What more can I say about My luck today? Today I saw auspicious omens while I meditated on My Gaurī-*mantra*. I saw that today I was going to see some chaste girls that illuminate all the directions with their bodily luster!" When Vilāsinī-*maṇi* (the jewel of playful girls) Rādhikā heard these words, the pupils of Her eyes, that extend up to Her ears, moved restlessly until their edges. The beauty of these crooked glances stifled Śyāmasundara and She said: "No, we are very unchaste, and You are the greatest *sādhu*! You are engaged in remembering and worshiping Your most beloved Gaurī (Rādhā's rival Candrāvalī) in this bower!" Śrī Kṛṣṇa said: "O *sakhīs*! Today an astrologer told Me: "O king of lovers! Today a golden necklace will adorn Your chest!" When Śrī Rādhā heard this She made Śyāma speechless by making Her vine-like eyebrows dance. Then She replied: "I don't understand what You mean with that, but as long as My friends stay here I will also stay here. I will leave this bower before them!" The *sakhīs* laugh and say: "O Śyāmasundara! You are the son of the king, You have no shortage of golden creepers, nevertheless You were so lucky to get a wishyielding Surataru-tree today!" Śrī Kṛṣṇa replied: "O *sakhīs*! You spoke the truth! Needless to say, I will be satisfied if I even get three syllables of that word *surataru* today!" (the first three syllables form the word *surata*, which means sexual intercourse)

Hearing these words of Kṛṣṇa, Rādhā smiles, making the teeth in Her moon-like face shine like Kunda flowers or moonrays. Although She tries to hide this moon-like smile, which is a symptom of the mood named *rati*, it nevertheless becomes slightly manifest. This moon-like smile is like an elixir for Hari's thirsty Cakora-bird-like eyes and a fertiliser for the seed of His blissful *rasika* pastimes! Just as this thirsty Cakora-bird named Kṛṣṇa cranes His neck to drink that lunar nectar of Rādhikā's smile, Śrīmatī stubbornly turns Her moon-like face to the left, making a brilliant light shine on Her right cheek with the earring that hangs on it. Śrī Kṛṣṇa is out of His mind of ecstasy. Sweet moonrays of *sañcārī bhāvas* like pride, joy, bashfulness, eagerness, restlessness and inertia shine from Śrī Rādhikā's moon-like face and clash with each other. When our thirsty hero sees this moon-like face, the seed of His desire for blissful loving pastimes begins to sprout and the hairs of His body stand up of ecstasy. This thirsty Cakora-bird is never satiated, no matter how much sweet nectar it drinks from this moon-like face; rather, its thirst simply increases! The *sakhīs* and *manjarīs* are in ecstasy! How sweet and brilliant are these pastimes! The nectar from this moon consists of *mādana rasa*, the topmost love of God that even intoxicates the transcendental Cupid Kṛṣṇa!

Just as the material moon destroys the darkness in the material world, remembrance of Śrī Rādhā's moon-like face destroys the darkness of ignorance in the devotees' hearts and makes the wishyielding creeper of devotion grow there and bear the flowers of *bhāva* and the fruits of *prema*. The extinction of the burning fire of the threefold material miseries is only a concomitant benediction of this soothing moonlight. In this age of Kali, the rays of Śrī Rādhā's moon-like face are mercifully diffused by Śrī Gauracandra in a wonderful way.

Śrī Govinda's senses have become absorbed in Rādhikā's sweetness. Seeing this, Rādhikā covers Her face with Her veil and replies with faltering voice. With unclear words, that work on Kṛṣṇa like enchanting *mantras* from the *Kāma-sāstras*, She says: "O Forest-elephant! The she-elephants in the forest will fulfill Your three-letter desires! I am a wishyielding vine! Such vines only fulfill others' desires, not their own! I'm giving You these girlfriends of Mine, they will fulfill Your three-letter desires!" Hearing these words, Rādhā's playful girlfriends reply: "If You want to give Your own lover to us, then we forest-elephantgirls

will flee into the forest!" Saying this, they rush out of the *kuñja*, and Śrī Rādhā wants to run along with them, but Kṛṣṇa forcibly holds Her by the neck and brings Her back into the *kuñja*.^{*} The maidservant feels blessed by seeing these sweet bowerpastimes. Then the vision disappears and Śrīpāda humbly thinks that Śrī Rādhā's service is hard to attain, so he says: "If I cannot be so fortunate that I can directly see Vilāsini Mani Rādhā's moon-like face, then let me at least always remember it!"

VERSE 43:

**SAṆKETA KUÑJA NILAYE MRDU PALLAVENA
KLRPTE KADĀPI NAVA SAṄGA BHAYA TRAPĀDHYAM
ATYĀGRAHEṆA KARA VĀRIRUHE GRHĪTVĀ
NEṢYE VITENDRA ŚAYANE VṚṢABHĀNU PUTRĪM**

saṅketa - meeting; *kuñja* - bower; *nilaye* - in the house; *mṛdu* - soft; *pallavena* - with leaves; *klṛpte* - made with; *kadāpi* - ever; *nava* - young; *saṅga* - company; *bhaya* - fear; *trapa* - bashfulness; *adhyam* - enriched; *ati* - very; *āgrahaṇa* - with eagerness; *kara* - hand; *vāriruhe* - lotus; *grhītvā* - having taken; *neṣye* - I will take; *viṭa* - cheater; *indra* - king; *śayane* - on the bed; *vṛṣabhānu putrīm* - Vṛṣabhānu's daughter.

Will I ever become eager to take Vṛṣabhānu's daughter, Who is shy and afraid of Her new meeting with the king of debauchees, by Her lotus-like hand to bring Her to the play-bed in the trysting-bower which is made of soft fresh sprouts?

THE BEGINNINGS OF LOVE:

Commentary: In this verse Śrīpāda becomes aware of the eternal first meeting of the divine Couple. Today the eternal jewel of adolescent girls (*nitya kiśorī maṇi*), Śrī Rādhikā, is *mugdhā* (innocent). Śrī Rūpa Gosvāmī writes in 'Ujjvala Nīlamanī (Nāyikā bheda 13)':

*mugdhā nava vayaḥ kāma ratau vāma sakhīvaśā
rati ceṣṭāsv ati vrīḍā cāru gūḍha prayatnabhāk*

"A *mugdhā* heroine is very young, has little desire, is unwilling to make love, is controlled by Her girlfriends and very shy in lovemaking, but at the same time secretly very much endeavouring to be good at it!" Deep within Herself Śrīmatī desires Śyāma, but She is shy and afraid to meet with Her lover because of Her youthful age. This is the sweetness of

^{*} This pastime has been quoted from Śrīla Viśvanātha Cakravartīpāda's 'Ānanda Candrikā'-commentary on Ujjvala Nīlamanī (Rādhā Prakaraṇa)'s verse *tiryak kṣipta*, describing the quality of 'Suvilāsa'

the progressive *prakāṣa līlā*, or manifest pastimes on earth, where there is question of growth in Rādhā and Kṛṣṇa and Their young associates. These eternally perfect young *gopīs* have given themselves to Kṛṣṇa from the time that they could think (*jñānodaya* means from the time of a child's first awareness), but at that time there was no chance of any amorous feelings arising in them, although the potency of those feelings was fully present in them.

Śrīmatī was eager to meet Kṛṣṇa to fulfill His adolescent desires, but She was innocent, shy and afraid of the first union. Her girlfriends had already brought Śyāmasundara to the trystingbower and with trembling hands Śyāmasundara had eagerly made a bed and a pillow of soft leaves in the cottage of that *kuñja*, sprinkling the bed with His tears of love. The *sakhīs* carefully and slowly bring Śrīmatī to the *kuñja* on the pretext of going to pick flowers for Sūrya pūjā. Svāminī thinks: "There must be some secret reason why My friends are taking Me so far away today to pick flowers for worshipping the sun!" Then suddenly She sees Śyāmasundara standing at the gate of the *kuñja* and She shyly and fearfully turns back, wanting to go back home quickly. Nāgara is enchanted when He sees Śrīmatī's mood and gestures. Śrīpāda in his *dāsī*-form asks Śrīmatī to enter the *kuñja*, but Svāminī answers: "O *sakhi*! I'm a very young girl! When I even see this boy, I tremble of fear! He's like a bumblebee wanting to land on a lotusbud (that is not ripe enough for enjoyment)!" The maidservant holds fearful Śrīmatī's lotus-like hand and says: "Dont worry, Svāmini! Come inside the *kuñja*! Look just once at this rarely attained Vraja Rāja Kumāra, from Whom You have felt so much separation all the time! Speak a little with Him! Don't waste this opportunity! Why are You afraid? I'm here! Nāgara will not touch Your body!"

In this way the maidservant carefully brings Svāminī to the lovebed made of fresh blossoms for the first union. How sweetly the divine Couple experiences this first union! How much effort the *sakhīs* have done to arrange for this first meeting of the supreme *brahman* and the supreme love! The maidservant places Śrīmatī's hand into Śyāmasundara's hand and brings The amorous Couple to the lovebed. Mādhava eagerly looks at Rāi's face and places Her on His lap. Rāi is carefully and shyly looking at Him and She becomes startled when He first touches Her breasts. She turns Her head away when Kṛṣṇa wants to kiss Her, and then Kṛṣṇa tightly embraces Her and drinks the nectar of Her lips (kisses Her).

Only the loving devotees can understand this. The word *viṭendra* means 'king of paramours'. The word *indra* or king is used here to indicate that only Kṛṣṇa can rightly be a paramour, nobody else, because this gives Him the greatest loving pleasure. *vraja vinā ihāra anyatra nāhi vāsa*. (C.C) "This kind of relationship with God cannot be had anywhere else but in Vraja".

VERSE 44:

**SAD GANDHA MĀLYA NAVACANDRA LAVAṄGA SAṄGA
TĀMBŪLA SAMPUṬAM ADHĪŚVARI MĀM VAHANTĪM
ŚYĀMAM TAM UNMADA RASĀD ABHISAṂSARANTĪ
ŚRĪ RĀDHIKE KARUṆAYĀNUCARĪM VIDHEHI**

sad - true; *gandha* - perfumes; *mālya* - garlands; *nava* - fresh; *candra* - camphor; *lavaṅga* - cloves; *saṅga* - along with; *tāmbūla* - betel-leaves; *samputam* - box; *adhīśvari* - queen; *mām* - me; *vahantīm* - carrying; *śyāmaṁ* - Kṛṣṇa; *tam* - Him; *unmada* - enchanting; *rasād* - from flavour; *abhisamśarantī* - bringing You to Him; *śrī rādhike* - O Rādhā!; *karuṇayā* - with mercy; *anucarīm* - maidservant; *vidhehi* - make me.

O my goddess Śrī Rādhike! Will You kindly accept me as Your maidservant as You madly go out to meet Śyāma, by allowing me to carry nice perfumes, garlands and a box with fresh betel-leaves mixed with fresh camphor and cloves?

MADDENED RĀDHĀ'S RENDEZ-VOUS

Commentary: Śrīla Rūpa Gosvāmī defines this *unmāda daśā*, or state of madness, as follows in his 'Ujjvala Nīlamanī (Sṛṅgāra bheda 19)':

*sarvāvasthāsu sarvatra tanmanaskatayā sadā
atasmīn tad iti bhrāntir unmāda iti kīrtitaḥ*

"That bewilderment which causes one to be absorbed in thoughts of the beloved always and everywhere, is called *unmāda*." *śyāma rūpa jāgaye marame; kibā niśi kiba diśi sayane svapane* "Day and night, in dreams or in wakefulness, the form of Śyāma appears in My heart." Śrīla Caṇḍī Dāsa (Śrīman Mahāprabhu's favorite poet) sings:

*bandhura lāgiyā, yoginī hoibo, kuṇḍala poribo kāṇe,
yābo deśe deśe, bandhura uddeśe, sudhāibo jane jane*

"Just to see My lover I will become a *yoginī* and wear an earring in one ear. I will go from district to district, looking for My lover, and I will ask everyone about His whereabouts!" *viramita āhāra, rāṅgā vāsa pore, yemata yoginī pārā* "I will stop eating and put on a saffron dress, just like a *yoginī*! In this way I will go to meet Śyāmasundara like a mad woman!" These are the strong feelings of Śrīmatī Rādhārāṇī, and this is how Śrīman Mahāprabhu experienced it with Svarūpa Dāmodara and Rāmānanda Rāya at Jagannātha Purī!

Śrīla Rūpa Gosvāmī colorfully depicts this *pūrva rāga daśā* (beginnings of love) in his play 'Vidagdha Mādhava'. Śrī Viśākhā devī, seeing that Śrī Rādhikā's mind is elsewhere, shows Her a picture she made of Śyāmasundara. The loving madness that Rādhikā entered into after seeing this picture is truly unrivalled in the kingdom of love! Seeing Śrī Rādhikā's condition, Her grandmother Mukharā told the *brāhmaṇa*-girl Nāndīmukhī:

*krūrāṇām alinām kulair malinayā kṛtyam na me mālayā
bālāham kim u narmanas tava padam dūrībhava praṅganāt
ity ādīni durakṣarāṇi paritaḥ svapne tathā jāgare*

jalpanti jalajekṣaṇa kṣapayati kleśena rātrindivam

(Vidagdha Mādhava 2.1)

"O Nāndīmukhi! In dreams or in wakefulness, this lotus-eyed Rādhā constantly says: "I don't need this garland, which is stained by cruel bees! I'm a young girl, am I to be ridiculed by you? Quickly get off My yard!" Speaking such bad words, She spends the days and nights with great difficulty!" When Śrīmatī's two dearest friends, Lalitā and Visākhā, ask Her what's the matter with Her, She replies:

*vitanvānas tanvā marakata rucīnām ruciratām
paṭān niṣkrānto'bhūt dhṛta śikhi śikhaṇḍo nava yuvā*

(Vidagdha Mādhava 2.3)

"O Friend! A young boy, Whose bodily luster is as beautiful as an emerald and Who wears a peacock-feather on His head, came out of His own picture." Śrīmatī's voice chokes and Her two friends are amazed and speechless. Śrīmatī becomes calm again and says: *bhruvam tenākṣipta kim api hāsatonmādita mateḥ śaśivṛtto vahniḥ param ahaha vahnir mama śaśī* "When that young boy slightly smiled at Me and cast a glance at Me, I became mad and I felt that the moon had become as hot as fire and that fire had become as cool as the moon!" The *sakhīs* were amazed and asked: "Was this maybe a dream?" Śrīmatī answers:

*kiṁ svapnasya vilakṣaṇa gatir iyaṁ kiṁ jāgarasyātha vā
kiṁ rātrere upasattir eva rabhasād ahnaḥ kim ahnāya vā
itthaṁ śyāmala candrikā paricaya syandena sandīpitair
antaḥ kṣobhakulair ahaṁ parivṛtā prajṣṇtum ajṣṇbhavam*

(Vidagdha Mādhava 2.4)

"O friends! Whether I saw it in a dream or in wakefulness, in the day or at night, I don't know anything anymore! I am completely inundated by the streams of bluish nectar oozing from this effulgent moon, and this has agitated My heart!" If Śrī Rādhikā was already maddened simply by seeing a picture of Kṛṣṇa, who can then describe how She will float on the waves of *rasika* madness when She directly touches Kṛṣṇa's form, qualities and pastimes? The maidservant follows *prema pāgalini* (Rādhā, Who is mad with love), carrying nice perfumes, fragrant garlands of Jasmine-flowers and a box of betel-leaves mixed with cloves and camphor. Afraid that in the rush Śrīmatī will hurt Her feet, that are as soft as butter, the maidservant says: "O Adhīśvari (my queen)! Don't leave me behind here! Go a little slower! I am Your *anucari* (follower, or maidservant)! Go at such a speed that I'll be able to follow You! Take Your pitiful maidservant with You! I cannot run so fast, carrying all these paraphernalia for Your service with me!" *rādhe! pathe munca sambhramam abhisāre! cāraya caraṇāmburuham dhīraṁ sukumāre!* (Gīta Govindam)

VERSE 45:

**ŚRĪ RĀDHIKE TAVA NAVODGAMA CĀRU VṚTTA
 VAKṢOJAM EVA MUKULA DVAYA LOBHANĪYAM
 ŚROṆĪM DADHAD RASA GUṆAIR UPACĪYAMĀNAM
 KAIŚORAKAM JAYATI MOHANA CITTA CAURAM**

śrī rādhike - O Rādhā!; *tava* - Your; *nava* - fresh; *udgama* - coming up; *cāru* - beautiful; *vṛtta* - round; *vakṣojam* - breasts; *eva* - only; *mukula* - buds; *dvaya* - couple; *lobhanīyam* - desirable; *śroṇīm* - hips; *dadhad* - gives; *rasa* - flavour; *guṇaiḥ* - with qualities; *upacīyamānam* - widened; *kaiśorakam* - adolescence; *jayati* - glories; *mohana* - enchanting; *citta* - heart; *cauram* - thief.

O Śrī Rādhike! Glory to Your adolescence, which is beautified by Your newly sprouted round, bud-like breasts that steal the mind of enchanting Kṛṣṇa, and glory to Your hips that are widened by *rasika* qualities!

ŚRĪ RĀDHĀ'S ADOLESCENCE:

Commentary: Eager Rādhikā now approaches the *kuñja* where the prince of Vraja is waiting for Her. Śrīmatī, Who is in the beginning of youth, says: "Sakhi! Don't take Me to that *kuñja*! I'm a young girl! I'm not ready yet to give pleasure to a man! I don't have the right age and the right mood yet!", but the maidservant encourages Śrīmatī and praises Her youthful beauty and, knowing that Śrīmatī is only interested in Kṛṣṇa's happiness, she also glorifies Kṛṣṇa's enchanting youthful beauty. Śrīla Rūpa Gosvāmī writes in 'Ujjvala Nīlamanī':

*darodbhinna stanam kiñcic calākṣam manthara smitam
 manāg abhisphurad bhāvam navyam yauvanam ucyate*

"During the age of fresh youth a girl's breasts are protruding slightly, she has restless eyes and a slight smile, and little is to be seen of her moods." Knowing that Śrī Rādhikā lives only for Kṛṣṇa's pleasure, the maidservant says: "O Rādhē! Your fresh youthful beauty enchants even the world-enchanter Kṛṣṇa! Your beautiful freshly arising breasts are very much desired by Śyāmasundara, and the beauty of Your hips is increased by Your tasty qualities! They will crush the mind of *rasamaya* (Kṛṣṇa, Who is full of spiritual flavours)! Rādhē, don't be afraid! You are Kṛṣṇa *ārādhikā* (the worshiper of Kṛṣṇa), Your sweet heart and mind are now linked to the sweetness of Your fresh youthful beauty! Go on to the *kuñja*! Let Your adolescence be useful in the company of Your heart's lover! Let Your sweet adolescence reign supremely!"

VERSE 46:

**SAMLĀPAM UCCHALAD ANAṄGA TARAṄGAMĀLĀ
SANKṢOBHITENA VAPUṢĀ VRAJA NĀGAREṆA
PRATYAKṢARAM KṢARAD APĀRA RASĀMṚTĀBDHIM
ŚRĪ RĀDHĪKE TAVA KADĀ NU ŚṚṆOMYADŪRĀT**

samlāpam - conversing; *ucchalad* - swelling; *anaṅga* - Cupid; *taraṅga* - wave; *mālā* - garland; *sankṣobhitena* - being agitated; *vapuṣā* - with the body; *vraja nāgareṇa* - by the hero of Vraja; *prati* - each; *akṣaram* - syllable; *kṣarad* - streaming; *apāra* - limitless; *rasa* - flavour; *amṛta* - nectar; *abdhim* - ocean; *śrī rādhike* - O Rādhā!; *tava* - Your; *kadā nu* - whenever; *śṛṇomi* - I hear; *adūrāt* - from close by.

O Śrī Rādhike! When can I hear Your talks with the gallant of Vraja (Kṛṣṇa), that makes Your body sway on Cupid's high waves, and from whose each syllable an endless ocean of nectarean *rasa* emanates, from close by?

CONVERSATION WITH ŚRĪ RĀDHĀ:

Commentary: In his *mañjarī svarūpa*, Śrīpāda tells Svāminī: "Hey Rādhe! Your sweet youthful beauty steals even the heart of Kṛṣṇa, Who steals everyone else's heart! In this way even the greatest Thief is robbed!" Śrīpāda writes in his 'Sangīta Mādhava': *śrī vṛndāvana candra durmada manaś caurīm kiśorīm smara* "The mind of Śyāma, the moon of Śrī Vṛndāvana, is hard to control. He steals the hearts of everyone in the world, but Who will steal His heart? Remember Kiśorīmaṇi Rādhā, Who is most capable of doing that!" In this way the maidservant encourages Śrīmatī to meet Kṛṣṇa and to enjoy with Him, although Rādhā is *mahā bhāva*, the most anxious ecstatic love personified. That is what is so special about Rādhā's maidservants! The maidservant sees that the beauty of the divine Couple is even victorious over the blue and golden lotus-flowers. Oceans of sweet nectar emanate from Śrī Rādhā's beautiful face and eyes, and enchant the prince of the cowherders. Through the holes in the foliage of the *kuñja* the *mañjarī* can see Their sweet forms and hear Their sweet words. The aspiring devotee should also become absorbed in such nectarean meditations. Śrīla Narottama Dāsa Thākura sings:

sādhana bhāvībo yāhā, siddhadehe pābo tāhā
rāga pathera ei se upāya
sādhane ye dhana cāi, siddha dehe tāhā pāi,
pakkāpakka mātra se vicāra
apakke sādhana rīti, pākile se prema-bhakti,
bhakti lakṣaṇa tattva sāra

"Whatever I think of during my spiritual practise I will attain when I reach perfection. This is the means of *rāga bhakti*. The treasure I desire as a practitioner I will get when I attain my spiritual body; it's just a question of being ripe or unripe. The unripe stage is the stage of practise and the ripe stage is the stage of pure loving devotion. That is the essential truth about devotional practise." As a result of deep meditation a devotee can hear each syllable of the divine Couple's words.

Śrīpāda, in his *kiṅkari*-form, sees that Śaśimukhī (moonfaced Rādhikā) speaks with the king of lovers with faltering voice of loving ecstasy. How sweet is that talk! Each syllable is sprinkled with the taste of mādana love. Oceans of nectarean *rasa* emanate from each and every syllable! Kṛṣṇa's body is swayed by the waves of increasing amorous desire when He hears these *rasika* words! Śrī Rūpa Gosvāmī says in 'Ujjvala Nīlamanī': *ukti pratyuktimad vākyam samlāpa iti kīrtate*: "An exchange of special statements and counter statements is called *samlāpa*."

Śrī Kṛṣṇa says: "O dearest One! Even the greatest misers are sometimes generous when they see a suffering beggar, that can be seen in the world! Normally You are very sad when You see someone else suffering, but still You will not give Me the nectar of Your lips now, even if I pray to You for it! This is very amazing!" Śrīmatī replies: "O most shameless boy! Unfortunately My girlfriends acted as My enemies today by bringing Me in Your hands! That is not Your fault at all! A hunter wanders from forest to forest to catch deer, and when he accidentally catches a golden deer, then that is a glorious moment for him! Similarly You have now become so shameless to beg the housewives of Vraja for the nectar of their lips!" Hearing this, Kṛṣṇa said: "O Gaurāṅgi! When a fresh raincloud holds the lightning to its chest it becomes most beautiful and naturally becomes very proud of itself! The lightning should also consider herself to be most fortunate that she can beautify the fresh raincloud by offering her golden luster to it! Shouldn't the raincloud and the lightning, now that they are no longer separate, tightly embrace each other?" Śrīmatī says: "O Gokulānanda! We are chaste housewives! How can we give up our adherence to our family traditions? We have come so far because we are obliged, according to our family traditions, to pick flowers for worshiping the sun! Can You, as the prince of Gokula, now suddenly give trouble to us helpless housewives?" In this way the sweet conversation goes on. From the churning of the celestial ocean of milk only one pitcher of nectar came, but from each syllable of the divine Couple's blissful conversation oceans of nectar emanate! The maidservant stands close by and swims in the lake of nectar that is created by this *samlāpa*. Suddenly the divine vision stops and Śrīpāda pitifully prays: "When will I relish Your sweet conversations? You have thrown me so far away, take me closer to You!"

he rādhe! āmāra īśvari!
anjali mastake dhari, caraṇe pranāma kori,
nivedae tomāra kiṅkari

"O Rādhe! My goddess! This maidservant prays to Your lotus-feet, folding her hands on her head !"

anaṅga taraṅga mālā, ucchalane kori ālā,
kṣobhita korilo yāra aṅga

*so vraja-nāgara saṅge, elāiyā aṅge aṅge
varāṅgīra rasera prasaṅga*

"Varāṅgī (fairformed Rādhā)'s body is swayed and agitated by the rising waves of Cupid's ocean while She speaks *rasika* words with the lover of Vraja and reclines on His body."

*yugalera kathāmṛta, akṣare akṣare koto,
rasāmṛta kṣare śata dhāre
nikuñja alinde yāiyā, śunibo ki dāṅḍāiyā,
madhu kothā bhāsi prema nīre*

"Hundreds of streams of nectarean rasa emanate from each syllable of the divine Couple's nectarean talk. I will go to the yard of the *nikuñja* and stand there to listen to this honey-sweet talk while floating on the river of *prema*!"

*akhila bhuvane gāya, kunjeśvari tumi rāi,
apāra karuṇāmayi nāma
bhaṅe śrī prabhodhānanda, ogo bhānukula canda,
pūrṇa koro mora manaskāma*

"O Rāi! O Queen of the groves! All the worlds glorify You as the limitlessly merciful One! Śrī Prabhodhānanda says: "O moon of Vṛṣabhānu's dynasty! Please fulfill my desires!"

VERSE 47:

**AṅKA STHITE'PI DAYITE KIM API PRALĀPAṂ
HĀ MOHANETI MADHURAM VIDADHĀTYAKASMĀT
ŚYĀMĀNURĀGA MADA VIHVALA MOHANĀṄGĪ
ŚYĀMĀ MAṆIR JAYATI KĀPI NIKUÑJA SĪMNI**

aṅka - lap; *sthite* - sitting on; *api* - even; *dayite* - in the beloved; *kim api* - indescribable; *pralāpaṁ* - speaking; *hā mohana* - O enchanter!; *iti* - thus; *madhuraṁ* - sweet; *vidadhāti* - doing; *akasmāt* - suddenly; *śyāma* - Kṛṣṇa; *anurāga* - constant love; *mada* - intoxication; *vihvala* - overwhelmed; *mohanāṅgī* - girl with an enchanting body; *śyāmā maṆir* - jewel of girls; *jayati* - glories; *kāpi* - some; *nikuñja* - bower; *sīmni* - on the edge.

Glory to some Śyāmā-jewel (Śrī Rādhikā) on the outskirts of the *nikuñja*, Whose body is so much enchanted and overwhelmed by passionate love for Śyāma that suddenly She sweetly cries out: "O Mohana!" (out of separation from Him) even while sitting on His lap!

ŚRĪ RĀDHĀ'S PREMA VAICITTYA:

Commentary: Forgetting everything because of absorption in thinking of the beloved is called *prema*. Just as a poor man cannot stop thinking about the wealth he has lost after suddenly gaining it, a person with *prema* cannot forget his beloved deity after having seeing Him once. By surrendering to Rādhārānī's lotus-feet Govinda is automatically attained: *saṁsiddhanti yad āśrayena hi param govinda sakhyutsukaḥ* (Verse 98).

By Śrīmatī's grace Śrīpāda gets another transcendental vision: he sees Śrī-Śrī Rādhā-Mādhava having Their pastimes in a forestbower. After the divine Couple has finished these pastimes Śrīpāda, in his *kiṅkarī*-form, enters the *kuñja* to fan Them to dry the sweatdrops of fatigue on Their bodies, and to serve Them cool water and betel-leaves. Then Svāminī becomes so overwhelmed by ecstasy that, although She is sitting on Śyāma's lap, She cries out: "O Mohana! Where are You?!", feeling great separation from Him. This is called *prema vaicittya*, according to Śrīla Rūpa Gosvāmī.

*priyasya sannikarṣe'pi premotkarṣa svabhāvatah
yā viśleṣādhiyatis tat prema vaicittiyam ucyate*

(Ujjvala Nīlamaṇi Śṛṅgāra bheda 57)

"When, out of great love, one feels separation from the beloved even in his presence, it is called *prema vaicittya*." Śrīmatī begins to lament like mad. Śrīpāda calls that *pralāpa* in this verse. Śrī Rūpa Gosvāmī says: *vyarthālāpa pralāpa syāt* (Ujjvala Nīlamaṇi): "Useless, meaningless talk is called *pralāpa*". Śrīla Viśvanātha Cakravartī comments as follows on the abovementioned verse *priyasya sannikarṣe'pi*: "*Prema vaicittya* is the limit of eager loving desire, which makes an often experienced object or person seem like it has never been experienced before. It is just like a *brāhmaṇa* who is used to eating a lot and who thinks he hasn't eaten anything yet, even after having eaten a lot. In the same way, an *anurāgī* devotee thinks he has never relished Kṛṣṇa's sweetness before, although he may have relished it many times before. A person who suffers from cholera may cry out: "water! water!" even after having drunk his belly full of water already. The intelligence of a person with deep *anurāga* may become so subtle that he cannot experience Śrī Kṛṣṇa and the sweetness of His attributes at the same time anymore. When he experiences Kṛṣṇa, he cannot experience the sweetness of His attributes, and when he experiences the sweetness of Kṛṣṇa's attributes, he cannot experience Śrī Kṛṣṇa Himself anymore! Sometimes a hole in a cloth becomes so small that, while stitching it, one cannot stick a needle in it twice anymore. In the same way, the devotee's intelligence becomes so subtle when he attains the stage of *anurāga*, that he forgets that Kṛṣṇa is standing before him, and he only thinks: "Here is Kṛṣṇa, Who is adorned with so many attributes, like cleverness in speaking while He is engaged in making love with me", or something like that. Then, the next moment the devotee thinks: "Hey, where is this unlimitedly qualified lover of mine now?" Then he forgets about Kṛṣṇa's qualities and anxiously starts searching for Him, without even seeing that He stands right before him!"

Śrī Rādhikā anxiously cries out: "O Mohana! Where are You?", even while She's sitting right on His lap! The most clever Kṛṣṇa then lovingly consoles this jewel of Śyāma's, whose body is overwhelmed with loving feelings towards Śyāma. The phrase *mada vihvala* is mentioned in the text, and according to Rūpa Gosvāmī the word *mada* means *viveka hara ullāso madaḥ* (Bhakti Ras. Sindhu 2.4.35): "That bliss that steals one's sense of discrimination is called *mada*." The Gosvāmīs teach that separation from Kṛṣṇa is a greater and more astonishing ecstasy than meeting with Him. That is why they call *prema vaicittya* a *rasa*. In Śrīmad Bhāgavata (10.90.15-24) the *prema vaicittya* of Kṛṣṇa's Queens in Dvārakā is also described. The *prema vaicittya* of Śrī Rādhā, Who is the very form of *mahā bhāva*, is far superior to that, though! The Śyāmā-ladylove is described as follows:

*śīta-kāle bhaved uṣṇā grīṣma-kāle ca śītalā
padma-gandhī mukhaṁ yasyāḥ sā śyāmā parikīrtitaḥ*

"A lady who is warm in the winter and cool in the summer, and whose face smells of lotus-flowers, is called Śyāmā." And Śrī Rādhā is called *śyāmā maṇi*, the jewel of Śyāmā-girls, in this verse. Śrīpāda, in his *kiṅkari*-form, glorifies Śrī Rādhā's *prema vaicittya* in this verse. Śyāmā-maṇi Rādhā shines supremely! In this way the spiritual vision drips on.

*keli-kuñja abhyantare, śyāmala sundara vare,
aṅke dhari śyāma vinodini
haṭhāt hari anurāge, vihvala hoiyā made,
viraha bhrāntite unmādini*

"While Śyāmasundara keeps Rādhikā Vinodinī on His lap in the bower of His pastimes She suddenly becomes mad of Hari-prema and imagines that She is separated from Him."

*jaḍāiyā prāṇanāthe, sumadhura pralāpete,
kohe rāi madhura vacana
hā hā śyāma guṇa-maṇi, hā mohana kāhā tumi,
hā hā kāhā madana mohana*

"Rāi then embraces Her Prāṇanātha and tells Him with sweet words: "O Śyāma! O Jewel of qualities! O Mohana! Where are You, O Madana Mohana?"

*jaya śrī nikuñja-rānī, mohanāṅgī śyāmā maṇi,
jaya prema vaicittya ratana
bhāṇe śrī prabodhānanda, jaya bhānu-kula-canda,
jaya jaya śrī rādhā ramaṇa*

"Glories to the victorious queen of the bowers, the jewel of Śyāmā-ladies with the enchanting limbs! Glories to the jewel of Her mood named *prema vaicittya*! Śrī

Prabodhānanda says: "Glories to the moon of king Vṛṣabhānu's family! Glory, glory to Śrī Rādhā's lover!"

VERSE 48:

**KUÑJĀNTARE KIM API JĀTA RASOTSAVĀYĀḤ
ŚRUTVĀ TAD ĀLAPITA ŚIÑJITA MISRITĀNI
ŚRĪ RĀDHIKE TAVA RAHAḤ PARICĀRIKĀHAM
DVĀRA STHITĀ RASA HRADE PATITĀ KADĀ SYĀM**

kuñja - bower; *antare* - inside; *kim api* - indescribable; *jāta* - come to being; *rasa* - flavour; *utsavāya* - to the festival; *śrutvā* - having heard; *tad* - that; *ālapita* - talking; *siñjita* - jingling; *misritāni* - mixed with; *śrī rādhike* - O Rādhā!; *tava* - Your; *rahaḥ* - secret; *paricārikā* - maiservant; *ahaṃ* - I; *dvāra* - gate; *sthitā* - situated; *rasa* - flavour; *hrade* - in a lake; *patitā* - fallen; *kadā syām* - when?

O Śrī Rādhike! When will I, Your confidential maidservant, fall in a pool of *rasa* as I stand at the gate of the *kuñja*, hearing the sweet jingling sound of Your ornaments mixed with the sweet sound of Your conversation with Kṛṣṇa at the beginning of Your *rasa*-festival?

A POOL OF RASA :

Commentary: Slowly Śrīmatī comes out of Her *prema vaicittya*-ecstasy and sees Śyāmasundara standing before Her, so She becomes a little shy and lowers Her head. Śyāmasundara is still absorbed in the ecstasy of witnessing Rādhikā's *prema vaicittya* and keeps His eyes closed. When Svāminī sees Śyāmasundara in this condition, She thinks of playing a trick on Him, and with a slight smile on Her face She goes to hide in another *kuñja* close by. The maidservant, seeing this prankish fun, covers her mouth with her veil and giggles. With Her eyes Svāminī tells her maidservant not to say anything to Śyāmasundara. Slowly Kṛṣṇa, the king of *rasa*, comes out of His trance of Rādhā-*rasa* and regains His normal consciousness. When He opens His eyes and sees that His Priyājī is no longer there, He anxiously looks for Her in all corners of the *kuñja*, and cries out: "O Rādhē! Where are You? Show Yourself to Me!" Śrīpāda, as a maidservant, admires the sweetness of this scene, looking in through the foliage of the bower. Kṛṣṇa laments: "O Priye! Where are You? Stop joking with Me! When You are not with Me, cruel Cupid's arrows always hurt Me!" *dehi sundari darśanaṃ mama manmathena dunomi* "O Priye! How much more will You joke with Me? Cool off My heart that is burning in the fire of separation from You!" Out of great love Nāgara sees Rādhā everywhere. He even embraces a golden vine, thinking it is Her. Seeing Śyāma's condition,

the maidservant is out of her mind of pride. She is proud of Svāminī's honour. He for whom millions of beautiful girls in Vraja are hankering, is now hankering for Śrīmatī! When the maidservant appears before Śyāmasundara, He prays to her with folded hands: "O *sakhi*! Tell Me, where is your Īśvarī? In which *kuñja* is She hiding to make fun of Me? Quickly bless Me by helping Me find Her!"

The maidservant sweetly smiles and says: "O Rasika Śiromaṇi! Don't You know where Your ladylove has gone after leaving Your lap? Just see how much She was suffering on Your lap just one moment ago, crying out of separation from You! Won't You cry even a little out of separation from Her now? She went back to Yāvata with Her girlfriends! Just give up Your hope for meeting Her again today!" Śyāmasundara can understand from looking at the maidservant's face that she's joking with Him, and that Śrīmatī must surely be hiding out in some nearby grove, so He shows the maidservant that He is most eager to meet Her. Seeing Śyāma's eagerness, the maidservant leads Him to the right grove, where He meets Śrīmatī once more. Both Rādhā and Kṛṣṇa are overwhelmed by feelings of love when They see Each other again, and the maidservant feels blessed when she can witness Their sweet meeting.

kuñjāntare kim api jāta mahotsavāyāḥ "The meeting of the divine Couple in the *kuñja* is a real festival! Śrī Rādhā showers Her Priyatama with nectar by speaking sweet words to Him and making Her anklebells, sash of bells and other ornaments jingle along sweetly. Śrīpāda, as Her confidential maidservant, stands by the gate of the *kuñja* and hears all these sweet sounds. It is as if he had fallen in a pool of *rasa* and attained the pinnacle of bliss there. Just as a pool is a limited amount of water, so the secret bower in Vṛndāvana is also bound by limits. This pool of *rasa* cannot be found in any other holy abode, holy pastime or form of God. It is the sole treasure of Vṛndāvana's *kuñjas*. Even Lord Brahmā, Lord Śiva and Uddhava cannot enter into it, but by Śrī Caitanya Mahāprabhu's grace it has become revealed to the suffering souls in the age of Kali. Those who take shelter of Vṛndāvana-*dhāma* (if not physically possible, then mentally) and lovingly engage there in hearing, chanting and remembering the sweet pastimes of Śrī-Śrī Rādhā-Madana Gopāla, will surely find this secret pool of *rasa*.

VERSE 49:

**VĪṆĀM KARE MADHUMATĪM MADHURA SVARĀM TĀM
ĀDHĀYA NĀGARA ŚIROMAṆI BHĀVA LĪLĀM
GĀYANTY AHO DINAM APĀRAM IVĀŚRU VARṢAIR
DUḤKHĀN NAYANTY AHAHA SĀ HRDI ME'STU RĀDHĀ**

vīṇām - the lute; *kare* - in the hand; *madhumatīm* - named Madhumatī; *madhura* - sweet; *svarām* - voice; *tām* - that; *ādhāya* - taking; *nāgara* - lover; *śiromaṇi* - crown-jewel; *bhāva* - emotion; *līlā* - pastime; *gāyanti* - sings; *aho* - O!; *dinam* - the day; *apāram* - endless; *iva* - as if; *śru* - tears; *varṣaiḥ* - with showers; *duḥkhāt* - out of misery; *nayanti* - passes; *ahaha* - O!; *sā* - Her; *hrdi* - heart; *me* - my; *astu* - let it be; *rādhā* - Rādhā.

O! May that Rādhā, Who passes the seemingly endless day in great difficulty, feeling separation from the crown-jewel of gallants, crying showers of tears, singing of His emotional love-play and taking Her sweetsounding Vīṇā named Madhumatī in Her hand, appear in my heart!

VIRAHINĪ ŚRĪ RĀDHĀ:

Commentary: The word *nāgara śiromaṇi* means 'He who knows how to extinguish the burning fire of His heroine's feelings of separation by sweetly coming to meet Her, and Who causes thousands of sweet flavours of astonishing mutual feelings of love by creating such anxious situations of separation'. The word *bhāva līlā* means that Śrī Rādhikā emotionally sings about Kṛṣṇa's sweet pastimes, or that Kṛṣṇa's pastimes are full of transcendental emotions. *Bhāva* means: being absorbed. Śrīmatī is absorbed in singing about Śyāma's sweet pastimes without thinking of anything else. This is the only way that the beautiful girls of Vraja can pass the seemingly endless day without dying. In the *Bhramara Gīta* (song to the bumblebee, Śrīmad Bhāgavata 10.47.12-21) Śrī Rādhā says *tad alam asita sakhyair dustyajyas tat kathārthah*: "It's useless to be friends with a dark-complexioned boy, but at the same time it is difficult to give up speaking about Him!" She doesn't want to pronounce the name "Śyāma", or "Kṛṣṇa", but instead She says "Asita", someone who is not fair-complexioned. Nevertheless She tells the attendant bumblebee: "Ore! I can give up everything, even your friend (Kṛṣṇa), but I cannot give up the treasure of speaking about Him! It's only by speaking about Him that we *gopīs* can somehow survive. If we stopped speaking about Him, we would immediately be burned to ashes by the fire of separation from Him!"

Śrī Rādhā's Vīṇā is called Madhumati, a girl who intoxicates the heart with honey. Śrīmatī is completely absorbed in singing about Rasarāja's emotional pastimes with an ever-so-sweet voice. When Śrīman Mahāprabhu was at Puri in Rādhārānī's mood, His strong feelings of separation could only be pacified by singing about the emotional pastimes of Kṛṣṇa.

*dine prabhu nānā saṅge hoy anya manā;
rātri kāle bādhe prabhura viraha vedana
rāmānandera kṛṣṇa kothā, svarūpera gāna;
viraha vedanāya prabhura rākhaye parāṇa*

(Caitanya Caritāmṛta Antya 6)

"In the daytime the Lord could find some distraction in the company of different people, but at night the pain of His separation increased. Rāmānanda Rāya somehow saved the Lord's life by speaking about Kṛṣṇa to Him and Svarūpa Dāmodara sang songs. In this way the Lord could tolerate the pain of separation."

Svāminī cries to Her maidservant: "Alas! Where is Kṛṣṇa, that ocean of qualities, now? Without Him, My whole world is empty and the day seems to be endless!" No worldly feelings of separation can compare to the *gopīs* ecstatic feelings of separation from Kṛṣṇa. *anya ye duḥkha mone, anya tāhā nāhi jāne* "Whatever is on someone's mind, another person cannot

know." *anya jana kāhā likhi, nāhi jāne prāṇa-sakhi, yāte kohe dhairya dharibāre* "Even My Prāṇa-sakhīs don't know how to pacify Me, what to speak of others!" (C.C. Madhya 2)

Śrīpāda, in his *mañjarī*-form, becomes upset when she sees the suffering of Śrīmatī, and decides to go out to look for Śyāmasundara. She thinks: "If Kṛṣṇa is in the *kuñja* of some rival *gopī* like Candrāvali, and I won't be able to make it clear to Him how much Svāminī suffers out of separation from Him, then what shall I do? But if He sees from the expression on my face how much She suffers, then He will surely quickly come to see Her!" Since the *sakhīs* and *mañjarīs* exactly reflect Śrīmatī Rādhikā's emotions, Kṛṣṇa will see on the maidservant's face exactly how much Śrīmatī is suffering out of separation from Him. What a wonderful service these *mañjarīs* perform by carrying the picture of Śrīmatī's *bhāva* on their faces to Śyāmasundara!

VERSE 50:

**ANYONYA HĀSA PARIHĀSA VILĀSA KELI
VAICITRYA JṚMBHITA MAHĀ RASAVAIBHAVENA
VṚNDĀVANE VILASATĀPAHṚTAM VIDAGDHA
DVANDVENA KENACID AHO HRDAYAM MADĪYAM**

anyonya - with Each other; *hāsa* - laughing; *parihāsa* - joking; *vilāsa keli* - play; *vaicitrya* - variegatedness; *jṛmbhita* - extending; *mahā* - great; *rasa* - flavour; *vaibhavena* - with the prowess; *vṛndāvane* - in Vṛndāvana; *vilasata* - playing; *apahṛtam* - taking away; *vidagdha* - clever; *dvandvena* - by a couple; *kenacid* - by some; *aho* - O!; *hrdayam* - heart; *madīyam* - my.

Aho! Some clever Couple, that is playfully laughing and joking with Each other in Vṛndāvana, showing the power of greatly astonishing *rasa*, has stolen my heart!

THE POWER OF GREAT RASA :

Commentary: Śrīla Jīva Gosvāmī has said that when real scriptural faith has arisen in the heart of the *sādhaka* he gains a wonderful perseverance in *bhajana* and he will certainly give up everything that is obstructing his devotion. *jātāyām (śāstrīya) śraddhāyām siddhāv asiddhau ca svarṇa-siddhi lipsor iva sadā tad anuvṛtti ceṣṭaiva syāt.....tasyām svārtha sādhanānupravṛttau ca dambha pratiṣṭhā-lipsādi-maya ceṣṭā-leśo'pi na bhavati. na sutarām jñāa-pūrvakam mahad avajñādayo'parādhās cāpahanti virodhād eva* (Bhakti Sandarbha - 175 Anuḥ) "When scriptural faith has arisen in the heart of the aspirant, regardless of whether he has attained perfection or not, a wonderful perseverance will always be seen in his worship,

like the *svarṇa siddhi lipsa nyāya** In him arrogance, endeavours for profit, adoration and distinction or deliberate offenses to the great devotees are not seen."

Seeing the maidservant, the Nāgara becomes overwhelmed by feelings of separation from Śrī Rādhā, and He prays for forgiveness again and again, explaining her why He did not go to see Śrīmatī earlier. The maidservant then consoles the Nāgara and arranges for His meeting with *virahavati* (separated) Rādhā. When Nāgara arrives in the *kuñja*, Svāminī, who is by nature of a *vāma* character, immediately becomes proud and angry with Him, but the maidservant takes Nāgara's side and uses different words to soften Nāgarīmaṇi's heart. These words are like the moon that cause the ocean of love in Her heart to swell. Śrīpāda is then blessed by seeing the loving pastimes of the divine Couple, and his heart becomes filled with such astonishment, that he says: "This clever couple of Vṛndāvana has stolen my heart!"

It is not that the devotee can decide himself when he can relish these pastimes. No, they become manifest of their own accord to steal the heart of a fortunate practitioner! Then there will not be any other vision left, day and night, but that sweet transcendental picture of the pastimes of the Yugala Kīśora. Such a fortunate person, who sees the sweet meeting of Rādhā and Mādhava, has attained perfection!

madhura śrī vṛndāvane, nibhṛta nikuñja vane
rāi kānu kīśora kīśorī
donhāra vicitra keli, amṛta nichīya pheli,
hāsya parihāsa manohāri

"Rāi-Kānu (Rādhā-Kṛṣṇa) are showering nectar in sweet Vṛndāvana's arbour-forest with Their wonderful and enchanting pastimes of joking and laughter."

rasamayī rasamaya, mahārāse vilasaya,
vaibhavete dūito samāna
prabodhānandete bhane, vidagdha vilāsa guṇe,
yugala harilo mora prāṇa

Prabodhānanda Sarasvatī says: "This Couple, *rasamaya* and *rasamayī*, has stolen my heart with Their clever attributes and Their very *rasika* and powerful pastimes."

VERSE 51:

**MAHĀ PREMONMILAN NAVA RASA SUDHĀ SINDHU LAHARĪ
 PARĪVĀHAIR VIŚVAṂ SNAPAYAD IVA NETRĀNTA NAṬANAIḤ
 TAḌIN MĀLĀ GAURAM KIM API NAVA KAIŚORA MADHURAM
 PURANDHRĪNĀM CŪDĀBHARAṆA NAVA RATNAM VIJAYATE**

* *Svarṇa siddhi lipsu* is the means which is used to turn metals like copper into gold.

mahā - great; *prema* - love; *unmīlat* - opening; *nava* - new; *rasa* - flavour; *sudhā* - nectar; *sindhu* - ocean; *laharī* - wave; *parivāhaiḥ* - by carrying; *viśvaṁ* - the world; *snapayad* - showering; *iva* - as if; *netra* - eyes; *anta* - corner; *naṭanaiḥ* - by dancing; *taḍit* - lightning; *mālā* - corona; *gauram* - golden; *kim api* - inescrutable; *nava* - fresh; *kaiśora* - adolescence; *madhuram* - sweet; *purandhrīṇām* - of the cowherdgirls; *cūḍābharāṇa* - crown-jewel; *nava* - new, nine; *ratnam* - jewel; *vijayate* - victorious.

Glory to the new crown-jewel of lady-loves, Who inundates the whole world with Her indescribable fresh youthful sweetness like a golden string of lightning-strikes with the waves of the nectar-ocean of Her dancing sidelong glances, created out of great *prema*!

THE DANCING OF ŚRĪ RĀDHĀ'S SIDELONG GLANCES:

Commentary: The words *viśvaṁ snapayad iva* not only mean 'as if showering the world', but also 'as if showering Śrī Kṛṣṇa'. How? When Arjuna beheld Śrī Kṛṣṇa's universal form, in the 11th chapter of Bhagavad Gītā, he said *sarvaṁ samāpnoṣi tato'si sarvaḥ*: "Because You pervade everything, You are called *sarva*, or everything!" Similarly, because Kṛṣṇa pervades the whole world (*viśva*), He is also called *viśva*. Śrīla Viśvanātha Cakravartīpāda comments on this stanza: *sarvaṁ svakāryaṁ jagad āpnoṣi vyāpnoṣi svarṇam iva kaṭaka kuṇḍalādīkam atas tvam eva sarvaḥ*: "Just as gold is situated inside and outside of the earrings, similarly You are inside and outside of the whole universe. Hence one of Your names is *sarva*." Then *viśvaṁ snapayad iva netrānta naṭanaiḥ* means: "You shower Kṛṣṇa with the dancing of Your sidelong glances, and inundate Him in the great swelling ocean of sweet nectarean love!" How many waves-of-emotion aren't there on this ocean, creating *rasika* agitations in the heart of *rasarāja* Śrī Kṛṣṇa? Śrīla Raghunātha Dāsa Gosvāmī has said:

*yat prāntadeśa lavaleśa vighūrṇitena baddhaḥ kṣaṇād bhavati kṛṣṇa karīndra uccaiḥ
tat khañjarīṭa jayi netra-yugaṁ kadāyam sampūjyayiṣyati janas tava kajjalena*

(Vilāpa Kusumāñjali 42)

"O Rādhē! With even the slightest blink from the corners of Your eyes You immediately tie down the king of elephants Kṛṣṇa tightly! When will this person worship those eyes, that defeat the fickleness of wagtailbirds, with eyeliner?" Śrī Rādhā's sweet loving sidelong glance to Kṛṣṇa inundates the entire world with streams of *prema rasa*. Śrīla Rūpa Gosvāmī prays for the welfare of the whole world when he praises Śrī Rādhikā's *kila kiñcit* mood in the auspicious invocation of his play 'Dāna Keli Kaumudī': *rādhāyāḥ kila kiñcita stavakinī drṣṭiḥ śriyaṁ vaḥ kriyāt* The purport to this verse is that anyone who meditates on Rādhikā's glance towards Kṛṣṇa will be blessed with the treasure of love for the lotus-feet of the divine Couple.

One may ask here - "These sweet glances may be able to infuse *prema rasa* in the devotees' hearts, but what is the meaning of the saying that they also shower the whole world with *prema rasa*? In his Ujjvala Nīlamaṇi Śrīla Rūpa Gosvāmī has mentioned the *anubhāva* of Śrī Rādhā's *mohanākhyā bhāva* called *brahmāṇḍa-kṣobha-kāritva* (agitating the whole world), and has exemplified it by saying: *pūrṇānande'pyuṣitvā bahir idam abahis cārtam āsīd ajāṇḍam*: the vapour of Śrī Rādhā's *prema* wanders in all directions and gives great agony to the living entities, even if they live there in full bliss. *pūrṇānande'pīti tat prema jāter ānanda svabhāvakatvāt* (Śrī Jīva). "From the words 'full bliss' we can understand that the entire universe is filled with *prema*". From this it is easily understood that the sweet glances of Śrī Rādhā inundate the whole universe with *prema*. This does not mean that everyone becomes liberated, because in the universe where Śrī Rādhā performs Her manifest pastimes all living entities may be immersed in *prema*, when these pastimes become unmanifest innumerable subtle (dormant) living entities from other universes will be generated there, along with their fruitive activities.

Certainly in this age of Kali the time has come to inundate the whole world with the truth about these matters. Śrīman Mahāprabhu has accepted Śrī Rādhā's mood and complexion and has inundated the whole world with the sweet *rasa* of Her loving glances:

*uthalila prema-bonyā - caudike beḍāy; strī vṛddha bālak yuvā sabhāre ḍubāy
sajjana durjana paṅgu joḍa andhagaṇa; prema-bonyāya ḍubāilo jagatera jana*

(Caitanya Caritāmṛta Ādi līlā)

"This flood of love expanded and inundated all the four directions, drowning everyone - women, old folks, children and youngsters. Good people, bad people, the lame, the dull and the blind - all the people of the world drowned in this flood of love."

Śrīla Rūpa Gosvāmī describes the *nava kaiśora madhuram*, the fresh adolescent sweetness of Śrī Rādhikā, as follows in his 'Ujjvala Nīlamaṇi (Uddīpaṇa Prakaraṇa)':

*āsās te patitum kaṭākṣa madhupo mandam dṛg indīvare
kiñcid vṛīḍa viṣāṅkuraṁ mṛgayate ceto marālārbhakaḥ
narmālāpa madhu cchaṭādyā vadanāmbhoje tavodīyate
sañke sundari mādhavotsava karīm kāñcid daśām añcasi*

Seeing the appearance of Rādhikā's adolescence, Viśākhā jokingly told Her: "O Sundari! Your glances are like bees that start to fall from Your eyes, that are like blue Indīvara-lotuses, Your heart is like a young swan that begins to search for the lotusstems of bashfulness, and the honey-like luster of joking words begins to shine from Your lotus-like mouth. Therefore I think You have attained a condition that can give a festival of pleasure to Mādhava!" Śrī Rādhikā is the crown-jewel of all the *gopikās*, and She simply increases the *gopīs'* beauty by Her beauty. The word *nava ratna* in the text can mean 'new jewel', or nine jewels. In the last case, the following verse can be quoted:

māṅkīyaṁ pārṣṇideśe vadana jala-ruhe mauktikaṁ syāt

*prabālaṣṭha-prānte manasi haritaṃ puṣkaraṃ deha-varṇe
vajraṃ danteṣu netre surapatimaṇir go-medakaṃ meda madhye
hyasthau gārutmakaṃ tāḍṛśa śurabhava yugaṃ nanda sūnor asaṅgāt*

"In Śrī Rādhā's heels are jewels, in Her lotusface pearls, in the corners of Her mouth corals, in Her heart Harita-gems, in the luster of Her body rubies, in Her teeth diamonds, in Her eyes sapphires, in Her marrow jacinth, and in Her bones emeralds. In this way Śrī Rādhikā shines in the playbowers of Vṛndāvana with Nanda's son."

*nibhṛta nikuṅja ṭhāi, hari garavini rāi,
bhaṅgi kori netrānta nartane
premāmṛta pārāvāra, racyā taraṅge tāra,
plāvita korilo dharādhāme*

"In a secret bower proud Rāi makes sly gestures to Hari with the dancing of Her sidelong glances, creating waves on the ocean of nectarean love that inundate the abode named planet Earth."

*āhā āhā mari mari, hari citta manohāri,
kaiśora śrī mohana mādhuri,
aṅge aṅge acancalā, tarala taḍita mālā,
gauravarṇa tanu manohāri*

"Aho! The beauty of Her enchanting adolescence steals even Hari's heart, and Her beautiful enchanting golden limbs shine like shimmering coronas of lightningflashes!"

*bhaṇe śrī prabhodhānanda, ei dekho paramānanda,
rasamaya nāgara nāgarī
nikhila purandhrīgaṇa, cūḍāmaṇi ābharaṇa,
nava ratna navīna kiśorī*

"Śrī Prabhodhānanda says: Look at this greatest bliss of the *rasika* hero and heroine! This young Kiśorī is the new jewel or the crown-jewel of all the sweet cowherdgirls of Vraja!"

VERSE 52:

**AMANDA PREMĀṆKA ŚLATHA SAKALA NIRBANDHA HṚDAYAṀ
DAYĀPĀRAM DIVYA CCHABI MADHURA LĀVAṆYA LALITAM
ALAKṢYAṀ RĀDHĀKHYAṀ NIKHILA NIGAMAIR APYATITARĀM
RASĀMBHODHEḤ SĀRAM KIM API SUKUMĀRAM VIJAYATE**

amandaṁ - not bad; *prema* - love; *aṅka* - mark; *ślatha* - slackening; *sakala* - all; *nirbandha* - duties; *hṛdayaṁ* - heart; *dayā* - mercy; *apāraṁ* - unlimited; *divya* - divine; *cchabi* - luster; *madhura* - sweet; *lāvanya* - pearllike beauty; *lalitam* - lovely; *alaksyaṁ* - unnoticed; *rādhākhyam* - named Rādhā; *nikhila* - all; *nigamaḥ* - by the Vedas; *api* - even; *atitarāṁ* - more; *rasa* - flavour; *ambhodheḥ* - of the ocean; *sāraṁ* - essence; *kim api* - indecribable; *sukumāram* - tender; *vijayate* - victorious

Glory to the tender girl Who is the essence of the ocean of *rasa*, Who is inaccessible to the Vedas, Who is the divine form of sweet elegant beauty and unlimited mercy, and the signs of Whose unrivalled love for Kṛṣṇa made Her give up all moral decrees!

ŚRĪ RĀDHĀ'S DIVINE QUALITIES:

Commentary: No one should think that Śrī Rādhikā's limbs are hard because they were compared to nine jewels in the previous verse, because in this verse Śrīpāda says *sukumāram vijayati* 'Victory to the tender girl!' She has given up all moral decrees because of the signs of Her great love for Kṛṣṇa. And Śrī Rādhikā is the crown-jewel of *gopikās*, therefore Her love for Kṛṣṇa is the purest. There are five considerations for a woman to love a man: 1) Her own happiness 2) A feeling of his superiority and masterhood (*aiśvarya jñāna*) 3) Considerations of his qualities, like beauty 4) Wanting to establish a 'safe' relationship with him as a husband, and 5) Consideration of 'he is the lover and I am the beloved', but Śrī Rādhā doesn't make any of these five considerations, therefore it is natural that She will immediately and fully give up all Vedic principles for the sake of His love!

Śrīmatī is also *dayāpāra*, a limitless ocean of mercy. She showers Her mercy on the surrendered souls as well as on the ignorant. Not so long ago a man from Punjab wandered through different holy places around Vṛndāvana, agitated by feelings of separation from his wife. One night he was loudly crying for his wife in Rādhārāṇī's parental abode Barsānā. His wife's name was Kīśorī, so he loudly cried out "O Kīśorī! O Kīśorī!" Limitlessly merciful Rādhārāṇī heard this pitiful crying and asked Her friend Lalitā: "Lalite! Who is this great devotee crying out for Me? Quickly bring him to Me!" Lalitā said: "Rādhe! This is not a devotee, it's a hellish person who has gone mad over his wife who is also named Kīśorī! He's not calling out for You!" Merciful Rādhārāṇī replied: "Lalite, I know that, but tell Me what should I do? My heart melts when I hear those cries of love and I cannot stay calm anymore! Everyone here calls Me Kīśorī! Therefore take that person to Me with love and make him My girlfriend!" In this way everyone, from the most fallen soul upto Śrī Govinda Himself, prays for Rādhārāṇī's mercy! Even Śrī Govinda considers Himself blessed when He is showered by the nectar of Her mercy! The Lord always desires the mercy of His loving devotees, that is said by the scriptures and the great saints. For instance, in Brhad Bhāgavatamṛta (2.7.38) Śrī Sanātana Gosvāmī writes that Śrī Kṛṣṇa told the Mathurā *brāhmaṇa* Jana-śarmā: "Because of your grace Me and My family are now blessed! I'm always waiting for the moment when you

will bestow your mercy on Me!" Śrī Rādhārāṇī's love is the greatest, so Her mercy is also most desired by Śrī Kṛṣṇa.

*jayaśrī nikuñja-devī, rasāmbudhi sāranidhi,
kṛṣṇamayī kṛṣṇa priyatamā
nayanera abhirāma, lalita lāvaṇya dhāma,
preme gadā sonāra pratimā*

"All glories to the beautiful bowergoddess, Who is the quintessence of the ocean of *rasa*, Who is full of Kṛṣṇa and Who is Kṛṣṇa's Dearest! Her elegant loving beauty is the abode of joy to the eyes, and Her golden body is made of pure love!"

*kṛṣṇa-sukha sampādane, dharmādharmā nāhi jāne,
teyāgiyā sakala viṣaya
nirbandha hṛdaya yāra, ke jāne mahimā tāra,
nigama nigūḍha yāre koy*

"For the sake of Kṛṣṇa's pleasure She doesn't consider what is moral or immoral and She gives up all sense pleasure. Who knows the greatness of Her heart's insistence? It is said that this is unknown even to the Vedas."

*heno rādhā sukumāri, nava gorocana gaurī,
nirantara keli kuñja mājh
prabhodhānandete bhane, satata śyāmera vāme,
sarvotkarṣe korena virāj*

"That young tender Rādhā, Whose complexion is golden like fresh *gorocana*, always plays within the *kuñja*. Prabhodhānanda says: She always shines supremely on Śyāma's left side!"

VERSE 53:

**DUKŪLAṂ VIBHRĀNAM ATHA KUCATAṬE KAṆCUKA-PAṬAṂ
PRASĀDAṂ SVĀMINYĀḤ SVA KARATALA DATTAṂ PRAṆAYATAḤ
STHITAṂ NITYAṂ PĀRŚVE VIVIDHA PARICARYAIKA CATURĀṂ
KĪSORĪM ĀTMĀNAṂ KIM IHA SUKUMĀRĪM NU KALAYE**

dukūlaṁ - dress; *vibhrānam* - wearing; *atha* - then; *kucataṭe* - on the nipples; *kañcuka-paṭaṁ* - blouse; *prasādaṁ* - leftovers; *svāminyāḥ* - of Svāminī; *sva* - own; *karatala* - handpalms; *dattaṁ* - given; *praṇayataḥ* - with love; *sthitaṁ* - staying; *nityaṁ* - always; *pārśve* - on the side;

vividha - different kinds; *paricarya* - practical service; *eka* - only; *caturām* - expert; *kīśorīm* - adolescent girl; *ātmānam* - myself; *kim iha* - here; *sukumārīm* - very tender; *nu kalaye* - will I see?

When can I see myself here as Śrī Rādhikā's tender adolescent maidservant, wearing the leftover silken blouse and dress that my mistress lovingly gave me with Her own hand, and always standing by Her side to assist Her with great expertise?

AWAKENING OF THE SPIRITUAL BODY:

Commentary: How sweet it is to think "I am Rādhā's maidservant!". How tender and delicious is the remembrance of one's *siddha svarupa*! Śrīmad Jīva Gosvāmī said in Bhakti Sandarbha (304): *astu tāvad bhajana prayāsaḥ kevala tādṛśatvābhimānenapi siddhir bhavati* "Even if one does not perform any spiritual practise, one has attained perfection simply by considering oneself to belong to God." The practising devotee takes the forms, qualities and activities of the eternally perfect maidservants (*nitya siddha mañjarī-gaṇa*) as his example to nourish his self-identification of 'I am an adolescent maidservant with such-and-such qualities, service and form. I am not this body, I am not this mind, and I am not these senses, but I am a transcendental female individual, eternally endowed with adolescent beauty!' This is how the aspirant shrugs off his bodily and mental consciousness. The Upaniṣads state:

*naiva strī na pumān eṣa na caivāyaṁ napuṁsakaḥ
yad yac charīram ādatte tena tena sa vakṣyate*

"The soul is not female, not male and not neuter, and he attains a body according to his absorption in a partial thought." Śrīpāda not only thinks of himself as an adolescent maidservant, but he also says: *prasādam svāminyāḥ sva-kara-tala dattam praṇayataḥ* "I am dressed with the leftover blouse and dress that Svāminī lovingly gave me with Her own hand when She was satisfied with my service!" According to Śrīla Raghunātha Dāsa Gosvāmī, all of Śrīmatī Rādhārāṇī's clothes and ornaments are made of transcendental emotions. Even a dried-up heart will become filled with *rasa* by remembering Śrīmatī's leftover blouses and dresses. Uddhava Mahāśaya says in Śrīmad Bhāgavata (11.6.46):

*tvayopabhukta srag gandha vāso'laṅkāra carcitāḥ
ucchiṣṭa bhojino dāsās tava māyām jayema hi*

"O Lord! By accepting the garlands, perfumes, dresses, ornaments and unguents that have been enjoyed by You, and by eating the remnants of Your food, Your servants conquer Your illusory energy *māyā*." This is all *aiśvarya bhāva* (a reverential conception), therefore the conquest of *māyā* is mentioned here as the benediction, but in *mādhurya rājyā*, the kingdom of sweetness, *rasa* is the benediction. The remembrance of Rādhikā's sweet pastimes is penetrated by the remembrance of the blouse and dress that She mercifully gave with Her own hands. The bodily fragrance of Rādhā and Kṛṣṇa is sweet *prasāda*, and when the *kinkarī*

smells it she feels blessed. Śrīpāda says in his 'Vṛndāvana Mahimāmṛta': *preṣṭha dvandva prasāda srag vastra bhūṣādi mohinīm* "Śrī Rādhikā's maidservants enchant everyone's mind by wearing the leftover garlands, dresses and ornaments of the divine loving Couple."

kunje virahini rāi. Rādhikā is alone in the bower, suffering out of separation from Her lover, and Her maidservant goes out to look for Him, in order to save her Īśvarī's life. Svāminī is most satisfied with her service, so She wants to reward her with something. With love She pulls her small maidservant at Her chest, kisses her and gives her Her leftover garland, blouse and ornaments with Her own hands. How many streams of mercy are pouring from Her beautiful eyes upon Her maidservant! Such *rasika* rewards cannot even be imagined in the abode of divine prowess (*aiśvarya dhāma*)! Śrī Rādhā's handmaids are expert in different practical services (*vividha paricaryaika caturām*):

śrīsvarī śikṣitāśeṣa kalā kauśala sālinīm
śrīsvarī dṛṣṭi vāg ādi sarveṅgita vicakṣaṇām

(Vṛndāvana Mahimāmṛta)

"Śrīsvarī Rādhikā personally taught them all these different artful skills, and by Her grace they can perfectly understand all the hints She makes to them with Her eyes, words and gestures." Then the divine Couple will draw the curtain from Their minds and reveal everything to Their maidservants. Nothing will remain hidden from them anymore. Nobody knows how to serve like Rādhā's maidservants!

VERSE 54:

**VICINVANTĪ KEŚĀN KVCANA KARAJAIḤ KAÑCUKAPAṬAM
KVA CĀPYAMUṢṆANTĪ KUCA KANAKA DĪVYAT KALAŚAYOḤ
SUGULPHE NYASYANTĪ KVCANA MAṆI MAÑJĪRA YUGALAM
KADĀ SYĀM ŚRĪ RĀDHE TAVA SUPARICĀRIṆY AHAM AHO**

vicinvantī - separate; *keśān* - hairs; *kvacana* - sometimes; *karajaiḥ* - with the nails; *kañcuka paṭam* - blouse; *kva cāpi* - sometimes also; *amuṣṇantī* - taking away; *kuca* - breasts; *kanaka* - golden; *dīvyat* - divine; *kalaśayoḥ* - two jugs; *sugulphe* - nice ankles; *nyasyantī* - placing; *kvacana* - sometimes; *maṇi* - jewelled; *mañjīra* - anklebells; *yugalam* - couple; *kadā* - when; *syām* - that; *śrī rādhe* - O Rādhā!; *tava* - Your; *suparicāriṇī* - good maidservant; *aham* - I; *aho* - O!

O Śrī Rādhe! When can I become Your good maidservant, sometimes separating Your tangled hairs with my fingernails, sometimes placing a silken blouse

on Your golden juglike breasts and sometimes hanging jewelled anklebells on Your nice ankles?

ŚRĪ RĀDHĀ'S GOOD MAIDSERVANT:

Commentary: The maidservant observes through the holes in the foliage of the bower how Rādhā and Kṛṣṇa are swimming on the waves of the ocean of Their loving pastimes. If there are any obstacles in those loving pastimes, the playful Couple will not notice it out of ecstasy. Śrīpāda, in his *kiṅkarī*-form, sees that Rādhā and Kṛṣṇa's pastimes got obstructed because Their hairs got entangled, so she immediately enters the grove to disentangle them. The playful Couple, seeing her, think she is the very form of Their playful ecstasy, so They do not feel shy before her at all. The *kiṅkarī* quickly disentangles the hairs with her fingernails and goes out of the *kuñja* again, so that the pastimes can continue without hindrance. Blessed is this maidservant! Blessed is her service!

The *kuñja*-pastimes are over now and the *kiṅkarī* once more enters into the *kuñja*, knowing that her time to serve has come. The hairs and dresses of the loving couple are dishevelled and Their bodies are moist with sweatdrops of loving exhaustion. The hairs of the maidservants stand erect of ecstasy, for the time of their service has now come! Some of them fan the divine Couple, some rearrange Their dishevelled hairs and some put back Their *tilaka* and *sindūra* that had been washed away during Their wild loving pastimes. Some maidservants throw Their old broken flower-garlands away and replace them with fresh ones, whose flowers have not even been smelt by the bumblebees yet, some serve scented water and some serve betel-leaves with camphor to Their lotus-like mouths. What delicious loving services!

Śrīpāda looks what service he (she) can do. She sees that Śrīmatī's deep black curly braids have been opened, tangled and dishevelled during the wild amorous pastimes, so she carefully disentangles them with her small fingernails and makes a new braid. Śrīla Narottama Dāsa Ṭhākura sings:

caudike sakhīra mājhe, rādhikāra iṅgite,
ciruṇī loiyā kare dhari
kuṭila kuntala sab, vithāriyā āncarava,
bonāibo vicitra kavārī

"While I am surrounded by Her girlfriends, Śrī Rādhikā gives me a wink, so I take a comb in my hand and comb all Her curly locks to make them into a wonderful braid again!" Śrīpāda sees that Śrīmatī's blouse is soaked by sweatdrops, so she takes it off Her golden jug-like breasts and replaces it with a dry, nicely perfumed and soft new blouse, and then she puts Her jewelled anklebells, that had fallen off Her ankles during the lovesports, back on Her ankles. In this way she expertly does all her services. The maidservant is enchanted when she sees the beauty of Rādhikā's ankles, that are decorated with jewelled anklebells, but when she places these feet on her chest, she loses the vision. Then Śrīpāda laments: "O Rādhē! When will I become Your *suparīcārikā*, Your good maidservant? Be merciful and allow me to put jewelled anklebells on Your lotus-feet!" The *ācāryas* have revealed the desire to become these anklebells in order to always stay at these beautiful lotus-feet. Śrīla Ṭhākura Mahāśaya sings:

*yābo go vrajendra pura, hobo gopikāra nūpura,
tāder caraṇe madhur madhur bājibo go!*

"I will go to the abode of Nanda Mahārāja to become the anklebell of a *gopikā* there and always sweetly, sweetly jingle on her feet!"

VERSE 55:

**ATI SNEHĀD UCCAIR API CA HARI NĀMĀNI GRṂATAS
TATHĀ SAUGANDHĀDYAIR BAHUBHIR UPACĀRAISĪ CA YAJATAḤ
PARĀNANDAM VṚNDĀVANAM ANUCARANTAM CA DADHATO
MANO ME RĀDHĀYĀḤ PADA MRDULA PADME NIVASATU**

ati - very; *snehād* - out of affection; *uccaiḥ* - loudly; *api* - even; *ca* - and; *hari nāmāni* - the name of Hari; *grṇataḥ* - taking; *tathā* - then; *saugandhādyaiḥ* - with perfumes; *bahubhiḥ* - many kinds; *upacāraiḥ* - paraphernalia; *ca* - and; *yajataḥ* - worshipping; *parānandaṁ* - highest bliss; *vṛndāvanam anucarantaṁ* - constantly wandering in Vṛndāvana; *ca* - and; *dadhataḥ* - to hold; *manaḥ* - mind; *me* - my; *rādhāyāḥ* - of Rādhā; *pada* - feet; *mṛdula* - soft; *padme* - in lotus; *nivasatu* - may reside.

May my mind always dwell in Rādhā's tender lotus-feet as I loudly and very affectionately sing Hari's name to Her, serve Her with many perfumed paraphernalia and most blissfully follow Her in Vṛndāvana?

BHAJANA IN VRAJA:

Commentary: This verse is spoken in external consciousness (*sādhakāveśa*). Śrīla Rūpa Gosvāmī has mentioned the five most powerful items of devotion in his 'Bhakti Rasāmṛta Sindhu (1.2.238, 244)':

*durūhādbhuta vīrye'smin śraddhā dūre'stu pañcake
yatra svalpo'pi sambandhaḥ sad dhiyām bhāva janmane
alaukika padārthānām acintya śaktir idṛṣī
bhāvaṁ tad viṣayaṁ cāpi yā sahaiva prakāśayet*

"These confidential items of devotion (living in Vraja, worshipping the deity and chanting the holy name) are so powerful that if an offenseless person practises them even a little bit, even unconsciously or without faith, *bhāva* will take birth in his heart. These five extraordinary items of *sādhana* have such inconceivable powers that they simultaneously

reveal *bhāva* and its object (Śrī Kṛṣṇa) in the heart of the *sādhaka*." The holy name is the greatly merciful *avatāra* of the Lord, appearing in the form of transcendental syllables. Śrīla Jīva Gosvāmī writes *avatārāntaravat paramēśvarasyaiva varṇa rūpeṇāvatāro'yam iti* (Bhagavat Sandarbha, 48). Śrīmat Rūpa Gosvāmīpāda has written in his Śrī Kṛṣṇa nāmāṣṭaka: *nikhila śruti mauli ratna-mālā dyuti nīrājita pādapañkajānta* "The toenails of the holy name are being worshipped by the luster that emanates from the jewel-strings of the crown-ornaments of all the Vedic scriptures." From this we can understand that Śrī Rūpa did not see the form of the holy name as mere syllables, but he perceived a sweet and beautiful form endowed with hands and feet. Śrīmat Jīva Gosvāmī has written: *ataevānanda rūpatvam asya mahad dhr̥daya sākṣikaṁ yathā śrī vīgrahasya* "The holy name is the embodiment of bliss just like the original form of the Lord. This is the experience in the hearts of the great saints." *nāma kīrtana pracāra bhāvenaiva parama bhagavat parāyaṇatva siddhir darśitā* (Bhakti Sandarbha, 274): "Preaching the glories of the holy name perfects one's surrender to the Lord." The holy name should be chanted with affection and attention, as Śrīla Jīva Gosvāmī explains in his Krama Sandarbha Ṭikā on Śrīmad Bhāgavata (6.2.20): *śrī bhagavan nāma grahaṇaṁ khalu dvidhā bhavati, kevalatvena sneha samyuktatvena ca. tatra pūrveṇāpi prāpayatyeva sadyas tallokaṁ tan nāma. pareṇa ca tat sāmīpyam api prāpayati. mayi bhaktir hi bhūtānām amṛtatvāya kalpate. diṣṭyā yad āsīn mat sneho bhavatīnām mad āpana iti tad vākyaṭ* "The holy name can be chanted in two ways: Ordinarily or with affection. The ordinary, offenseless, chanter will reach the divine abode of the Lord, but the affectionate chanter attains the proximity of the Lord and thereby His personal service. When Śrī Kṛṣṇa came to Kurukṣetra (Ś.B. 10.81.31) He told the *gopīs*: "O Vraja-sundarīs! Devotion to Me bestows immortality to the living beings, and your affection for Me has forcibly attracted Me to you and brought Me here." Śrīmat Jīva Gosvāmī has written: *nāma kīrtanaṁ cedam uccair eva praśastam* "Loud chanting is the best." And he explains it with scriptural evidence: *te ca prāṇi-mātrāṇām eva paramopakartāraḥ kim uta sveṣṇm yathoktaṁ nārasimhe śrī prahlādena - te santaḥ sarva bhūtānām nirupādḥika bāndhavāḥ ye nṛsimha bhavan nāma gāyantyuccair mudānvitāḥ iti* (Bhakti Sandarbha 269) "Those who chant loudly do not only benefit themselves but also all other living entities. Śrī Prahlāda tells Śrī Nṛsimhadeva in the Nṛsimha Purāṇa: "O Lord! Those who blissfully and loudly chant Your holy name are known as the causeless friends of all living entities!" In his 'Bṛhad Bhāgavatāmṛta (2.3.167) Śrīmat Sanātana Gosvāmī says:

*nāmnas tu saṅkīrtanam ātibharan meghaṁ vinā prāvṛṣi cātakānām
rātrau vīyogāt svapate rathāṅgi vargasya cākrośanavat pratīhi*

"Just as the Cātakabirds in the rainy season anxiously cry for rainwater and the Cakravākī-birds anxiously cry for their husbands at night, the devotees anxiously cry out loud for their Lord during the Hari *nāma sankīrtana*." A devotee who sings the name of the Lord with such loving anxiety will very swiftly attain love of God. In this verse Śrīpāda also shows the desire to lovingly worship the deity with different fragrant paraphernalia. Just as the devotee accepts the syllables of God's name to be His *avatāra* (descension), so he also sees the deity as a merciful *avatāra*. Caitanya Caritāmṛta states: *pratimā nahe tumi sākṣāt vrajendra nandana* "You are not a statue, You are directly the prince of Vraja!" When a devotee has

such love and faith in the deity He will surely be blessed. Śrīmat Jīva Gosvāmī writes in *Bhakti Sandarbha* (286): *paramopāsakas ca sākṣāt parameśvaratvenaiva taṁ paśyanti bhedasphūrter bhakti vicchedakatvāt tathaiva hy ucitam* "The highest worshipers see the statue of the Lord as being directly God Himself. Their devotion will be broken if they would consider the deity to be different from the Lord."

*nāma vighraha svarūpa tina eka rūpa;
tine bheda nāi - tina cid ānanda rūpa*

(Caitanya Caritāmṛta)

"The name, the deity and the constitution of God are all One. There is no difference between them, they are all transcendental." There are so many brilliant examples in history of how the deity directly ate the food offered to Him by the devotee, how He spoke with the devotees, or went to different places with them just to please them. For the sake of His devotee Lord Gopāla walked from Vṛndāvana to Vidyānagara in South India, and out of love for His great devotee King Purusottama deva of Orissa, He came from Vidyānagara to Kataka. When the Queen saw Śrī Gopāla, she became desirous to place a valuable pearl in His nose and thought:

*thākurera nāsāte yadi chidra thākito;
tabe ei dāsī muktā nāsāte porāito
eto cinti namaskari gelā svabhavane;
rātri śeṣe gopāla tāre kohena svapane
bālaka kāle mātā mora nāsā chidra kori;
muktā porāiyāchilā bahu yatna kori
sei chidra adyapi mora āchaye nāsāte;
sei muktā porāho - yāhā cāhiyācho dite*

(Caitanya Caritāmṛta, Madhya 5)

"If there was a hole in the Lord's nose, this maidservant could have hung a pearl in it." Thinking like this, the Queen offered her obeisances to the deity and returned to her palace, but at the end of the night Gopāla appeared to her in a dream and told her: "When I was a child, My mother Yasodā made a hole in My nose and carefully hung a pearl in it. That same hole is still in My nose; put the pearl you wanted to offer in there".

Finally, Śrīpāda expresses the desire to live in Vṛndāvana. It is most blissful to consciously live in Vraja, thinking "I am living in Śrī Rādhā's playground" Śrīla Ṭhākura Mahāśaya has sung:

*hari hari! kobe mora hoibe sudina
phala mula vṛndāvane, khāiyā divā avasāne,
bhramibo hoiyā udāsina*

"Hari! Hari! When will that blessed day come that I can wander around in Vṛndāvana, indifferent towards material circumstances, and eating only some fruits and roots in the evening?"

*śītala yamunā jale, snāna kori kutūhole,
premāveśe ānandīta hoiyā
bāhur upor bāhu tuli, vṛndāvane kuli kuli,
kṛṣṇa boli beḍābo kāndiyā*

"In great loving ecstasy I will bathe in the cool Yamunā-water, and I will wander around in Vṛndāvana, raising my arms and crying out "Kṛṣṇa!"

*dekhībo saṅketa sthāna, juḍābe tāpita prāṇa,
premāvese gaḍāgaḍi dibo
kāhā rādhā prāṇeśvari! kāhā girivaradhārī!
kāhā nātha! boliyā ḍākibo*

"I will soothe my burning heart by seeing Rādhā and Kṛṣṇa's meetingplace and I will roll around there in great loving ecstasy, crying out: "O Rādhā! O Queen of my heart! O Lord Girivaradhārī! Where are You?"

*mādhavi kuñjeropari, sukhe bosī śuka śārī,
gāibek rādhā-kṛṣṇa rasa
taru mūle bosī tāhā, śuni juḍāibe hiyā,
kobe sukhe gowābo divasa*

"The Śuka and Śārī-parrots sit in the Mādhavīgrove and sing songs about Rādhā and Kṛṣṇa's love. I will soothe my heart by hearing them sing, sitting at the foot of a tree. Thus I will blissfully spend the time."

Śrīpāda says: "Let my mind always stay with the soft lotus-feet of Śrī Rādhā, practising these three items of devotion (*nāma kīrtana*, *arcana* and *vraja vāsa*). So far for the *sādhakāveśa*, external prayers, of Śrīpāda. There is also an internal meaning to this verse (*siddhāveśa*): Śrīpāda, as a *kīṅkarī*, is serving Śrī Rādhā in Yāvata. Śrī Rādhā's agony of separation from Her lover simply increases and when She finally faints, the maidservant revives Her by loudly singing Hari's names in Her ears. Śrīla Rūpa Gosvāmī writes in Ujjvala Nīlamaṇi (Śṛṅgāra bheda,46):

*mūrccham āpnuvati praviśya madhupair gītaṁ kadambātavīm
nāma vyāharata hareḥ priyasakhī vṛndena sandhukṣitā*

"When Rādhikā enters a Kadamba-forest on the bank of the Yamunā, where bumblebees are singing, She faints, but Her girlfriends revive Her by loudly singing Hari's name to Her." The *kīṅkarīs* chant the sixteen-word, 32 syllable Hare Kṛṣṇa-*mantra* to Śrī Rādhikā, of which there is the following sweet word-for-word explanation:

*ekadā kṛṣṇa virahāt dhyāyanti priya saṅgamam
mano vāṣpa nirāsārthaṁ jalpatīdaṁ muhur muhuḥ
hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare
hare rāma hare rāma rāma rāma hare hare*

"Once Śrī Rādhikā tried to stop the tears She cried out of separation from Kṛṣṇa by meditating on Him and constantly repeating these names of Him: *hare kṛṣṇa hare kṛṣṇa kṛṣṇa kṛṣṇa hare hare; hare rāma hare rāma rāma rāma hare hare.*" *hare nāma śravaṇa mātrena mama mano harasi:* "Hare! You steal My mind when I simply hear Your name." *kṛṣṇa vaṁśī vādyena grhād vanam mamākarṣasi* "Kṛṣṇa! By playing Your flute You attract Me from My house into the forest." *hare lajjā dhairyādhikam harasi* "Hare! You steal My shame and My patience!" *kṛṣṇa sāṅga saurabhyena mamākarṣasi* "Kṛṣṇa! You attract Me with Your bodily fragrance!" *kṛṣṇa sāṅga lāvaṇyena pralobhya mamākarṣasi* "Kṛṣṇa! With Your bodily luster You attract Me and make Me greedy!" *kṛṣṇa sarvādhikānandena pralobhya mamākarṣasi* "Kṛṣṇa! With Your supreme bliss You attract Me and make Me greedy!" *hare sva bāhu nibaddham mām puṣpa-sāyamaṁ prati nayasi* "Hare! You bind Me in Your arm and take Me to a bed of flowers!" *hare tatra niveśitayā me antariyam balāt harasi* "Hare! There You take off My undergarments!" In this way there is also a very relishable and confidential meaning to the *hare rāma*- half of the *mantra*. The *kinkarīs* try to soothe Śrī Rādhikā's burning pain by singing these names to Her and by offering Her cooling substances such as sandalwood pulp, camphor, lotus stems and so. When Rādhā's girlfriends notice that She still does not regain consciousness, they send the *kinkarīs* out to find Kṛṣṇa Himself. Only His bodily touch can revive Her! That can be another meaning of the phrase *paramānandam* (Śrī Kṛṣṇa) *vṛndāvanam anucarantam vṛndāvane viharanaśīla* in the text: "I'm getting Kṛṣṇa, the pinnacle of transcendental bliss, for You from Vṛndāvana!" Śrī Śuka Muni also said in Śrīmad Bhāgavata (10.14.32): *yan mitram paramānandam pūrṇam brahma sanātanam:* Kṛṣṇa, the friend of the Vrajavāsīs, is the most blissful Supreme Brahman! The *kinkarīs* disguise Kṛṣṇa as a girl and bring Him to Śrīmatī in Yāvata. Then, when He touches Her, She finally regains consciousness. What a great service these *kinkarīs* are performing!

VERSE 56:

**NIJA PRĀṆEŚVARYĀ YAD API DAYANĪYAM ITI MĀM
MUHUS CUMBATYĀLIṄGATI SURATA MĀDHVYĀ MADAYATI
VICITRĀM SNEHARDDHIM RACAYATI TATHĀPYADBHUTA GATES
TAVAIVA ŚRĪ RĀDHE PADARASA VILĀSE MAMA MANAḤ**

nija - own; *prāṇeśvaryā* - of the beloved girl; *yad* - what; *api* - even; *dayanīya* - worthy of pity; *iyam* - this; *iti* - thus; *mām* - me; *muhuh* - repeatedly; *sneha* - affection; *ṛddhim* - wealth; *racayati* - makes; *tathāpi* - nevertheless; *adbhuta* - wonderful; *gateḥ* - of the goal; *tava* - Your;

eva - only; *śrī rādhe* - O Rādhā!; *pada* - feet; *rasa* - flavour; *vilāse* - in pastimes; *mama* - my; *manah* - mind.

Although Kṛṣṇa may softly kiss me, embrace me, and intoxicate me with the wine of eros, showing a wonderful treasure of affection towards me, knowing me to be the object of the Queen of His life's (Rādhā's) mercy, still Śrī Rādhe! My mind dwells in the wonderful flavours of Your lotus-feet!

HOW THE MAÑJARĪ IS FIXED IN HER FEELINGS:

Commentary: Once, Śrī-Śrī Rādhā-Śyāma are enjoying Their pastimes in Śrī Vṛndāvana, and Śrīpāda, in his *kiṅkarī*-form, is engaged in the service of Rādhā's lotus-feet, as if he is Her shadow. Today Śrīmatī is very satisfied with the *kiṅkarī*'s service and with Her eyes She gives a hint to Kṛṣṇa to embrace her and kiss her. The king of lovers, Śrī Kṛṣṇa, knows that the maidservant is exclusively devoted to Rādhā's lotus-feet and that she is dearer to Rādhā than even Her girlfriends, but still, simply to reveal the special mood and attitude of the maidservant, He wants to make her drunk with the wine of eros by kissing and embracing Her, showing her a great treasure of astonishing affection. Astonishing, because the maidservant does not desire to meet Śrī Kṛṣṇa herself! Śrīmad Jīva Gosvāmī writes in his 'Mādhava Mahotsava (7.131)':

*bakaripu parirambhāsvāda vāñchā viraktim vratam iva sakhi karti svāli saukhyaika tṛṣṇā
phalam alabhata kastūryādir āliḥ sakhinām harivana vara-rājye siñcate tām yad adya*

The *sakhīs* (or maidservants) like Kasturī, who have taken the vow to renounce the desire to relish Kṛṣṇa's embrace, and who only want to see Rādhā happy by seeing to it that She meets Śrī Kṛṣṇa, have attained the results of their vow in the great kingdom of Harivana, Vṛndāvana!" *siddhasya lakṣaṇam yat syāt sādhanam sādhakasya tat* "What are the characteristics of a *siddha* is the practise of the *sādhaka*." Following this principle the *mañjarī bhāva sādhakas* should only desire the service of the Śrī Yugala while they practise their *sādhana*. An example is given in Ṭhākura Mahāśaya's *pada* '*rādhā-kṛṣṇa prāṇa mora yugala kiśora*'.

Another sweet explanation of this verse is possible: Once Śrī Rādhikā goes out to rendez-vous with Kṛṣṇa, and Śrīpāda, in his *kiṅkarī*-form, follows Her like Her shadow. On the way Śrīmatī's tender feet become struck with exhaustion, so they are no longer fit to enjoy pastimes with Kṛṣṇa anymore. The *kiṅkarī* understands Śrīmatī's mind and massages Her lotus-feet in such a way that they become fit for these pastimes once more. Svāminī is very happy and pleased with the *kiṅkarī*'s service, so She decides to reward her by kissing her and embracing her. Śrīmatī, remembering Her emotional pastimes with Kṛṣṇa, is drunk with the wine of eros, and the radiation of that drunkenness makes the maidservant also drunk. This intoxication causes the maidservant to urge Rādhikā to meet Kṛṣṇa even sooner. The *kiṅkarī* feels blessed with getting such a treasure of affection from Svāminī. She stares at Her lotus-

feet and thinks: "O Śrī Rādhē! You are the wonderful goal! The taste of Your playful lotus-feet is indeed wonderful! O Prāṇeśvari! Please let me never forget the ecstatic flavour of Your devotional service!"

VERSE 57:

**PRĪTĪM KĀM API NĀMA MĀTRA JANITA PRODDĀMA ROMODGAMĀM
RĀDHĀ MĀDHAVAYOḤ SADAIVA BHAJATOḤ KAUMĀRA EVOJJVALĀM
VṚNDĀRAṆYA NAVA PRASŪNA NICAYĀNĀNĪYA KUÑJĀNTARE
GŪDHAM ŚAIŚAVA KHELANAIḤ BATA KADĀ KĀRYO VIVĀHOTSAVAḤ**

prītiṃ - love; *kām* - someone; *api* - even; *nāma* - name; *mātra* - only; *janita* - coming forth; *proddāma* - prominent; *roma* - horripilations; *udgamāṃ* - coming up; *rādhā mādhavayoḥ sadā* - always; *eva* - only; *bhajatoḥ* - worshiping; *kaumāra* - childhood; *eva* - only; *ujjvalām* - splendid, amorous; *vṛndāraṇya* - Vṛndavana; *nava* - new; *prasūna* - flower; *nicayān* - abundance; *ānīya* - bringing; *kuñja* - grove; *antare* - inside; *gūdham* - intimate; *śaiśava* - childhood; *khelanaiḥ* - with games; *bata* - alas!; *kadā* - when; *kārya* - duty; *vivāha* - marriage; *utsavaḥ* - festival.

When can I pick flowers in Śrī Vṛndāvana and bring them before Rādhā and Mādhava, Who are playing intimate children's games called 'marriage festival' in a playbower, always worshiping brilliant childhood love and getting big goosepimples of astonishing love-ecstasy on Their skins when They simply pronounce Each other's names?

ŚRĪ RĀDHĀ-MĀDHAVA'S MARRIAGE FESTIVAL:

Commentary: While Śrīpāda floats on the waves of prayer, a sweet picture comes before his eyes by Śrīmatī's grace. He sees a bowerforest in a moonlit night, where Śrī-Śrī Rādhā-Mādhava are playing with Their girlfriends. Śrīla Narottama Dāsa Thākura sings:

*rāi kānu vilasai raṅge
kibā rūpa lavanī, vaidagadha khani dhani,
maṇimaya ābharaṇa aṅge
rādhāra dakṣiṇa kara, dhari priya giridhara,
madhura madhura colī yāy
āge pāche sakhīgaṇa, kore phula variṣaṇa,
kon sakhī cāmara dhulāya*

parāge dhūsara sthala, candra kore suśītala,
mañimaya vedīra upore
rāi kānu kara-joḍī, nṛtya kore phiri phiri,
paraśe pulaka aṅga bhare
mṛgamada candana, kore kori sakhīgaṇa,
varikhaye phula gandharāje,
śramajala bindu bindu, śobhā kore mukha indu,
adhare muralī nāhi bāje
hāsa vilāsa rasa, sarasa madhura bhāsa,
narottama manoratha bharu
duhuka vicitra veśa, kusume racita keśa,
locana mohana līlā koru

"Rādhā and Kṛṣṇa enjoy Their pastimes. How beautiful are Their forms! Rādhikā is like a mine of cleverness and Her limbs are decorated with jewelled ornaments. Giridhārī holds Rādhā's right hand and sweetly walks on with Her. Some of Their girlfriends walk before and behind Them, showering flowers while others fan Them with yaktail-fans. Rāi-Kānu are dancing hand in hand, turning around and around on a jewelled platform which is greyed by dust and cooled off by moonrays. Their limbs are studded with goosepimples of ecstasy arising from Each other's touch. The *sakhīs* take musk and sandalpaste in Their hands and shower fragrant flowers. Sweatdrops of fatigue adorn Kṛṣṇa's moon-like face and He stops playing His flute. Narottama's wishes are fulfilled when He relishes Their joking pastimes and Their sweet *rasika* words. He makes a wonderful dress for both of Them with flowers and arranges Their hair while They perform Their eye-enchancing pastimes." After such pastimes Kṛṣṇa and the *gopīs* enter a *kuñja* where they sit down on a jewelled throne to relax a little. The *sakhīs* sit on the floor, facing Rādhā and Kṛṣṇa, while the dedicated maidservants serve delicious water, garlands, sandalpaste and betel-leaves. Everyone can relish Rādhā and Mādhava's sweet exchange of love, which is called *kām api*, or astonishing in the text. There is no comparison to this love and it cannot be expressed with words either. Śrīla Jīva Gosvāmī writes in *Bhakti Sandarbha*: *anyanya priyatā sudhā parimalas tamonmādābhiḥ* "Rādhā and Mādhava's mutual love is always intoxicating Them like a fragrant enchanting unguent like nectar or vermilion." When They simply hear Each other's names They get goosepimples of ecstasy on Their skins. The *sakhīs* know this and sing Their sweet names :

yoto sakhī mañjarī, dohāra mādhuri heri,
boloto gheri gheri jaya rādhe śyāma!
yoto saharīgana, kore phula variṣaṇa,
rādhā rādhā ramana boli gāy avirāma

"All the *sakhīs* and *mañjarīs*, seeing the sweetness of the divine Pair, twirl around and around, singing "Jaya Rādhe Śyāma!" All the *sakhīs* shower flowers and constantly sing: "Rādhā-Rādhā Ramana!" Both Rādhā and Kṛṣṇa become ecstatic when They hear Each other's names and while these names enter Their ears, the bearers of these names slip in along with Them and cause Their hairs to stand erect of ecstasy. The great *ācāryas* describe how Rādhā

and Kṛṣṇa's mutual love increases during Their *pūrva rāga* (first love) condition. At that time Śrīmatī had never met Śyāma directly, She had simply heard the two syllables of His name, *śyā-ma*. As soon as these syllables entered Her ears they also entered Her heart. That sweet name didn't give Her any time to think, it immediately attracted Her heart and made Her surrender at Rasamaya Śyāmasundara's lotus-feet. She had no idea Who He was, where He was living, or what His character was like. She had become mad simply by hearing His name, and Her passionate love drew Her unto the forestpath. She could not go, because She is a housewife, but She could also not stay at home, so She remained helplessly repeating the two syllables 'Śyā-ma', while goosepimples stood on Her skin like blossoming Kadamba-flowers and tears streamed from Her eyes like torrents of rain. Seeing Śrīmatī's condition, Her girlfriends asked Her what was the cause of all this ecstasy, so She affectionately held their hands and said:

*sakhi! ke vā śunāilo śyāma nāma!
kānera bhitora diyā, marama pasilo go,
ākula korilo mora prāna
na jāni koteko madhu, śyāma nāme āche go,
vadana chādīte nāhi pāre
japite japite nāma, avaśa korilo go,
kemone vā pāsaribo tāre*

"Dear friend! Who sang the name of Śyāma? As soon as it entered My ears it entered My heart and agitated My heart! I don't know how much honey there is in the name Śyāma, I cannot give up chanting it! I've become overwhelmed by repeating this name, how can I forget it?" In the same way Śyāma, who is bliss personified, was immediately overwhelmed by ecstasy as soon as He first heard the name 'Rādhā' from the mouths of Her girlfriends, and He told them:

*sakhi! rādhā nāma ke kohile? śuni mama prāṇa juḍāile
koto nāma āchaye gokule, heno hiyā na kore ākule
ei nāme āche ki mādhuri, śravaṇe rahalo sudhā bhari
cite niti murati vikāśa, amiyā sāgare yeno vāsa
āñkhite dekhite vikāśa; e yadunandana mana kāṇda*

"Sakhi! Who spoke out this name Rādhā? As soon as I heard it, My heart was pleased! How many girls' names are there not in Gokula? None of them can agitate My heart (like this One)! How much sweetness is there in that name, filling My earholes with nectar? When Her form becomes manifest in My heart, I feel like floating in an ocean of nectar! I feel fulfilled when I behold Her form with my eyes. Thus Yadunandana weeps."

The words *kaumāra evojjvalām* in the text appear to be contradictory, because *kaumāra* means 'childhood' and *ujjvalām* means 'amorous mellow (*śṛṅgāraḥ śucir ujjvalaḥ*)'. Amorous mellows cannot be experienced during childhood, they begin at adolescence (*kaiśora*). It can be concluded, therefore, that the words *saiśava* and *kaumāra*, both meaning 'childhood', mean *ādya kaiśora*, or beginning adolescence. Because Rādhā and Kṛṣṇa's bodies are still so tender at this age, They are called *saiśava* and *kaumāra* in this verse. Śrīla Kṛṣṇadāsa Kavirāja has

given the same explanation for the frequent appearance of these words in the book 'Kṛṣṇa Karṇāmṛta' of Bilvamaṅgala Ṭhākura, in his 'Sāraṅga Raṅgadā'-commentary on this book. In some *tāntrika* scriptures the age of *kaumāra* is said to last upto sixteen, so that could also be a fitting explanation. Some people quote the following verse from the Bhaviṣya Purāṇa in this connection:

*bālye'pi bhagavān kṛṣṇas taruṇa rūpam āśritaḥ
reme vihārair vividhai priyayā saha rādhayā*

"Although Lord Kṛṣṇa was still in His childhood, He assumed an adolescent form to play different loving pastimes with His dearest Rādhā". But Śrīla Rūpa Gosvāmī and the Gauḍīya Vaiṣṇava Acāryas who follow in his footsteps do not agree with this, for these kinds of miracles are not compatible with the purely sweet and human nature of Kṛṣṇa's pastimes in Vraja. Śrīla Rūpa Gosvāmī wrote in Bhakti Rasāmṛta Sindhu (2.1.335):

*bālye'pi nava tāruṇya prakāṣyaṁ śrūyate kvacit
tan nāti rasavāhitvān na rasajñair udāhṛtam*

"The knowers of transcendental mellows do not accept these statements, that Kṛṣṇa reveals His adolescence during His childhood, as being a pure mellow." Śrī Jīva Gosvāmī writes in his commentary: *tannāti rasavāhitvād iti krama yogenaiva rasah sampadyate netaratheti bhāvah* "The sweetest mellow is the purely humanlike one, in which Kṛṣṇa attains adolescence in the proper course. Other courses of growth are not very relishable."

Today the *sakhīs* have thought of a prank: While the loving Couple sits on a jewelled throne, deeply in love with Each other, one *sakhī* comes up to Them from behind and binds Their garments together, as if They are a newly married couple. Rādhā and Mādhava are so deeply absorbed in Each other's sweetness that They don't notice it. The *sakhīs* then give a hint to the *manjarīs* to go and pick flowers and make flowergarlands. Some *sakhīs* then hang these garlands around Rādhā and Mādhava's necks while making the *ulu dhvani*, some *sakhīs* perform *ārati* to Them and others throw flowerpetals at Them, while laughing and rolling against Each other of ecstasy. Śrī Rādhikā, Who is absorbed in relishing Mādhava's sweetness, becomes a little doubtful when She sees the behaviour of Her friends and thinks: "There must be some hidden reason why they're having so much fun!" She looks all around, beautifying the *kuñja* with Her beautiful glances, but when She gets up Her clothes are pulling at Her. She sees that Her garments are bound to Śyāmasundara's garments and says with an angry expression on Her face: "Oh! That's why you are laughing so much!" Who has ever seen Her so angry with Her friends? "O foul-faced girls!", She says, "Is this how you show your desire to have a marriage-festival with this cowherd-debauchee? Allright, come! I will arrange the marriage of each of you! I will be the priest for the fulfillment of your desires!" How beautiful is Śrīmatī's angry face! Nāgara is absorbed in the sweet mellows of that face, and that is exactly what the *sakhīs* wanted to accomplish with this prank of theirs. Therefore, the 'marriage festival in childhood play' mentioned in the text is not an actual marriage. In Śrī Vṛndāvana only the pure *parakīya rasa*, the extramarital relationship, exists. Although the marriage is not real, some people call it a marriage according to the Gāndharvā-way, a marriage proceeding entirely from love or the mutual inclination of a youth and a maiden, without ceremonies and

without consulting relatives. *parakīya bhāve ati rasera ullāsa; vraja vinā ihāra anyatra nāhi vāsa* (C.C.): "The extramarital mood is more blissful and more tasty and it does not exist anywhere else but in Vraja."

VERSE 58:

**VIPAÑCITA SUPAÑCAMAM RUCIRA VEṆUNĀ GĀYATĀ
PRIYEṆA SAHA VĪṢAYĀ MADHURA GĀNA VIDYĀNIDHIḤ
KARĪNDRA VANA SANMILAN MADA KARĪṆY UDĀRA KRAMĀ
KADĀ NU VṚṢABHĀNUJĀ MILATU BHĀNUJĀ RODHASI**

vipañcita - a lute; *supancamaṁ* - nice fifth note; *rucira* - beautiful; *veṇunā* - with a flute; *gāyata* - singing; *priyeṇa saha* - with the beloved; *vīṣayā* - with the lute; *madhura* - sweet; *gāna* - songs; *vidyānidhi* - ocean of arts; *karīndra* - king of elephants; *vana* - forest; *sammilat* - meeting; *mada* - maddened; *kariṇī* - female elephant; *udāra* - beautiful; *krama* - course; *kadā nu* - when; *vṛṣabhānujā* - Rādhā; *milatu* - may She meet; *bhānujā* - Yamunā; *rodhasi* - on the shore.

When may the daughter of king Vṛṣabhānu, Who is expert in playing the Vinā and singing sweetly and whose gait is as charming as that of a she-elephant in rut, meet the king of elephants Śrī Kṛṣṇa, Who plays His celebrated flute so nicely in the fifth note that it resembles the sound of a Vipañcita-Viṇā , on the bank of the Yamunā?

THE CALL OF THE RĀSA:

Commentary: In this verse Śrīpāda gets a sweet vision of the Rāsa dance, the crown-jewel of all of Kṛṣṇa's pastimes. The blazing mellows of the Rāsa *līlā* enchant even the Lord Himself. Śrī Kṛṣṇa says: *na hi jāne smṛte rāse mano me kīdṛśaṁ bhavet* "I cannot express the feelings that arise in My heart when I remember the Rāsa dance" In *Bhakti Rasāmṛta Sindhu* (2.1.210) Uddhava Mahāśaya says:

*harer api camatkṛti prakara vardhanah kintu me;
vibharti hr̥di vismayam kam api rāsālīlā rasah*

"My heart is greatly astonished when I remember the mellows of the Rāsa *līlā*, that increased even the astonishment of Śrī Hari! " Caitanya Caritāmṛta (Madhya 8) states:

*samyak sāra vāsanā kṛṣṇera rāsa-līlā;
rāsālīlā vāsanāte rādhikā śṛṅkhalā*

tāhā vinu rāsālilā nāhi bhāy cite

"Kṛṣṇa's desire in the Rāsa lilā is complete, and Śrī Rādhikā is the binding link in that desire." "Without Her, He does not like the Rāsa-lilā." Therefore Rāsa-rasika (Kṛṣṇa, Who enjoys the Rāsa dance) plays His flute with new expertise to call Rāseśvarī (Rādhā, the Queen of the Rāsa dance). He plays His flute in the fifth note, so that it sounds like a Vīṇā. Why does Kṛṣṇa play His flute like a Vīṇā? Śrīpāda says *priyeṇa saha vīṇayā madhura gāna vidyānidhiḥ*: "The Vīṇā is the reservoir of all sweet songs, that plays duets with Śyāmasundara's sweet flute-playing." There is no other abode than Vṛndāvana where the Rāsa-lilā takes place and where Śrī Rādhā, Who is the reservoir of all sweet songs, appears. All the dancing and singing in the Rāsa lilā is a product of the *gopīs'* *mahā bhāva*. When Rāseśvarī hears Kṛṣṇa's flute sounding like a Vīṇā, She becomes desirous to match Her sweet Vīṇā playing with Kṛṣṇa's fluteplaying. Very eagerly Rāseśvarī thus meets fluteplaying Rāsa Vihārī (Kṛṣṇa), Who is dearer to Her than millions of lives, on the bank of the Yamunā. How sweet is Their meeting! "How pleased are Their eyes when They see Each other's blessed moon-like faces! It makes Them feel satisfied like a Cātaka bird drinking rainwater, or like a Cakora-bird drinking lunar nectar! Śyāma shines like an Atasi-flower and Rādhikā like a golden Campaka-flower, and when They meet, They look like the moon hiding in a fresh raincloud! Their clothes loosen, Kṛṣṇa's hair falls out from under His peacock-feather crest and Radhika's bluish veil slips from Her head."

A loving mother likes more to see the face of her child, even if it is dumb, than the moon, because she feels love for the child and not for the moon. Love makes the ugly look beautiful. Who can then describe the ecstasy felt when the greatest and most beautiful Lovers meet Each other? The Yamunā (who is called *bhānujā*, the daughter of the sun) swells up of ecstasy when she sees Vṛṣabhānujā, the daughter of Mahārāja Vṛṣabhānu, meeting Śyāmasundara on her banks and freely playing with Him like an intoxicated she-elephant with the king of elephants. All the moving and nonmoving creatures of Vṛndāvana are shivering of ecstasy, while Rādhikā, the ocean of artfulness, plays Her Vīṇā, outsounding Śyāmasundara's flutesong. By serving the divine Couple the *kiṅkarī* is blessed with the sweet vision of Their pastimes.

VERSE 59:

**SAHĀSA VARA MOHANĀDBHUTA VILĀSA RĀSOTSVAE
VICITRA VARA TĀṆḌAVA ŚRAMA JALĀRDRA GAṆḌASTHALAU
KADĀ NU VARANĀGARĪ RASIKA ŚEKHARAU TĀU MUDĀ
BHĀJĀMI PADALĀLANĀL LALITA VĪJANAM KURVATĪ**

sahāsa - with laughter; *vara* - excellent; *mohana* - enchanting; *adbhuta* - wonderful; *vilāsa* - pastimes; *rāsa utsave* - in the Rāsa festival; *vicitra* - wonderful; *vara* - excellent; *tāṇḍava* - dance; *śramajala* - sweatdrops; *ardra* - wet; *gaṇḍa-sthalau* - on the cheeks; *kadā nu* - when; *vara nāgarī* - great ladylove; *rasika* - relisher; *śekhharau* - king and queen; *tau* - both;

mudā - joyfully; *bhajāmi* - I worship; *pada* - position; *lālanāt* - desiring; *lalita* - lovely; *vījanam* - fanning; *kurvatī* - doing.

When will I joyfully serve the best ladylove, Śrī Rādhikā, and the best of lovers, Śrī Kṛṣṇa, Whose cheeks became moistened with sweatdrops of fatigue from Their incomparable dancing during the wonderful enchanting Rāsa-festival, which is full of laughter, by massaging Their feet and nicely fanning Them?

MAÑJARĪ-SERVICE IN THE RĀSA-DANCE:

Commentary: Now the Rāsadance has begun. The *gopīs* dance in a circle and Rādhā dances in the middle with Vrajendranandana. How sweetly Rasarāja and the Rāsa-heroines smile at Each other with budding lips when they see Each other's sweet dancing, which is born from the mood called *rati*! How much they are enchanting and how much are they astonishing Each other with their song and dance! The Rāsa-*līlā* enchants not only Śyāmasundara (as was shown in the previous verse), but also the *gopīs*. When Kṛṣṇa had left them to go to Mathurā (*sudūra pravāsa*), the *gopīs* asked Uddhava the following question:

*tāḥ kim niśāḥ smarati yāsu tadā priyābhir vṛndāvane kumuda kunda śasāṅka ramye
reme kvacic caraṇa nūpura rāsa goṣṭhyām asmābhir īḍita manojña kathaḥ kadācit*

(Śrīmad Bhāgavata 10.47.43)

"O Uddhava! Your Lord must have forgotten us *gopīs*, but has He also forgotten the nights that He danced the Rāsa with us? We become mad when we remember those enchanting nights, that were whitened by the pleasing rays of the full autumn moon inundating the surface of mother earth! The whole natural scenery of Vṛndāvana smiled at us with its white Kunda and Jasmine-flowers. Although she is called Kṛṣṇā, or the Black One, the Yamunā became as white as milk because of all the blossoming white lotus-flowers and lilies floating on her surface, and the sand on her banks became as soft, white and fragrant as ground camphor. On top of that, the demigods have strewn many white flowers on the arena of the Rāsadance! O Best of the Yadus! The dancing of the *gopīs* made their sashes of bells, the bangles on their wrists and the anklebells on their feet jingle sweetly, sounding even more beautiful than the different musical instruments that they played! Does Your Lord remember that most blissful Rasadance now?"

The word *vilāsa* in the text means that the gestures of the faces and the eyes of the hero and heroine are extra special. *gati sthānāsanaḍinām mukha netrādi karmanam; tat kālīkam tu vaiśiṣṭyam vilāsaḥ priya sangajam* (Ujjvala Nīlamanī).

In Śrīmad Bhāgavata (10.33.8) Śrī Śuka Muni perfectly drew the following beautiful picture of the Mahā Rāsa:

pāda nyāsair bhuja vidhutibhiḥ sasmitair bhrūvilāsair

*bhajan madhyais cala kucapaṭaiḥ kuṇḍalair gaṇḍa-lolaiḥ
svidyan mukhyaḥ kavara rasanāgra granthayaḥ kṛṣṇa vadhvo
gāyantyās taṁ taḍita iva tā megha-cakre virejuḥ*

"With their measured treads, the motions of their hands, the playful movements of their eyebrows accompanied with graceful smiles, bending waists, shaking breasts and fluttering skirts of their garments, earrings swinging against their cheeks, perspiring faces and their braids and girdles loosened because of their swift movements, and singing His glories, the wives of Kṛṣṇa shone brightly like flashes of lightning in a mass of clouds."

Śrīpāda, in his *kiṅkarī*-form, sees *vicitra vara tāṇḍava śrama jalārdra gaṇḍa-sthalau* "Rāseśvarī's and Rasika Śekhara's cheeks have become moist of sweatdrops of fatigue from Their sweet dancing", so she sweetly fans Them. The *sādhaka* should also remember himself serving in this way, but this remembrance cannot come as long as one is in external, mundane consciousness. Śrīpāda describes the sweet Rāsa *līlā* as follows in his poem 'Sangīta Mādhava':

*pravahad amṛta rasa kṛta parihāse; śiva vidhi śuka nārada janitāse
rādhā mādhava keli vilāse; viśatu mano mama prema vikāse
vṛndāvana vana sahaja nivāse; nava rasa bhāvita mati pratibhāse
tikta tarikṛta mukti vitāne; hari caraṇojjvala bhāva nidāne
pratipada jṛmbhita madana vikāre; parama rasāmṛta sāgara sāre
thutkṛta vidhi-pada munivara gīte; tuccha triguṇa jaḍa prakṛtim atīte
rādhā priya parijana kalanīye; vidita nigama-vara saṁvaraṇīye
anta rahita mahad akalita pāre; bahu-vidha bhaṅgima prema prasāre
ati rasa lola sarasvatī gāne; kuruta hṛdayam iha parama nidhāne*

"This pastime is bearing the nectarean *rasa* of laughter and is desired for by Śukadeva, Brahmā, Śiva and Nārada. May the playful pastimes of Rādhā and Mādhava enter my mind and increase my love. These pastimes only take place in the Vṛndāvana forest and are reflected in the hearts of those who are absorbed in this fresh *rasa*. This *rasa* makes the taste of *mukti* seem bitter and finds it shelter in the glistening feet of Śrī Hari. The amorous transformations increase at every moment in this ocean full of the quintessence of nectarean *rasa*. These pastimes are beyond the three modes of material nature and are sung by the greatest sages, who spit even on the position of Lord Brahmā. This pastime can only be seen by Rādhā's dear devotees and is not disclosed even to the Vedas. Even the great souls cannot find the end to all the different kinds of loving gestures made in this Rāsa festival. O devotees who are very eager for *rasa*! Always keep your hearts absorbed in the supreme jewel of Prabodhānanda Sarasvatī's song!"

Now the Rāsa dance is over. Rādhā and Mādhava enjoy a little rest, sitting on a jewelled throne and Śrīpāda, as a maidservant, blissfully massages Their lotus-feet. The word *lalanā* in the text means 'keeping with affection'. The maidservant forgets all sense of time while she eagerly relishes the sweet taste of massaging these lotus-feet. The lotus-feet of the divine Couple are tired of dancing the Rāsa, and Rādhā and Mādhava keep Their eyes half-closed while They enjoy the soft and affectionate massage of the maidservant. There's no limit to the maidservant's ecstasy then! Then, when this transcendental vision vanishes, Śrīpāda pitifully prays: "When will You bless me with the services of fanning You and massaging Your feet?"

VERSE 60:

**VṚNDĀRAṆYA NIKUṆJA MAÑJULA GRHEṢV ĀTMEŚVARĪM MĀRGAYAN
HĀ RĀDHE! SAVIDAGDHA DARŚITA PATHAM KIM YĀSI NETYĀLAPAN
KĀLINDĪ SALILE CA TAT KUCATAṬĪ KASTURIKĀ PAṆKILE
SNĀYAM SNĀYAM AHO KUDEHAJA MALAM JAHYĀM KADĀ NIRMALAH**

vṛndāraṇya nikuṅja - the bowers of Vṛndāvana; *mañjula* - lovely; *grheṣu* - in the houses; *ātma īśvarīm* - my goddess; *mārgayan* - searching; *hā rādhe* - O Rādhā; *sa* - with; *vidagdha* - clever; *darśita* - shown; *patham* - path; *kim* - why; *yāsi* - you go; *na* - not; *iti* - thus; *ālapan* - uttering; *kāḷindī* - Yamunā; *salile* - in the water; *ca* - and; *tat* - that; *kucataṭī* - nipples; *kasturikā* - musk; *pañkile* - muddled; *snāyam* - bathing; *aho* - O!; *kudeha* - bad body; *ja* - coming from; *malam* - dirt; *jahyām* - giving up; *kadā* - when; *nirmalah* - spotless.

When will I search for my mistress in the lovely bowerhouses of Śrī Vṛndāvana, saying: "O Rādhe! Why don't You tread the path shown by me with Your clever lover?", and when will I become spotlessly pure by washing my dirty body in the water of the Yamunā, which is muddled by the musk from Śrī Rādhikā's nipples?

KĀLINDĪ'S PURIFYING WATER:

Commentary: In the previous verse Śrīpāda had a vision of the Rāsa dance. Now that this vision is gone, he laments: "Alas! Will I, a servant of my lusty desires, ever be so fortunate to see these loving pastimes? How can I purify this dirty perishable body of mine, consisting of blood, flesh, stool and urine?" Thinking like this, Śrīpāda remembers the greatness of Śrīmatī Yamunā, and he joyfully says: "My contaminated mind will surely become purified by bathing in the Yamunā!" Śrīla Rūpa Gosvāmī has written in his Śrī Yamunāstakam (3):

*śīkarābhīmṛṣṭa jantu durvipāka mardīnī nandanandanāntaraṅga bhakti pūra vardhinī
tīra saṅgamābhilāṣi maṅgalānubandīnī mām punatu sarvadāravinda bandhu nandīnī*

"May the daughter of the friend of the lotus-flowers (Yamunā), a drop of whose water destroys the sinful reactions of all creatures, who increases the stream of intimate loving devotion for Nanda's son, and who brings auspiciousness to anyone who desires to live on her banks, always purify me." Śrīla Baladeva Vidyābhūṣaṇa comments as follows on the part *nandanandanāntaraṅga bhakti pura vardhinī: nandanandanāntaraṅga bhakti pūre rāgātmikam bhakti-dhāraṁ vardhayatīti sa* "This intimate devotion to Nanda's son refers to *rāga bhakti*." In other words, anyone who touches even a drop of Yamunā's water becomes eligible to practise *rāgānugā bhakti*, and the highest kind of *rāgānugā bhakti* is *mañjarī bhāva*,

Śrī Rādhā's personal service. Why is the Yamunā's water so black? Śrī-Śrī Rādhā Mādhava play Their eternal pastimes in her most purifying water, and in the course of these pastimes the musk that sticks on Rādhikā's breasts gets washed off and muddles the water. Obtaining these remnants of *mahā bhāva*, Yamunā considers herself most blessed! Because she carries that musk on her heart Yamunā was called Kṛṣṇā, the Black River. Śrīpāda thinks: "Yamunā is already such a purifying river, and on top of that she is muddled by the musk from Svāminī's breasts! Let me lose my identification with my material body by bathing in her most delicious water, then I can recognize myself as Rādhā's dedicated maidservant, and I can search for my mistress Rādhārānī in the beautiful bowers of Vṛndāvana! O Rādhē! Where are You?! Show Yourself to me! Here is that beautiful *kuñja* where You always play sweet pastimes with Your lover! All the scriptures and all the saints (*vidagdha jana*) say that Your bower-pastimes are eternal (and they show us the way to those *kuñjas sa vidagdha darśita pathanī*), but I cannot see these sweet pastimes! In which *kuñja* are You hiding? Show Yourself to Me! Won't You travel on the path shown by the great saints (*savidagdha*)?" In this way I'll anxiously cry and search for his mistress in each and every *kuñja* of Vṛndāvana! When will that state be mine?" How sweet are these prayers of Śrīpāda in his external consciousness! Vṛndāvana is the place that reminds one mostly of Śrī-Śrī Rādhā-Mādhava's sweet pastimes. Naturally, a devotee cannot remain careless when he stays in Vṛndāvana. In Śrī Narottama dāsa Ṭhākura's 'Prārthanā' it is seen:

hari hari! āra kobe pāḷaṭibe daśā?
e sab koriyā vāme, yābo vṛndāvana dhāme,
ei mone koriyāchi āśā
dhana jana putra dāre, ei sab koriyā dūre,
ekānta hoiyā kobe yābo
sab duḥkha parihari, vṛndāvane vāsa kori,
mādhukarī māgiyā khāibo
yamunāra jala yeno, amṛta samāna heno,
kobe pībo udara pūriyā
kobe rādhākuṇḍa jale, snāna kori kutūholi,
śyāmakūṇḍa rahibo poḍiyā

"Hari! Hari! When will I reach the stage in which I can give up everything and go to Vṛndāvana? This is what I desire in my mind! When can I leave my money, my friends, my son, my wife and all this misery far behind me and live in Vṛndāvana, eating only what I beg as alms? When can I drink the water of the Yamunā, which is just like nectar, until my belly is full? When can I blissfully bathe in Rādhākuṇḍa and jump in Śyāmakūṇḍa?"

Apart from this external prayer, there is also an internal explanation of this verse. Śrī-Śrī Rādhā-Mādhava are sitting on a jewelled throne, tired of dancing the Rāsa, and the maidservant is busy serving Them. Nāgara becomes overwhelmed with ecstasy from relishing Śrī Rādhā's *mādana rasa*, and, just to give Him pleasure with Her sweet cunning pranks, Svāminī decides to hide Herself in another *kuñja*. A little later, Nāgara regains consciousness and He becomes very upset when He cannot see His beloved anymore, so He asks the maidservant: "Where is your mistress?" The maidservant knows where Svāminī is, but she

pretends not to know, so that she can also witness Nāgara's sweet anxiety. Nāgara and the maidservant go out to look for Svāminī and they come to a charming bower (*mañjula nikuñja*), where Nāgara looks all around to find Her. The *kuñja* becomes beautiful simply by Nāgara looking around in it. After some time the maidservant reveals to Kṛṣṇa where Svāminī is hiding out, and thus accomplishes the sweet meeting of the divine Couple. After They made love just like a mad elephant couple, Rādhā and Mādhava want to play in the water of the Yamunā, but They lose the way out of ecstasy, so Śrīpāda shows Them the way and says: "O Rādhē! Why don't You and Your clever lover follow the path I show You? (*hā rādhē savidagdha darśita pathaṁ kiṁ yāsi nety ālapam*)." Now the *rasika* Couple come to the bank of the Yamunā and meet the other *gopīs* there. All the *gopīs* now have a tumultuous waterfight with Rādhā and Mādhava, and Śrīpāda, in his *kinkarī*-form, sees that the clear water of the Yamunā becomes muddled by the musk melting from Svāminī's breasts. After the waterfight Rādhā and Mādhava enter a jewelled temple to be dressed. Suddenly the transcendental vision disappears and Śrīpāda laments, while the sweet picture of this pastime still floats before his eyes: "When will I wander from *kuñja* to *kuñja* in Vṛndāvana, searching for my mistress? When will I show Her and Her lover the way to the Yamunā, where They can have a waterfight? Alas! When can I be so fortunate? When can I give up my identification with this body, that is made of five material elements, and recognize myself as Śrī Rādhā's transcendental handmaid?"

VERSE 61:

**PĀDA-SPARŚA RASOTSAVAṂ PRAṆATIBHIR GOVINDAM INDĪVARA
ŚYĀMAṂ PRĀRTHAYITUM SUMAÑJULA RAHAḤ KUÑJAMŚ CA SAMMĀRĪJITUM
MĀLĀ CANDANA GANDHAPŪRA RASAVAT TĀMBŪLA SAT PĀNAKĀ
NYĀDĀTUM CA RASAIKADĀYINI TAVA PREṢYĀ KADĀ SYĀM AHAM**

pāda - feet; *sparśa* - touch; *rasa* - flavour; *utsavam* - festival; *praṇatibhiḥ* - by offering obeisances; *govindam indīvara* - the blue lotus Govinda; *śyāmaṁ* - bluish Kṛṣṇa; *prārthayitum* - praying; *sumañjula* - very lovely; *rahaḥ* - solitary; *kuñjam* - bower; *ca* - and; *sammārjītum* - sweeping; *mālā* - garland; *candana* - sandalpaste; *gandhapūra* - fragrant substances; *rasavat* - delicious; *tāmbūlam* - betel-leaves; *sat* - nice; *pānakāni* - drinks; *ādātum* - taking; *ca* - and; *rasa* - flavour; *eka* - only; *dāyini* - giver; *tava* - Your; *preṣya* - engaged; *kadā* - when; *syām* - that; *aham* - I.

O Only bestower of *rasa* (Śrī Rādhike)! When will You engage me by praying to the blue lotus-flower Govinda, Who experiences a festival of *rasa* by bowing down to Your feet and touching them? When can I sweep Your very lovely solitary *kuñja* and bring garlands, sandalpaste, perfumes, tasty betel-leaves and drinks to You?

ŚRĪ RĀDHĀ'S DRESSING AND ORNAMENTATION:

Commentary: By Śrīmatī's grace Śrīpāda regains the vision of the previous sweet pastime. After playing and bathing in the water of the Yamunā, the divine Couple goes to a jewelled temple with Their girlfriends and maidservants. Svāminī orders Śrīpāda to sweep the jewelled temple and after that She gives a hint with Her eyes that She wants Kṛṣṇa Himself to dress Her. The maidservant understands Svāminī's hints, Īśvarī cannot hide anything from her. Śrīpāda writes in Vṛndāvana Mahimāmṛta: *śrīśvarī dṛṣṭi vāg ādi sarveṅgita vicakṣaṇam*: "The maidservant expertly understand all the hints Śrīśvarī makes with Her glances and with Her words." The maidservant therefore speaks her thoughts out: "Who will dress Īśvarī today?" Nāgara says: "If you give Me permission, then I will dress Her today!" The maidservant gives her consent with a gesture of her eyes. Nāgara is very eager to dress Svāminī, Who also gives Her consent by slightly smiling at Him. It is as if She gives Herself away by accepting Nāgara's service. On Svāminī's order Śrīpāda brings flower garlands, sandalwood pulp, musk, vermilion, perfumes, delicious betel leaves and sweetly scented water.

In this text Śrīpāda calls Svāminī *rasaika dāyini*, or 'the only giver of *rasa*'. To Whom is She the only giver of *rasa*? To Śyāmasundara! Śyāma is absorbed in dressing Svāminī and the maidservant is absorbed in watching Him. It is as if Śyāma becomes even more deeply bluish from touching Rādhikā's limbs, therefore Śrīpāda calls Him Indīvara Śyāma, bluish like an Indīvara-lotus, in the text. It is as if each of Kṛṣṇa's senses are absorbed in Śrī Rādhā's form, sound, touch, taste and smell, therefore Śrīpāda calls Him Govinda, He Whose senses feel pleasure, in the text. Govinda wants to decorate Rādhikā with floral ornaments, so He measures each of Her limbs before He makes the ornaments. Svāminī slightly smiles when She sees Śyāma's absorption. It is as nectar drops from Her smile. Nāgara takes care that none of this nectar is wasted, so He catches it with the cups of His lips (He kisses Her). This is why the maidservant addresses Svāminī with *rasaika dāyini*.

Svāminī's dressing is finished and Śyāma is out of His mind when He sees the sweetness of Her form. She looks just like a bower-goddess! Śyāma thinks: "My life will be successful when I can sell it to Rādhikā's lotus feet!", and He offers His obeisances to Her lotus feet. The mere touch of these lotus feet is like a festival of *rasa* to Him! Waves of *rasa* move through the ocean of transcendental bliss (Kṛṣṇa) when He is touched by *mahā-bhāva* Śrī Rādhā! The maidservants make their fish-like eyes swim on the waves of this *rasa*. Merciful Svāminī lifts Śyāma up and seats Him on Her right side on the jewelled throne. Nāgara is overwhelmed by Her tender sweet touch. The hairs on His body stand erect of ecstasy, and streams of loving tears flow from His eyes. The maidservant then brings some tasty syrup. First Priyājī drinks and then She hands the cup to Priyatama, Who can thus drink the flavour of Her beautiful lotus-like mouth. Because the syrup is now mixed with *prema* it is called *sat pānaka*, a good drink. After this, the maidservant serves delicious betel-leaves. Śrī Rūpa Gosvāmī wrote in 'Cātu Puṣpāñjalī':

*kadā bimboṣṭhi tāmbūlam mayā tava mukhāmbuje
arpyamānaṁ vrajādhīśa sūnur āchhidya bhoksyate*

"O Rādhē! Your lips are as red as Bimba-cherries! When will the prince of Vraja snatch the betel-leaves out of Your lotus-like mouth and eat them, after I had offered them to You?" The betel-leaves were relished by both Svāminī and Śyāma, and therefore they are most

delicious now! Śrīpāda experiences that in these sweet pastimes. Suddenly the transcendental vision disappears and Śrīpāda pitifully prays: "O *rasaika dāyini*! O Śrī Rādhē! Bless this fallen soul with the nectar of Your devotional service! On Your order I will sweep the solitary bower and bring garlands, perfumes, betel-leaves, sandalpaste, dresses and ornaments! When will You thus mercifully engage me?"

VERSE 62:

**LĀVAṆYĀMRṬA VĀRTAYĀ JAGAD IDAṂ SAMPLĀVAYANTĪ ŚARAD
RĀKĀ CANDRAM ANANTAM EVA VADANA JYOTSNĀBHIR ĀTANVATĪ
ŚRĪ VṚNDĀVANA KUṆJA MAṆJU GRHIṆĪ KĀPY ASTI TUCCHĀM AHO
KURVĀṆĀKHILA SĀDHYA SĀDHANA KATHĀM DATTVĀ SVA DĀSYOTSAVAM**

lāvaṇya - pearllike splendour; *amṛta* - nectarean; *vārtayā* - with words; *jagad* - the world; *idaṁ* - this; *samplāvayantī* - inundates; *śarad* - autumn; *rākā candram* - full moon; *anantam* - endless; *eva* - only; *vadana* - face; *jyotsnābhiḥ* - with lights; *ātanvatī* - spreads; *śrī vṛndāvana kuṅja* - bower of Śrī Vṛndāvana; *mañju* - lovely; *grhiṇī* - housewife; *kāpy* - some (fem.); *asti* - there is; *tucchām* - insignificant; *aho* - O!; *kurvann* - doing; *akhila* - all; *sādhya* - goals; *sādhana* - practise; *kathām* - talks; *dattvā* - having given; *sva* - own; *dāsyā* - service; *utsavam* - festival.

Śrī Rādhikā, the lovely Queen of Vṛndāvana's bower-houses, makes all spiritual goals and practises insignificant when She bestows the festival of Her service. She inundates the whole world with the news of Her nectarean beauty and Her face shines like innumerable autumnal moons!

ŚRĪ RĀDHĀ, THE LOVELY GIRL OF THE BOWERS:

Commentary: How powerful are the words of the *ācāryas* who are exclusively dedicated to Śrī Rādhā's lotus-feet! Each syllable crystallises their feelings. They are not syllables, they are Śrī Rādhārāṇī's *vāñmayī mūrtī* (verbal form)! By Śrīmatī's grace Śrīpāda sees another transcendental picture before his love-anointed eyes: Śrī Rādhikā waits for Kṛṣṇa to come in Her bower (*vāsaka sajjikā*). Knowing for certain that He's going to come, Śrī Rādhā personally decorates Her bower and makes a bed of flowers there. She lights bright lamps and prepares delicious betel-leaves with camphor, but still Her loving ecstasy makes Her feel as if it was not well done yet.

Today Śrīpāda sees Śrī Rādhā as Vṛndāvana's *mañju grhiṇī*, lovely housewife, decorating the *kuṅja* as if it was Her house. The lovely hands of the lovely housewife decorate

the bower in a lovely way - everything is *mañju*, or lovely. While Śrīmatī decorates the bower, a wonderful golden luster gushes from Her beautiful form. This nectarean beautiful news of elegance (*lāvanyāmṛta vārtā*) inundates the whole world, in other words: what to speak of those who were so fortunate to see this luster of pure love, even those who heard about it are inundated by the flood of divine love! Śrī Caitanya Mahāprabhu accepted the mood and luster of Śrīmatī Rādhā to inundate the whole world with a flood of divine love. In the external world, rivers may inundate the land during the rainy season, but Śrīman Mahāprabhu's rivers of love inundate the inner cores of everyone's hearts with floods of divine love!

*gaṅgā yamunā prayāga nārilo ḍubāite;
prabhu ḍubāilo kṛṣṇa-premera bonyāte*

(Caitanya Caritāmṛta Madhya 19)

"The Gaṅgā and Yamunā could not inundate Prayāga (Allahabad), but Mahāprabhu managed to inundate the place with a flood of love for Kṛṣṇa." That is because He accepted Śrī Rādhā's bodily luster. The maidservant sees that the rays emanating from Nāgarimani's moon-like face spread a luster as beautiful as innumerable autumn moons. This is a divine light of passionate love, not a material luminary. The maidservant's heart and mind are illuminated by this light of passionate love. Suddenly this vision disappears, and Śrīpāda laments: "When will the lovely housewife of Vṛndāvana's bowers bless me by bestowing Her service upon me?" How Śrī Rādhā is the ultimate goal of life, making all other human goals insignificant, is elaborately explained in Caitanya Caritāmṛta (Madhya-līlā, chapter eight), where Rāmānanda Rāya and Lord Caitanya have a lengthy discussion about it and come to this conclusion: *ihāra madhye rādhāra prema - sādhyā śiromaṇi; yāhāra mahimā sarva śāstrete vākhāni* "Of these, the love of Rādhā is the crown-jewel of all goals of life, which is glorified by all the scriptures."

VERSE 63:

**DRṢṬYĀ YATRA KVACANA VIHITĀMREDANE NANDA SŪNOḢ
PRATYĀKHYĀNA CCHALATA UDIODĀRA SAṅKETA DEŚĀ
DHŪRTENDRA TVAD BHAYAM UPAGATĀ SĀ RAHO NĪPA VĀṬYĀM
NAIKĀ GACCHET KITAVA KṚTAM ITYĀDIŚET KARHI RĀDHĀ**

drṣṭyā - by seeing; *yatra* - wherever; *kvacana* - at which place; *vihita* - done; *amredane* - repeatedly; *nanda sūnoḥ* - by the son of Nanda; *pratyākhyāna* - refusing; *cchalata* - on the pretext of; *udita* - arising; *udāra* - beautiful; *saṅketa deśa* - trysting place; *dhūrta* - cheater; *indra* - king; *tvad* - Your; *bhayam* - fear; *upagatā* - coming near; *sa* - she; *rahaḥ* - solitary; *nīpa* - Kadamba; *vāṭyām* - in the garden; *na* - not; *ekā* - alone; *gacchet* - goes; *kitava* - cheater; *kṛtam* - done; *iti* - thus; *ādiśet* - ordering; *karhi* - when; *rādhā* - Rādhā.

When will Śrī Rādhā order me to accompany Her and to tell Nanda's son, after He repeatedly hinted to Her with His glances, and She seemingly rejected His proposal, but still indicated this beautiful trysting-place to Him, "O king of cheaters! My mistress will not go alone into that secret garden of Kadamba-trees, because She is afraid of You!"?

ŚRĪ RĀDHĀ'S ANXIOUS SEPARATION:

Commentary: Śrī Rādhikā anxiously waits for Śyāma to arrive at the trysting-place. Thus She is known as *vāsaka sajjikā* :

*anāgasi priyatame cirayaty utsukā tu yā; virahotkaṅṭhitā bhāva vedibhiḥ sā samīritā
asyās tu ceṣṭā hr̥ttāpo vepathur hetu tarkaṇam;
aratir vāṣpa mokṣas ca svāvasthā kathanādayaḥ*

(Ujjvala Nīlamaṇi, Nāyikā bheda 43)

"When the innocent lover does not show up for a long time, the heroine becomes very anxious and impatient. She feels heartache, shivers, speculates why he is not coming, feels sick, sheds streams of tears and tells Her girlfriends about Her feelings." Śrī Candī Dāsa sings:

*bandhura lāgiyā, śeja vichāilum,
gānthinu phulera mālā
tāmbūla sājālum, dīpa ujāralum,
mandira hoilo ālā
soi! pāche e sob hoibe ān!
se heno nāgara, guṇera sāgara,
kāhe nā milalo kān
śāsurī nanade, vañchanā koriyā,
āilum gahana vane
boḍo sādha mone, e rūpa yauvane,
milabo bandhura sane
pathapāne cāhi, koto na rohibo,
koto prabodhibo mone,
rasa śīromaṇi, āsibe ekhoni-
dīna caṇḍī dāsa bhane*

"For My friend I made the bed, strung flowergarlands, prepared betel-leaves, and lit the lamps to beautify the place. Friend, all this will turn out otherwise! I did not meet Kṛṣṇa, My lover, Who is an ocean of qualities! I deceived My mother-in-law and My sister-in-law to come into the deep forest, and I decorated My youthful form to meet My friend! How many

times didn't I stare down the road and how many times didn't I address My own mind?" The lowly Caṇḍī Dāsa says: "The crown-jewel of relishers is coming now!"

Śrīpāda, in his *kinkarī*-form, sits at Śrīmatī's feet and consoles Her. This maidservant always stays with Her, in joy and in sorrow! How sweet is Rādhikā's service! The maidservant thinks: "Your deepest feelings will be revealed in my heart!" The *kinkarī*'s heart and purpose are one with Śrīmatī's. Svāminī says: "Give your whole mind to Me! First be Mine, and then serve Me!" We cannot understand these things as long as we identify ourselves with our material male or female bodies. We must become *gopīs*. Śrīla Narottama Dāsa Ṭhākura sings: *kobe vṛṣabhānupure, āhirī gopera ghare, tanayā hoiyā janamibo* "When will I be born as a daughter in the house of a cowherder in Vṛṣabhānupura (Varṣānā)?" The heart must become scented with this desire! One can only become freed from bodily consciousness by sincere and pure devotion. One drop of Rādhā-Mādhava's sweetness can madden the mind. Śrīla Rūpa Gosvāmī says: *yuvayor guṇa mādhurī navā janam unmādayatiha kaṁ na vā?* "Who will not be maddened by Your (Rādhā-Govinda's) everfresh sweetness?" Devotees should discuss these heart's prayers of the Gosvāmīs with Each other, because these prayers are filled with their transcendental experiences.

The maidservant sees how much Śrīmatī suffers from separation, and begins to search for Śyāma to soothe Her pain. Although she looks in every forest of Vṛndāvana, she cannot find Kṛṣṇa anywhere, so she becomes very worried. How can She save Svāminī's life unless she quickly brings Śyāma to Her? The *kinkarī* thinks: "Let me just look in Candrāvalī's bower once and see if I can find Śyāma there maybe!" And lo! When she comes to Candrāvalī's *kuñja* she sees Śyāmasundara there, absorbed in a *rasika* discussion with His hostess! The *kinkarī* thinks: "How can I take Śyāma from here into our *kuñja*?" Just then the wind blows the maidservant's fragrance into Śyāmasundara's nostrils. Śyāma immediately remembers Rādhikā, because the maidservant's clothes are the merciful leftovers of her Svāminī. They have been worn by Her before and are thus invested with Her divine fragrance! Śyāmasundara is astonished and thinks: "Surely Śrī Rādhā or one of Her girlfriends must have come here to look for Me!" Seeing Śyāma in such a startled condition, Candrāvalī asks Him: "Why are You so disturbed?" Śyāma replies: "Dearest one! My mother told Me to do something for her, but I forgot it out of eagerness to come and meet You! I have to go now to do that duty!" Naive Candrāvalī believes Śyāma and says: "I'm waiting here for You, full of desire! Come quickly back!" Śyāmasundara goes out of Candrā's *kuñja* and sees Rādhā's maidservant there, with whom He walks along to Rādhā's *kuñja*. On the way, the maidservant chastises Śyāmasundara: "O crown-jewel of cheaters! Svāminī is suffering so much out of separation from You, and You're just having a good time here, forgetting Her completely? Rascal! If You desire Candrāvalī, then why did You make an appointment with my Svāminī?" Śyāmasundara replies: "I don't know where your meeting place is! Why are you so much on My case?" The maidservant frowns her eyebrows and says: "O rogue! When You prayed to Svāminī for the fulfillment of Your desires with Your glances, She pretended to reject You, but She still gave You a clear indication to meet Her in the beautiful Manohara *kuñja*, didn't You get that hint? Why didn't You show up to meet Her yet?" Śyāmasundara says: "Sakhi, I didn't understand, I thought that Rādhā rejected Me! I didn't know that She told Me to go to the Manohara *kuñja*!" The *kinkarī* replies with her glances: "You understood everything! Everybody knows how smart cheaters can be! It is normal for You to cheat innocent girls! You cheated my mistress and went to the grove of the enemy! Come along, I'll tell everything to Svāminī, and She will

decide what punishment should be meted out to You!" How sweet is Rādhikā's service! The maidservant can freely chastise Kṛṣṇa. She is Rādhā's maidservant as well as Her friend. Śyāmasundara relishes the chastisement by the *gopīs* even more than the reverential hymns offered to Him by the great sages and the Vedic literatures. Śrī Kṛṣṇa told Uddhava in the 'Lalita Mādhava (4.29)':

*gokula kula jaratīnām paruṣṇ vāg api yathā pramodayati
stutir api mahā munīnām madhurapadā mām sakhe na tathā*

"O Friend! I do not get so much pleasure out of the sweet hymns of the munis as I get from the harsh chastisements of the old women of Gokula!" If the chastisements of the old women of Gokula are so sweet to Him, what then to speak of the indescribable nectar of the *sakhīs*' and *manjarīs*' chastisements? The maidservant says: "Svāminī's afraid of Your cheating, so She won't go into the *kuñja* alone! No well-mannered girl would dare to go to a lonely place with a guy like You, anyway! Who could imagine the mishap brought about if She had not taken me, Her maidservant, along today?" Nāgararāja relishes the maidservant's sweet words and prays to Her with folded hands: "Sakhi, I really didn't understand Svāminī's hints! I thought She was rejecting Me and I became so agitated by feelings of separation from Her that I came here to search for Her. Just after I met Candrāvalī here, you came along! Sakhi! Never tell Rādhā that you found Me in Candrā's bower! Tell Her that I was wandering in the Kadamba-garden, chanting Her name 'Rādhe, Rādhe!' and that You brought Me back to My senses and brought Me here!" The maidservant replies: "O Ma! Just see! Should I say that? O Crown-jewel of liars (*dhūrta śiromaṇe*)! Come along with Me to see Śrīmatī, and there You'll hear what I will tell Her and what I will not tell Her! It's good for cheaters like You to get a good punishment once in a while!" Speaking such nectarean words, the maidservant takes Kṛṣṇa to Nāgarīmaṇi's *kuñja*.

In 'Ujjvala Nīlamanī', Śrīla Rūpa Gosvāmī has given definitions of two kinds of cheaters: the *śaṭha* and the *dhṛṣṭa*. The *dhūrta* has not been defined. Because Śrī Kṛṣṇa is *akhīla rasāmṛta mūrti*, the form of all nectarean transcendental flavours, all definitions apply to Him, but still Śrīla Rūpa Gosvāmī did not define the *dhūrta*, because Rasācārya Bharata Muni did not do so. *nokto dhūrtādi bhedas tu muneḥ sammaty abhāvataḥ*.

VERSE 64:

**SĀ BHRŪNARTANA CĀTURĪ NIRUPAMĀ SĀ CĀRU NETRĀŅCALE
LĪLĀ KHELANA CĀTURĪ VARATANOS TĀDRG VACO CĀTURĪ
SAŅKETĀGAMA CĀTURĪ NAVA NAVA KRĪDĀKALĀ CĀTURĪ
RĀDHĀYĀ JAYA TAT SAKHĪ-JANA PARIHĀSOTSĀVE CĀTURĪ**

sā - she; *bhrū* - eyebrow; *nartana* - dancing; *cāturī* - dexterity; *nirupamā* - matchless; *sā* - she; *cāru* - beautiful; *netra* - eye; *ancale* - corner; *līlā khelana* - playfulness; *cāturī* -

dexterity; *vara* - excellent; *tanoḥ* - of the body; *tādṛg* - similar; *vacaḥ* - words; *cāturī* - dexterity; *saṅketa* - trystingplace; *āgama* - coming; *nava nava* - ever-fresh; *krīḍā* - play; *kalā* - arts; *rādhāyā* - of Rādhā; *jaya* - victory; *tat* - Her; *sakhī-jana* - girlfriends; *parihāsa* - joking; *utsave* - festival.

Glory to the incomparable dexterity of Rādhā's dancing eyebrows, the dexterity of the corners of Her beautiful playful eyes, the verbal dexterity of this beautifully formed girl, Her dexterity in coming to the trysting-place, Her dexterity in everfresh artful pastimes and Her dexterity in having a festival of laughter and joking with Her girlfriends!

ŚRĪ RĀDHĀ'S SIX KINDS OF DEXTERITY:

Commentary: Śrīpāda has a clear experience of his service. In his *kinkarī*-form he brought Śyāma out of Candrā's *kuñja* into the bower of Śrī Rādhā, Who waited for Him, suffering greatly out of separation from Him. Rasikendra Mauli (Kṛṣṇa) behaves in a deceitful way only to create waves in the ocean of Śrī Rādhā's sweet love for Him, and to show the whole world the greatness of Her love for Him. When the *kinkarī* comes to Rādhikā's bower with Śyāma, she decides not to tell Svāminī anything, so that She will not become angry and remain submissive to Him (*dakṣiṇa*). *duhuṅ doha daraśane ulasita bhelo; ākula amiyā sāgare ḍubi gelo* "They became very happy when They saw Each other, and They eagerly immersed in an ocean of nectar." When Kṛṣṇa arrives, Śrīmatī pierces Him with Cupid's sharp flowerarrows by making Her incomparable eyebrows dance. The youthful Cupid of Vṛndāvana is completely enchanted by it. What a wonderful service Śrīmatī is doing with Her beautiful eyebrows! The *kinkarī* sees: "These are not eyebrows, these are black snakes that bite Kṛṣṇa's heart and make it burn with desire!

The aspirants should think: "Let me meditate on how You overwhelm Your lover with the dancing of Your eyebrows!" The *kinkarī* glorifies the expert dancing of these eyebrows. The playful glances Svāminī expertly casts at Śyāma from the corners of Her eyes are even more amazing! Śyāma is enchanted and stares at Her without blinking, thinking: "Aha! How beautiful are Your eyes!" He cannot find any comparison, although He searches for it. Śrīla Kṛṣṇa Dāsa Kavirāja has written:

*nayana yuga vidhāne rādhikāyā vidhātrā jagati madhura sārāḥ sascitāḥ sad guṇā ye
bhuvī patita tad aṁśais tena sṛṣṭāny asārair bhramara mṛga cakorāmbhoja mīnotpalāni*

(Govinda Līlāmṛta 11.100)

"To make Rādhikā's eyes the Creator collected the most beautiful and qualified things in the world, and the non-essential things that were leftover fell down on earth to become the blackbees, the deer, the Cakora-birds, the fishes and the blue lotus-flowers." Nāgara is enchanted by these playful glances and He becomes stunned of ecstasy, although He is transcendental ecstasy personified. *āḍa nayāne, iṣat hāsiyā, vyākula korolo more* "Her

squinted eyes and Her slight smile agitate Me!" The maidservant glorifies the dexterity of Śrīmatī's hundreds of sweet playful glances.

Varatanu (fair formed) Rādhā's verbal dexterity is also amazing. Śrīmad Rūpa Gosvāmī writes in Ujjvala Nīlmaṇi (Rādhā Prakaraṇa 29): *kandarpāgama siddha mantra gahanām ardham duhānā giram* "She speaks unclear words that are as inscrutable as the perfect *mantras* from the Kāma-śāstras." Śrī Viśvanātha Cakravartīpāda writes in his 'Ānanda Candrikā'-commentary on this verse: *kandarpasyāgama śāstre ye siddha mantrā vaśīkaraṇoccātanonmādana mohanādi dharmānas tair gahanām kalilām vyāptām iti yāvat* "The grave words Rādhikā speaks to Kṛṣṇa are coming forth from the Vedic *mantras* from the *kāma śāstra*, such as *vaśīkaraṇa* (bringing under control), *uccāṭana* (agitating), *unmādana* (maddening) and *mohana* (enchanting)." Varatanu Rādhā's words are all sprinkled by the *rasa* of *mahā bhāva*, and that is why they have so much influence on *ānanda ghana vighraha* (Kṛṣṇa, the very form of intense, condensed transcendental bliss). How cleverly She quarrels with Him over the tax on clarified butter (the *dāna līlā*) or about the ownership of Vṛndāvana's flowers (the *puṣpa cayaṇa līlā*)! Śrī Rūpa Gosvāmī says in Ujjvala Nīlmaṇi *vāg yuddhe mugdhayanti gurum api ca giram* "With Her verbal quarrels She enchants even Śrī Kṛṣṇa, the teacher of the goddess of speech!"

Śrī Rādhā's dexterity in going to meet Kṛṣṇa in the trystingbower is also very special! Today She has given Śyāmasundara a hint to come and meet Her, while pretending to reject His avances. She casts Her arrow-like glances at Him and tells Him with a slight smile: "Ohe! Until now I knew You as the king of *rasikas*, but now I understand that You're completely *arasika*! Couldn't You understand the hints I made with My eyes?" How many obstacles are there for a housewife to meet Her paramour! Obstacles at home, obstacles caused by others, obstacles in the mind and obstacles in the forest! But *anurāga* (continuous passion) is so powerful that it tramples all obstacles underfoot and helps Śrīmatī to meet Her Prāṇaballabha in an expert way. The maidservant glorifies Śrīmatī's dexterity in coming to the trystingplace. Śyāmasundara is enchanted when He sees the many expert ways in which Śrī Rādhā meets Him. The *rasa* ocean of the divine Couple's pastimes swells up, and the maidservant discretely leaves the bower. Rādhā and Śyāma now become immersed in a nectarocean of loving pastimes. The maidservant relishes the everfresh sweetness of these expert and artful pastimes while looking through the holes in the bower's foliage, and she glorifies that artful dexterity in loveplay. After the pastimes are over, the maidservant enters the bower, knowing that her time to serve has come. The maidservant now also shows various kinds of dexterity, expertise in devotional service. The aspirant should glorify Śrīpāda's dexterity in devotional service. Now Lalitā, Viśākhā and different other girlfriends enter the bower, covering their mouths with their veils while they giggle about Rādhikā and Mādhava's naughty pastimes. Glories also to the *rasa* of laughter and joking of Śrī Rādhikā and Her girlfriends!

VERSE 65:

**UNMĪLAN MITHUNĀNURĀGA GARIMODĀRA SPHURAN MĀDHURĪ
DHĀRĀ SĀRA DHURĪṆA DIVYA LALITĀNAṄGOTSAVAIḤ KHELATOḤ**

**RĀDHĀ MĀDHAVAYOḤ PARAM BHAVATU NAŚ CITTE CIRĀRTI SPRŚOḤ
KAUMĀRE NAVĀ KELI ŚILPA LAHARĪ ŚIKṢĀDI DĪKṢĀ RASAḤ**

unmīlat - opening; *mithuna* - mutual; *anurāga* - constant love; *garima* - great; *udāra* - beautiful; *sphurat* - blooming; *mādhurī* - sweetness; *dhārā* - stream; *sāra* - essence; *dhurīṇa* - great; *divya* - divine, beautiful; *lalita* - lovely; *anaṅga* - Cupid; *utsavaiḥ* - with festivals; *khelatoḥ* - pastimes; *rādhā mādhavayoḥ param* - the supreme Rādhā Mādhava; *bhavatu* - let it be; *naḥ* - us; *citte* - in the heart; *cira* - long time; *ārti* - desired; *sprśoḥ* - touch; *kaumāre* - in childhood; *nava* - new; *keli* - play; *śilpa* - architecture; *laharī* - waves; *śikṣā* - instruction; *ādi* - and so; *dīkṣā* - initiation; *rasaḥ* - flavour.

May our hearts find ultimate perfection in the waves of the essence of *rasa* of Rādhikā and Mādhava's childhood pastimes, the effulgent sweetness of which is like a veritable stream of an abundance of fully blooming mutual passion, in which They are always suffering because They cannot get satiated by Each other's touch, and in which They play a festival of divine delicate sports in which They instruct and initiate Each other.

THE LIMIT OF PERFECTION:

Commentary: In the previous verse Śrīpāda, in his *kiṅkarī*-form, saw Śrīmatī Rādhikā's six kinds of dexterity during Her loving pastimes, and glorified them. Just as the reverential love and respect of Lord Viṣṇu's associates in Vaikuṅṭha increases when they see or remember His six kinds of opulence, so the sweet love of the *kiṅkarīs* for Rādhikā increases when they see or remember Her six kinds of dexterity, with which She gives the highest savour and the highest joy to Śrī Kṛṣṇa. Śrīpāda is the greatest receptacle of Śrī Caitanya Mahāprabhu's grace, and therefore he always relishes the sweetness of the highest form of *rāgānugā bhakti* called *mañjarī bhāva*. In his *sādhakāveśa*, he first says: "The love of Rādhikā and Mādhava is able to carry the stream of the essence of the sweetest passionate love-*rasa*". It is a mutual love constantly increasing in sweetness and passion. Śrīla Rūpa Gosvāmī defines *anurāga* as follows in his 'Ujjvala Nīlamaṇi':

*sadānubhūtam api yaḥ kuryan nava navaṁ priyam
rāgo bhavan nava navaḥ so'nurāga itīryate*

"Anurāga is a love that is experienced by the lovers as being everfresh at every moment." Therefore it is also wonderfully variegated at every moment. In the eyes and the mind of the lover the beloved is always new and fresh, and the mutual love of Rādhikā and Mādhava has that everlasting nature. Śrī Rūpa Gosvāmī gives the following example in his 'Dāna Keli Kaumudī (71)':

*prapannaṁ panthānaṁ harir asakṛd asman nayanayor
apūrvo'yaṁ pūrvaṁ kvacid api na dṛṣṭo madhurimā
pratīke'py ekasya sphurati muhur aṅgasya sakhi yā
śrīyas tasyāḥ pātum lavam api samarthā na dṛg iyam*

Seeing Śrī Hari standing by the tollstation on Govardhana Hill, Śrī Rādhikā told Vṛndādevī : "O friend! Śrī Hari has crossed the path of My eyes many times before, but I have never seen Him with such unprecedented sweetness before! My eyes are not able to relish even an atomic fraction of the sweetness of a single one of His limbs!" These are the great glories of *anurāga*. This *anurāga* is called *udāra*, which means 'noble, beautiful, great, or generous', and is completely free from any desire for personal gratification. These loving pastimes are *divya*, transcendental, and *lalita*, amorous. Śrī Rūpa Gosvāmī says: *śṛṅgāra pracura ceṣṭā yatra taṁ lalitaṁ viduḥ* "Lalita means an abundance of amorous activities" (B.R.S. 2.1.267). It is *cirārti sprśaḥ*, which means: It is full of grief because it can never be satiated. As much thirst as there is, that much savour there will be, and as much savour there is, that much thirst there will be. With this constant yearning in their hearts, the *gopīs* sing:

*janama avadhi hām, rūpa nehārinu,
nayana nā tirapita bhelo
lākho lākho yuga, hiye hiye rākhalum,
tabu hiyā juḍano nā gelo*

"I have seen His form ever since I was born, but My eyes never became satisfied. I kept Him in My heart for hundreds of thousands of eras, but still my heart is not soothed."

*vacana amiyā rasa, anukhana piyalum,
śruti pathe paraśa nā bheli,
koto madhu yāminī, rabhase goyāinu,
nā bujhinu koichana keli*

"I constantly drink the nectar of His words, but it seems that nothing has touched My ears yet! How many vernal nights didn't I spend with Him, and still I did not understand His pastimes!"

Again, Rādhā and Mādhava's first adolescence (the word *kaumāra* is read in this way, see verse 57 and commentary) reveals the initiation and instruction in waves of artful dexterity in everfresh pastimes. Śrī Vṛndādevī told Kṛṣṇa in *Bhakti Rasāmṛta Sindhu* (2.1.333):

*karṇākarṇi sakhi-janena vijane dūti stuti prakriyā
patyur vañcana cāturī guṇanikā kuñja prayāne niśi
bādhiryam guruvāci veṇu vīrutāv utkarṇateti vratān
kaiśorena tavādya kṛṣṇa guruṇā gaurīgaṇaḥ pāthyate*

"O Kṛṣṇa! Your beginning adolescence acts as a *guru* for the *Gaurīs* (*gopīs*) of Vraja, teaching them how to whisper in Each other's ears, how to offer prayers in secret, how to cheat

their husbands, how to find a chance to go out at night to meet You in the bowers, how to be deaf for the words of their superiors, and how to keep their ears open for Your flutesong!" Śrī Rādhikā is also known as the *guru* of Śrī Kṛṣṇa. Kṛṣṇa Himself says in 'Caitanya Caritāmṛta': *rādhikāra prema - guru, āmi śiṣya - naṭa; sadā āmā nānā nṛtye nācaya udbhaṭa* "Rādhikā's love is the *guru*, and I am the disciple-dancer. She always makes Me dance different dances." This is *śikṣā* and *dikṣā* in *rasa*. In the material world we first get *dikṣā* and *śikṣā* before we begin *bhajana*, but in the spiritual world *dikṣā* and *śikṣā* are themselves *rasa*. Śrīpāda says: "May our hearts attain the highest perfection: consciousness of Rādhā and Mādhava's sweet forms, qualities and pastimes."

VERSE 66:

**KADĀ VĀ KHELANTAU VRAJA NAGARA VĪTHIṢU HṚDAYAM
HARANTAU ŚRĪ RĀDHĀ VRAJAPATI KUMĀRAU SUKṚTINAḤ
AKASMĀT KAUMĀRE PRAKATA NAVA KAIŚORA VIBHAVAU
PRAPAŚYAN PŪRNAḤ SYĀM RAHASI PARIHĀSĀDI NIRATAU**

kadā - when; *vā* - or; *khelantau* - two are playing; *vraja nagara* - the villages of Vraja; *vīthiṣu* - on the pathways; *hṛdayam* - the heart; *harantau* - two take away; *śrī rādhā vrajapati kumārau* - Rādhā and the prince of Vraja; *sukṛtinaḥ* - fortunate souls; *akasmāt* - suddenly; *kaumāre* - in childhood; *prakata* - manifest; *nava* - new; *kaiśora* - adolescence; *vibhavau* - dual prowess; *prapaśyan* - seeing; *pūrṇaḥ* - fulfilled; *syām* - this; *rahasi* - privately; *parihāsa* - joking; *ādi* - and so on; *niratau* - engaged.

When will I have my heart's desires fulfilled by seeing the playful enjoyment of Rādhā and the prince of Vraja, Who are absorbed in making intimate jokes with Each other as They go down the pathways of the towns of Vraja? Their sudden manifestation of adolescence in childhood steals the hearts of the fortunate souls!

ADOLESCENCE IN CHILDHOOD:

Commentary: Now Śrīmatī and Her girlfriends are staying at Varsānā, Her parental home, for a while. This is a very happy time for them, for there is less control over them here as there is in Yāvata, the abode of Rādhā's mother-in-law. In Varsānā it is easier for Rādhikā to meet Kṛṣṇa and to enjoy pastimes with Him. Everybody experiences Kṛṣṇa in his own way, but nobody can see Him in all His aspects. For the older women of Gokula He is like a small child, for Pūtānā and other demons He is all-devouring time, for His mother He is her child, and for the young girls of Vraja He is the most romantic lover. God is the aggregate of all rasas, and everyone has a *rasa* with Him according to one's individual mood. Śrī Śuka Muni

described in Śrīmad Bhāgavata (10.43.17) how Kṛṣṇa entered the arena of king Kamsa as follows:

*mallānām asanir nṛṇām naravaraḥ strīṇām smaro mūrtimān
gopānām svajano'satām kṣiti-bhujam sāstā sva-pitroḥ śisuh
mṛtyur bhojapater virād aviduṣām tattvaṁ paraṁ yoginām
vṛṣṇiṇām para-devateti vidito raṅgam gataḥ sāgrajaḥ*

"O King! When Kṛṣṇa entered the arena with His older brother Balarāma He looked like a thunderbolt to the wrestlers present there. People in general saw Him as the best of men, the young girls saw Him as Cupid, the cowherders saw Him as one of their own people, the wicked kings saw Him as the chastiser, His parents saw Him as Their child, king Kamsa saw Him as death personified, ignorant people thought Him to be an ordinary human child, the mystics saw Him as the Supreme Truth and the members of the Yadu-dynasty saw Him as the Supreme Godhead." Śrīmat Śrīdhara Svāmī writes in his commentary on this verse: *tatra ca śṛṅgārādi sarva rasa-kadamba mūrtir bhagavān tat tad abhiprāyānusārena vabhau na sākalyena sarveṣām ityāha - mallānām iti* "Lord Śrī Kṛṣṇa is the aggregate of all transcendental mellows, like the amorous mellow, and everyone sees Him according to his own mood. This aggregate of flavours is not seen by everyone's eyes." Therefore, when the older women of Vraja, who have feelings of motherly love, see Rādhā and Mādhava playing on the pathways of Vraja, they think Them to be a small boy and a small girl. Enchanted by Their sweet forms, they will say: "Aha! Blessed is the Creator, who has made such a beautiful boy and girl! Not only did he create Them, but he also showed Them to the people of the world!" The sweetness of Rādhikā and Mādhava illuminates the pathways of Varsānā, and the villagers are enchanted when they see how sweet this Couple is. This form steals the minds of the fortunate souls (*puṇyātma*). This *puṇya* or *sukṛti* does not mean the result of performing mundane pious fruitive activities, but the mercy of God. No amount of pious work can guarantee a person the sweet vision of Rādhikā and Madhava, only pure devotion can. Śrīla Jīva Gosvāmī writes in his commentary on Bhāg. 10.12.10: *kṛta puṇya puñjaḥ iti lokoktiḥ. vastutastu kṛtānām caritānām bhagavataḥ parama prasāda hetutvena puṇyaś cāraḥ puṇya yeṣām te ityārthaḥ. puṇyas tu cārvityamarāḥ* "The words 'the cowherdboys performed many pious activities to get Kṛṣṇa as their friend' is only a popular saying. Actually, that *puṇya* consists only of the greatest mercy of God. The word *puṇya*, according to the Amara Koṣa, also means beautiful." The fortunate souls mentioned are also the eternal associates of Rādhā and Kṛṣṇa.

Although the fortunate villagers of Vraja can see Rādhā and Kṛṣṇa playing as children, the *sakhīs* and *mañjarīs* see Them in Their full glory of adolescence. Śrīpāda, in his *kinikarī*-form, also witnesses these pastimes, and desires to arrange for Their secret meeting somehow. On the pretext of playing games she takes Śrīmatī to a garden on the outskirts of Varsānā and gives a hint with her eyes to Śyāmasundara also to come there. Who else can be so expert in service? The maidservants are only interested in Rādhikā's happiness. An aspirant should not try to remember these sweet pastimes just to please His own mind, for there is not a whiff of personal desire in the hearts of the people of Vraja, and as long as there is even the subtlest personal desire within the heart, one cannot become a 'Vrajavāsī'. One should do *bhajana*, following in the footsteps of the *gopīs* of Vraja. Only by mercy from Above one can become free from all personal desires. After the divine Couple have met in the garden, They become absorbed in laughing and joking with Each other, but meanwhile Their eyes show eagerness

for a romantic meeting. The maidservant sees this and covers her face with her veil, giggling and saying: "O Ma! What is this? How has adolescence suddenly taken place in Your child-like bodies?" This is the confidential explanation of Śrīpāda's words *akasmāt kaumāre prakāṣa nava kaiśora vibhavau* in the text. The maidservant remembers how the older people of Vraja, out of parental love, praised the Creator for making such beautiful children. The word *parihāsādi* in the text means 'joking and so on'. This 'and so on' includes the amorous meeting of the divine Couple, and the word *rahasi* (in secret) indicates that only the maidservants can witness these confidential pastimes, nobody else. They are verily the *sukṛtina*, the fortunate people.

*vrajendra kumāra hari, śrī rādhikā nava gaurī,
madhura śrī varaja nagare
pathe pathe sādharmaṇa, bālaka bālikā sama,
khelā kore sobāra gocare*

"Just like an ordinary boy and girl Hari, the prince of Vraja, and the youthful golden Śrī Rādhikā play on the pathways of the beautiful villages of Vraja, visible to everyone."

*aparera agocare, navīna yugala vare,
parihāsa vilāse nirata
nigūḍha rahasya līlā, madhura madhura khelā,
avagata antaraṅga yoto*

"But invisible to others, this greatest of youthful Couples is engaged in laughing and joking and playing sweet intimate games with Each other. Only the confidential devotees know this."

*sukṛtigaṇera mon, hare sarvendriya gana,
līlā tanu śrī rādhā mādhava
kaumāra boyose nava, kaiśora vilāsa yoto,
prakāṣa korilā adabhuta*

"The playful forms of Śrī Rādhā and Mādhava steal all the senses and the minds of the fortunate souls as They show wonderful teenage pastimes, while appearing to be in childhood age."

*yugalera aṅga bhari, uchalita se mādhurī,
hāy! kobe dekhibo nayane
ānanda taraṅge pūrṇa, hoile hoibo dhanya
śrīpāda prabodhānanda bhane*

Śrīpāda Prabodhānanda laments: "Alas! When will I see the sweetness increasing on Their bodies? Then I will be blessed and satisfied, floating on waves of bliss!"

VERSE 67:

***DHAMMILLAM TE NAVA PARIMALAIR ULLASAT PHULLA MALLĪ
MĀLAM BHĀLA STHALAM API LASAT SĀNDRA SINDŪRA BINDU
DĪRGHĀPĀṄGA CCHABIM ANUPAMĀM CĀRU CANDRĀMŚU HĀSAM
PREMOLLĀSAM TAVA TU KUCAYOR DVANDVAM ANTAḤ SMARĀMI***

dhammillam - hairstyle; *te* - Your; *nava* - fresh; *parimalaiḥ* - with fragrances; *ullasat* - beautified; *phulla* - blooming; *mallī* - jasmynes; *mālam* - garland; *bhāla sthalam* - forehead; *api* - even; *lasat* - beautiful; *sāndra* - deep; *sindūra* - vermilion; *bindu* - spot; *dīrgha* - long; *apāṅga* - glance; *cchabim* - effulgence; *anupamām* - incomparable; *cāru* - beautiful; *candrāmśu* - moonbeams; *hāsa* - smile; *premollāsam* - loving joy; *tava* - Your; *tu* - but; *kucayoḥ* - both breasts; *dvandvam* - couple; *antaḥ* - within; *smarāmi* - I remember.

O Śrī Rādhē! I remember the beauty of Your breasts, the blissful fresh fragrant blooming Jasmine garland in Your braid , the bright spot of *sindūra* that beautifies Your forehead (and Your part), Your incomparably effulgent sidelong glances and Your beautiful loving blissful moon-like smile!

REMEMBRANCE OF RĀDHĀ'S SWEETNESS:

Commentary: Although Śrīpāda relishes the sweetness of the divine Couple, his feelings of mineness are really meant for Śrī Rādhā. She likes Śyāma because He is Rādhā's lover, not for any other reason! Śrīmatī Rādhā's hair is not a mundane physical transformation, it is made of loving thoughts about Kṛṣṇa that grow out of Her head. What can it be compared to in this world? Śrī Kṛṣṇa Dāsa Kavirāja writes in Govinda Līlāmṛta (11.116):

*vīlāsa visrastam avekṣya rādhikā śrī keśapāsam nija puccha pinchayoḥ
nyakkāram asaṅkhya hriyeva bhejire girim camaryo vipinam śikhaṅḍinaḥ*

"When they see Śrī Rādhikā's hair dishevelled after Her amorous pastimes, the deer flee into the mountains and the peacocks flee into the forest, afraid of embarrassment." The maidservant winds a freshly fragrant Jasmine-garland in this braided hair and then rolls it up into a knot. How brilliantly beautiful that Jasmine-wreath looks when it is half falling out of this knot because Kṛṣṇa touched it during amorous moments. The maidservant is so fortunate to relish this beauty through the doings of Śyāmasundara. Her heart and mind are stolen by this vision. How beautiful is that spot of *sindūra* on Rādhikā's enchanting forehead! It defeats even the beauty of the rising sun in a cloudy sky. Boḍu Caṅḍī Dāsa sings:

keśapāśe śobhe tāra suraṅga sindūra

sajala jalade yehna uilo navasūra

How beautiful that spot of *sindūra* becomes when Rādhikā meets with Kṛṣṇa! Śrīla Raghunātha Dāsa Gosvāmī said:

*sindūra rekhā sīmante devi ratna śalākayā
mayā yā kalpitā kiṁ te sālakaschobhayiṣyati*

(Vilāpa Kusumāñjali - 25)

"O Devi! When can I draw a line of *sindūra* on Your part with a jewelled pencil? That will beautify His (Kṛṣṇa's) hair also! There is something more for us to attain than the natural beauty of Rādhikā's form: During some special pastime the *sindūra* from Her part can stick to His (Kṛṣṇa's) hair. It seems then that the decoration I had made has been spoiled, but actually that is the crowning of my work: when I can see it spoiled in this way. Śrīpāda directly experienced the deep redness of that spot of *sindūra* during such pastimes, but now he thinks: "Alas! Where is now that forehead, beautified with that deep red spot of *sindūra*? If I cannot be so fortunate to see it directly, that let me at least remember it!"

Śrī Rādhikā's glances are filled with *mahā bhāva* and are able to fully control Śyāmasundara, who otherwise plays freely in Vrndāvana, like a wild young elephant. Śrīpāda writes in verse 189: *sphuran mādhuri sāra sphāra rasāmbu rāśi sahaja prasyandi netrāñcale* "The corners of Her eyes naturally emit streams of the essence of sweetness coming from the ocean of transcendental amorous *rasa*." That stream of sweetness is able to make Śyāmasundara, Who is bliss personified, to faint. I pray, that I may remember the beauty of these glances!"

The splendour of Rādhikā's moon-like smile is easily victorious over the splendour of ordinary moonbeams. The pleasant moonlight may be able to soothe and illuminate the external world, but the moonbeam-smiles of Śrī Rādhikā can illuminate also the darkness in Kṛṣṇa's desperate heart and make it smooth. *vadati yadi kiñcid api danta ruci kaumudī harati dara timiram ati ghoram* (Gīta Govindam). Kṛṣṇa sits at proud Rādhā's feet and prays: "If You even say a few words, the moon-like splendour of Your teeth removes the deep darkness of My heart!" This smile is so splendid because it shines with *prema*. Nobody but Her can create such waves of ecstasy in Kṛṣṇa, Who is *ānanda ghana vighraha*, the personification of transcendental bliss. Śrīpāda wants to remember the brightly white moonbeams of Rādhikā's smile.

Finally Śrīpāda says: "I remember Your very sweet breasts, that are the baskets containing everything for Śyāmasundara". During Her amorous pastimes, Svāminī firmly holds Śyāmasundara to Her breasts and His bluish luster becomes reflected in Her shining golden jug-like breasts. I remember these breasts with that bluish luster!" The aspirant should train his mind in remembering these things. If he is doing it properly, he will directly experience these pastimes and the proper services to do. When he is completely absorbed, he becomes free even from the ego, that tells him "I am remembering transcendental pastimes".

*he śrī rādhe hema gauri, nitui nautuna heri,
tomāra ei dhammilla vinyāsa*

*parimale udbhāsita, mallidāme susobhitā,
dekhi mugdha śyāma pītavāsa*

"O Golden beauty Rādhe! I see You eternal youthfulness! When Śyāma Pītavāsa (Kṛṣṇa, Who wears a yellow *dhoti*) sees the fragrant effulgent jasmineflower-garland beautifying Your braid, He becomes enchanted."

*bhālete sindūra bindu, mukha-chabi jini indu,
apāṅgera amala mādhurī
smita kānti anupama, sucāru candrikā dhāma
tribhuvane yāo bolihārī!*

"The three worlds glorify the beauty of the drop of *sindūra* on Your forehead, the aura of Your moon-like face, the spotless sweetness of Your glances and the matchless luster of Your smile, that is the abode of beautiful moonbeams."

*premollāsī manalobhā, kuca-yuga madhya śobhā,
madana mohana manohārī
bhaṅe śrī prabhodhānanda, rāi aṅga rasa kanda,
satata smarana yeno kori*

"Your beautiful blissful loving breasts steal the heart of Madana Mohana. Śrī Prabhodhānanda says: "Rāi's body is the source of all *rasa*. Let me always remember that."

VERSE 68:

**LAKṢMĪ KOṬI VILAKṢA LAKṢAṆA LASAL LĪLĀ KIŚORĪ ŚATAIR
ĀRĀDHYAṀ VRAJA-MAṆḌALE'TI MADHURAM RĀDHĀBHIDHĀNAM PARAM
JYOTIḤ KIŅCANA SIŅCAD UJJVALA RASA PRĀG BHĀVAM ĀVIRBHAVAD
RĀDHE CETASI BHŪRI BHĀGYA VIBHAVAIḤ KASYĀPY AHO JṚMBHATE**

lakṣmī- goddess of fortune; *koṭi* - millions; *vilakṣa* - embarrassed; *lakṣaṇa* - characteristics; *lasat* - beautiful; *līlā* - pastimes; *kiśorī* - adolescent girls; *śataiḥ* - by hundreds; *ārādhyam* - worshipable; *vraja maṇḍale* - in the circle of Vraja; *ati* - very; *madhuram* - sweet; *rādhā* - Rādhā; *abhidhānam* - name; *param* - Supreme; *jyotiḥ* - light; *kincana* - some; *siscad* - sprinkles; *ujjala* - splendid; *rasa* - flavour; *prāk bhāvam* - source; *āvirbhavad* - appears; *rādhe* - O Rādhā!; *cetasi* - in the heart; *bhūri* - abundant; *bhāgya* - fortune; *vibhavaiḥ* - with prowess; *kasya* - whose; *api* - even; *aho* - O!; *jṚmbhate* - extends.

Aho Rādhe! It is only by great fortune that someone can be absorbed in meditating on Your sweet holy name 'Rādhā' that sprinkles a transcendental light of amorous *rasa*, that is worshipable by hundreds of young girls of Vraja-maṇḍala, Whose extraordinary beautiful pastimes are again embarrassing millions of goddesses of fortune!

THE SWEET RĀDHĀ-NAME:

Commentary: The Padma Purāṇa says *abhinnatvan nāma nāminoḥ*: "There is no difference between God and His holy name", and Śrī Jīva Gosvāmī has written: *yat tattvaṁ śrī vigraha rūpeṇa cakṣur adāv udayate tad eva nāma rūpeṇa vāg ādāv iti sthitam* "The Supreme Lord appears before the eyes of the devotees, that are anointed with the salve of love, and He reveals Himself on the tongues that are made of loving devotion in the form of His holy name." Therefore the selfmanifest holy name of Śrī Rādhā is automatically manifest in the hearts and on the tongues of the most fortunate great souls whose eyes are anointed with the salve of love.

According to the authors of the *rasa śāstra*, there are three levels of consorts of Kṛṣṇa, according to the amount of their selfless love: *sādhāraṇī rati*, *samañjasa rati* and *samārtha rati*. Ujjvala Nīlamaṇi (Sthāyi 30) teaches us:

*nātisāndrā hareḥ prāyaḥ sākṣād darśana sambhavā
sambhogecchā nidāneyaṁ ratiḥ sādharmaṇī matā*

"The love that arises from directly seeing Hari, which is not too deep and which is the abode of the desire for personal enjoyment, is called *sādhāraṇī*, or ordinary, *rati*." For example: As soon as Kubjā saw Kṛṣṇa, she thought: "Let me be united with this most beautiful jewel of men! Let me make He who made me happy by showing Himself to me, happy for some time with my service." This *rati* arises from the desire for personal enjoyment, and thus it is called ordinary love.

*patnī bhāvābhimānātmā guṇādi śravaṇādijā
kvacid bhedita sambhoga tṛṣṇā sāndra samañjasā*

(U.N. Sthāyi 33)

"The love in which the lady thinks herself the beloved's wife, which arises from hearing about the beloved's qualities and so, and which is sometimes mixed with desires for personal happiness, is called *samañjasā rati*, or proper and reasonable love." This love appeared in the hearts of Rukmiṇī and other consorts when they heard about Kṛṣṇa's glories from persons like Nārada Muni. These *samañjasā* consorts sometimes think: "Kṛṣṇa spends more time with some other Queen who apparently loves Him more, and He spends less time with me. If I could behave with the same loving expertise as that queen, then I could also capture Kṛṣṇa like she does!" When that thought arises, the love is mixed with a desire for personal enjoyment and loses some of its depth.

*kañcid viśeṣamāyāntyā sambhogecchā yayābhitaḥ
ratyā tad ātmyam āpannā sā samartheti bhāṇyate*

(U.N. Sthāyi 37)

"Then there is one very special love, which is fully united with *rati*, and which consists of a pure desire to please Kṛṣṇa in union. That love is called *samarthā*, or capable love." This love is not dependent on first seeing Kṛṣṇa or hearing about Him, makes the consort forget all about her honour, her family and her patience, and cannot be mixed with any personal desires. *iyam eva ratiḥ prauḍha mahābhāva daśām vrajet*: When the love becomes deeper, it becomes *mahā-bhāva*. The word *eva* here means that the appearance of *mahā-bhāva* in the *sādhāraṇī* and *samañjasā ratis* is unthinkable. This *samarthā rati* is the exclusive property of the beautiful girls of Vraja. That is why this text says *lakṣmī koṭi vilakṣa lakṣaṇa lasal līlā-kīṣorī śataiḥ* "Millions of goddess of fortune are embarrassed by the extra special attributes of the playful, adolescent girls of Vraja." But even these extra-special *gopīs* worship the holy name of Rādhā. *vinā rādhā prasādena kṛṣṇa prāptir na jāyate* "Without Rādhā's mercy, Kṛṣṇa cannot be attained." Therefore, even the beautiful girls of Vraja always worship the holy name of Rādhā to attain the jewel named Kṛṣṇa. Śrīpāda writes in verse 95: *yaj jāpaḥ sakṛd eva gokulapater ākarṣakas tat-kṣaṇāt*: "Even the Lord of Gokula, Śrī Kṛṣṇa, is immediately attracted by the repetition of the holy name of Rādhā." When Kṛṣṇa hears someone chanting the name of Rādhā, He does not only save that person from going to hell at the time of death (as He did when Ajāmila chanted the name of his son Nārāyaṇa), but He even runs after the chanter to give Himself completely to him. When the *gopīs* chant the holy name of Rādhā, Kṛṣṇa comes to hear it and tells them:

*sakhi! rādhā nāma ke kohile; śuni mama prāṇa juḍāile
koto nāma āchaye gokule; heno hiyā na kore ākule
ei nāme āche ki mādhuri; śravaṇe rahalo sudhā bhari
cite niti murati vikāśa; amiyā sāgare yeno vāsa
āñkhite dekhite kore sādha; e yadunandana mana kāñda*

"My dear *sakhi*! Who chanted Rādhā's name? When I heard it My heart was soothed! How many names are there not in Gokula? None of them can agitate My heart like this one. How much sweetness is there in this name, which fills My ears with sweetness and causes Her form to crystallize in My heart! It is as if I reside in an ocean of nectar! Yadunandana weeps: All my desires will be fulfilled when I see with my very eyes." By worshiping Rādhā's holy name, the *gopīs* become the objects of Kṛṣṇa's complete love. Śrīla Narottama Dāsa Thākura laments for those who have no love for chanting Rādhā's name:

*jaya jaya rādhā nāma, vṛndāvana yāra dhāma,
kṛṣṇa sukha vilāsera nidhi,
heno rādhā guṇa gāna, nā śunilo mora kāna,
vanchita korilo more vidhi*

"Glory, glory to the holy name of Rādhā, that resides in Vṛndāvana, and that is the jewel of Kṛṣṇa's pastimes! Fate has deprived me by not letting me hear the glorification of Rādhā!"

*tāra bhakta saṅge sadā, rasa līlā prema kathā,
ye kore se pāy ghanaśyāma
ihāte vimukha yei, tāra kabhu siddhi nāi,
nāhi yeno śuni tāra nāma*

"Anyone who associates with Rādhā's devotees and speaks about Her rasa, Her pastimes and Her love, will attain Ghanaśyāma (Kṛṣṇa), but anyone who is against this will never attain perfection. Let us not even hear these people's names." Śrī Rādhā's holy name is ati madhura, very sweet. God's name is naturally sweet and full of *rasa*, because that is God's nature, but a tongue that is afflicted with the disease of jaundice cannot relish the sweetness of rock candy. In the same way a person who pollutes his heart by committing offenses cannot taste the sweetness of the holy name. Śrī Kṛṣṇa's name is the sweetest name of God, but Śrī Rādhā's sweet name attracts even Śrī Kṛṣṇa! The book Rasa Sāgara says:

*mṛdvikā rasitā sitā samasitā sphīṭam nipītam payah
svaryātena sudhāpy apāyi katidhā rambhādhara khaṇḍitaḥ
satyam bruhi madīya jīva bhavatā bhūyo bhava bhrāmyatā
rādhety akṣarayor ayam madhurimodgāraḥ kvaciḥ lakṣitaḥ*

"O living entity! You have wandered through the material world so many times, and thus you have sometimes relished sugared grapejuice or condensed milk, and sometimes you went to heaven and relished nectar, or the lips of the heavenly damsel Rambhā. But tell me truly - did you ever experience the sweetness of pronouncing the two syllables 'Rā-dhā'?" Anyone who brings the Light of Rādhā's name in his heart will be showered by countless streams of sweet amorous *rasa*. The word *prāg bhāva* means 'the seed'. Just as a seed contains a huge tree, so the holy name of Rādhā also contains all the items of *manjari bhāva sādhanā*. Śrīpāda says: "This unlimited sweetness will be automatically revealed in the hearts of those greatly fortunate souls who attain the mercy of the great souls that are dedicated to the worship of Śrīmatī Rādhārānī."

VERSE 69:

**TAJ JĪYĀN NAVA YAUVANODAYA MAHĀ LĀVAṆYA LĪLĀ-MAYAM
SĀNDRĀNANDA GHANĀNURĀGA GHATITA ŚRĪ MŪRTI SANMOHANAM
VṚNDĀRAṆYA NIKUṆJA KELI LALITAM KĀŚMĪRA GAURA CCHABI
ŚRĪ GOVINDA IVA VRAJENDRA-GRHIṆĪ PREMAIKA PĀTRAM MAHAḤ**

tad - that; *jīyād* - may it be supreme; *nava* - fresh; *yauvana* - youthfulness; *udaya* - arising; *mahā* - great; *lāvanya* - elegance; *līlāmayam* - playful; *sāndrānanda* - deep bliss; *ghana* - intense; *anurāga* - constant passion; *ghaṭita* - made of; *śrī mūrti* - beautiful form; *sammohanam* - fully enchanting; *vṛndāraṇya* - Vṛndā's forest; *nikuñja* - bowers; *keli* - play; *lalitaṁ* - elegant; *kāsmīra* - saffron; *gaura* - golden; *cchabi* - luster; *śrī govinda iva* - like Śrī Govinda; *vrajendra* - king Nanda; *grhiṇī* - wife; *prema* - love; *eka* - one; *pātraṁ* - object; *mahaḥ* - light.

Glory to the sweet saffron-golden light that is full of very elegant, freshly arising youthful playfulness, that enchants Kṛṣṇa and enflames Him with passion, although He is anyway the very form of intense and deep transcendental bliss, that plays lovely games in Vṛndāvana's bowers and that is loved by the queen of Vraja (Yaśodā) as much as Śrī Govinda is.

SAMMOHINI ŚRĪ RĀDHĀ:

Commentary: Every morning, at about seven o'clock, Svāminī sets out from Her parental home, or from Yāvat, the house of Her would-be husband Abhimanyu, to cook for Kṛṣṇa in His abode Nandīśvara. Mother Yaśodā daily asks Śrīmatī to come to her home to cook for Kṛṣṇa, because She had gotten the boon from Durvāsā Muni that whatever She would cook would increase the lifespan, health and taste of the one who eats it. Thus She has become Amṛta Pāṇi, one whose hands turn everything into nectar. Arriving at Nandīśvara, Śrīmatī bows down to Her superiors and enters into the kitchen Mā Yasodā sprinkles Śrīmatī with tears of love and blesses Her: "O moon-faced One! May You live a hundred years and always give pleasure to my eyes! O Rādhē! You are the goddess of fortune Herself! You always glance mercifully on my house, so my storehouse is filled to the brim! There is no shortage of any ingredient in my unlimited storehouse! Whatever You need for cooking You can take!" Śrīmatī is very happy to get that order from Queen Yasodā. Mother Rohinī also blesses Śrī Rādhā, saying: "O daughter of mine! You are a very good cook, cook whatever You like!" Hearing Rohinī's words Svāminī bows Her head down in shame. Affectionately mother Rohinī seats Śrīmatī close to the stove on a golden chair covered with a white sheet. The fire is burning on cedar, aloe and pinewood and all the ingredients are lying before Svāminī, handed to Her by a maidservant whenever She needs any. Sometimes Svāminī checks whether the fire is burning well or not, sometimes She lifts the lid from the cookingpot to see if the preparation is cooked, sometimes She adds some spices and sometimes She stirs the preparation with a spoon. While She does that Her three-lined belly, breasts, arms and shoulders are moving along and cause Her to shine with unrivalled sweetness.

Meanwhile Śyāmasundara finished His bath and had Himself dressed and now He sits down in His *bhajana kuṭīra* (meditation room) to repeat the name of Rādhā and to meditate on the Rādhā-*mantra*. Premamayī Rādhā is always His desired deity, and by doing *japa* of Her name She will appear in person. His heart becomes stirred with desires to see Her. He can not tolerate any delay anymore. *tuyā patha cāi*, 'rāi' 'rāi' *boli*, *gadgada vikala parāṇa*; *kṣaṇa eka koṭī*, *koṭī yuga mānato*, *hariballabha paramāṇa* "He looks down the road for You, saying

"Rāi' 'Rāi' with faltering voice. He considers each moment to be millions of ages." Kṛṣṇa becomes eager to see the object of that contemplation and He goes to the kitchen. When He peeps through the kitchen-window He sees Śrīmatī cooking there. Aha! Such sweetness! She does not have Her veil on straight, and Her dress and ornaments are loosened because of the hard work: *nava yauvanodaya mahā lāvanya lilāmayam*. Her face shines with a reddish glow because of the burning fire (*kāsmīra gaura cchabi*) and Her cheeks are beautified by pearl-like sweatdrops. Śyāma can not move His feet anymore (*pādaḥ padaḥ na calatas tava pādāmūlāt*) as He beholds the object of His meditation. His eyes are widened of ecstasy from seeing Her. Suddenly Svāminī sees Śyāma. Out of shyness She cannot pull the veil on Her head straight and She chastises the maidservant with a blink from Her eyes: "Didn't you see Him? Why didn't you tell Me He is watching Me?" Śrīpāda, as a *kiṅkarī*, replies with her eyes: "I also didn't see Him, I was absorbed in grinding paste!" Actually she had seen Kṛṣṇa before, but our Hero has silently requested her not to tell Svāminī that He was watching Her. How wonderful is Svāminī's sweetness! '*sāndrānanda ghanānurāga ghaṭita śrī mūrti sammohanam* Here *sāndrānanda* means Śrī Kṛṣṇa, the embodiment of bliss, and His form (*śrī mūrti*) is made of passionate attachment to Rādhā, and Śrī Rādhā's sweet form enchants that Śrī Kṛṣṇa-mūrti. The Vaiṣṇava Toṣaṇī Ṭikā on Śrīmad Bhāgavata 10.14.32 says: *paramānandaṁ yat tad eva yeṣāṁ mitraṁ svābhāvika bandhu janocita premakartu tādrśa prema viṣayaś ca ityārthaḥmanoramam suvarṇam idaṁ kuṇḍalam jātam itivat* "The embodiment of bliss is naturally acting in a loving manner towards them (the Vrajavāsīs), as it behooves a friend, and He is the object of their love. This formless bliss has assumed a form and has become their friend, just like a beautiful golden earring." And He has again been made of passionate attachment to Rādhā, just as a golden earring is often studded with diamonds. Kṛṣṇa thinks: "Aha! How much trouble She's taking to cook for Me! Her face has gotten a reddish glow from being close to the fire (*kāsmīra gaura cchabi*)! Her maidservants are wiping Her face, that is adorned with sweatdrops!" Rādhikā's and Śyāma's eyes meet and with Her glances Svāminī tells Kṛṣṇa: "Mā Rohini is here, go now!" Kṛṣṇa asks with His eyes: "Will I not see You anymore?" Svāminī blinks: "Yes!"

After Svāminī finishes cooking, the *kiṅkarīs* change Her clothes, wipe Her hands, feet and body with a wet towel and begin to fan Her while Dhaniṣṭhā brings a glass of syrup: "Priya-sakhi, drink a glass of syrup mixed with nectar!" While Svāminī enjoys the drink mixed with nectar (from Kṛṣṇa's lips) She closes Her eyes. Then the *kiṅkarīs* serve Her a *pān*.

Then Kṛṣṇa and His relatives sit down to eat. Svāminī pulls Her veil over Her forehead and hands mother Rohiṇī the different dishes meant to be served. Kṛṣṇa is enchanted when He sees Svāminī, and mother Yaśodā becomes worried when she sees that He seems to lose His appetite. She encourages Him to eat by saying: "See Gopāla! Mā Rohinī and Śrī Rādhikā have cooked such delicious dishes for You! I have brought Śrī Rādhikā here especially to cook for You! But if You don't eat, Rāi (Rādhā) will not come anymore!" So for Rāi's pleasure, Kṛṣṇa fills Himself up to the neck with Her preparations.

Svāminī shyly enters the dining room, with lowered head. Balarāma and mother Yaśodā are there, after all. Śrīmatī blushes out of shyness (the *kiṅkarī* experiences this as *kāsmīra gaura cchabi*) and Her bangles and anklebells jingle softly while She brings the full trays in and takes the empty trays back out again. In an unseen way Śyāmasundara finds ways to look at Svāminī's face, and Svāminī similarly finds ways to peek at Śyāma's face, past mother Rohiṇī, while handing her the trays with food. "Āhā! How beautiful is My Priyatama!" Kṛṣṇa's bliss

knows no bounds. Through the rice and vegetables He gets the taste of the touch of Śrī Rādhā's hands.

*rādhikāra hasta sparśe sarvānna vyañjana; bhojane korena kṛṣṇa amṛta āsvādana
svādu pāiyā nija netra bhṛṅga pāthāiyā; rāi mukha padma madhu piye hṛṣṭa hoiyā
rādhikāho nija netra kaṭākṣa praṇālī; pāthāiyā piye kṛṣṇa lāvanya sakali
kṛṣṇa mukha mādhurimā dekhi suvadani; hariṣe vyākula citte kichui nā jāni*

Śrīla Yadunandana Ṭhākura

"Kṛṣṇa relishes the rice and vegetables cooked by Rādhikā as if it is nectar and He blissfully sends His bee-like eyes out to drink the honey of Rāi's lotus-like face. Śrī Rādhikā also sends the drains of Her glances out to catch the nectar of Kṛṣṇa's beauty. Seeing the sweetness of Kṛṣṇa's face, fair faced Rāi does'nt know anything anymore out of blissful eagerness!" While looking at Each other They remember Their previous night's pastimes in the forestbowers of Vṛndāvana (*vṛndāraṇya nikuñja keli lalitam*). In that one second Their beelike eyes drink all the honey from Each other's lotus-like faces. While Their four eyes meet, They pray to Each other (for love and another blissful meeting). Kṛṣṇa had lost His appetite, but after having been consoled, He begins to eat again. Svāminī has pacified Him.

After Kṛṣṇa and His friends finished their meal, mother Yaśodā touches Svāminī and swears Her to sit down and eat: "Why don't You eat a little? Do You think that I'm different from Your own mother? You can laugh, joke, sleep and eat in my house just as You can do in Your own mother Kīrtidā's house! For whom should You be shy?" Mother Yaśodā then sits close to Śrī Rādhikā and personally feeds Her. Śrī Rādhikā does not eat anything else but the nectarean remnants from Kṛṣṇa's meal, so Dhaniṣṭhā has secretly mixed that in the dishes that mother Yaśodā lovingly serves Her. After Svāminī has flushed Her mouth and prepares Herself for returning to Her hometown Yāvata, mā Yaśodā anxiously tells Her:

*o mora bāchani dhani, satīkula śiromaṇi,
kṣaṇeka viśrāma koro sukhe
nā hoye uchara belā, sakhīgaṇa koro khelā,
karpūra tāmbūla dāo mukhe*

"O my precious little girl, O crestjewel of chaste girls, happily take rest for a while. It is not so late, so play a little with Your friends and enjoy some betel-leaves with camphor!"

*rūpa guṇa kāja tora, parāṇa nichani mora,
śūtiyā svapane dekhi sadā
toma heno guṇa nidhi, āmāre nā dilā vidhi,
hṛdaye rahiyā gela sādḥā*

"Your form, qualities and activities soothe my heart and I always dream of them when I sleep. My heart feels pain when I wonder why Fate did not bestow a ocean of virtues like You upon me."

dhātāra mātḥāye bāja, ye heno koriyā kāja,

*āmāre bhāṅgilā kibā doṣe
bāchāra vivāha tāre, heno nāri nāhi pure,
cāhiyā nā pāi kon deśe*

"Let a thunderbolt fall on the head of the Creator (Fate) for doing this! What wrong have I done to be devoid of a daughter like You? I cannot find any girl in the whole area as suitable to marry to my boy as You!"

*yaśodāra viśāda kothā, śuni vṛṣabhānu sutā,
vadane vasana diyā hāse
pulake puralo gā, mukhe nāhi sare rā,
bhāsilo nārīra sneha rase*

Hearing Yaśodā's sad words, Vṛṣabhānu's daughter laughed naughtily, covering Her smile with Her veil. Both were floating in the nectarstream of female affection, their bodies studded with goosebumps and their mouths unable to make any sound out of ecstasy". Mother Yaśodā sprinkles Śrīmatī with a stream of loving tears and nectarean breastmilk. A golden effulgence gushes from Śrīmatī's limbs while She is thus sprinkled by the nectar of mother Yaśodā's motherly love. Śrīpāda in his *kiṅkarī* form experiences how mother Yaśodā loves Svāminī as much as she loves Govinda: *śrī govinda iva vrajendra grhiṇī premaika pātraṁ mahāḥ*. As the transcendental vision vanishes, Śrīpāda enters his external consciousness and says: "All glories to that golden light named Śrī Rādhā!"

*kāśmīra śrī gaura cchabi, kuñje jyotirmoyi devī,
mūrtirūpe vraje virājita
parama ānanda ghana, sei vrajendra nandana,
tāra anurāga sughaṭita*

"An effulgent goddess, shining with a saffron and golden luster, dwells in the bowers of Vraja in a transcendental form, making the prince of Vraja, Who is intense transcendental bliss personified, very attached to Her."

*yauvanera navodaya, saundaryera samāśraya,
lalita lāvanya lilāmaya
nibhṛta nikuñja keli, amṛta nichiyā pheli,
keli-kuñja kore madhumaya*

"The arising of fresh youthfulness is the shelter of all beauty, full of lovely and beautiful pastimes, and such intimate bowerpastimes spray nectar all around and fill the playbower with honey."

*rādhikāra kibā guṇa, gokule govinda sama,
vrajendra grhiṇī prema pātra*

*bhaṇaye śrī sarasvatī, rāi rūpe divā rāti,
varaja maṇḍala udbhāsita*

"Rādhikā is so qualified in Gokula that the Queen of Vraja loves Her as much as Govinda. Śrī Sarasvatī says: "Rāi's form illuminates Vrajamaṇḍala day and night!"

VERSE 70:

**PREMĀNANDA RASAIKA VĀRIDHI MAHĀ KALLOLA MĀLĀKULĀ
VYĀLOLĀRUṆA LOCANĀŅCALA CAMATKĀREṆA SAŅCINVATĪ
KIŅCIT KELI-KALĀ MAHOTSAVAM AHO VṚNDĀṬAVĪ MANDIRE
NANDATY ADBHUTA KĀMA VAIBHAVAMAYĪ RĀDHĀ JAGAN MOHINĪ**

prema - love; *ānanda* - bliss; *rasa* - flavour; *eka* - one; *vāridhi* - ocean; *mahā* - great; *kallola* - waves; *mālā* - string; *ākulā* - agitated; *vyāloḷa* - swinging; *aruṇa* - reddish; *locana* - eyes; *ascala* - sidelong; *camatkāreṇa* - with astonishment; *saṅcinvatī* - thoughtful contemplation; *kiñcit* - slightly; *keli* - play; *kalā* - art; *mahotsavam* - great festival; *aho* - O!; *vṛndāṭavī* - Vṛndāvana; *mandire* - in a temple; *nandati* - blissfully dwelling; *adbhuta* - wonderful; *kāma* - lust; *vaibhava* - prowess; *mayi* - full of; *rādhā jagat* - the world; *mohinī* - enchantress.

World-enchantress Rādhā, Who is filled with amorous prowess, Whose beautiful restless reddish sidelong glances indicate a festival of astonishing clever pastimes of thoughtful contemplation that are like the agitated waves of an ocean of most blissful love-rasa, blissfully dwells in a temple in Vṛndāvana.

ŚRĪ RĀDHĀ, THE OCEAN OF ECSTATIC LOVE-RASA:

Commentary: After cooking for Kṛṣṇa in Nandīśvara, and seeing Kṛṣṇa heading for the forest to tend His cows, Śrīmatī returns to Yāvaṭa with Her girlfriends. There, Kundalatā hands Rādhā back over to Jaṭilā and says: "O Venerable lady! I have brought your daughter-in-law back, take Her! I protected Her so carefully that even Kṛṣṇa's shadow could not touch Her. And see how many valuable ornaments queen Yaśodā has given Her after seeing Her expert cooking!" Jaṭilā becomes very happy when she hears Kundalatā's words and orders her daughter-in-law to prepare Herself for going to Sūryakuṇḍa to worship the sungod there for the economical benefit of her son. All the *gopīs* are very happy to receive that order and they go home to take a little rest. Śrīpāda is blessed there with the personal service of Śrīmatī. Śrī Kṛṣṇa now wanders in the forest, tending His cows, and remembers Śrī Rādhā's stunning

beauty while admiring the beauty of Vṛndāvana. Just to attract Śrī Rādhā to Her lake (Śrī Rādhākuṇḍa) Kṛṣṇa begins to play His enchanting flute. That flutesong enchants all the moving and non-moving creatures of Vraja and appears before Śrīmatī as Vamśīdhārī's crystallised form. Śrīmatī then holds affectionate Viśākhā's hand and laments as follows:

*saundryāmrta sindhu bhaṅga lalanā cittādri samplāvakaḥ
karṇānandi sa narma ramya vacanaḥ koṭīndu śītāṅgakaḥ
saurabhyāmrta samplavāvṛta jagat pīyūṣa ramyādharaḥ
śrī gopendra sutaḥ sa karṣati balāt pañcendriyāny āli me*

(Govinda Līlāmṛta 8, 3)

"O Friend! The waves of the nectarocean of Kṛṣṇa's beauty are inundating the *gopīs'* mountain-like hearts, His beautiful and joking words please their ears, His limbs, that are cooler than millions of moons, soothe their burning limbs, and the nectar-stream of His fragrance and the ambrosial taste of His nice lips inundate the whole world! In this way the prince of Vraja attracts all of My five senses!" Seeing how unsteady Śrīmatī is, Her girlfriends arrange for Her *abhisāra* (rendez vous). While Śrīmatī rushes out, floating on the waves of deep passionate love for Kṛṣṇa, Śrīpāda, in his *kinkarī*-form, follows Her like Her shadow. Wherever Śrīmatī casts Her glances in the forest, She remembers Kṛṣṇa. *kṛṣṇamayī -kṛṣṇa yāra antara bahira; yāhā yāhā netre poḍe tāhā kṛṣṇa sphure* (C.C) "Kṛṣṇamayī means that She sees Kṛṣṇa on the inside and on the outside. Wherever Her eyes fall, there She sees Kṛṣṇa" Here Śrīmatī is called *premānanda rasaika vāridhi mahā kallola mālākulā*: How many waves of *prema rasa* aren't there, playing in this great ocean of loving ecstasy? This ocean of loving ecstasy is an ocean of *mahā bhāva*, and the word *eka* means *mādana mahā bhāva*, which is the exclusive treasure of Śrī Rādhā. How many waves aren't there playing in the ocean of *mādana rasa* that is Śrīmatī's heart? When She sees a young Tamāla-tree entwined by a golden Yūthika-creeper, with a peacock dancing before it, She thinks: "That's Kṛṣṇa!". Her eyes then roll of jealousy and She asks Her friend Dhaniṣṭhā: "Dhaniṣṭhe! What's that?" Dhaniṣṭhā replies: "What, where?" "Look before you! What's that, in the forest?" Dhaniṣṭhā says: "Just forest-creatures, nothing else!" Śrīmatī says: "Look! There is the crown-jewel of cheaters, dancing, can't you see? O cheater! Are your eyes closed?" Śrīmatī thinks that the Tamāla-tree is Kṛṣṇa, the golden creeper is some other *gopī* and the dancing peacock is Kṛṣṇa's crown. This is one of the wonderful waves on the ocean of loving ecstasy. Finally Her *sakhīs* explain Her that She's in illusion and they continue on their way to meet Kṛṣṇa. Kṛṣṇa, meanwhile, has left His friends behind, telling them that He wants to admire the beauty of the forest, and He goes off to Rādhākuṇḍa with His best friends Madhumaṅgala and Subala. When He sees the *kuṇḍa*, He remembers His beloved Priyājī and He becomes still more eager to meet Her. Because of Vṛndā's clever mediation He swiftly sees Śrī Rādhā. Seeing that ocean of loving ecstasy Śrī Rādhā, Śrī Kṛṣṇa, Who is bliss personified, thinks to Himself:

*kiṁ kānteḥ kula-devatā kim uta vā tāruṇya lakṣmīr iyam
sampad vā kim u mādhuri tanumatī lāvaṇya vanyā nu kim
kim vānanda tarangiṇī kim athavā pīyūṣa dhārā śrutih*

kāntāsāv uta vā mamendriyagaṇāhlādayantyāgatā

(Govinda Lilāmṛta 8.109)

"Is this the family goddess of luster, or the goddess of youthful beauty? Is it the personified wealth of sweetness, or is it a flood of elegance? Is it a river of bliss, or is it a stream of nectar? Or is it maybe My lover (Rādhā), Who has come to please all of My senses?" Seeing the extraordinary sweetness of Her lover, Śrī Rādhā is also bewildered and thinks to Herself: "Is this Cupid? No, that cannot be, because Cupid has no body. Is it then a nectar-ocean of *rasa*? No, because an ocean is very vast. Is it then a blooming wish-yielding tree of love? No, because that does not move. Is it then my beloved? Alas! Could I ever be so fortunate?" The divine Couple is thus very agitated by seeing Each other in this way. All the emotional ornaments like *vilāsa*, *lalita* and *kila kiscita* appear on Her limbs, in Her eyes and on Her face, stirring the ocean of Her *mahā bhāva*. Here the words *kāma vaibhava*, the opulence of lust, refer to Śrī Rādhā's unique *mādanākhyā prema*. Śrīla Rūpa Gosvāmī teaches:

*āsāṁ prema viśeṣo'yaṁ prāptaḥ kām api mādhurīm
tat tat krīḍā nidānatvāt kāma ityucyate budhaiḥ*

"This particular love is the cause of an indescribable sweetness. That is the cause of these pastimes, the wise men say." (Bhakti Rasāmṛta Sindhu 1.2.284)

After this, the divine Couple enters a lovely bower which is known as the most blessed abode of Cupid (*manmatha mahā-tīrtha*) How does the *kiṅkarī* experience Śrīmatī's sweetness by calling Her Jaganmohini? Because Kṛṣṇa creates the world, He is called *jagat* (world), and because Rādhā enchants even Him She is called *jaganmohinī*. Caitanya Caritāmṛta (Ādi 4) states:

*jagata mohana kṛṣṇa tāhāra mohinī;
ataeva samastera parā thākuraṇī*

"Kṛṣṇa enchants the world, but Rādhā enchants even Him. Therefore She is the Supreme Goddess." Rādhā is also *jagajjīva mohinī*, enchantress of all the people of the world, who become enchanted by hearing and chanting about Her sweet Vṛndāvana-pastimes.

VERSE 71:

**VRNDĀRĀNYA NIKUṆṢJA SĪMANI NAVA PREMĀNUBHĀVA BHRAMAD
BHRŪ-BHAṄGĪ LAVA MOHITA VRAJAMAṆIR BHAKTAIKA CINTĀMAṆIḤ
SĀNDRĀNANDA RASĀMṚTA SRAVAMAṆIḤ PRODDĀMA VIDYUL LATĀ
KOṬI JYOTIR UDETI KĀPI RAMAṆĪ CŪḌĀMAṆIR MOHINĪ**

vṛndāraṇya - Vṛndāvana; *nikuñja* - bower; *sīmani* - outskirts; *nava* - new; *prema* - love; *anubhāva* - awakening; *bhramad* -wandering; *bhrū* - eyebrows; *bhaṅgī* - movements; *lava* - slightly; *mohita* - enchanting; *vraja-maṇiḥ* - the jewel of Vraja; *bhakta* - devotee; *eka* - only; *cintāmaṇiḥ* -thoughtstone; *sāndrānanda* - deep bliss; *rasa* - flavour; *amṛta* - nectar; *srava* - flows; *maṇi* - jewel; *proddāma* - prominent; *vidyut* - lightning; *latā* - vine; *koṭi* - millions; *jyotiḥ* - light; *udeti* - arises; *kāpi* - some (fem.); *ramaṇī* - woman; *cūḍāmaṇiḥ* - crown-jewel; *mohinī* - enchantress.

The crown-jewel of women, Who enchants the jewel of Vraja (Kṛṣṇa) with even the slightest love-awakening movement of Her eyebrows, Who is the only wish-yielding touch stone for Her devotees, Who is like a gem from which a stream of nectarean, very blissful love-rasa flows, and Whose effulgence outshines millions of lightning vines, appears on the outskirts of the bowers of Vṛndāvana.

ŚRĪ RĀDHĀ, THE ONLY WISHYIELDING TOUCHSTONE OF HER DEVOTEES:

Commentary: One may ask here: The flashes of a lightning vine hurts the eyes, and if the aura of Rādhikā's limbs shines like millions of lightning-vines, then what will happen with our eyes? The answer is *sāndrānanda rasāmṛta srava maṇiḥ*: "She is also a gem that emits streams of very blissful nectarean rasa." The light that emanates from Her is very pleasant, like nectar. Śrīla Rūpa Gosvāmī has written in 'Ujjvala Nīlamanī (Sthāyi 84)':

*tivrārka dyuti dipitair asilatā dhārā karālāsribhir
mārtaṇḍopala maṇḍalaiḥ stha puṭite'py adres taṭe tasthusī
paśyanti paśupendranandanam asāv indīvarair āstrṭe
talpe nyasta padāmbujeva muditā na spandate rādhikā*

Seeing Śrī Rādhā from afar, Lalitā tells Her girlfriends: "Look, friends, look! Rādhikā keeps Her lotus-like feet on top of sun-stones that are as sharp as swords and that have become as hot as fire because of the midsummer sun shining on it. They feel to Her as soft as blue Indīvara-lotuses because She feels very happy to see the prince of cowherds (Kṛṣṇa) standing on that mountain!" Śrīla Viśvanātha Cakravartīpāda comments on this verse that Rādhikā did not feel any pain from the hot and sharp stones, but just as a sleeping person feels no pain while he's being bitten by mosquitos, he can see the bites on his body when he awakens, the *sakhīs* should have seen the blisters on Rādhikā's footsoles afterwards. Why didn't they see any blisters afterwards? Because Śrī Rādhikā's feet are as light and soft as cottonwool, and cotton-wool cannot be damaged even by a sharp sword. One may then argue that a sharp sword may not damage cottonwool, but fire can, and the sunstones that Rādhikā stood on were as hot as fire. The answer is given in this verse of 'Rādhā Rasa Sudhānidhi': *sāndrānanda rasāmṛta srava maṇiḥ* Her feet emit streams of very blissful nectarean *rasa*, and nectar possesses the quality of coolness. This is why the burning sunstones felt to Rādhikā as if they were blue Indīvara-lotus-flowers. The streams of cool nectar that come from Śrīmatī's lotus-

feet also extinguish the burning fire of the conditioned souls, that suffer from the three kinds of material miseries. Then Śrīpāda calls Rādhikā *nava premānubhāva bhramad bhrū-bhaṅgi lava mohita vraja maṅiḥ* "The slightest movements of Her eyebrows, that awaken new love, can enchant the jewel of Vraja. The jewel of Vraja can steal the hearts of millions of Vraja *gopīs*, but even the slightest movement of Rādhikā's eyebrows can capture Him. Kṛṣṇa tells Rādhikā in 'Lalita Mādhava (Act X)' :

*santu bhrāmyad apāṅga bhaṅgi khuralī khelā bhuvah subhruva
svasti syān madirekṣaṇe kṣaṇam api tvām antarā me kutah
tārāṇām nikurambakeṇa vṛtayā śliṣṭe'pi somābhayā
nākāśe vṛṣabhānujām śriyam ṛte niṣpadyate svacchatā*

"O restless eyed girl! There may be many girls in the world with beautiful eyebrows who can expertly play archery with their glances, revealing different moods, but just as the moon, that may be surrounded by many beautiful stars at night, cannot stay before the powerful sun in the month of June, similarly no other girl but You can remain in My heart!" Kṛṣṇa means to say that Rādhikā, who is compared to the sun in June here (*vṛṣabhānujā* means 'the daughter of Vṛṣabhānu, Śrī Rādhikā, or the sun in the month of June), has much more influence on Him than Candrāvalī, who is compared to the moon (*candra* means moon) here. Śrīmatī is the only wish-yielding gem of the devotees, and is constantly playing in their hearts. The word *eka* means that She throws all other thoughts but Her out of Her devotees' minds. The word *eka* also means that the Gauḍīya Vaiṣṇavas primarily think of Śrī Rādhā and secondly of Śrī Kṛṣṇa, the *sakhīs*, the Vrajavāsīs, etc. Simply by thinking of Śrī Rādhikā, love of Kṛṣṇa is attained (*vinā rādhā prasādena kṛṣṇa prāptir na jāyate*). She is the *ramaṇī cūḍāmāṅiḥ*, the crown-jewel of women. Śrīmad Bhāgavata states *śruti māt্রে'pi yaḥ strīṅām prasahyākarṣate manaḥ*: "Simply by hearing His name, all the women become attracted to Kṛṣṇa." But Rādhikā attracts that same Kṛṣṇa with the slightest movement of Her eyebrows, and that is why She is *ramaṇī cūḍāmāṅiḥ*. Śrīpāda says: "May that Rādhikā appear on the outskirts of Vṛndāvana's bowers!"

VERSE 72:

**LĪLĀPĀṄGA TARĀṄGITĀIR UDABHAVĀNN EKAĪKAŚAḤ KOTIŚAḤ
KANDARPAḤ PURU DARPA ṬAṅKṚTA MAHĀ KODANḌA VISPHĀRIṆAḤ
TĀRUṆYA PRATHAMA PRAVEŚĀ SAMAYE YASYĀ MAHĀ MĀDHURĪ
DHĀRĀNANTA CAMATKṚTA BHAVATU NAḤ ŚRĪ RĀDHIKĀ SVĀMINĪ**

līlā - playful; *apāṅga* - glances; *taraṅgitaiḥ* - with waves; *udabhavān* - created; *eka ekasaḥ* - one by one; *koṭiśaḥ* - by the millions; *kandarpaḥ* - Cupid; *puru* - great; *darpa* - pride; *ṭaṅkṛta* - twanging; *mahā* - great; *kodaṅḍa* - bow; *visphāriṇaḥ* - by trembling; *tāruṇya* - youthfulness; *prathama* - first; *praveśa* - entrance; *samaye* - in the time; *yasyā* - whose; *mahā*

- great; *mādhurī* - sweetness; *dhārā* - stream; *ananta* - endless; *camatkṛta* - astonishing; *bhavatu* - let it be; *naḥ* - us; *śrī rādhikā svāminī* - our mistress.

May Śrī Rādhikā, Who creates millions of Cupids with Her restless playful glances, that are like the very proud twanging of a big trembling bow, Who is in the first beginning of Her youth and Who is an astonishing endless stream of sweetness, be our mistress.

ŚRĪ RĀDHĀ'S PLAYFUL GLANCES:

Commentary: There are plenty of people who know how to take something from Kṛṣṇa, but how many people know how to give to Him? Only the people of Vraja, who are love personified, know it! Giridhārī lifts Govardhana Hill, but mother Yaśodā does not forget about His meals! She tells Nanda Mahārāja: "Oho! Why don't you hold this mountain for a while, so that I can breastfeed My Gopāla a little!" Śrī Rādhā thinks: "O Creator! How much you have blessed me by making it necessary for Priyatama to carry this mountain, so that I can see Him constantly!", and She prays to Girirāja: "Don't be too heavy for this tender boy to carry!" Even though Kṛṣṇa clearly shows His divine prowess during this pastime, the Vrajavāsīs experience only His sweetness. They have forgotten everything about wanting and taking, and are only absorbed in thoughts of giving. One accepts the mood of the *gopīs* in order to be able to give up thoughts of taking and asking and to learn how to think only about how to give. Śrī Rādhā only thinks of Kṛṣṇa's happiness, and the maidservants think only of the happiness of the divine Couple.

In the previous verse Śrīpāda, in *sādhakāveśa*, experienced the sweetness of Śrīmatī's knitted eyebrows, and in this verse he sees the sweetness of Her sidelong glances. One single glance can enchant Kṛṣṇa completely. Śrī Rādhikā's glance has the power of the arrows of millions of Cupids and agitates even Kṛṣṇa, Who is Himself the transcendental youthful Cupid of Vṛndāvana (*vṛndāvane aprākṛta navīna madana; kāma gāyatrī kāma bīje yāhāra upāsana*, C.C.). How sweet is Śrīmatī's puberty! Śrī Rūpa Gosvāmī teaches us *rūpaṁ kim apy anirvācyam tanor mādhuryam ucyate* (U.N. Uddīpana 21) "Mādhurya means some indescribable physical appearance". How many streams of astonishment are caused by Śrīmatī's indescribable sweetness as She enters the first stage of youth! Along with adolescence, the powerful king Cupid enters Her childlike body, making Her buttocks and Her breasts grow and Her waist become slender. Her eyes become naughty and Her steps become restless. If the beginning of Śrīmatī's adolescence is already so astonishing, then what to speak of Her full adolescence? All these things can only be experienced in *svarūpāveśa*, absorption in consciousness of one's eternal spiritual body, and not as long as one is in gross or subtle bodily consciousness. Astonishment equals *rasa*, according to Śrīla Kavi Karṇapura (*rase sāras camatkāro yam vinā na raso rasaḥ*, Alaṅkāra Kaustubha). Some people ask: "Why do the followers of the Gauḍīya Vaiṣṇava-tradition not call Rādhārāṇī 'mother'? If She is Lord Kṛṣṇa's consort, then She must be the mother of the world; what's the harm in calling Her 'mother'? The answer is as follows: There are two ways of seeing God: One way is called *tattva*, or spiritual truth, and the other is called *rasa*, or spiritual flavour. From the *tattva*-

point of view, Kṛṣṇa is everything. He's all-pervading, and He is truth and knowledge personified. From the *rasa* point of view He is full of love, full of nectar and full of pastimes. From the *tattva* point of view He is blissful in Himself, has all His desires fulfilled, is without hunger and thirst, and from the *rasa* point of view He is always hungry and thirsty for the love of His devotees. Although these characteristics seem to contradict each other, they become compatible because of the Lord's inconceivable potency. One can relish the *rasa* based on the firm foundation of *tattva*. The Lord's manifestation in Vṛndāvana is the form of all nectarean mellows, and *rasa* is mostly experienced there. Rasa is like the moss that covers a vast lake of *tattva*. In Vraja the devotee forgets Kṛṣṇa's divine prowess and considers Him the *laukika sad bandhu*, the good worldly friend, son, or lover, and Kṛṣṇa reciprocates with these feelings. The Gauḍīya Vaiṣṇavas strongly prefer the loving service of Rādhā over that of Kṛṣṇa and want to serve Her as *mañjarīs*, spiritual handmaids. Although Caitanya Caritāmṛta includes statements like *sarva pālikā sarva jagatera mātā* (Rādhā is everyone's protectress and She is the mother of the whole world), the parental relationship is not compatible with the amorous relationship, and therefore the words 'mother Rādhārāṇī' cannot be heard from the mouths of the Gauḍīya Vaiṣṇavas. With the melting heart of an associate of Śrī Caitanya Mahāprabhu, Śrīpāda says *bhavatu naḥ śrī rādhikā svāminī*: "Let Rādhikā be our mistress."

VERSE 73:

**YAT PĀDĀMBURUHAIKA REṆU KAṆIKĀM MŪRDHNĀ NIDHĀTUṂ NAHI
PRĀPUR BRAHMA ŚIVĀDAYO'PY ADHIKṚTIṂ GOPYEKA BHĀVĀŚRAYĀḤ
SĀPI PREMA-SUDHĀ RASĀMBUDHI NIDHĪ RĀDHĀPI SĀDHĀRAṆĪ-
BHŪTĀ KĀLAGATI KRAMEṆA BALINĀ HE DAIVA TUBHYAṂ NAMAḤ**

yat - what; *pādāmburuha* - lotus-feet; *eka* - one; *reṇu* - dust; *kaṇikām* - speck; *mūrdhnā* - on the head; *nidhātum* - keeping; *nahi* - not; *prāpuḥ* - attain; *brahma śivādāya* - Brahmā, Śiva and others; *api* - even; *adhikṛtiṁ* - eligibility; *gopī* - cowherdgirl; *eka* - only; *bhāva* - mood; *āśrayāḥ* - shelter; *sā* - she; *api* - even; *prema* - love; *sudhā* - nectar; *rasa* - flavour; *ambudhi-nidhī* - ocean; *rādhāpi* - even Rādhā; *sādhāraṇībhūta* - easily attained; *kāla gati* - the course of time; *krameṇa* - gradually; *balinā* - by the powerful; *he* - O!; *daiva* - fate; *tubhyam* - unto you; *namaḥ* - obeisances.

O Fate! I offer my obeisances unto you! In the powerful course of time I have attained the nectarocean of love-rasa, Śrī Rādhā, Who is only attained by those who take exclusive shelter of the mood of the gopīs. Even the great devatās like Lord Brahmā and Lord Śiva are unable to keep even a speck of dust from Her lotus-feet on their heads!

ŚRĪ RĀDHĀ, WHO IS ATTAINABLE IN DUE COURSE OF TIME:

Commentary: Śrī Rādhā is sweetness personified. God's sweet aspect covers over the knowledge of His actual position and His prowess. Śrīmat Jīva Gosvāmī has written in his commentary on Bhāg. 10.12.10: *vāridhāviva tatra nirmathya mādihuryāmṛta samudbhava kartṛkatvaṁ ca sva prīti mādihurya kṛta tad vaśibhavatvaṁ ca drśyate* "Just as nectar came forth from the churning of the cosmic ocean, so the devotees who worship God in His sweet aspect churn the ocean of Kṛṣṇa's divine prowess with the pivot of love and attain the nectar of His sweetness." This book 'Rādhā Rasa Sudhānidhi' is like a monsoonflood of divine sweetness. Although sweetness is the quintessence of Godhead, it is built on the foundation of God's innate prowess. Unless there is an underlying divine prowess, Kṛṣṇa's sweet form, pastimes and qualities will appear to be mundane. Therefore Śrīpāda is sometimes hinting at Śrīmatī's great divine prowess also, for the perfection of his book's sweetness. Now, in his external consciousness, he particularly praises the present age of Kali, saying: "That ocean of love-nectar, Śrī Rādhā, is gradually attained, in due course of time, by those who follow in the footsteps of the *gopīs*." "In due course of time" means: "now that the age of Kali has come, and Śrī Caitanya Mahāprabhu has appeared". Śrīmat Jīva Gosvāmī comments on the Bhāgavata verse *kṛṣṇa varṇaṁ tviṣākṛṣṇaṁ* (11.5.32): *tad evam yad dvāpare śrī kṛṣṇo'vatārati tad eva kalau śrī gauṛo'pyavataratīti svārasya labdheh śrī kṛṣṇāvirbhāva viśesa evāyam śrī gauṛa ityāyāyati tad avyabhicārāt* "In one day of Lord Brahmā, which contains fourteen Manu-eras, in the 28th fourfold era (*catur-yuga*) of the Vaivasvata Manu-era (one Manu-era consists of 71 *catur-yugas*), at the end of Dvāpara-yuga, the Lord of Goloka, Śrī Kṛṣṇa, descends to earth to play His manifest Vṛndāvana-pastimes. After each of these Kṛṣṇa-descensions, in the following Kali-age, is a descensions of a special *avatāra* named Śrī Gaura, Who wants to relish the sentiments of Śrī Kṛṣṇa's topmost devotee, Śrī Rādhā." Śrī Rāmānanda Rāya tells Mahāprabhu in Śrī Caitanya Caritāmṛta (Madhya 8) *nija gūḍha kārya tomāra prema āsvādana; ānusaṅge premamoy koile tribhuvana* "Your own private reason to descend was to relish Rādhā's feelings of love, and as a bycoming factor You filled the three worlds with love of God." The love that Mahāprabhu came to bring was *unnatojjvala rasa*, the elevated amorous mood towards Kṛṣṇa. This gift is *anarpita carim cirat*, not given for a long time. Thus Śrī Rādhā's friendship and service has become attainable 'in due course of time' by those who take shelter of the mood of the *gopīs*.

*cāri veda tantravaktā, jagatera hitakartā,
śiva brahmā devādi vāsave
koto kori ārādhana, rādhāpada reṇukaṇā,
nā pārilo mastake dharite*

"No matter how much they worshiped Śrī Rādhā, the benefactors of the world, like Lord Śiva, the speaker of the *tantras*, and Lord Brahmā, the speaker of the Vedas, could not get Her foot-dust on their heads."

premasudhā rasāmbudhi, tāhāra manthana nidhi,
sarva lakṣmīmayī rādhikāya
kālera prabhāve bhāve, gopī-bhāvāśraye labhe,
he daiva praṇami tomāya!

"O Fate! Obeisances unto you! In the powerful course of time those who take shelter of the gopis can churn the *rasa*-ocean of love-nectar and will attain the aggregate of all goddesses of fortune, Śrī Rādhikā."

rādhāra rasada dāsya, mañjarī rūpete sādhyā,
rahasya sādhanā keva jāne
sevāparā dāsī kuñje, ei sevāsukha bhujje,
śrīpāda prabhodhānanda bhaje

"Who knows that esoteric practise by which one can get the nectarean service of Śrī Rādhā in the form of a *mañjarī*? Śrīpāda Prabhodhānanda says: "The dedicated maidservant enjoys the bliss of devotional service in the *kuñja*."

VERSE 74:

***DŪRE SNIGDHA PARAMPARĀ VIJAYATĀM DŪRE SUHRŪN MAṆḌALĪ
 BHṚTYĀḤ SANTU VIDŪRATO VRAJAPATER ANYAḤ PRASAṄGAḤ KUTAḤ
 YĀTRA ŚRĪ VṚṢABHĀNUJĀ KṚTA RATIḤ KUÑJODARE KĀMINĀ
 DVĀRASTHĀ PRIYA KIṆKARĪ PARAM AHAM ŚROṢYĀMI KĀNCI DHVANIM***

dūre - far away; *snigdha* - affectionate; *paramparā* - tradition; *vijayatām* - let them be victorious; *dūre* - far away; *suhṛd* - friends; *maṇḍalī* - circle; *bhṛtyāḥ* - servants; *santu* - let them be; *vidūrata* - especially far away; *vrajapateḥ* - of Kṛṣṇa, the Lord of Vraja; *anyaḥ* - others; *prasaṅgaḥ* -speaking; *kutaḥ* - where; *yatra* - where; *śrī vṛṣabhānujā* - Vṛṣabhānu's beautiful daughter; *kṛta* - makes; *ratiḥ* - love; *kuñja* - bower; *udare* - inside; *kāminā* - with lusty Kṛṣṇa; *dvāra* - gate; *sthā* - standing; *priya* - beloved; *kiṅkarī* - maidservant; *param* - highest; *aham* - I; *śroṣyāmi* - will hear; *kāñci* - sash of bells; *dhvanim* - sound.

Let Kṛṣṇa's parents and all elders of Vraja stay at a distance, all glories to them! Let the circle of Kṛṣṇa's friends keep some distance! Let the servants of the Lord of Vraja, Kṛṣṇa, stay especially far away, what to speak of others! Let them all stay away from the *kuñja*- gate where I stand as a loving maidservant, hearing the sash of bells of Vṛṣabhānu's beautiful daughter jingling as She makes love with Her lusty lover!

THE SECRET BOWERS OF VRAJA:

Commentary: Śrīman Mahāprabhu taught Śrī Rūpa Gosvāmī in Caitanya Caritāmṛta (Madhya 19, 138-148):

*brahmāṇḍa bhari ananta jīva-gaṇa; caurāśī lakṣa yonīte koroye bhramaṇa
tāra madhye sthāvara jaṅgama dui bheda; jaṅgame tiryak jala sthalacara vibheda
tāra madhye manuṣya jāti ati alpatara; tāra madhye mleccha pulinda bauddha śabara
veda niṣṭha madhye ardheka veda mukhe māne; veda niṣiddha pāpa kore dharma nāhi gaṇe
dharmācāri madhye bahuta karma niṣṭha; koṭi karma niṣṭha madhye eka jṣṇnī śreṣṭha
koṭi jñānī madhye hoy ek jan mukta; koṭi mukta madhye durlabha ek kṛṣṇa bhakta*

"There are innumerable living entities in the universe, that reincarnate in 8.4 million different species of life. There are two different kinds of them - the moving and the nonmoving species. The moving species are divided into animals and fishes. Out of them, the human species is very few, and amongst humans, there are all kinds of barbarous races. Amongst humans, there are just a few who follow the Vedas and half of them offer only lipservice to them, but commit sins that are forbidden by these Vedas, and are thus not counted amongst religious people. Amongst religious people there are many fruitive workers and out of millions of fruitive workers, there may be one great wise man. Out of millions of wise men one is liberated, and out of millions of liberated souls one person may be a devotee of Kṛṣṇa." Of all the devotees of Kṛṣṇa, a devotee in the Vraja-mood is even more rare. More rare than them are those who attain the mood of the *sakhīs*, Śrīmatī Rādhārāṇī's girlfriends, and most rare are the devotees who attain *mañjarī bhāva*, the personal service of Svāminī Rādhikā. In the previous verse Śrīpāda described how Lord Brahmā, Lord Śiva and all great sages and demigods can hardly enter into the confidential truth about Śrī Rādhā, and in this verse he explains how also Kṛṣṇa's own servants, friends and parents in Vraja cannot enter into His confidential pastimes with the *gopīs* in the forestbowers. First of all, he says: *dūre snigdha paramparā vijayatānī* "The elderly cowherders as well as Kṛṣṇa's own parents stay far away from the *nikuñja*." For them Kṛṣṇa is always a mere child, and the parental relationship is incompatible with the amorous relationship. For mother Yaśodā Kṛṣṇa is always the child that still needs her breastmilk. Once, during Rādhā and Mādhava's *pūrva rāga* (beginnings of love) Śyāmasundara saw Śrī Rādhā's sweet face as He drove His cows back to His village in the afternoon (*uttara goṣṭha*), and He became very eager to meet Her. He couldn't sleep the whole night, and He meditated on Her form while bathing in His own tears. In the morning mother Yaśodā lovingly awakened Him, saying: "O my child, my blue jewel! Get up! Eat some butter, the sun has risen! O, what is this? O Gopāla, why are Your eyes so reddish? Tears are trickling from Your eyes! Have You been swimming so much in the Yamunā with Your friends yesterday?" Mother quickly goes into the house and brings a yellow piece of cloth. She gives the cloth to Gopāla and says: "Here, hold this to Your eyes, that will soothe them!" Seeing the yellow cloth, Mādhava strongly remembers Śrī Rādhā and He sheds some more tears in front of His mother. There's no end to mother Yaśodā's worries, so she asks Kundalatā, Kṛṣṇa's niece-in-law, what is to be done. Kundalatā jokingly replies: "O Mā! Gopāla's disease will not be cured by a yellow piece of cloth! You'd better arrange for His marriage!" When mother

Yaśodā hears this suggestion, she bursts into laughter, and pays no heed to Kundalatā's words. Gopāla is her milkmouth, where is there any question of Him getting married? "Even now He still desires my breastmilk! What is Kundalatā speaking about? My Gopāla doesn't understand all this!", mā thinks. She's not aware that Gopāla has grown out of childhood and has entered into adolescence. Although she sees that Gopāla finds more pleasure from romantic incitements like the Malayan breezes, the moonlight and the fragrance of the flowers than from sitting in her lap, still she does not see it. Those who worship Kṛṣṇa in the parental mood cannot enter into His confidential bower-pastimes with Rādhā and the *gopīs*. Śrīmat Jīva Gosvāmī writes in his 'Bhakti Sandarbha' (338): *rahasya līlā tu pauraṣa vikāravat indriyai pīṭṛ putra dāsa bhāvaiś ca nopāśya - svīya bhāva virodhāt* "Persons whose senses feel masculine sensations, or who worship Kṛṣṇa in a parental mood or a servant's mood, cannot enter into His confidential pastimes." Śrīpāda then says: *dūre suhṛn maṇḍali*: "The friends stay far away." Kṛṣṇa has four kinds of friends:

*suhṛdaś ca sakhāyaś ca tathā priya-sakhāḥ pare
priyanarma vayasyāś cety uktā goṣṭhe catur-vidhā*

(Bhakti Rasāmṛta Sindhu 3.3.21)

"In Gokula, Kṛṣṇa has four kinds of friends: *suhṛt*, *sakhā*, *priya sakhā*, and *priya narma sakhā* (in order of intimacy)." Of these four, only the *priya narma sakhās*, like Subala and Madhumangala, can slightly enter into the confidential *kuñja*-pastimes of Rādhā and Mādhava. This is confirmed by Śrī Rūpa Gosvāmī:

*priyanarma vayasyās tu pūrvato'py abhito varaḥ
ātyantika rahasyeṣu yuktā bhāva viśeṣiṇaḥ*

(B.R.S. 3.3.43)

"Of the aforementioned classes of friends, the *priya narma sakhās* are the best. They are able to enter into Kṛṣṇa's very intimate pastimes and have a special mood (*sakhī bhāva*)." The *suhṛn maṇḍali* mentioned in the verse refers to the *suhṛd*, *sakhā* and *priya sakhā*. In the 'Ujjvala Nīlamanī' (Nāyaka Sahāya) the *ceṭa*, *viṭa*, *vidūṣaka* and *pūṭhamarda* - friends are mentioned as assistants in Gopīnātha and the *gopīs*' amorous pastimes, but here the special eligibility is given to the *priya narma sakhās*, for they know all the secrets and have taken shelter of the mood of the *sakhīs*:

*ātyantika rahasyajñāḥ sakhī-bhāva samāśritaḥ
sarvebhyaḥ praṇayibhyo'sau priya-narma sakho varaḥ*

(Ujjvala Nīlamanī, Sahāyabheda 7)

Śrīmat Jīva Gosvāmī writes the following commentary on this verse: *sakhībhāvaḥ śrī kṛṣṇa tat preyasyāḥ paraspara melanecchā tam samāśrita iti tena tasya puruṣa bhāvaś cāvṛta*

iti bhāvaḥ "The desire to help Śrī Kṛṣṇa and His girlfriends to meet Each other, is called *sakhībhava*, and that covers over the masculine feelings of those who take shelter of that desire." The greatest of the *priya narma sakhās* is named Subala, and an example of his good fortune is given below:

*pratyāvartayati prasādyā lalanām kṛīḍā kali prasthitām
śayyām kuñja-grhe karoty aghabhidaḥ kandarpa lilocitām
svinnam vijayati priyā hṛdi parisrastāṅgam uccair amuñ
kva śrīmān adhikāritam na subalaḥ sevā vidhau vindati*

(Ujjvala Nīlamanī, Sahāya bheda 8)

Śrī Rūpa Mañjarī told her girlfriend Bhaktimati: "O *sakhi!* What service of Kṛṣṇa is there that Śrīmān Subala cannot enter into? When Kṛṣṇa ends up in a quarrel with His girlfriends and they walk out on Him, Subala pleases them with different words and brings them back to Him. He makes a wonderful play-bed for them in the bowerhouse and he fans Them when They are tired of lovemaking and They recline on bed of flowers." Śrī Viśvanātha Cakravartīpāda comments as follows: *svinnam vijayatī bahiḥ sthitvā yantra vyajaneneti jñeyam* "Although Subala took shelter of the mood of the *sakhīs*, he fans the exhausted lovers from outside of the bower with a ceiling fan attached to a rope. He does not come right before them." This means that even a *priya narma sakhā* like Subala cannot enter into the intimate position of the *sakhīs* and *manjarīs*, because he is still 'covered by a masculine consciousness'. Then Śrīpāda says: *bhṛtyaḥ santu vidūrato* "Kṛṣṇa's servants in Vraja stay far away from the pastimes in the lovebowers. They do not have the reverential mood that the Lord's servants in other divine abodes (like Dvārakā or Vaikuṅṭha) have, their love is more sweet and intimate. They consider the prince of Vraja to be very qualified and intelligent, and in this way they have respect for Him. Śrī Jīva Gosvāmī writes in Prīti Sandarbha (208): *sa ca akrūrādīnām aiśvarya jṣṇa pradhānaḥ śrīmad uddhavādīnām tat tat sad bhāve'pi mādhurya jñāna pradhānaḥ śrī vrajasthānām tu mādhuryaikamaya eva athāpy eṣām prīter bhaktitvam śrī goparāja kumāra parama guṇa prabhāvatvādinaivādara sad bhāvāt* "Servants like Akrūra have a predominant feeling of majestic respect for Kṛṣṇa, and Uddhava and others have a predominant feeling of sweetness, although the awareness of Kṛṣṇa's prowess is also in them, but Kṛṣṇa's servants in Vraja have purely sweet love for Him, thinking the beautiful prince of Vraja to be most powerful and qualified." Nevertheless, these servants stay far away from Kṛṣṇa's intimate *nikuñja*-pastimes, because the (male) servant mood is incompatible with the romantic mood.

If Kṛṣṇa's parents, friends and servants stay far away from His bower-pastimes, then what to speak of others (*anyaḥ prasaṅgaḥ kutaḥ*)? With others is meant 'other devotees' here, for other than devotees nobody can enter into the kingdom of God and His service. When Rādhā and Kṛṣṇa are lying asleep in Vṛndāvana early in the morning, the Śuka and Śārikā-parrots, on Vṛndā's order, must wake Them up and remind Them of the fact that Their parents will find out about Their secret rendez vous unless They quickly return home. Śyāmasundara has forgotten all about His mother and has the greatest difficulty in getting up from bed and going home, leaving His Priyājī. After the amorous *rasa*, the parental love is the greatest, and

of all devotees in the parental mood, mother Yaśodā is the greatest. If Kṛṣṇa forgets even about her because of Rādhārāṇī, then what to speak of other elders, friends, servants, or devotees from other divine realms?

*ye sthāna hoite dūre, mātā pitā ādi kore,
yoto kṛṣṇa-priya sakhāgaṇa
bhṛtyagaṇa ati dūre, anya jana kon chāre,
rahasyamaya nikuṅja bhavana*

"Kṛṣṇa's mother and father, all His dear friends, His servants, what to speak of others, stay far away from the secret bowerhouse."

*rādhā se kuṅja bhavane, kāmī śrī kṛṣṇera sane,
keli raṅge hoile pramatta
priya dāsī āmi tāra, rahi sei kuṅja dvāra,
līlā dekhi hoibo unmatta*

"In that bowerhouse Rādhā is maddened by the lusty sports She enjoys with lusty Śrī Kṛṣṇa. I am Their dear maidservant and I will stay at the gate of the bower, maddened by seeing these pastimes."

*karṇānandi kāñci dhvani, kobe vā śunibo āmi,
kuṅja dvāre hoiyā kiṅkarī,
prabhodhānandete bhane, e lālasā mora mone,
pūrṇa koro āmāra īśvarī*

"When will the sounds of Her jingling sash of bells give bliss to my ears, being a maidservant standing by the gate? Prabhodhānanda says: "O Śvarī! Please fulfill this desire on my mind!"

VERSE 75:

**GAURĀṄGE MRADIMĀ SMITE MADHURIMĀ NETRĀÑCALE DRĀGHIMĀ
VAKṢOJE GARIMĀ TATHAIVA TANIMĀ MADHYE GATAU MANDIMĀ
ŚRONYĀM CA PRATHIMĀ BHRUVOḤ KUṬILIMĀ BIMBĀDHARE ŚONIMĀ
ŚRĪ RĀDHE HRDI TE RASENA JAḌIMĀ DHYĀNE'STU ME GOCARAḤ**

gaurāṅge - in the golden body; *mradimā* - softness; *smite* - in the smile; *madhurimā* - sweetness; *netra* - eye; *ascale* - in the corner; *drāghimā* - longitude; *vakṣoje* - in the chest; *garimā* - vastness; *tathā* - and then; *eva* - only; *tanimā* - slenderness; *madhye* - in the middle; *gatau* - in the steps; *mandimā* - slowness; *śronyām* - in the buttocks; *ca* - and; *prathimā* -

broadness; *bhruvoḥ* - in the eyebrows; *kuṭilimā* - crookedness; *bimba* - cherry; *adhare* - in the lip; *soṇimā* - redness; *śrī rādhe* - O Rādhā!; *hṛdi* - heart; *te* - Your; *rasena* - with flavour; *jaḍimā* - numbness; *dhyāne* - in meditation; *astu* - let it be; *gocaraḥ* - perceivable.

O Śrī Rādhe! May the softness of Your golden body, the sweetness of Your smile, the wideness of Your eyes, the volume of Your breasts, the thinness of Your waist, the slowness of Your steps, the wideness of Your hips, the crookedness of Your eyebrows, the redness of Your cherry-lips and the numbness of Your *rasika* heart be manifest in my meditation.

ŚRĪ RĀDHĀ'S TEN KINDS OF SWEETNESS:

Commentary: Of the five kinds of meditation, *dhyāna* is one. Śrī Jīva Gosvāmī writes in his 'Krama Sandarbha': *viśeṣato rūpādi cintanaṁ dhyānam* "Dhyāna means specific meditation on a particular form and so." How sweet, tender and effulgent is Śrīmatī's golden body! Tenderness is one of the physical qualities. *te vayo rūpa lāvāṇye saundaryam abhirūpatā mādhuryaṁ mārḍavādyas ca kāyikaḥ kathitā guṇāḥ* (Ujjvala Nīlamaṇi): "Age, form, elegance, beauty, *abhirūpatā* (pleasantness), sweetness and tenderness are the physical qualities." *mārḍavaṁ komalasyāpi saṁsparśāsahatocyate* (ibid): "Mārḍava means that one cannot even tolerate the touch of something soft." In Ujjvala Nīlamaṇi (Uddīpana 21), Śrī Rūpa Gosvāmī gives a beautiful example of the extraordinary tenderness of Rādhā's golden body:

*abhinava nava mālīkā mayam sa śayana varam niśi rādhikādhiśīṣye
na kusuma-ṭāḷam darāpi jaglau tad anubhavāt tanur eva sabraṇāsīt*

Śrī Rūpa Mañjarī told Śrī Rati Mañjarī: "O Friend! Last night Śrī Rādhikā lay on a nice bed of fresh Jasmine-flowers, but the astonishing thing is that, although the flowers have not withered even slightly, Her tender body has become bruised by their touch!" Aha! How sweet is Śrī Rādhikā's slight smile! The budding smile on Her cherry-lips enchants even enchanting Śyāmasundara! Śrī Rādhā's Kṛṣṇadāsa Kavirāja Gosvāmī writes:

*amusyāḥ śrī nāsā tila kusuma tūṇo ratipater
adho vaktraṁ pūrṇaḥ kusuma viśikhais citra mṛgayoḥ
mukha dvārā tasmāt smitacaya miṣāt te nipatitaḥ
saravyatvaṁ yeṣāṁ alabhata hareś citta hariṇaḥ*

(Govinda Līlāmṛta 11.98)

"Śrī Rādhikā's nose is like Cupid's quiver, filled with arrows of sesameflowers. When Her lowered face smiles, the hunter Cupid shoots his arrows from this quiver to pierce the deer of Hari's mind." This moon-like smile brightens up the darkness of Śyāma's desperate heart. Śrīpāda says: "If I'm not so fortunate to see that sweet smile directly, then let me at

least meditate on it. That is my desire." Of all the limbs, the eyes are the most beautiful. Śrī Rādhikā's wide eyes are even more fickle than the wagtailbirds. One of the 108 names Śrīla Raghunātha Dāsa Gosvāmī gives to Śrī Rādhikā is *saubhāgya kajjalāṅkāta netra nindita khañjanā*. "Her eyes, that defeat the wagtailbirds in fickleness, are anointed with the eyeliner of good fortune." Śrīla Raghunātha Dāsa also says (Vilāpa Kusumāñjali 42): "Even the slightest movement of Your wide eyes, that defeat the wagtailbirds, tightly binds up the Kṛṣṇa-elephant. When can I be so fortunate to fully worship these eyes by anointing them with eyeliner?"

Śrīpāda says: "May the big breasts of Śrī Rādhā be visible in my meditation". Giridhārī has no problem in carrying the vast Govardhana Hill on His left little finger, but as soon as His eyes fall on Śrī Rādhā's breasts, His hands begin to shiver and perspire. The cowherders don't understand. They think that Giridhārī is becoming tired of lifting the hill and they try to help Him to keep it raised. Only the *sakhīs* and *manjarīs* know the greatness of these breasts, others cannot. Śrīpāda says: "May the thinness of Rādhā's waist be visible in my meditations." *keśarī jini kṛśa mājhakhāni, muṭhe kori yāy dharā* "Her waist as a thin as that of a lion, and can be held even with the fist." The loving maidservants can have the best view of that thin waist, that carries a heavy burden (the breasts) and topples a vast area (the buttocks) also. When Rādhikā walks, the maidservants are afraid that Her waist will break because of this unproportional situation, so they hold Her waist. Gatau mandimā. "Let me meditate on Rādhā's steps, that are slower even than that of an elephant". Even Śrī Kṛṣṇa, Who also walks as slow as an elephant (see Kṛṣṇa Karnāmṛta 57: *mada gaja ślāghya vilāsa sthitih*) is enchanted by Rādhikā's gait. *śroṇyām ca prathimā* "I want to meditate on Śrī Rādhā's wide buttocks". Śrīla Kṛṣṇa Dāsa Kavirāja writes:

*rādhā śroṇir iyaṁ samāna pulinaiḥ satya kaver gīr iyaṁ
yad veṇī yamunā tad eva pulinaṁ kāñcī marālītatiḥ
no cet tatra harer mano naṭavarah śrī rāsa lāsyam katham
svābhir vṛtti sakhi naṭibhir anīsam kurvann na viśrāmyati*

(Govinda Līlāmṛta 11.60)

"Aren't the words of the poet, who says that Rādhā's buttocks are like the bank of the Yamunā, true? (Surely they are!) Her braid is like the Yamunā and Her sash of bells sings like the swans that swim in the Yamunā. If not, then why would Kṛṣṇa's mind, the best dancer, or His mind's girlfriends, the dancing girls of His desires, always dance the Rāsa there, without ever resting?" Śrī Rādhikā's eyebrows are crooked and cast arrow-like glances that enchant even Śyāmasundara, the transcendental youthful Cupid of Vṛndāvana. How many emotions She reveals with the trembling of Her eyebrows! Govinda Dāsa sings:

*yāhā yāhā bhaṅgura bhaṅga vilola;
tāhā tāhā uchalai kālindī hillola*

"Wherever the subtle trembling of Her glances are manifest, there waves of emotions arise, like so many waves of the Yamunā." (Rādhikā's eyes are as blue as the water of the Yamunā is). Śrīpāda wants to meditate on these sweetly knitted eyebrows. Śrī Rādhikā's lips

are as sweet as red Bimba-cherries, and even Kṛṣṇa is enchanted when He sees them. How could Kṛṣṇa be so enchanted by them unless their red luster represents Her passionate love for Him (red is the colour of passion)? Śrīpāda desires to meditate on these ruddy lips. Finally Śrīpāda says: "I also want to experience the numbness of Rādhā's heart!" Loving Rādhikā is always numb out of ecstatic love for Kṛṣṇa. Nothing of this will remain hidden for the sensitive maidservants. "Let this numbness of Your heart be manifest in my meditations!", Śrīpāda prays.

In his *siddha svarūpa* Śrīpāda desires this tenfold vision in another way. Once Śrī Rādhā goes out to meet Kṛṣṇa at noontime (*divābhisāra*). With great passion Rādhikā arrives at the trystinggrove, while Śrīpāda follows Her like Her shadow. Anxious Nāyaka-maṇi (Kṛṣṇa, the jewel of gallants) waits for Her inside the grove. As soon as He hears the jingling of Her anklebells, He comes running out and takes Svāminī into the grove with the greatest care and respect. While He holds Her, He feels the softness of Her golden body, that becomes reddish because of the perking sunrays. Śyāma seats Iśvarī on a bed of flowers and fans Her with soft leaves or wipes Her off with His yellow *dhoti*. Through Śyāmasundara the maidservants also relishes the softness of Śrīmatī's golden body. Svāminī smiles slightly when She notices Śyāma's great love for Her. How wonderfully sweet is that smile! Śyāma is enchanted and thinks: "This is the greatest nectar! I have to drink this with the cups of My lips!" Śrīmatī then casts a glance at Śyāma, which makes Him experience the wideness of Her eyes. Full of desire, He places His hand on Her breasts, so that He experiences their plumpness. Svāminī pretends to be a little offended, so She gets up from bed and walks away. In this way Śyāma sees the thinness of Her waist, the slowness of Her steps, and the wideness of Her buttocks. He pulls at Svāminī's dress to keep Her inside the grove, but She beats Him with the trembling of Her knitted eyebrows. How wonderful is the beauty of these eyebrows! Śyāma is enchanted and forcibly drinks the nectar of Svāminī's lips. In this way the maidservant relishes the redness of Svāminī's lips - through Śyāmasundara. Now the divine Couple becomes overwhelmed by Cupid and They commence Their lovegame. Kṛṣṇa tightly binds Svāminī in the ropes of His embrace. *rasena* means here 'with Kṛṣṇa, Who is flavour personified'. While Kṛṣṇa lovingly embraces Svāminī, the maidservant experiences the numbness of Her ecstatic heart. Suddenly the vision disappears, and Śrīpāda humbly prays -

he mādhurya kādambini, nibhṛta nikuñja rāñī,
apāra karuṇāmayi rādhe!
gaurāṅgī tomāra tanu, rasera pasarā janu,
dhyānera gocara ki hoibe

"O cloudbank of sweetness! O queen of the secret *nikuñja*! O limitlessly merciful Rādhē! Your golden body is a storehouse of *rasa*! When will I become conscious of that in my meditations?"

gaura kānti jhālamala, kalevara ki komala,
kṣiṇa kaṭi śroṇīra vistāra
mādhuryera parāvadhī, vakṣoja garimā nidhi,
kobe sphurti hoibe āmāra

"When will I become conscious of Your tender body, that shines with a golden luster, Your thin waist, Your wide buttocks, and Your big jewel-like breasts, that are the limit of sweetness?"

*smita kānti madhurimā, bimbādhare ye śoṇimā,
bhrū yugale kuṭila baṅkimā
manthara gatira śobhā, madana mohana lobhā,
heribo ki kṛṣṇa priyatamā*

"O Kṛṣṇa's beloved! Will I see Your sweet luscious smile, Your reddish cherry-like lips, Your crooked eyebrows and Your beautiful slow steps that enchant even Madana Mohana?"

*ye rasete bharapura, rādhikāra antaḥ pura,
heno prema jaḍimā ratane
smaraṇa sampad sāra, kobe hobe sākṣātkāra,
śrīpāda prabodhānanda bhaṇe*

"Śrī Rādhikā's heart is filled with *rasa* and stunned with love, like a jewel. Śrīpāda Prabodhānanda says: "When will I directly see that essence of the wealth of *smaraṅgā*?"

VERSE 76:

**PRĀTAḤ PĪTAPAṬAM KADĀ VYAPANAYĀMY ANYĀMŚUKASYĀRPAṆĀT
KUÑJE VISMṚTA KANCUKĪM API SAMĀNETUM PRADHĀVĀMI VĀ
BADHNĪYĀM KAVARĪM YUNAJMI GALITĀM MUKTĀVALĪM AÑJAYE
NETRE NĀGARI RAṄGAKAIŚ CA PIDADHĀMYAṄGABRAṆAM VĀ KADĀ**

prātaḥ - in the morning; *pīta* - yellow; *paṭam* - cloth; *kadā* - when; *vyapanayāmi* - I take away; *anya* - other; *aṁśukasya* - of a garment; *arpaṇāt* - giving; *kuñje* - in the grove; *vismṛta* - forgetting; *kancukīm* - blouse; *api* - even; *samānetum* - taking; *pradhāvāmi* - I will run; *vā* - or; *badhniyām* - binding up; *kavarīm* - braid; *yunajmi* - string; *galitām* - fallen; *muktāvalīm* - row of pearls; *anjaye* - paint eyeliner; *netre* - around the eyes; *nāgari* - ladylove; *raṅgakaiḥ* - with colored pigments; *ca* - and; *pidadhāmi* - cover over; *aṅga* - limbs; *braṇam* - bruises; *vā* - or; *kadā* - when?

O Nāgari (ladylove)! When can I take Kṛṣṇa's yellow cloth, that You mistakenly took with You in the morning, from Your body and give You another garment? When can I run out to bring the blouse that You forgot in the lovebower at night's end? When can I bind Your hair-braid, restring Your broken pearl necklace, paint eyeliner around Your eyes and cover up the bruises caused by Kṛṣṇa's lovemaking on Your body with colorful substances like musk or vermilion?

THE MAIDSERVANTS' EXPERTISE:

Commentary: It is the end of the night, and Rādhā and Kṛṣṇa are fast asleep in a bower-house. A soft Malayan breeze blows, carrying the fragrance of the blooming flowers from the vines and the trees inside the grove. Intoxicated bees buzz around the honey-filled flowers and Vṛndāvana's birds are singing softly and ever-so-sweet. The maidservants wake up and collect the paraphernalia for their service, the hairs on their bodies standing up in ecstasy when they see the matchless beauty of the divine Couple through the holes of the bower's foliage. Vṛndā-devī then engages her parrot-couples in awakening the divine Couple with sweet and softly recited verses. When Rādhā and Kṛṣṇa rise Their eyes are still filled with sleep and Their hairs and clothes are still dishevelled from making love. Śrī Rādhikā has Kṛṣṇa's yellow cloth on Her, and Kṛṣṇa has Rādhikā's blue cloth on Him, but They don't notice it. The maidservants now enter the *kuñja* and begin with their blessed services of giving water and betel-leaves and arranging the Divine Couple's hair and clothes. Śrīpāda, in his *kiṅkari*-form, is also blessed with one of these services. She awakens Śrīmatī by saying: "O Nāgarī, You are so expert in love-play! Don't lose Your attention because of this deep absorption! Your girlfriends can be here at any moment and they'll make fun of You when they see You dressed and ornamented like this. Be especially careful that Your parents and family-members will not see all the signs of Kṛṣṇa's love-making on Your body!" In this way she tries to keep Śrīmatī's attention with their dressing and ornamenting-service. How fortunate are these maidservants! The aspirants should learn this expertise in service from them and become similarly fortunate. Śrīpāda is so fortunate to get the service of making up Śrīmatī's hair, that has become dishevelled like a spread-out peacock tail during Her amorous pastimes. The maidservant cleverly disentangles Śrīmatī's big bunch of cloud-blue curly hair with her nails, combs it with a jewelled comb and braids it with a garland of blooming jasmine-flowers. She collects all the pearls that have fallen off Śrīmatī's necklaces, that had broken during the love-play, restrings them, and hangs the necklace back around Her neck. Then she paints collyrium around Her eyes. Just then, Svāminī's girlfriends enter the *kuñja*, covering their mouths with their veils and giggling, making wave after wave of laughter and joking. Hearing the sweet words of the *sakhīs* and seeing their ecstatic behaviour, Rādhā and Kṛṣṇa forget about going home. Then, on Vṛndā's indication, the old she-monkey Kakkhatī encourages Them to go home by making hints about Jaṭilā, Rādhikā's mother-in-law. How pitiful is then Their *vidāya līlā* (pastime of separation):

nija nija mandire, yāite puna puna, duhuṅ dohaṅ vadana nehāri
antare uyalo, prema payonidhi, nayane galaye ghana vāri
mādhava! hāmāri vidāya pāye tora
tohāri prema saṅe, puna colī āobo, aba daraśana nāhi mora
kātare nayāne, nehārite doṅhe doṅha, uthalalo prema taraṅga
murachala rāi, murachi paḍu mādhava, kobe hobe tākara saṅga
lalitā 'sumukhi', 'sumukhi' kori phukārato, rāiko kore āgora
sahacarī 'kānu', 'kānu', kori phukārato, ḍharakata locane lora

"Now it is time for Them to go to Their own homes. They stare at Each other's faces, causing an ocean of love to arise in Their hearts and streams of tears to trickle from Their eyes. Mādhava! We have been left by You, but on the strength of Our love We will meet again! Now I can not see You!" They look at Each other with anxious eyes as waves of love swell up. Rāi has fainted and Mādhava has fainted. When will They meet again? Lalitā exclaims: "Sumukhi, Sumukhi!" and takes Rāi on her lap. The *sakhīs* exclaim 'Kānu, Kānu!' while tears stream from their eyes.

The *sakhīs* then take Rādhā home and Kṛṣṇa also slowly goes His way. Suddenly Śrīmatī remembers that She had forgotten Her blouse in the *kuñja*. She's too shy to ask Her friends to go and get it, so She gives a hint with Her eyes to Śrīpāda, in his *kinkarī*-form, to go and get it. The maidservant quickly goes back to the *kuñja*, finds the blouse and secretly gives it to Svāminī, Who is very happy to get it back. Then She returns to Her house in the village of Yāvat with Her friends, and goes back to bed. In the morning, Mukharā enters Śrīmatī's bedroom and says: "O Rādhē! O granddaughter! Where are You?" The *sakhīs* also help Śrīmatī to wake up, when Mukharā suddenly notices Kṛṣṇa's yellow scarf on Śrīmatī's body. Angrily, Mukharā says: "Viśākhē! What is this? I saw this splendid yellow cloth on Kṛṣṇa yesterday, and now I see it on Rādhā's limbs! Alas! What kind of behaviour is this for a housewife with an unblemished reputation?" Viśākhā is startled by Mukharā's words, looks at Rādhā, and thinks: "Oh no! What is this!? It is Kṛṣṇa's yellow cloth!" Then she quickly gets herself together and says: "O Bewildered blind old lady! Just see! It is the sunrays pouring in through the window that make our *sakhī*'s blue cloth look like a yellow one!" While Mukharā looks at the window, Śrīpāda, in his *kinkarī*-form, exchanges the yellow cloth for a blue cloth so quickly that nobody notices it. When Mukharā looks at Śrīmatī again, she sees that she made a mistake and shyly goes off. Then Śrīpāda sees that Svāminī's limbs are all bruised by Kṛṣṇa when He made love to Her, so she quickly conceals these marks with colored substances like *hāldi*, musk and *kuṅkuma*, so that Śrīmatī's family members will not see it.

VERSE 77:

**YAD VṚNDĀVANA MĀTRA GOCARAM AHO YAN NA ŚRUTĪKAM ŚIRO'
PY ĀROḢHUM KṢAMATE NA YAC CHIVA ŚUKĀDĪNAM TU YAD DHYĀNAGAM
YAT PREMĀMṚTA MĀDHURĪ RASAMAYAM YAN NITYA KAIŚORAKAM
TAD RŪPAM PARIVEṢṢTUM EVA NAYANAM LOLĀYAMĀNAM MAMA**

yad - what; *vṛndāvana mātra* - only in Vṛndāvana; *gocaram* - visible; *aho* - O!; *yad* - what; *na* - not; *śrutīkam* - of the Vedas; *śiraḥ* - on the head; *api* - even; *āroḢhum* - lifting; *kṣamate* - able, *na* - not; *yat* - what; *śiva śukādīnam* - of Śiva and Śuka; *tu* - but; *yat* - what; *dhyāna* - meditation; *gam* - attainable; *yat* - what; *prema* - love; *amṛta* - nectar; *mādhurī* - sweetness; *rasamayam* - full of flavour; *yat* - what; *nitya* - always; *kaiśorakam* - adolescent;

tad - that; *rūpaṁ* - form; *pariveṣṭum* - searching; *eva* - only; *nayanaṁ* - the eyes; *lolāyamānaṁ* - restlessly; *mama* - my.

My eyes restlessly search for the eternal nectarean sweet adolescent loving form of Śrī Rādhā, that is only visible in Vṛndāvana, that cannot be described even by the Vedas and that is not even perceived by Lord Śiva or Śuka Muni in their meditations!

THE SWEETNESS OF ŚRĪ RĀDHĀ'S ADOLESCENCE:

Commentary: In Śrīmad Bhāgavata, Canto Ten, chapter 82, it is seen that the *gopīs* were not happy to see Kṛṣṇa as a warrior at Kurukṣetra. They remembered His sweet pastimes in Vraja and prayed to Him to return to Vraja with them. Śrī Caitanya Mahāprabhu accepted that mood of Śrī Rādhā and the *gopīs* while He danced before the chariot of Lord Jagannātha. Śrīla Kṛṣṇa Dāsa Kavirāja depicted His mood as follows in Caitanya Caritāmṛta (Madhya 13):

anyera hṛdaya - mon; āmāra mon -vṛndāvana,
mone bone ek kori jāni
tāhā tomāra padadvaya, korāho yadi udaya,
tabe tomāra pūrṇa kṛpā māni

"For others the heart may be the mind, but My mind is Vṛndāvana. I consider that forest and My mind to be one. If Your lotus-feet could appear there, I would consider that to be Your full mercy."

prāṇanātha! suno mora satya nivedana
vraja āmāra sadana; tāhā tomāra sangama;
nā pāile nā rahe jīvana

"O Lord of My life! Listen to My earnest prayer: Vraja is My home, and if I cannot get Your association there I cannot remain alive!"

pūrve uddhava dvāre; ebe sākṣāt āmāre,
yoga jnānera kohile upāya
tumi vidagdha kṛpāmoy, jāno āmāra hṛdoya
more aiche kohite nā juyāy

"Previously You instructed us in *yoga* and *jnāna* through Uddhava, and now You are personally teaching us this again ("Just see Me everywhere. There's no need for My personal presence", and so). You are clever and merciful, You know My heart. You should not speak to Me like that."

.....
vṛndāvana govardhana, yamunā pulina vana,
sei kunje rāsādika līlā

*sei vraje vrajajana, mātā pitā bandhugaṇa,
boḍo citra! kemone pāsarila?*

"Vṛndāvana, Govardhana, the forest on the banks of the Yamunā, the *kuñjas*, Our pastimes such as the Rāsa-dance, Vraja, the people of Vraja, Your mother, Your father and Your friends --How amazing! How could You just forget about them?"

.....
*tomāra ye anya veśa, anya saṅga anya deśa,
vrajajane kabhu nahi bhāy
vrajabhūmi chāḍite nāre, tomā nā dekhile more,
vraja janera ki hobe upāy?*

"Now You wear a different dress, You have other friends, and You live in another country, but this never appeals to the people of Vraja. They will not leave Vrajabhūmi, but if they don't see You then they will die. What should they do now?" Even when Kṛṣṇa stayed at Mathurā, only seven miles from Vṛndāvana, the *gopīs* did not go to see Him there, although they were burning in a fire of separation from Him. The sight of His majestic form in Mathurā could not pacify them. Therefore, anyone who wants to see Śrīmatī Rādhā, must take exclusive shelter of Vṛndāvana. She cannot be found anywhere else.

Then Śrīpāda says: *yan na śrutikam śiro'py āroḍhum kṣamate*: "The Vedas and Upaniṣads are unable to keep Rādhā's sweetness on their heads." Śrī Rādhā is the greatest secret. The Vedas teach fruitive activities and the Upaniṣads teach wisdom. Loving devotion is a great secret and is described in a very hidden way. Śrī Rādhā is the highest love personified, so how can the Vedas and Upaniṣads describe Her sweet form? At some places, the Upaniṣads (Gopāla Tāpanī) describe Śrī Rādhā's majestic aspect (*tasyādya prakṛti rādhikā nitya nirguṇa yasyāmśe lakṣmī durgādikā śaktayaḥ*: "Rādhikā is the Lord's first nature, or energy. She's eternally transcendental to the material psychic modes, and energies like Lakṣmī and Durgā are Her mere fragments"), but Her sweet aspect is not revealed. In the present age of Kali, Śrīman Mahāprabhu, Who has accepted Śrī Rādhā's mood and complexion, has especially come to give this transcendental sweetness, therefore the *ācāryas* that are empowered by Him have described Rādhā's sweetness in their books. Then Śrīpāda writes *na yac chiva sukādinām tu yad dhyānagam* "Śrī Rādhikā's sweetness is not revealed in the meditations of Lord Śiva and Śuka Muni". In his 'Bṛhad Bhāgavatāmṛta (1.7.158)', Śrīmat Sanātana Gosvāmī explained why Śrī Śuka did not mention the *gopīs'* names in the Bhāgavata: *gopinām vitatādbhuta sphuṭatara premānalārci cchaṭā dagdhānām kila nāma kīrtana kṛtāt tāsām viśeṣāt smṛteḥ tat tikṣṇa jvalanocchikhāgra kaṇikā sparśena sadyo mahā vaikalyam sa bhajan kadāpi na mukhe nāmāni kartum prabhuḥ* "If the speaker of the Bhāgavata, Śrī Śuka Muni, would pronounce the names of the *gopīs*, he would remember them specifically. Then the sparks from the high flames of their amazing fully blooming love would burn him, and he would become agitated with pain. He would not have been able to complete his speaking of the Bhāgavata, so he did not pronounce any of their names." Then Śrīpāda says: *yat premāmṛta mādhuri rasamayaṁ yan nitya kaiśorakam*: "Śrī Rādhā's eternal adolescence is full of sweet nectarean love" Śrī Rādhā's every limb is made of nectarean love: *premera svarūpa deha prema vibhāvita; kṛṣṇera preyasi śreṣṭha jagate vidita* (C.C.) Finally, Śrīpāda says: *tad rūpam pariveṣṭum eva nayanam*

lolayāmānaṁ mama "My eyes are greedily searching for that sweet form." Intense greed is the means to attain *rāgānugā bhakti*. Śrīla Jīva Gosvāmī writes in *Bhakti Sandarbha* (310): *tatra viṣayinaḥ svabhāviko viṣaya saṁsargecchātīsayā mayāḥ prema rāgaḥ yathā cakṣurādīnāṁ saundaryādau tādrśa evātra bhaktasya śrī bhagavatyaṁ rāga ity ucyate* "Just as materialists naturally love the sense-objects, so the devotees naturally like to see the beautiful form of the Lord and so. This is called the devotees' *rāga* (attachment) to the Lord." Śrīpāda's attachment to seeing Śrīmatī's beautiful form is natural, and that is why his eyes greedily wander around, searching for that sweet form.

kandarpera kārurkṛti, suracita ye murati,
vrajarāja kumāra vallabhāya
bahu puṇya puñjāphale, vrajete darśana mile,
keli kuñje yugala kṛpāya

"As a result of many pious acts, and by the grace of the divine Couple, one may attain the audience of the ladylove of the prince of Vraja (Śrī Rādhikā), Whose beautiful form was made by a craftsman named Cupid, in the playgrounds of Vraja."

śrutigaṇa śirobhāga, upaniṣad rādhānurāga,
aparūpa varṇite akṣama
śiva śuka munigaṇa, koto kori ārādhana,
dhyāne-o nā pāy daraśana

"The Upaniṣads, the greatest *śruti*-scriptures, are unable to describe Rādhā's extraordinary love, and Lord Śiva and Śuka Muni are not able to attain Her audience in their meditations, no matter how much they try."

nitya nava kaiśora, madhura hoite sumadhura,
premāmṛta rase sugaṭhita
śyāma bhogyā rāi aṅga, mahā mahotsava raṅga,
sambhoga cihnete alankṛta

"Her eternally fresh adolescence is sweeter than sweet and is saturated with the nectarean flavours of divine love. This Rāi is enjoyable for Śyāma in a great festival of play, in which She becomes marked with the signs of His enjoyment."

ei rūpa ratana dhana, sadā cāy daraśana,
mora ei malina nayane
hāy hāy āra kobe, e lālasā pūrṇa hobe
śrīpāda prabodhānanda bhaṇe

"My contaminated eyes always want to see that jewel-like form. Śrīpāda Prabodhānanda says: "Alas! Alas! When will that desire be fulfilled?"

VERSE 78:

**DHARMĀDY ARTHA CATUṢṬAYAM VIJAYATĀM KIM TAD VṚTHĀ VĀRTAYĀ
SAIKĀNTEŚVARA BHAKTI-YOGA PADAVĪ TVĀROPITĀ MŪRDHANI
YĀ VṚNDĀVANA SĪMNI KĀCANA GHANĀŚCARYĀ KIŚORĪ-MANIS
TAT KAIṆKARYA RASĀMṚTĀD IHA PARAM CITTE NA ME ROCATE**

dharmā - religiosity; *ādi* - and so; *artha* - pursuits; *catuṣṭayam* - four; *vijayatām* - victory; *kim* - why; *tad* - that; *vṛthā* - vainly; *vārtayā* - with topics; *sa* - he; *ekānta* - exclusively; *īśvara* - God; *bhakti yoga* - transcendental devotion; *padavī* - title; *tu* - but; *āropitā* - raising; *mūrdhani* - on the head; *yā* - who; *vṛndāvana sīmni* - on the border of Vṛndāvana; *kācana* - someone; *ghana* - intense; *āścarya* - astonishing; *kiśorī* - adolescent girl; *maṇi* - jewel; *tat* - that; *kaiṅkarya* - maidservice; *rasa* - flavour; *amṛtād* - from the nectar; *iha* - here; *param* - higher; *citte* - in the heart; *na* - not; *me* - my; *rocate* - delight.

All glories to the four human pursuits like religiosity, increase of wealth, sense enjoyment and liberation! Why should we vainly speak about them? Let my exclusive devotion for the Supreme Lord ornament my head (viz: I don't care for it)! Nothing else can please my mind but the nectar-*rasa* of the maidservanthood of some most amazing jewel of adolescent girls from the outskirts of Vṛndāvana!

THE NECTAREAN FLAVOUR OF RĀDHĀ'S MAIDSERVICE:

Commentary: In *sādhakāveśa* Śrīpadā shows his one-pointed loyalty to Śrī Rādhā's maidservice, which for him is the supreme goal of life. First of all he says - *dharmādy artha catuṣṭayam vijayatām kim tad vṛthā vārtayā* "All glories to the four pursuits of human life, namely religiosity, economic development, sense gratification and liberation. Why should we vainly speak about them?. *Puruṣārtha* means the desired goal (*artha*) of a *puruṣa* (living entity). In this world we find different people with different likings: *bhinna rucir hi lokāḥ*. Therefore it is natural that there are innumerable different desires of the living entities. But, according to the revealed scriptures and the saints, all these desires can be strung together on one thread, and that is: happiness. *sukhaṁ me bhūyāt duḥkhaṁ mābhūt* "Let me be happy, and let me not be unhappy." For the surveyability the great philosophers have divided all these desires in four: *dharmā* (religiosity) *artha* (economic development) *kāma* (sense-gratification) and *mukti* (liberation). These are called the four *puruṣārthas*.

The living entities that are deluded by *māyā* consider sense-gratification to be their natural happiness. Some people don't make any distinction between the different kinds of gross sensual enjoyment, nor do they care about laws, rules, morality and social considerations.

They are simply engaged in bestial sense-gratification. Their *puruṣārtha* is called *kāma* (lust). Others have some consideration for rules and proper conduct in their quest for sense-gratification. Those who consider morality and society while gratifying their senses need money, and their *puruṣārtha* is called *artha*, economic development. Again others desire not only happiness in this life, but also in their next birth, preferably on the heavenly planets. They invest in this by means of offering charity, being compassionate, performing sacrifices and following the rules of the caste-system. Others again give up their desires for temporary happiness and strive for liberation by treading the path of *jsāna*, or knowledge and wisdom. Their *puruṣārtha* is called *mokṣa*, or liberation. Śrīla Rūpa Gosvāmī teaches:

*rddhā siddhi vraja vijayitā satya dharmā samādhir
brahmānando gurur api camatkārayatyeva tāvat
yāvat premnaṁ madhuripu vaśikāra siddhausadhinām
gandho'py antaḥ karaṇa saraṇī pānthatām na prayāti*

(Lalita Mādhava 5.2)

"As long as not a whiff of love, which is like a perfect herb to control Śrī Kṛṣṇa, has travelled on the road to the heart, one may become very astonished and happy from the attainment of mystic perfection, the religion of truth, *samādhi*, or absorption in the bliss of the undifferentiated *brahman*." *manāg eva prarūdhāyām hṛdaye bhagavad ratau puruṣārthas tu catvāras tṛṇāyante samantataḥ* (Bhakti Rasāmṛta Sindhu 1.1.33) "When love of God has even slightly appeared in the heart, the four human pursuits become as insignificant as blades of grass." As far as exclusive devotion for the Supreme Lord is concerned: This refers to reverential, regulated worship of God. Reverential feelings towards a majestic Godhead decrease the feelings of deep, intimate love, so Śrīpāda says: "Let it remain on my head". According to Śrī Baladeva Vidyābhūṣaṇa, there are two kinds of devotion: *svaniṣṭha* and *ekāntī*. *svaniṣṭhāḥ sarveṣu rūpeṣu sama prītayāḥ* "The *svaniṣṭha* devotee loves all the forms of God equally. *ekāntinaḥ viśama prītayāḥ....rūpa viśeṣābhiṣakta cittatvena hyekāntinaḥ sādharmaṇebhyaḥ svaniṣṭhebhyaḥ jyaiṣṭhāḥ bhavanti* (Govinda Bhāṣya): "The *ekāntī*-devotees have a preference and an attachment for one particular form of God, and they are better than the ordinary *svaniṣṭha* devotees." The best of all *ekāntī*-devotees are the devotees of Kṛṣṇa in Vraja (Vrajendranandana), according to Śrīla Rūpa Gosvāmī:

*tatrāpyekāntinām śreṣṭhā govinda hṛta mānasāḥ
yeṣāṁ śrīśa prasādo'pi mano hartum na śaknuyāt*

"Of all the *ekāntī*-devotees, the devotee whose heart is stolen by Govinda is the best. Even the mercy of Lord Nārāyaṇa cannot steal away his mind." (Bhakti Rasāmṛta Sindhu 1.2.58) But the hearts of Śrī Rādhā's devotees cannot even be taken away by Govinda. Śrīmat Raghunātha Dāsa Gosvāmī said: *tvaṁ cet kṛpām mayi vidhāsyasi naiva kiṁ me prāṇair vrajena ca varoru bakāriṇāpi* (Vilāpa Kusumāsjali 102) "If You (Rādhikā) are not merciful to me, then what is the use of my life, of Vraja, and even of Kṛṣṇa to me?" Thus Śrī Rādhā's devotees are the crown-jewels of *ekāntī* devotees.

Only Śrī Rādhā, the enthroned Queen of the Lord of Vṛndāvana, Who is the very heart of all sweet amorous artful love-pastimes, Who causes the limit of astonishment, Who is even ordering the Lord Himself, Who is fully independent, and of Whom goddesses Pārvati and Śacī are mere energies, is to be served by me.

ŚRĪ RĀDHĀ, THE ENTHRONED QUEEN:

Commentary: As soon as the aspirant has gotten a little taste for Śrī Rādhā's service, his heart does not desire anything else anymore. Lord Brahmā prayed to Kṛṣṇa as follows:

*tāvad rāgādaya stenas tāvat kārāgrham grham
tāvan moho'ngḥri nigado yāvat kṛṣṇa na te janaḥ*

(Śrīmad Bhāgavata 10.14.36)

"O Kṛṣṇa, as long as people are not attached to You, their attachments will act on them like thieves, their homes will be prisons and their illusions will be their chains." In the 'Vaiṣṇava Toṣaṇī'-commentary on this verse it is written: *tatra nirupādhi premāspada-syātmano'py ātmatvena tvam eva rāgasya svābhāvika parama yogyāśrayaḥ. atas tal lakṣaṇa nija svāminam anupalabhyaiva bhramann asau janānām śubha vāsanā rūpaṁ tvad bhajana sāmāgrīṁ haraṁś caura eva tatas tad anuvartino'pi tādrśaḥ* "O Lord! You are the abode of everyone's causeless love. You are the Self of Selves, and therefore You are naturally the most worthy shelter of everyone's love. Everyone is wandering around, looking for You, and when they do not find You, their own master, to love, their love will act like thieves on them, stealing their holy desires and the items of their worship, and greed and illusion will follow." In this verse Śrīpāda sees Śrī Rādhā as the regal queen of Śrī Kṛṣṇa. *paṭṭa* means 'throne', and *paṭṭa mahiṣī* could therefore mean 'Kṛṣṇa's queen Rukmiṇī, Who was officially married with Kṛṣṇa and crowned as His queen, qualified to occupy the royal throne'. Śrīpāda, however, calls this queen *premaṇaḥ san madhurojvalasya...śrī vṛndāvana nātha paṭṭa mahiṣī* "The sweet brilliant loving queen of Vṛndāvana"

*parakīya bhāve ati rasera ullāsa;
vraja vina ihāra anyatra nāhi vāsa (C. C. Ādi 4)*

"The extramarital mood has more flavour and joy, and does not reside anywhere else but in Vraja." Śrīla Rūpa Gosvāmī teaches in 'Ujjvala Nīlamanī (Kṛṣṇa Vallabhā 24)':

*gopair vyūḍhā api hareḥ sadā sambhoga lālasāḥ
parodhā vallabhās tasya vrajanāryo'prasūtikāḥ*

"Although the *gopīs* are officially married with cowherders, they always yearn for sexual union with Kṛṣṇa. These ever-adolescent girls are called *parakīya nāyikās* (extramarital heroines)." The goddess Yogamāyā is able to make the impossible possible; she has arranged

for these 'unreal' marriage with the cowherders to create some extra difficulties for the heroines in meeting Kṛṣṇa. Without these obstacles, they could not reach the stage of *mahā bhāva*. Śrī Jīva Gosvāmī writes in his 'Locana Rocanī'-commentary on this verse: *duḥkhasya parama kāṣṭhā kula-vadhūnaṁ svayam api parama maryādānāṁ svajanāryapathābhyāṁ bhramśa eva nāgnyādir na ca maraṇam. tataś ca tat kārītayā pratīto'pi śrī kṛṣṇa sambandhaḥ sukhāya kalpate cet tarhyaiva rāgasya parameyattā. tataś ca tam āśrityaiva pravṛtto'nurāgo bhāvāya kalpate. saccārambhata eva vrajadeviṣveva dṛśyate paṭṭa mahiṣiṣu tu sambhāvayitum api na śakyate*. "To accept the greatest misery for the sake of Kṛṣṇa's pleasure, and to consider that suffering to be blissful, is called *rāga*. For a chaste wife it is easier to jump into the fire and embrace death than to fall from the path of chastity and morality. But for the beautiful girls of Vraja it is very easy to give up these vows of chastity (for Kṛṣṇa's sake), and so their love has reached the stage of *mahā bhāva*. This stage is unattainable for Rukmiṅgī and the other enthroned queens of Kṛṣṇa in Dvārakā." In the Padma Purāna it is stated that Kṛṣṇa, being pleased with Rādhikā's matchless sweetness, made Her the queen of Vṛndāvana: *vṛndāvanādhipatyam ca dattam tasyai prasīdata* Following Śrīla Rūpa Gosvāmī, who described this pastime in his one-act play 'Dāna Keli Kaumudī', his 'Rādhāṣṭakam' in the verse *atula mahasi vṛndāraṇya rājye'bhīṣiktam*, and in his 108 names of Rādhikā (*rādhā kṛṣṇavanādhiśā*), Śrīla Raghunātha Dāsa Gosvāmī briefly described it in his 'Muktā Caritra', Vraja Vilāsa Stava (verse 61) and 'Vilāpa Kusumāñjali' (verse 87) and later Śrī Rūpa Gosvāmī, not being fully satisfied yet, ordered Śrī Jīva Gosvāmī to write a big poetry book about it, named 'Mādhava Mahotsava'.*

VERSE 80:

**RĀDHA DĀSYAM APĀSYA YAḤ PRAYATATE GOVINDA SAṄGĀŚAYE
SO'YAM PŪRṆA SUDHĀ RUCĒḤ PARICAYAM RĀKĀM VINĀ KĀṆKṢATI
KIM CA ŚYĀMARATI PRAVĀHA LAHARĪ BĪJAM NA YE TĀM VIDUS
TE PRĀPYĀPI MAHĀMṚTAMBUDHIM AHO BINDUM PARAM PRĀPNUYUH**

rādhā dāsyam - Rādhā's service; *apāsyā* - giving up; *yaḥ* - who; *prayatate* - endeavours; *govinda saṅga* - Govinda's company; *āśāye* - desiring; *saḥ ayam* - that person; *pūrṇa* - full; *sudhā rucēḥ* - moon; *paricayam* - acquaintance; *rākām* - fullmoon night; *vinā* - without; *kāṅkṣati* - desires; *kim* - what; *ca* - and; *śyāma rati* - love for Kṛṣṇa; *pravāha* - stream; *laharī* - wave; *bījam* - the seed; *na* - not; *ye* - who; *tām* - Her; *viduḥ* - knows; *te* - they; *prāpya* - attaining; *api* - even; *mahā* - great; *amṛta* - nectar; *ambudhim* - ocean; *aho* - O!; *bindum* - drop; *param* - highest; *prāpnuyuh* - attain.

* We refer to this writings for a full description of this pastime. Ed.

Anyone who gives up the service of Śrī Rādhā, desiring Govinda's personal company, is like someone who wants to enjoy the full moon without the full-moon night, and anyone who does not know (that Rādhā is) the seed of Śyāma's pleasure is like someone who only gets a drop of the great ocean of nectar that is available to him!

THE BIRTHPLACE OF LOVE FOR KṚṢṆA:

Commentary: The Lord is subdued by devotion, that is His nature. The Siddhānta Ratna states: *bhaktau khalu bhagavān svayam eva vaśībhūta tiṣṭhati, tāmarasa koṣe madhupa iva rasika yuvatyāṁ rasika yuveveti śruti smṛtebhyaḥ pratiyate*. "God is certainly controlled by devotion, as a bee is caught by the lotuswhorl and a romantic youngster is captured by a romantic young girl. This is said by the *śruti* and *smṛti*-scriptures." The Lord is mostly captured by the sweet love of the people of Vraja. Śrīla Bilvamaṅgala Ṭhākura said to Śrī Kṛṣṇa:

*gopālāṅgana kardameṣu viharan viprādhvare lajjase
brūṣe go vṛṣa hunkṛtaiḥ stuti śatair maunam vidhatse śatam
dāsyam gokula puṁścaliṣu kuruṣe svāyamaṁ na dāntātmasu
jṣṇtam kṛṣṇa tavāṅghri paṅkaja-yugam premaika labhyam muhuḥ*

"O Kṛṣṇa! You play in the mud on the yards of the cowherders, but You are hesitant to appear on the pure sacrificial altars of the noble *brāhmaṇas*; You cry out when You hear the mooing of the cows and bulls of Vraja, but when the great sages offer hundreds of reverential prayers to You, You remain silent. You become the servant of the cowherdgirls in Vraja while You don't even want to be the master of the austere ascetics. O Kṛṣṇa! Thus I know that Your lotus-feet can only be attained by ecstatic love!" Śrī Rādhikā is the greatest devotee of Vraja, so it is needless to say that to desire Govinda's company without Her is like desiring the full moon without the fullmoon night. Why is Kṛṣṇa, after all, called 'Govinda'? Because all of His senses are pleased by Śrī Rādhikā. Śrī Kṛṣṇa personally tells Her:

*nirdhūtāmṛta mādhuri parimalaḥ kalyāṇi bimbādharo
vaktram paṅkaja saurabham kuharitā ślāghābhidas te giraḥ
aṅgam candana śitalam tanur iyam saundarya sarvasva bhāk
tvam āsvādya mamedam indriya-kulam rādhe muhur modate*

(Lalita Mādhava 9.9)

"O Kalyāṇi (beautiful, auspicious girl)! Your lips defeat the redness of Bimba-cherries and the sweetness and the fragrance of nectar, Your face is more fragrant than the lotus-flower, Your voice is sweeter than that of the cuckoos and Your limbs are cooler than sandalwoodpulp. Your body is the vessel of all beauty. In this way, O Rādhē, My senses are always gladdened by relishing Your sweetness!"

Therefore, the best way to make Kṛṣṇa relish this sweetness is to serve Śrī Rādhā. Those who were so fortunate to relish Kṛṣṇa's upswelling beauty by serving Śrī Rādhā have understood that it is completely useless trying to relish it by giving up that service. All the different items of spiritual practise performed in Vṛndāvana by a *rasika* devotee are useless

unless he sees Śrī Rādhā lovingly entwining the dark Tamālatree Śyāmasundara, like a golden vine that bears fresh sprouts and leaves in the form of Her girlfriends and maidservants. Why? Because Śrī Kṛṣṇa's sweetness is enhanced by the presence of Śrī Rādhikā and the *gopīs*! Śrīla Raghunātha Dāsa Gosvāmī offers the following examples of how Kṛṣṇa's beauty is enhanced by Rādhikā's in his 'Viśākhānandada stotram (51-62)':

*govindānaṅga rājīve bhānu śrīr vārṣabhānavī; kṛṣṇa hṛt kumudollāse sudhākara kara sthitiḥ
kṛṣṇa mānasa haṁsasya mānasi sarasī varā; kṛṣṇa cātaka jīvātu navāmbhoda payaḥ
śruti*

*kṛṣṇa mañjula tāpiñche vilasat svarṇa yūthikā;
govinda navya pāthode sthira vidyul latādbhutā
griṣme govinda sarvāṅge candra candana candrikā;
śīte śyāma śubhāṅgeṣu pīta paṭṭa lasat paṭī
madhau kṛṣṇa tarūllāse madhu śrīr madhurākṛtiḥ;
mañju mallāra rāga śrīḥ prāvṛṣi śyāma harṣini
ṛtau sāradi rāsaika rasikendram iha sphuṭam; varitum hanta rāsa śrīr viharantī sakhī-śrītā
hemante smara yuddhārtham aṭantaṁ rājanandanam;
pauruṣena parājetum jaya śrīr mūrti dhārinī*

"Śrī Rādhikā, the daughter of Vrsabhānu, is the beautiful sun that shines on the lotus-flower of Govinda's amorous desires and She's like the moon that shines on the heart of Kṛṣṇa, that is like a Kumuda-flower (Kumuda-flowers thrive on the moonlight). She is the excellent Mānasī-lake where the swan of Kṛṣṇa's mind swims (swans go to this lake once a year to mate) and She is the fresh cloud that keeps the Kṛṣṇa-Cātakabird alive. She is a splendid golden Yūthikā-flower on the beautiful Tamāla-tree named Kṛṣṇa, and She is a wonderful steady lightning strike in the fresh raincloud named Kṛṣṇa. In the summer She is soothing camphor, sandalpaste and moonlight for all of Govinda's limbs and in the winter She is a glistening yellow silk garment on Śyāma's handsome limbs. In the spring She is the sweet form of the vernal goddess of fortune that gladdens the Kṛṣṇa-tree, and in the rainy season She is the lovely Mallāra-melody that delights Śyāma. In the autumn She selects Rāsaika Rasikendra (Kṛṣṇa, the only king of relishers of the Rāsa-dance) as Her husband and enjoys the Rāsa-dance with Him, accompanied by Her friends. In the Hemanta-season She wanders around with prince Kṛṣṇa to fight amorous battles, in which She assumes the form of Jaya-Śrī (the goddess of victory) and defeats Him in a masculine way (taking the masculine role during lovemaking)." O Surasika Bhāvuka-vṛnda (All the sensitive *rasika* devotees)! In this way Śrī Rādhā is the beauty of Kṛṣṇa's pastimes. From this we can easily understand how little savour there is in Śrī Kṛṣṇa's company without Śrī Rādhā. Just as it is futile to desire the moonlight in the second or the third night of the light quarter, because there is only a fragment of moonlight available then, so also there is only a fragment of that happiness available from Kṛṣṇa's sweetness alone, compared to the sweetness of Śrī-Śrī Rādhā-Kṛṣṇa together.

Then again, Śrīpāda says: *kiṁ ca śyāma-rati pravāha laharī bijam na ye tām vidus te prāpyāpi mahāmṛtāmbudhim aho bindum param prāpnuyuh*. "Those who do not know that Rādhā is the seed of the tidal wave of love for Śyāma, has only gotten a drop of the great ocean of nectar he has reached." Śrī Rādhā is the origin of God's pleasure potency, and She infuses all the ecstasy of love of God into the hearts of the devotees. *tasyaḥ hlādinī eva kāpi*

sarvānandātīśayinī vṛttir nityam bhaktavṛndeṣveva nikṣīpyamāna bhagavat prītyākhyāya vartate. (Prīti Sandarbha 65; Jīva Gosvāmī) She is indeed the birthplace of love for Kṛṣṇa (*kā kṛṣṇasya praṇaya janibhūḥ?* *śrīmatī rādhikaika* (Govinda Līlāmṛta 11,122) By taking shelter of Her, Kṛṣṇa's sweetness becomes really relishable, and those devotees who worship Kṛṣṇa without taking shelter of Her, get only a drop of that nectar, although they may have arrived at the shore of a great ocean of nectar. Previously it had been said that those who leave the service of Śrī Rādhā to aspire for Śrī Kṛṣṇa's company are like wanting to know the fullmoon night without the full moon. Someone may now think: "But on the thirteenth or fourteenth night of the rising moon the moon shines just as if full, doesn't it? To remove such conceptions, he finally says that Śrī Kṛṣṇa's company without Śrī Rādhā is useless, like tasting only a drop of a great ocean of nectar. Hence Śrīla Raghunātha Dāsa Gosvāmī has written in his 'Sva Niyama Daśakam (Ten vows)':

*sadā radhā-kṛṣṇocchalad atula khelā sthala yujam
vrajam samtyājyaitad yuga virahito'pi truṭim api
punar dvārāvatyām yadupatim api prauḍha vibhavaih
sphurantaṁ tad vācāpi hi nahi calamikṣitum api
gatonmādai rādhā sphurati hariṇā śliṣṭa hṛdayā
sphuṭam dvārāvatyām iti yadi śṛṇomi śruti-taṭe
tadāham tatraivoddhata mati patāmi vrajapurāt
samudḍīya svāntādhika gati khagendrād api javāt*

"Even if the greatly opulent Lord of the Yadus (Kṛṣṇa) would Personally invite me to come and see Him in Dvārakā, I will not leave the land of Vraja, the eternal matchless playground of Rādhā and Kṛṣṇa, for even a moment, even if I have suffered separation from the Divine Couple there for ages! But if I hear even with my earlobe that, out of loving madness, Rādhā has gone to Dvārakā, where She is clearly manifest and where Hari is holding Her to His heart, then with a jubilant heart I will immediately fly from Vraja faster than even Garuda, who flies with the speed of mind and blissfully land in Dvārakā!" Then Śrīla Raghunātha Dāsa Gosvāmī says:

*anādrtyodgītam api munigaṇair vaiṇika mukhaiḥ
pravīṇāṁ gandharvām api ca nigamais tat priyatamām
ya ekaṁ govindam bhajati kapaṭi dambhikatayā
tad abhyarṇe śirṇe kṣaṇam api na yāmi vratam idam*

"Not even for a moment will I go near that impure place where a proud hypocrite worships Govinda alone without worshiping His most expert lover Śrī Gandharvā (Rādhā), whose glories are sung by the Vedic scriptures and great sages like Nārada Muni, who carries the *vinā*. That is my solemn vow!"

*ajāṇḍe rādheti sphuṭad abhidhayā sikta janayā-
nayā sākaṁ kṛṣṇam bhajati ya iha prema namitaḥ
param prakṣālyaitac caraṇa kamale taj jalam aho*

mudā pītvā śaśvac chirasi ca vahāmi prati dinam

"But if anyone in the world, bowed down with love, worships Śrī Rādhā, Whose sweet name showers mankind, along with Śrī Kṛṣṇa, Aho! I will wash that person's lotus-feet and joyfully drink the water, carrying it on my head every day!"

*rādhā dāsyā parihare, ye jana lālasā kore,
eka mātra govindera saṅge
paurṇamāsī vyatīta se, pūrṇacandra abhilāṣe,
dhik dhik tāra buddhi manda*

"Curses, O curses on the fool who wants to give up Rādhā's service, only to accompany Govinda. He's like someone who desires the full moon without the full moon night."

*ṣola kalā pūrṇa vinā, asampūrṇa se candramā,
svalpa prabha kṣīṇa se mādhuri
rādhā saṅga vine hāy!, nandakula candramāy,
govindera aiche daśā heri*

"The Lord's sweetness is incomplete and feeble without Rādhā's company, just as the moon is incomplete and dim without all of its sixteen phases. Alas! Why should I see Govinda, the moon of Nanda's clan, in such a state?"

*tribhuvane aparūpa, śyāma rati pravāha rūpa,
amṛta laharī bīja dhāma
rādhāra karuṇā vinā, yebā cāhe kṛṣṇa premā,
śuno bhāi tāra pariṇāma*

"Śrī Rādhā is the seed of the stream of love for Kṛṣṇa, that is unrivalled in all of the three worlds. If anyone desires to love Kṛṣṇa without Her grace, then, O brother, I will tell you what's the result:"

*pāiyā amṛta sindhu, lābha kore eka bindu,
kṛṣṇa prema kori anveṣane
prabodhānandete koy, ei mora suniścoy,
sarva labhya rādhikā caraṇe*

"He only gets one drop of the great nectarocean of love for Kṛṣṇa that he searches for! Prabodhānanda says: I know for sure that everything is attained at the shelter of Rādhikā's feet."

VERSE 81:

**KAIŚORĀDBHUTA MĀDHURĪBHARA DHURĪNĀṄGA CCHABIM RĀDHIKĀM
PREMOLLĀSA BHARĀDHĪKĀM NIRAVADHI DHYĀYANTI YE TAD DHIYAḤ
TYAKTĀḤ KARMABHIR ĀTMANAIVA BHAGAVAD DHARME'PYAHO NIRMAMĀḤ
SARVĀŚCARYA-GATIṀ GATA RASAMAYIM TEBHYO MAHADBHYO NAMAḤ**

kaiśora - adolescence; *adbhuta* - wonderful; *mādhurī* - sweetness; *bhara* - filled; *dhurīṇa*- ample; *aṅga* - bodily; *cchabim* - luster; *rādhikām* - Rādhikā; *prema* - love; *ullāsa* - joy; *bhara* - full; *adhikām* - more; *niravadhi* - constantly; *dhyāyanti* - they meditate; *ye* - who; *tad* - that; *dhiyaḥ* -consciousness; *tyaktāḥ* - giving up; *karmabhiḥ* - with activities; *ātmanā* - with the self; *eva* - only; *bhagavad* - of God; *dharme* - in religion; *api* - even; *aho* - O!; *nirmamāḥ* - without possessiveness; *sarva* - all; *āścarya* - astonishing; *gatiṁ* - goal; *gatā* - passed; *rasamayim* - full of taste; *tebhyo* - unto them; *mahadbhyo* - great souls; *namaḥ* - obeisances.

I offer my obeisances unto those great souls who even mentally renounce all attachment to fruitive activities and regulated devotion to God to dedicate themselves to the most astonishing goal: always to meditate on Śrī Rādhikā, Who is the wonderful form of adolescent sweetness and Whose body is adorned by the pinnacle of ecstatic love.

THE MOST ASTONISHING AND DELICIOUS GOAL:

Commentary: Here is a description of the great souls who always meditate on Śrī Rādhā. The word *dhyāna* in the text refers, according to Śrī Jīva Gosvāmī, to the third stage of meditation, in which one specifically meditates on forms and pastimes (*viśeṣato rūpādi cintanam dhyānam*). Śrī Rūpa Gosvāmī calls *dhyāna* constant meditation on forms, qualities, pastimes and devotional service *dhyānam rūpa guṇa kṛīḍā sevādeḥ suṣṭhu cintanam* (Bhakti Rasāmṛta Sindhu 1.2.178) Śrī Narottama Dāsa Thākura says: *yugala vilāsa smṛti sāra* "The best subject to meditate on is the pastimes of Rādhā and Kṛṣṇa". What to speak of physically, even mentally these great souls renounce the desire for the results of fruitive activities. Śrī Rūpa Gosvāmī teaches in Bhakti Rasāmṛta Sindhu (1.1.11):

*anyābhilāṣitā śūnyam jñāna karmādy anāvṛtam
ānukūlyena kṛṣṇānuśīlanam bhaktir uttamā*

"The highest devotion is favorable to Kṛṣṇa, and is devoid of desire for fruitive results and empirical knowledge." Śrīmat Jīva Gosvāmī writes in his commentary on this verse: *karma cātra smṛtyādy uktam nitya naimittikādi na tu bhajanīya paricaryādi tasya tad anuśīlana rūpatvāt* "The word *karma* here refers to fruitive activities propounded by the smṛti-scriptures, not to daily duties performed in devotional service, such as serving Tulasī, picking

flowers, stringing garlands and so on." Even in *rāgānugā bhakti* these items (Tulasī etc) should not be given up. Śrīla Viśvanātha Cakravartīpāda writes in *Rāga Vartma Candrikā* (1.11): *tāni vinā vrajalokānugatyādikaṁ kim api na sidhyet* "Without following the process of hearing, chanting, deity worship etc. one cannot perfectly follow in the footsteps of the people of Vraja." When all fruitive activities are renounced, one arrives at pure devotion in the wake of the people of Vraja. There are two kinds of *sāadhanā bhakti* (devotion in practise): *vaidhī* and *rāgānugā*. Śrīla Rūpa Gosvāmī teaches in 'Bhakti Rasamṛta Sindhu (1.2.5): *vaidhī rāgānugā ceti sa dvidhā sādhanābhidhā*. Vaidhī bhakti, or regulated devotion, is performed out of fear of scriptural injunctions and *rāgānugā bhakti* is performed purely out of the desire in the heart to do so. When the *rāgānugā* devotees think of Rādhā and Kṛṣṇa's sweet transcendental pastimes, the boats of their bodies rock in the great waves of Their sweetness throughout the day. Along with taking shelter of the lotus-feet of Śrī Guru the *sādhaka* who enters the Gauḍīya Vaiṣṇava Sampradāya also gains acquaintance with his *mañjarī svarūpa* as a maidservant of Śrī Rādhā. This is the *sādhaka's pāṣada deha*. There are innumerable transcendental forms in the spiritual sky and on the strength of his meditation Śrī Gurudeva knows which of these forms is accepted by the Lord for his disciple, and he reveals this to his disciple. This is not a concoction, but an eternal truth. Śrīla Viśvanātha Cakravartīpāda writes in his 'Ānanda Candrikā'-commentary on Ujjvala Nīlmaṇi (Kṛṣṇa vallabhā 31): *atra kramah: rāgānugīya samyak sādhanā niratayotpanna premne bhaktāya sākṣāt sevābhilāṣa mahotkaṇṭhayā bhagavata saparikara svādarśanaṁ sevā prāptyānubhāvakaṁ alabdha snehādi prema bhedayāpi sādhaka dehe'pi svapne'pi sākṣṇd api sakṛd dīyata eva. tataś ca vṛndāvanīya prakāṣa prakāṣe kṛṣṇa parikara prādurbhāva samaye saiva tanur yogamāyayā gopikā garbhādy udbhāvvyate ukta nyāyena snehādi prema-bheda siddhyartham*. "Although the devotee gradually develops a very strong desire for direct devotional service as a result of his awakening love, he can not attain the types of love like *sneha* and so on in his material aspirant's body. Still Kṛṣṇa at least once mercifully grants him the blessed audience of Him and His associates, either directly or in a dream. Then, when the devotee leaves his material body, Kṛṣṇa will give him a transcendental *gopikā*-body. Yogamāyā will arrange for this devotee to take her birth in the earthly Vṛndāvana, where Kṛṣṇa plays His manifest pastimes at that time. Only in that body the devotee can attain the higher sentiments like *sneha* and so on, and in the company of the eternally liberated *gopīs*, she will attain the stage of *mahā-bhāva*, the pinnacle of loving ecstasy, and the eternal bower- service of the youthful divine Couple."

varaja kiśorī maṇi, rāi aṅge kibā jāni,
adabhuta kaiśora mādhuri
nitya nava nautuna, premollāse paripūrṇa,
nirupamā navīna nāgarī
gaurāṅgīra divya chabi, yei jana niravadhi,
dhyāna kore divasa rajanī
tāra nitya kāmīya karma, veda vidhi yāra marma,
ghuce yāy āpana āpani

"The desire for performing Vedic fruitive activities will go away by itself from a person who meditates day and night on the divine luster of Rādhikā's golden body. She is the jewel of amazingly sweet adolescent girls of Vraja, She is full of ever-fresh ecstatic love, and She is the matchless Young Ladylove!"

*mahābhāva svarūpinī, śrī rādhikā ṭhākurāṇī,
sphūrti hoy yāhāra antare
bhāgavata dharme tāra, māmātā thāke nā āra,
keli kore sukhera pāthāre*

"Anyone who sees Śrī Rādhikā, the goddess of topmost loving ecstasy, in his heart, feels no more attachment to ordinary religiosity. Rather, he plays in an ocean of bliss!"

*se sab mahānta yoto, sarvāścārya sukha-prada,
rasamayī gati prāpta hoy,
prabodhānandete bhāṇe, praṇami se dhanya gaṇe,
kṛtārtha hoibo suniścoy*

"All these great souls attain the most astonishing, ecstatic and delicious goal. Prabodhānanda says: "I offer my obeisances unto those blessed souls. In this way I will surely also be blessed."

VERSE 82:

**LIKHANTI BHUJAMŪLATO NA KHALU ŚAṆKHA CAKRĀDIKĀM
VICITRA HARI MANDIRAM NA RACAYANTI BHĀLA-STHALE
LASAT TULASI MĀLIKĀM DADHATI KAṆṬHA-PĪṬHE NA VĀ
GUROR BHĀJANA VIKRAMĀT KA IHA TĒ MAHĀBUDDHAYAḤ**

likhanti - they write; *bhuja mūlataḥ* - on the shoulders; *na* - not; *khalu* - certainly; *śaṅkha* - conchshell; *cakra* - disc; *ādīkām* - and so; *vicitra* - wonderful; *hari mandira* - tilaka; *na* - not; *racayanti* - make; *bhāla-sthale* - on the forehead; *lasat* - beautiful; *tulasi mālikām* - garland of Tulasī-beads; *dadhati* - make; *kaṇṭha-pīṭhe* - around the neck; *na* - not; *vā* - or; *guroḥ* - of the teacher; *bhājana* - worship; *vikramāt* - from the power; *ka* - who; *iha* - here; *te* - they; *mahā* - great; *abuddhaya* - unintelligent.

Who in this world are those unintelligent persons who do not mark their shoulders with the signs of the disc and the conchshell of Lord Viṣṇu, who do not make a wonderful temple of Lord Hari (*tilaka*) on (twelve parts of) the body, or who

do not wear beautiful Tulasī-beads around their necks through the power attained by serving their *guru*?

RĀGA MĀRGA ATTENDED BY REGULATIVE PRINCIPLES:

Commentary: In the previous verse Śrīpāda offered his obeisances unto all the great souls who are fixed in Śrī Rādhā's lotus feet, desiring to attain Her service by their grace, and, revealing their steadiness in *bhajana*, said: "They may be attached to fruitive activities or may have given them up, and they may not have shown attachment to *bhagavad-dharma*, or *vaidhi bhakti*." Are such pure *rāgamārga vaiṣṇava mahātmas* then not following regulative principles such as wearing *tilaka* and Tulasī-beads? The answer to such a question is given here.

The worship of Gauḍīya Vaiṣṇavas is called '*rāga mārga* attended by regulative principles'. *vaidhi bhaktir bhavet śāstram bhaktau cet syāt pravartakam. rāgānugā syāc ced bhaktau lobha eva pravartakaḥ* (Rāga Vartma Candrikā). "The orders of the scriptures inaugurate *vidhi bhakti* and sacred greed inaugurates *rāgānugā bhakti*." *lobhotpatti-kāle śāstra-yuktyapekṣṇ na syāt satyām ca tasyām lobhatvasyaivāsiddheḥ* (ibid.) "At the time that sacred greed awakens there is no need of scriptural injunctions or evidence whatsoever, for wherever there is the need of scriptural injunctions there is no possibility of sacred greed." It is certainly true that there is no dependence on scriptural injunctions or evidence when sacred greed awakens, but as soon as the sacred greed has been born one must certainly follow scriptural injunctions:

*śravaṇotkīrtanādīni vaidhi bhaktyudītāni tu
yānyaṅgāni ca tānyatra vijñeyāni manīṣibhiḥ*

(Bhakti Rasāmṛta Sindhu 1.2.296)

"All the items of *vaidhi-bhakti*, such as hearing and chanting etc., are also suitable or supporting for *rāgānugā bhakti*. This is what the wise and learned say." Śrīmat Jīva Gosvāmī comments on this verse as follows: *vaidhi bhaktyudītāni sva sva योग्यानी ज्ञेयम्* "One must accept those items of *vaidhi bhakti* that are favorable to the execution of *rāgānugā bhakti*." It is necessary to know here which items of *vaidhi bhakti* are favorable to the execution of *rāgānugā bhakti* and which ones aren't.

To make this easily understandable for the *sādhakas* Śrīla Viśvanātha Cakravartīpāda has divided the items of devotion in five categories: *svābhīṣṭa bhāvamaya* (filled with the desired feeling), *svābhīṣṭa bhāva sambandhī* (related to the desired feelings), *svābhīṣṭa bhāvānukūla* (favorable to the development of the desired feelings), *svābhīṣṭa bhāvāvīruddha* (not contrary to the desired feeling) and *svābhīṣṭa bhāva vīruddha* (contrary to the desired feeling). *dāsya*, *sakhya* and living in Vraja are amongst the items that are filled with the desired feelings; they are certainly both *sādhana* (practise) and *sādhya* (goal). Taking shelter of a *guru*, service to the *guru*, *japa*, meditation, the nine kinds of devotion such as hearing and chanting the glories of the names, qualities and pastimes of the beloved deity according to one's own feelings, fasting on Ekādaśī, vows such as those taken in the Kārtika-month, eating the *prasāda*

which was offered to the Lord and wearing the Lord's *prasādi* garlands are amongst the items that are related to the desired feelings. Of them some are the material cause to the attainment of *prema*, and some are the instrumental cause. Wearing a Tulasī-*mālā* around the neck, *tilaka* on the forehead or the names of the Lord on the various parts of the body, serving Tulasī, circumambulating a holy place or temple and offering obeisances are items of *bhajan* that are favorable to the desired feelings. Offering respects to the cows, Banyan- or Dhātṛi-trees and *brāhmaṇas* are items of *bhajana* that are not unfavorable to the desired feelings. Service rendered to the Vaiṣṇavas is included in all these four categories. All these items of *vaidhi bhakti* should thus be practised by *rāgānugā sādhakas*. Worshipping oneself as the Supreme Lord, practising breathing-exercises or *mudrās* (ritualistic gestures with one's hands), meditating on Kṛṣṇa's pastimes in Dvārakā or His pastimes with His Queens there are items that are unfavorable to the development of the desired feelings and should therefore be given up by the *rāgānugīya sādhakas*. Hence the wearing of Tulasī-beads, *tilaka* and the holy names of the Lord should certainly be practised by the *rāga-sādhakas*, since they are favorable to the development of the desired feelings. Those who give up the wearing of *tilaka* and neckbeads, thinking them to be items of *vaidhi bhakti* alone are not wise, rather they are very unintelligent. For them the perfection of *prema* is far away.

It is the Vaiṣṇavas' eternal duty to wear strings of Tulasī-beads around the neck, for she is Viṣṇu-priyā, Lord Viṣṇu's beloved. *dāne lā-dhātur uddiṣṭo lāsi mām hari vallabhe; bhaktebhyaś ca samastebhyas tena mālā nigadyase* (Skanda Purāṇa) "Of the two syllables *mālā* the syllable *mā* means wealth and *lā* means donation. O Māle! You are blessed by donating the wealth of love of God to the *sādhakas*, hence you are named *mālā*!" On the other hand it is said that giving up one's *mālā* is a great fault: *dhārayanti na ye mālām haitukāḥ pāpa buddhayaḥ. narakān na nivartante dagdhāḥ kopāgninā hareḥ* (Garuḍa Purāṇa) "Those selfish and sinful people who do not wear a Tulasī-*mālā* around their necks are always burned in the fire of Lord Hari's wrath and never return from hell." What to speak of the Vaiṣṇavas, any human being who gives up the Tulasī-*mālā* is an enemy of Lord Viṣṇu! Therefore just as all *brāhmaṇas* wear their sacred thread, regardless of whether they are following the regulative principles of their caste or not, similarly all human beings who desire the love of Lord Viṣṇu should wear Tulasī-beads around the neck. *yajñopavīta baddhārya kaṇṭhe tulasī mālīkā; kṣaṇa-mātraṁ parityāgāt viṣṇu-drohī bhaven naraḥ.*

Just like the wearing of Tulasī-beads we can see that the wearing of Śrī Hari Mandira *tilaka* is also an eternal injunction. *nāsādi keśa paryantam ūrdhva-puṇḍram suśobhanam; madhye chidra samāyuktam tad vidyāddhari mandiram* (Padma Purāṇa). "That which beautifies (the forehead) from the nose upto the hair in a vertical way and has a blank passage inbetween is known as Hari Mandira." According to their own individual tradition all devotees are obliged to wear this Hari Mandira *tilaka*. *mat priyārtham śubhārtham vā rakṣārthe caturānana; mat pūjā homa kāle ca sāyam prātaḥ samāhitaḥ. mad bhaktaḥ dhārayen nityam ūrdhva puṇḍram bhayāpaham* (Padma Purāṇa) The Lord said: "O Brahmā! When My devotees worship Me in *pūjā* and *homa* both morning and evening they always wear *tilaka* that destroys their fear, either out of love for Me, for their own welfare or for their protection." In the same way it is written that the marks of the Lord (*mudrā*) are also always to be worn: *aṅkitaḥ śaṅkha cakrābhyām ubhayor bāhu mūlayoḥ samarcayed dhariṁ nityam nānyathā pūjanam bhavet* (Smṛti) "One must always worship Śrī Hari wearing His marks like the conch

and the disc on one's shoulders, otherwise the worship will not fructify." Vaiṣṇavas either wear the footprints of Lord Viṣṇu or the syllables of His name as *mudrās*. In his *Bhakti Rasāmṛta Sindhu* Śrīla Rūpa Gosvāmī has mentioned the wearing of Vaiṣṇava-marks as one of the 64 items of devotional practise and has proven its eternality from the *Padma Purāṇa*:

*ye kaṇṭha lagna tulasī nalinākṣa mālā ye bāhu mūla paricihnita śaṅkha cakrāḥ
ye vā lalāṭa-phalake lasad ūrdhva puṇḍrās te vaiṣṇavā bhuvanam āsu pavitrayanti*

"Those Vaiṣṇavas that wear strings of Tulasī, Āmalakī or lotusbuds around their necks, who wear the marks of conch, disc and so on their shoulders and whose foreheads are beautified by vertical *tilaka*, swiftly purify the world."

Many people think that wearing *tilaka* and neck beads is just an external sign of Vaiṣṇavism, and it has nothing to do with transcendental practise. Others, that are a little bit more wise, say that the wearing of a *sādhu*-dress has its usefulness, because when one sits on a chair, wearing a hat, coat and pants one adopts a passionate consciousness, whereas when one wears neck beads, *tilaka* and the names of the Lord on the body and sits on the floor on a *Kuśāsana* a more virtuous mood awakens. But alas! None of them know that these things are items of Vaiṣṇava-practise that should not be given up, because they are a profound cause of the Lord's satisfaction and are thus absolutely necessary in spiritual practise. Just as the *brāhmaṇas* wear the sacred thread to worship the Lord of the *brāhmaṇas*, similarly the Vaiṣṇavas also wear neckbeads, *tilaka* and other signs of Vaiṣṇavism in order to worship Śrī Viṣṇu. Wearing the Vaiṣṇava-signs is a physical way of serving the Lord. Just as it is an offense to commit sinful activities on the strength of chanting the Holy name of the Lord it is also offensive not to wear the Vaiṣṇava-marks, thinking oneself in this way to be a *rāgānuga* devotee. The wearing of Vaiṣṇava-marks is a practise that nourishes the desired feelings; this is the opinion of the wise that we are quoting here. On the other hand, if this is an item of devotion that should not be renounced, then giving it up is an insult to devotion and *Bhakti devī* will not be pleased with such a *sādhaka*, as a result of which he will be deprived of the results of his devotional practise. Hence Śrīpāda says: "Who is such a great fool? What is such an unintelligent person like?" Thus Śrīpāda reprimands such an unintelligent *sādhaka*. Such an explanation of this verse is reasonable as far as the *sādhaka bhaktas* are concerned, but apart from that there is also an explanation in connection with the *siddha bhaktas*.

If those whose *bhajana* is heavy and deep, that are *siddha mahātmās* that have offered their minds to Śrī Rādhā and that are always floating on an ocean of constant meditation, are by chance not wearing neckbeads or *tilaka* then they should still be considered highly intelligent on the strength of their total worship of Śrīmatī Rādhikā. Because of their complete loving absorption in their beloved deity they may be so bereft of external consciousness that they do not put on Vaiṣṇava-marks, but that will not impede their progress. Rather, if anyone even mentally disrespects such a great devotee he will inevitably commit a gross offense (*vaiṣṇavāparādha*). This verse shows that it is an absolute duty of an ordinary *sādhaka* to follow these items of devotion. It is said that even if the *siddha mahātmās*, as a result of their constant internal absorption, do not wear *tilaka* and neckbeads¹ it will not harm them even slightly.

¹ In the second part of the 'Gauḍīya Vaiṣṇava Jīvana' Śrīla Haridāsa dāsa describes the life of *Siddha Śrīla Gaurakīśora dāsa Bābājī Mahārāja* as follows: "Sometimes he wore a strand of Tulasī-beads around his neck

Contrary to this, we can understand that if a *sādhaka* purposefully fails to do these things he faces a great obstacle to his spiritual progress.

*kṛṣṇa priyatamā, rādhārpita manā,
yei jana bhūmaṇḍale
se sab mahānta, mahā-buddhimanta,
vede bhāgavate bole
bhujā-mūle śaṅkha, cakrādi ye cihna,
yadi nā dhāraṇa kore
lalāṭe vicitra, śrī hari mandira,
tilaka nā yadi kore
nā porile tārā, ati manoharā,
kaṅthete tulasī dāma.
rādhāra caraṇe, gariṣṭha bhajane,
cūḍāmaṇi dharādhāma
se sab cihnita, rasika bhakata,
premaṅta tribhuvane.
ki bolibo āra, mahimā apāra,
prabodhānandete bhaṇe*

"Prabodhānanda sings: 'How can I glorify the greatest loving *rasika* devotees of the three worlds, who have offered their minds to Kṛṣṇa's beloved Rādhā and who are called most intelligent by the Vedas and the Śrīmad Bhāgavata, even if they do not wear the signs of a conchshell and a disc on their shoulders, wonderful Śrī Hari Mandira-*tilaka* on their foreheads, or very enchanting strings of Tulasī-beads around their necks? Those who worship the lotus-feet of Rādhā are the crown-jewels of the planet earth!'"

VERSE 83

**KARMĀṆĪ ŚRUTI BODHITĀNĪ NITARĀM KURVANTU KURVANTU MĀ
GŪḌHĀŚCĀRYA RASĀḤ SRAG ĀDI VIṢAYĀN GRHNANTU MUÑCANTU VĀ
KAIR VĀ BHĀVA RAHASYA PĀRAGA MATIḤ ŚRĪ RĀDHIKĀ PREYASAḤ
KIÑCIJ JÑAIR ANUYUJYATĀM BAHIR AHO BHRĀMYADBHIR ANYAIR API**

karmāṇi - of fruitive activities; *śruti* - Vedas; *bodhitāni* - taught; *nitarām* - constantly; *kurvantu* - they may do; *kurvantu mā* - they may not do; *gūḍha* - secret; *āścarya* - astonishing; *rasāḥ* - taste; *srak* - garlands; *ādi* - and so; *viṣayān* - enjoyable things; *grhnantu* - they may accept; *muñcantu* - they may renounce; *vā* - or; *kaiḥ* - by whom; *vā* - or; *bhāva* - mood; *rahasya*

and he held a strand of Tulasī-beads in his hand to count his *japa* and a copy of Śrīla Ṭhākura Mahāśaya's 'Prārthanā' and 'Prema Bhakti Candrikā', and sometimes he had no beads around his neck, and he held a string of clothes with knots in it in his hands to count his *japa*, while even his loincloth was untied."

- secret; *pāraga* - efficient; *matih* - consciousness; *śrī rādhikā preyasah* - beloved of Śrī Rādhikā; *kiñcit* - little; *jñaiḥ* - by those who know; *anuyujyatām* - reproached; *bahiḥ* - outside; *aho* - O!; *bhrāmyadbhiḥ* - by those who wander; *anyaiḥ* - by others; *api* - even.

Aho! Which ignorant soul who wanders after external things will reproach Śrī Rādhikā's dearmost devotees, who are absorbed and initiated into Her confidential moods? Śrī Rādhikā's beloved servants may or may not always follow the prescribed Vedic activities, they may or may not accept very tasty articles like garlands and so on, but they cannot be compared with anyone (they are the topmost devotees)!

THE INCONCEIVABLE BEHAVIOUR OF ŚRĪ RĀDHĪKĀ'S GREAT DEVOTEES:

Commentary: In *sādhaka*-consciousness Śrīpāda attains a vision of the glories of the devotees who worship Śrī-Śrī Rādhā-Mādhava. In the previous verse he showed how the *rāgānugā-sādhakas* never give up their neckbeads and *tilaka*, that are prescribed in the *vidhi-mārga*, and how the *siddha bhaktas* are not impeded even if they sometimes give up these items out of great ecstatic absorption. In this verse he gives another indication to save ordinary people from misjudging the confidential behaviour of such *sādhaka*- and *siddha bhaktas*. Those who have attained faith in the Lord through the scriptures are not even interested in liberation, the goal of the *jsānīs*, anymore, what to speak of enjoyment in the heavenly planets, which is coveted by attached fruitive workers? Even if he is doing *bhajana* a *sādhaka* will not attain *prema* as long as he still covets sense enjoyment or liberation.

*bhukti mukti vāñchā yadi mone hoy;
sādhana korile-o prema utpanna nā hoy*

(Caitanya Caritāmṛta Madhya Chapter 19)

*bhukti mukti sprhā yāvat piśācī hṛdi vartate
tāvad bhakti sukhasyātra katham abhyudayo bhavet*

(Bhakti Rasāmṛta Sindhu 1.2.22)

"How can the bliss of devotion ever awaken within the heart as long as the witch-like desires for sense enjoyment and liberation remain there?" Śrī Jīva Gosvāmī comments on this verse as follows: *atra yadyapi bhaktā api saṁsārato muktā bhavantyeva tathāpi tad aṁśe tu teṣṇm tātparyam na bhavatyeva kintu bhakteḥ prabhāvenaiva sā syād iti*. "Although the devotee naturally attains liberation on the strength of his devotional service, the desire for that still does not awaken within his heart." The great relish of devotion removes all other desires than the loving service to the Lord from his heart. Liberation is just a concomitant result of *bhakti* (even if it is not coveted). Śrīla Līlāśuka said in Kṛṣṇa Karṇāmṛta (107)

*bhaktis tvayi sthitararā bhagavan yadi syād daivena nāḥ phalati divya kiśora mūrtiḥ
muktiḥ svayaṁ mukulitāñjali sevate'smān dharmārtha kāma gatayah samaya pratikṣaḥ*

"O Lord! If we become steady in our devotion to You we may by chance perceive Your divine adolescent form, liberation herself will stand before us with folded hands and religiosity, economic development and sense gratification will wait for us to serve us." In this way human purposes as religiosity, economic development, sense gratification and liberation become very insignificant to a devotee who relishes the sacred flavours of pure devotion. When a *sādhaka* even becomes qualified for such a state of relish through *vidhi bhakti* ², then what to speak of *rāga bhakti*, which has sacred greed as its cause! But those who worship the lotus-feet of Śrī Rādhā, and thus take shelter of the *gūḍhāścarya rasa* (secret, astonishing flavour) that is mentioned in this verse, humbly consider themselves unqualified for devotion just to conceal their own glories, and may therefore sometimes follow the rules of *varṇāśrama dharma* as they are prescribed by the Vedic scriptures, just like ordinary *karmīs* (fruitive workers), or sometimes they may give up these rules, but in no case should one find fault with them. The words *gūḍhāścarya rasāśrita* means that it is the nature of devotion to conceal itself. Although *prīti* (love of God) is an emotional phenomena, Śrīmat Jīva Gosvāmī has compared her with a jewel-like ladylove of the Lord. A *rūpa-rasavatī ramaṇī* (woman who is beautiful and juicy) is naturally able to attract the mind, and when she is also decorated she is even more attractive. In this way the Gosvāmī has described one of these ornaments of *bhakti*, the enchantress of the Lord: *bhakta kṛtātma rahasya saṅgopana guṇamaya rasanā*. One of the ornaments that decorates *prīti* is the Candrahāra-necklace that causes the devotees to conceal their own greatness. *Prīti*'s sweetness increases as the devotees try to conceal their own elevated position. Beyond that is the most confidential devotion in Vraja and beyond them all is the service of Śrī Rādhā. These devotees' hearts' attachment is focused on the lotus-feet of Śrī Rādhā. But if it is seen that they act like ordinary *karmīs* just to conceal their elevated moods they should not be ignorantly considered as such.

Again sometimes a devotee may act like a *karmī* just to please or serve the Lord. A good example is Mahārāja Yudhiṣṭhira. He also acted like an ordinary *karmī* by performing the Vedic sacrifice named Rājasūya, but through this performance He was able to keep His beloved Lord Kṛṣṇa, who was surrounded by innumerable associates in Dvārakā and who was always busily engaged in all kinds of duties, in his palace for long to serve Him. Through his performance of the Rājasūya sacrifice he wanted to obtain the same opulence that existed in Dvārakā, so that he could serve Kṛṣṇa and make Him happy with similar riches. Therefore, although the behaviour of Mahārāja Yudhiṣṭhira resembled that of ordinary *karmīs*, this kind of *karma* is considered to be the highest result of devotion. Hence the activities of the devotees are most difficult to comprehend.

Again, the devotees who are practising the most tasteful worship of Śrī Rādhā may or may not accept enjoyable articles like garlands and sandalwoodpulp, but that brings no loss to them. They may stay at home or they may be wandering mendicants, to them that is neither loss or gain, for their minds are constantly flowing towards the (Kṛṣṇa-)ocean like the current of the Gaṅgā. And even those who have not been able to conquer the senses completely will not be overwhelmed by the sense-objects! Śrīmad Bhāgavata (11.14.17) states:

² Bilvamaṅgala Ṭhākura wrote this verse in the mood of a *vidhi bhakta*.

*bādhyamāne'pi mad bhakto viṣayair ajitendriyaḥ
prāyaḥ pragalbhayā bhaktyā viṣayair nābhibhūyate*

"Although My devotee may not be in control of his senses and he may not be able to give up sense gratification, because of his bold devotion he will not be overwhelmed by the sense objects." Śrīla Jīva Gosvāmī comments on this verse in his Krama Sandarbha-ṭīkā: *tad bādhyamān śrī bhagavati sva dainya nivedana sparsāt. yataḥ pragalbhayā samartha prabhāvayā bhaktyā śaraṇāgati-mātrātmikayā* "The devotee criticises himself while enjoying the sense-objects he is unable to give up, and humbly prays to the Lord for His mercy. The Lord, being attracted to the devotee's humility, will then swiftly help him to transcend his attraction to material enjoyment and give him the nectar of His service." Śrī Viśvanātha Cakravartī writes about this verse in his Sārārtha Darśinī-ṭīkā: *atra viṣayair bādhyamāno'pi viṣayair nābhibhūyate ityubhayatrāpi vartamāna nirdeśāt viṣaya vādhyatva-daśāyām api viṣayābādhyatvaṁ bhakti sad bhāvāt yathā vairi kṛta kiñcic chāstrāghātaṁ prāptasyāpi na parābhaviṣṇutā śaurya sad bhāvād iti yathā vā pīta jvaraghna mahauśadhasya tad divase āyāto'pi jvaro bādhako'pyabādhaka eva tasya vinaśyad avasthatvāt dināntare ca samyañ naṣṭibhāvitvā ca* "Although a devotee may be hampered by the sense objects he will not be overwhelmed by them. This confirms the fact that by the force of devotion one is unhampered by sense-objects even in the stage of sensual obstruction. Just as a great heroic warrior may be pierced by arrows when he is about to win the battle, but he will not accept defeat and he will swiftly defeat his enemies, or just as a sick man may get some medicine administered to him that needs a few days or weeks to work, but he will surely get cured, in the same way a devotee may be seemingly hampered by attachments to sense enjoyment, but he will swiftly be victorious over them on the great strength of his devotion." So if a devotee struggling with the sense-objects is not overwhelmed by them, what to speak then of a devotee in the renounced order!? And when such a devotee accepts enjoyable things like garlands and sandalwoodpulp then it is not for sense gratification, for he is a servant of the Lord, so he accepts everything as the Lord's merciful remnants. It is known to be the opinion of great *mahājanas* such as Uddhava that *māyā* can be conquered in this way³. A person in the renounced order who is not very learned should not become proud and look down on householder-devotees. The majority of Śrī Caitanya Mahāprabhu's personal associates were householders, and their foot-dust is prayed for by all the renounced devotees. These householder devotees were and are always absorbed in the great secrets of the service of Śrī Rādhā's lotus-feet, and they should never be compared to ordinary fruitive workers, *jñānīs* or *yogīs*. Rather, such elevated souls always renounce the association of such people and are immersed in the flavours of meditation on Śrī-Śrī Rādhā-Mādhava's devotional service.

*anyera paraśa yeno, nahe kadācit heno, ihāte hoibe sābadhāna
rādhā-kṛṣṇa nāma gāna, ei se parama dhyāna, āra nā koriho paramāṇa
karmī jñānī miśra bhakta, nā hobe tāya anurakta, suddha bhajanete koro mon
vraja janera yei mota, tāhe hobe anurata, ei se parama tattva dhana*

(Prema Bhakti Candrikā)

³ One may consult the Bhāgavata śloka (11.6.46) '*tvayopabhukta srag gandha*', spoken by Uddhava.

"Be careful not to be (socially and mentally) touched by others. Singing the holy names of Rādhā and Kṛṣṇa is the highest meditation. Don't seek any other truth. Don't be attached to the association of devotees who mix their devotion with fruitive work or *yoga*, just think of pure devotion. Be attached to the opinion of the people of Vraja, for this truth is the greatest treasure."

This verse can also be explained in such a relishable way that it pertains to the *siddha bhaktas*. The behaviour of those who have attained the supreme perfection in the worship of the *rasika* lotus-feet of Śrī Rādhā is difficult to comprehend even for *sādhaka bhaktas*, what to speak of the *karmīs*, *jsānīs* and *yogīs*. Even if they do not follow all the prescribed rules and regulations in connection with hearing, chanting, worshipping the deity and praising the Lord that are enjoined by the scriptures and that should be followed by all the devotees, they should still not be disrespected in any way, because they are always floating in an ocean of *dhruvānusmṛti* (constant meditation) and their behaviour is difficult to comprehend by an ordinary person. Therefore the scriptures and the great *ācāryas* teach us that the *sādhaka bhaktas* should not imitate their activities. Śrīla Viśvanātha Cakravartīpāda writes in his 'Ānanda Candrikā-tīkā' to Ujjvala Nīlamanī's verse *vartitavyam samichadbhiḥ* (Kṛṣṇa-Vallabhā-prakaraṇa 12): *nanu bhaktānām siddhānām sādhakānām vācāro'nusaraṇīya? nādyah siddhānām prāyah śrī kṛṣṇa tulyācāratvāt; tathāhi (bhā: 10.33.34). yat pāda paṅkaja parāga ityatra 'svairam caranti' iti. nāpi dvitīya, sādhaḥkeṣu madhye durācārā api gaṇitāḥ, 'api cet sudurācāro bhajate mām ananya bhāk' ityādibhiḥ. maivam vartitavyam iti tavyapratyayena bhakti sāstroktā ye vidhayas tadvanta evātra bhaktā bhakta śabdenoktāḥ*. It is said that the *sādhakas* should follow in the footsteps of the great devotees, but are it the *siddha* devotees or the *sādhakas* that should be followed? The behaviour of the *siddha* devotees should not be imitated, because in them we can see independent behaviour like that of Śrī Kṛṣṇa Himself ⁴, and the ill-behaved class of *sādhaka bhaktas* should also not be imitated⁵. The behaviour of the *sādācārīs* (devotees of pure conduct) that follow the injunctions that are laid down in the devotional scriptures should be followed in all respects." No one should find faults in the behaviour of those great devotees who may or may not as a rule accept the Lord's leftover garlands and sandalwoodpulp, for they are wandering in the *bhāva-rājya* (the kingdom of love of God). These *siddha mahātmās* have transcended all rules and prohibitions and their hearts are immersed in the flavours of Śrī-Śrī Rādhā-Mādhava's lotus-feet. They move in whatever direction the waves of *bhāva* steer them. *bhāva* has become the conductor, and not them. Hence the words *kurvantu kurvantu mā* and *grhṇantu muñcantu vā* have been used in this verse. The *ācāryas* are also wandering in the *bhāva-rājya* and they are even *nitya siddha parikaras*, eternal associates of the Lord, but they acted properly as *sādhaka bhaktas* in order to establish the proper example for the neophytes. Their examples should be followed by the *sādhaka bhaktas* just like the pole star. If, however, we see some *siddha mahātma* acting beyond the Vedic injunctions, then they should not be imitated and one must also not find fault in them - that is the gist of this purport.

*rādhā pade anurakta, ye sab rasika bhakta,
śrutira vidhāna karma-kāṇḍa*

⁴ Śrīla Cakravartīpāda refers here to Śrīmad Bhāgavata 10:33:30-34. Ed.

⁵ Śrīla Cakravartīpāda quotes Bhagavad Gītā 9.30 here.

*japa sandhyā vandanādi, kore ki nā kore yadi
tathāpiho parama mahanta*

"Those *rasika* devotees who are attached to Rādhā's lotus-feet may or may not follow the *karma kāṇḍa* of the Vedas, and they may or may not do *japa*, say their *gāyatrī* and offer their praises; still they are the greatest saints!"

*bhagavan nirmālya cāru, aṅgete grahaṇa koru,
kiṁ vā tyāga tāhāra korile.
alpajña gaṇera dvārā, śata anuyoga tārā,
grastha hoile ei bhūmaṇḍale*

"They may accept the beautiful garlands leftover by the Lord, or they may renounce them, and they may be reproached a hundred times by the ignorant people of this world."

*kintu bhāi rādhāpada, yāra dhana sampada,
sei sab mahā bhāgavata
rādhā priyatama harira, bhāva rahasya sugabhīra,
sarvāpekṣā grahaṇe pāraga*

"But, O brother, those great souls whose only wealth is Rādhā's lotus-feet are most capable of understanding the grave moods of Śrī Hari, Rādhā's *priyatama*."

*rādhāra sevikā prati, kṛṣṇera adhika prīti,
snehādhikya sakala somoy
rādhāra caraṇāśraya, ye kore se mahāśaya,
śrīpāda prabhodhānande koy*

"Kṛṣṇa always feels greater love for Rādhā's maidservants. Hence Śrīpāda Prabhodhānanda says: Those who take shelter of Rādhā's feet, are the greatest souls!"

VERSE 84:

**ALAM VIṢAYA VĀRTAYĀ NARAKA KOṬI VĪBHATSAYĀ
VṚTHĀ ŚRUTI KATHĀ-ŚRAMO BATA VIBHEMI KAIVALYATAḤ
PAREŚA BHAJANONMADĀ YADI ŚUKĀDAYAḤ KIṂ TATAḤ
PARAM TU MAMA RĀDHĪKĀ PADA-RASE MANO MAJJATU**

alam - what is the use; *viṣaya* - sense objects; *vārtayā* - through topics; *naraka* - hell; *koṭi* - millions; *vibhatsayā* - disgusting; *vṛthā* - useless; *śruti kathā* - Vedic topics; *śramaḥ* -

endeavour; *bata* - alas! *vibhemi* - I fear; *kaivalyataḥ* - oneness with the Absolute; *pareśa* - Supreme Lord; *bhajana* - worship; *unmadā* -maddened; *yadi* - if; *śukādaya* - Śuka and others; *kiṁ* - what; *tataḥ* - then; *paraṁ tu* - but; *mama* - mine; *rādhikā pada rase* - in the flavour of Rādhikā's feet; *manaḥ* - mind; *majjatu* - may it be absorbed.

What's the use of speaking about sense enjoyment? It's as disgusting as millions of hells! Speaking about the Vedas is a waste of labor. Alas! I'm afraid of oneness with the Absolute! What's the use of going mad in worship of the Supreme Lord like Śukadeva and others? Let my mind be absorbed in the flavour of Rādhikā's lotus-feet!

FIXATION IN THE FLAVOUR OF ŚRĪ RĀDHĪKĀ'S LOTUS-FEET:

Commentary: Śrīpāda's utterances in *sādhaka*-consciousness are also very enchanting. They are as beneficial to the *sādhaka* as a reviving elixir. How instructive for the world of *sādhakas* are the words he speaks in the ecstasy of separation from Śrī Rādhārāṇī! The inner beauty of his *bhajana* is revealed in these verses. In this verse he declares his one-pointed fixation in Śrī Rādhā. His mind never leaves the lotus-feet of Śrī Rādhā, and this is how the life of *sādhana* should naturally be. The mind and heart will not yearn for anything else but the lotus-feet of the beloved deity. When just a little savour of *bhajana* has been cherished all the things of the world can be forsaken. The mind of a chaste wife who is separated from her husband is completely focused on him; she has no idea how the day passes and how the night passes. In the same way the devotee also considers the world to be empty out of separation from the beloved deity. How can the mind wander to other objects? Śrīla Narottama Dāsa Ṭhākura sings:

maranda bhramara yeno, cakora candrikā teno,
pativratā-janera yeno pati
anyatra nā cole mana, yeno daridrera hema,
eimata premabhakti rīti

"The devotee does not think of anyone else but the Lord, just as the bee is fixed in the honey, the Cakora-bird in the moonlight, the chaste wife in the husband and the poor man in gold. Such are the ways of devotion." The devotee is constantly absorbed in thinking of his beloved deity, how can his mind go elsewhere? *paraṁ tu mama rādhikā padarase mano majjatu* "I will not mix with the world. Even hearing about the flavour of sense gratification, in which most of the people are immersed, is as disgusting as millions of hells. In the *yoga-sāstras* Mahārṣi Patañjali has mentioned four stages of renunciation of sense gratification - *yatamāna*, *vyatireka*, *ekendriya* and *vaśikāra*. In the *yoga-sāstra* the *vaśikāra* stage means full renunciation. Yogīs reach this *vaśikāra*-stage after long and arduous practise, but such renunciation need not be separately endeavoured for by a devotee. *jñāna vairāgya bhaktira kabhu nahe aṅga; yama niyamādi bule Kṛṣṇa bhakta saṅge* (C.C) "Wisdom and renunciation

are never items of devotion. All these things are automatically accompanying the devotee of Kṛṣṇa." The devotee practises devotional items like hearing and chanting. When the sweetness of the Lord is only slightly relished through this process of hearing and chanting the stage of *vaśīkāra*-renunciation, that is attained by *yogīs* after so much endeavour, at once awakens within the consciousness. In the Gītā the Lord said: *viśayā vinivartante nirāhārasya dehinaḥ. rasa varjaṁ raso'pyasya paraṁ dṛṣtvā nivartante* "A person who refrains from sense gratification may have renounced the sense objects, but he did not give up the desire for their relish in his mind." Śrīla Viśvanātha Cakravartīpāda comments as follows on this verse: *paraṁ paramātmānaṁ dṛṣtvā viśayeṣvabhilāṣo nivartate iti na lakṣaṇa vyabhicāraḥ* "When one perceives the *paramātmā* there will be an end to the desire for sense objects, there is no transgression of this symptom." This goes for the *yogīs*. In a similar way the devotees have their meeting with the Lord by savouring His sweetness. Without savouring His sweetness you may be face-to-face with the Lord and yet you are still not face-to-face with Him. Śrī Kṛṣṇa is the embodiment of transcendental sweetness Himself and that sweet flavour is manifest in His names, attributes and pastimes. Therefore when a devotee attains the sweetness of the Lord's holy names, attributes and pastimes through the process of hearing and chanting, all sense objects become despicable for him like millions of hells. Śrīmad Bhāgavata describes the character of Rājārṣi Bharata as follows:

*yo dustyajādāra sutān suhr̥d rājyaṁ hr̥di spr̥śaḥ
jahau yuvaiva malavad uttama-śloka lālasaḥ*

(Śrīmad Bhāgavata 5.14.43)

"Although he was still young, king Bharata gave up his wife, son, friends and kingdom, things that are hard to renounce, just like stool, because he desired the Lord, Who is praised with the best verses." Śrī Viśvanātha Cakravartī writes in his Sārārtha Darśinī-commentary on this verse: *malavad iti yathā malasya tyāga eva nirvṛtiḥ tyāgābhāve kaṣṭaṁ tyaktasya tasya smarane'pi niṣṭhivanopadgamas tathāveti tyāge'pyanyebhyo vailakṣaṇyād utkarsaḥ. tatra hetuḥ uttamaḥ sarvotkṛṣṭaḥ. rūpa guṇa līlā mādhuryaiśvaryaśya sambandhī śloko yaśo yasya tasmin lālasaḥ darśanād autsukyaṁ yasya saḥ* "Just as it is blissful to pass stool and it is miserable to be unable to do so (because of constipation or so), and one feels disgusted even by remembering the stool, king Bharata considered the things he renounced to be just like stool. This shows that his renunciation of sense objects was distinct from the renunciation of *jsānīs* and *yogīs*, because he had developed a yearning for Śrī Govinda, who is the abode of sweet names, forms, pastimes and attributes." Śrīpāda had already become detached from sense gratification in his life as a *sannyāsī*, and on top of that he had reached the nectar-ocean of Śrī Rādhā (*rādhā rasa sudhānidhi*) by the grace of Śrīman Mahāprabhu. By diving into this nectar-ocean his body, mind and life-airs had become wholly nectarean. Therefore it speaks for itself that to him the sense objects were as disgusting as millions of hells.

Someone may say: "Śrīpāda! If you think sense objects are so disgusting, then just study the Veda and Vedānta! Isn't there transcendental bliss in that?" To that he answers: *vṛthā śruti kathā śramaḥ* "What a waste of labor it is to discuss the Vedic scriptures!" In the Vedic scriptures there are elaborate descriptions of *karma kāṇḍa* (fruitive activities) and *jñāna-kāṇḍa*

(wisdom), but to the pure devotee this is: *jñāna kāṇḍa karma kāṇḍa kevala viṣera bhāṇḍa* (Ṭhākura Mahāśaya) like a storehouse of scorching poison. Therefore a devotee also stays far away from anyone who has any attachment for this.

*jñāna karma kore loka, nāhi jāne bhakti yoga, nānā mate hoiyā ajñāna
tāra kathā nāhi śuni, paramārtha tattva jāni, prema bhakti bhaktagaṇa prāṇa
jagata vyāpaka hari, aja bhava ajñākārī, madhura mūrati līlā-kathā
ei tattva jāne yei, parama uttama sei, saṅga koribo sarvathā*

(Prema Bhakti Candrikā)

"People practise *jñāna* and *karma* because they do not know about *bhakti yoga*. In this way they are ignorant in different ways. Knowing the highest truth, we do not listen to their talks. Loving devotion is the very life of the devotees. How sweet are the topics of the pastimes of Śrī Hari, who pervades the universe and who gives orders even to Lord Brahmā and Lord Śiva! I will always associate with those who know this supreme ultimate truth!"

As far as all the topics of the Supreme Lord that are discussed in the Vedic literature are concerned: Śrīmad Bhāgavata, which is itself the essence of the Vedānta, tells us even to give up the endeavours of collecting this knowledge -

*jñāne prayāsam udapāsyā namanta eva jīvanti san mukharitam bhavadīya vārtām
sthāne sthitāḥ śruti-gatām tanu vān-manobhir ye prāyaśo'jita jito'py asi tais trilokyām*

Lord Brahmā tells Śrī Kṛṣṇa in his praises: "O invincible One! Those who do not make even the slightest endeavour for understanding Your constitutional position, Your prowess and Your glories but who live in the association of Your devotees, simply hearing from them about Your divine names, forms, attributes and pastimes, and who spend their lives worshipping these topics with body, mind and words, will be able to conquer You, although You cannot be conquered by anyone from the three worlds!" Therefore even the collection of all the book knowledge that exists about the Lord's glories in the Vedic literatures is a waste of time. *veda vidhi agocara, ratana vediropara, sevo niti kiśora kiśorī* (Prema Bhakti Candrikā) "Nicely serve the adolescent boy and girl of Vraja, Who are not to be found in the pages of the Vedas, as They sit on a jewelled altar!" Śrīpāda is himself an enjoyer of this relishable subject. He does not just say that because he has read it in some book. One day when he was immersed in the mellows of studying Veda and Vedānta Śrīman Mahāprabhu, the Supreme Personality of Godhead who is the embodiment of the Vedas, made these things clear to him, and by His grace his mind and heart became absorbed in great Rādhā-rasa. Therefore he has the right understanding of the words *vṛthā śruti kathā-śramaḥ*. Intelligent persons can understand how much more useful are these words when they come from Vedāntika Śiromaṇi Śrīpāda (Prabodhānanda Sarasvatī, the crown-jewel of Vedānta-scholars) then from someone who has never even heard the Vedas.

And if someone says: "Śrīpāda! If you think that discussing the Vedas is a waste of labor, then won't you accept liberation, which has been promulgated by the Vedas, as your goal?" Śrīpāda answers: *vibhemi kaivalyataḥ* "I'm afraid of oneness with the Absolute!" These words of Śrīpāda are also fully justified. He who once considered liberation to be the highest goal in

life has now begun to dread liberation, having attained the relish of *bhajan*. To a devotee the topic of liberation is also dreadful. Śrīla Raghunātha Dāsa Gosvāmī said in his 'Manah Śikṣṇ' *kathā mukti vyāghrā na śṛṇu kila sarvātma gilaniḥ*: "O mind! Don't listen to the words of the tigress liberation, for she will swallow your whole self!" That Śrīpāda has begun to dread liberation is also the result of Śrīman Mahāprabhu's grace. Mukti-vādī Śrīla Sārvabhauma Bhaṭṭācārya once seated Śrīman Mahāprabhu before him to teach Him the *mukti-vāda* of the Vedānta, but ultimately, by Śrīman Mahāprabhu's grace, he even changed a *śloka* that contained the word *mukti* and replaced it with the word *bhakti*. When Mahāprabhu inquired why he did so he told the Lord:

*bhaṭṭācārya kohe - mukti nahe bhakti phala; bhagavad vimukhera hoy daṇḍa kevala
kṛṣṇera vigraha yei satya nāhi māne; yei nindā yuddhādika kore tāra sane
sei duiyera daṇḍa hoy - brahma sāyujya mukti; tāra mukti phala nahe - yei kore bhakti*

.....
*sāyujya śunite bhaktera hoy ghṛṇā bhoya; naraka vāschaye tabu sāyujya nā loy
mukti śabda kohite mone hoy ghṛṇā trāsa; bhakti śabda kohite mone hoyto ullāsa
yei bhaṭṭācārya paḍe paḍāya māyāvāde; tāra aiche vākya sphure caitanya prasāde
lohāke yāvat sparśi hema nāhi kore; tāvat sparśamaṇi keho cinite nā pāre*

(Caitanya Caritāmṛta Madhya chapter 6)

"Liberation is not the result of devotion, it's just a punishment for those who are averse to the Lord. Those who do not believe that Kṛṣṇa's form is a transcendental reality, and who thus blaspheme Him, are punished by becoming one with the Lord, along with those who are killed by Him in battles. But devotees will never get such results from their devotional service. When a devotee even hears the word *mukti*, he becomes filled with hate and dread. He would rather go to hell than to merge with the Lord! When I say the word *mukti* my mind is filled with dread and hate, but when I say the word *bhakti* my mind feels very happy. It is by Lord Caitanya's grace that the same Bhaṭṭācārya that read and taught *māyāvāda* is now uttering such words. No one can recognize a touchstone until it touches iron and turns it into gold!"

Someone may then say: "Śrīpāda! I understand you are afraid of merging with the Absolute! You have attained the relish of devotion! We have read in the Bhāgavata that Śrī Śukadeva, the son of Vyāsa, was also a *brahmavādī muni*, and later he attained the *rasa* of devotion and became exclusively immersed in the ecstasy of worshipping the Supreme Lord. You must also have become immersed in the ecstasy of worshipping the Supreme Lord like that?" To this Śrīpāda answers: "Let Śukadeva and his kind be immersed in the worship of the Supreme Lord as much as they like! I will just dive into the nectarocean of Śrī Rādhikā's lotus-feet! I pray that my mind will always be immersed in that ocean!"

*vībhatsa viṣaya rasa, ananta naraka bhoga,
ku-viṣaye kibā prayojana?
paṇḍa-śrama śruti kathā, śravaṇa korāi vṛthā,
ālocanā nā koro kokhon*

"What is the use of this disgusting taste of evil sense pleasures, that cause us to suffer in innumerable hells? Never discuss or hear topics of the Vedas, for that is just futile."

*monete koriyā yukti, muktike korechi sukti,
e mukti bhayera kāraṇa
śukādi munīndra yoto, ye bhajane unmāḍita,
pareśa bhajane nāhi mana*

"I have decided within my mind to cast off liberation, for it is the cause of dread and I can also not be attracted to the way in which Śuka and other great sages get ecstatic in worshipping the Supreme Lord!"

*ki bolibo anukṣaṇa, mora sarvendriya mana,
rādhā pada rase nimagana
bhaṇe śrī prabodhānanda, rādhā pada sevānanda,
ei to prāṇera nivedana*

"What else can I say? My mind and all of my senses are immersed in the nectar of Śrī Rādhā's lotus-feet! Śrī Prabodhānanda says: "The ecstasy of serving Śrī Rādhā's lotus-feet, this is what my heart is craving for!"

VERSE 85:

**TAT SAUNDARYAṂ SA CA NAVA NAVO YAUVANA-ŚRĪ PRAVEŚAḤ
SA DṚG BHAṄGI SA CA RASAGHANĀŚCARYA VAKṢOJA KUMBHAḤ
SO'YAM BIMBĀDHARA MADHURIMĀ TAT SMITAM SA CA VĀṆĪ
SEYAM LĪLĀGATIR API NA VISMARYATE RĀDHİKĀYĀḤ**

tat - that; *saundaryam* - beauty; *sa* - he; *ca* - and; *nava nava* - ever-new; *yauvana* - youth; *śrī* - opulence; *praveśa* - entering; *sa* - she; *dṛk* - eyes; *bhaṅgi* - gestures; *sa* - he; *ca* - and; *rasa* - flavour; *ghana* - intense; *āścarya* - astonishing; *vakṣoja* - breasts; *kumbhaḥ* - jugs; *sa* - he; *ayam* - this; *bimba* - cherry; *adhara* - lips; *madhurimā* - sweetness; *tat* - that; *smitam* - smile; *sa* - she; *ca* - and; *vāṇī* - words; *sa* - he; *iyam* - this; *līlā* - playful; *gatiḥ* - steps; *api* - even; *na* - not; *vismaryate* - forgetting; *rādhikāyāḥ* - of Rādhikā.

I cannot forget Rādhikā's beauty, the opulence of Her newly entering youth, the movements of Her eyes, Her very amazing delicious juglike breasts, the sweetness of Her Bimbacherry-like lips, Her smile, Her words and Her playful gait!

ŚRĪ RĀDHĀ'S UNFORGETTABLE SWEETNESS:

Commentary: Śrīpāda, in his *kinkarī*-form, is engaged in Śrīmatī's service in Yāvaṭa, when Śyāma suddenly plays His enchanting flute in a nearby forest. Although everyone is attracted to Kṛṣṇa's soft fluteplaying, Śrī Rādhārānī is mostly attracted, like a snake that is enchanted by the *mantras* of a hunter. Śrīmatī rushes out of the house, flying up like a bumblebee after catching the delicious fragrance of Śyāmasundara. The maidservant, who follows Her like Her shadow, pacifies Her with sweet topics of Kṛṣṇa.

*dekho dekho! anupama duhu mukha indu
duhuka daraśa rase, bhāva laharī saie,
uchalola premaka sindhu
duhuka alokane, duhu pulakāyita,
locane ānanda lora*

"Just see, just see, how many waves of ecstatic *rasa* are coming up in the ocean of Their love when They see Each other's moon-like faces! Their hairs stand on end and tears of ecstasy stream from Their eyes!" How much Śrīmatī's beauty increases when She sees Śyāmasundara! It is as if beauty gushes out of Her body! The fish-like eyes of Śyāmasundara and the maidservant swim on the waves of that nectar-ocean of beauty and sweetness, that is adorned with emotional ornaments like *hāva* and *bhāva*. This beauty is unforgettable. Śrī Caitanya Mahāprabhu sings:

*ek bāra yāra nayane lāge, sadā tāra hṛdoye jāge,
kṛṣṇa tanu yeno amra āṭhā
nārīra mon poiśe hāy! yatne nāhi bahirāy,
tanu nohe - seyakulera kāñṭā*

(Caitanya Caritāmṛta, Antya 19)

"Once Kṛṣṇa's beautiful body, that is like the glue of a mangotree, appears before the eyes, it always rises within the heart. Alas! When it enters the minds of the women, they cannot get it out anymore even with the greatest efforts! It's not a body, but the thorn of a Seya berrytree!" But even that Śyāmasundara, Who enchants all the women, cannot forget Rādhikā's sweetness! During *pūrva rāga līlā* (first love) He says:

aparūpa rūpa nayane majhu lāgi, anukhana mādhurī marama hi jāgi

"When this wonderful form appeared before My eyes, its wonderful sweetness constantly arises in My heart!" (Govinda Dāsa) The *kinkarī* sees: How wonderful is the entrance of youthful beauty into Rādhikā's body! In this age the breasts slightly begin to grow, the eyes become a little restless, a mild smile appears on the mouth and the mind becomes somewhat stirred by amorous desires. This newly entering youthful beauty is not a thing to forget, and the *ācāryas* have blessed the neophyte devotees by recording their experiences in

their books, like Rādhā Rasa Sudhānidhi. These topics cannot be fully understood, though, as long as one is in material bodily consciousness.

What a wonderful gestures Śrīmatī makes with Her eyes while casting delectable glances at Śyāmasundara, beautifying the whole of Vṛndāvana and enchanting Śyāmasundara! The maidservant experiences Śyāma's savour in her own heart. Kṛṣṇa's eyes are said to be cooling (*śitalam dr̥ṣṭipāte*, Kṛṣṇa Karṇāmṛta 64), but Śrīmatī Rādhikā's glances soothe even His afflicted heart! Enchanted Kṛṣṇa casts a glance at Śrīmatī's golden, juglike breasts, and the maidservant also admires their sweetness through the agitated state of the divine Couple's minds.

Śyāma is immersed in ecstasy, as if He is bewitched by some *mantra*, and He slowly approaches the golden statue-like Rādhā, saying: "O beautiful girl! Who are You? Have You appeared on the pathways of Vṛndāvana to illuminate the whole of Vṛndāvana with Your sweet form, that enchants all the three worlds? Are You the family-deity of luster, or the goddess of youthful beauty herself? Are You a new treasure of sweetness, a flood of elegance, a river of bliss, or a stream of nectar? I think You are none of those, because even all of these things together cannot be equal to You! I'm very eager to become acquainted with You! O Kalyāni! āuspicious, beautiful girl! Please introduce Yourself to Me!" Hearing Śyāmasundara's words, Śrīmatī shows a slight, nectarean smile on Her sweet Bimbacherry-like lips. The maidservant floats on the sweetness of that smile along with Śyāmasundara. Slightly smiling Śrīmatī says: "Why do You want My acquaintance? I'm worshipping the sun, and I came here to pick flowers! Can nobody save innocent housewives from Your free and wicked wanderings here in Vṛndāvana? Why are You coming to a place where women are supposed to walk freely? Quickly go away!" Our hero is enchanted by these sweet words: "The light that shines from Her teeth cannot be compared to pearls, the rays that shine from Her body cannot be compared to gold, and Her voice cannot be compared to that of a cuckoo." Full of desire, Śyāma tries to catch the edge of Śrīmatī's cloth, but Śrīmatī flees away. How sweet and unforgettable are these pastimes! Śrīpāda prays: "May these unforgettable pastimes find a suitable sittingplace in my heart!"

VERSE 86:

**YAL LAKṢMĪ ŚUKA NĀRADĀDI PARAMĀŚCARYĀNURĀGOTSVAIḤ
PRĀPTAM TVAT KṚPAYAIVA HI VRAJA-BHṚTĀM TAT TAT KIŚORĪ GAṆAIḤ
TAT KAIṆKARYAM ANUKṢAṆĀDBHUTA RASAM PRĀPTUM DHṚTĀŚE MAYI
ŚRĪ RĀDHE NAVA KUṆJA NĀGARI KṚPĀ-DRṢṬIM KADĀ DĀSYASI**

yat - what; *lakṣmī* - the goddess of fortune; *śuka* - Śrī Śuka Muni; *nārada* - Nārada Muni; *ādi* - and so forth; *parama* - greatest; *āścarya* - astonished; *anurāga* - constant love; *utsavaiḥ* - with festivals; *prāptam* - attained; *tvat* - Your; *kṛpayā* - by grace; *eva* - only; *hi* - surely; *vraja bhṛtaṁ* - that come from Vraja; *tat tat* - each and every one; *kiśorī* - adolescent girls; *gaṇaiḥ* - by groups; *tat* - that; *kaiṅkaryam* - maidservice; *anukṣaṇa* - every moment;

adbhuta - wonderful; *rasam* - flavour; *prāptum* - attained; *dhṛta* - held; *āśe* - desire; *mayi* - in me; *śrī rādhē* - O Rādhā!; *nava* - new; *kuñja* - bower; *nāgari* - ladylove; *kṛpā* - mercy; *dr̥ṣṭim* - glance; *kadā* - when; *dāsyasi* - you give

O Śrī Rādhē, young ladylove of the arbours! I desire the most astonishing rasa of Your maidservice, which is a festival of constant love at every moment for Lakṣmī-devī, Śuka Muni, Nārada Muni and others, and which is attained by each of the adolescent girls of Vraja by Your grace alone! When will You cast a merciful glance on me?

THE NECTAREAN FLAVOUR OF EVER-WONDERFUL MAIDSERVICE:

Commentary: Śrīpāda thinks: "When the divine Couple reveals Its hundreds of delicious artful plays, this maidservant will be required to fulfill all of Their desires!"

rati-raṇe śrama-yuta, nāgarī nāgara,
mukha-bhari tām̐būla yogāya
malayaja kuṅkuma, mṛgamada karpūra,
militahi gāta lāgāya

"When Nāgarī and Nāgara are tired of lovemaking, I will fill Their mouths with betel-leaves and anoint Their bodies with soothing sandalpaste, vermilion, musk and camphor"

aparūpa priya-sakhī prema!
nija prāṇa koṭi, dei nīramañchai,
nāha tula lākho bāṇa hema

"How wonderful is the love of the dear girlfriends! They worship Them with their own hearts, that are purer than gold molten a hundred-thousand times!" That's why I say: "O Rādhē! O Young ladylove of the arbours! Please take me to Your lotus-feet! I sit here hoping for the nectarean flavour of Your maidservice!" Although this service is very rarely attained, Śrīpāda cannot give up hoping. Such a strong hope is a sign of *jāta rati* or *bhāva bhakti*, according to Rūpa Gosvāmī, and is caused by the extraordinary sweetness of Śrīmatī's forms, qualities and pastimes.

The goddess of fortune Lakṣmī, the queen of Vaikuṅṭha, wanted to associate with Kṛṣṇa just like the *gopīs*, so she gave up the chest of Her husband, Lord Nārāyaṇa, and went to Vṛndāvana to perform harsh austerities (see Bhāg. 10.16.36). Still, even now her desires are not fulfilled, because She did not adopt the free mood of the *gopīs*. She still has not given up her austerities and has not returned to Vaikuṅṭha yet. What to speak of the goddess of fortune, even Kṛṣṇa's chief queen in Dvārakā, Rukmiṇīdevī, is praising the spontaneous mood of the *gopīs*!

yā bhartṛ putrādi vihāya sarvaṁ loka dvayārthānanapekṣyamānāḥ

*rāsādibhis tādṛśa vibhramais tad rītyā'bhajāns tatra tam enam ārtāḥ
ato hi yā nau bahu sādhanottamaiḥ sādhyasya cintyasya ca bhāva yogataḥ
mahāprabhoḥ prema viśeṣa pālibhiḥ sat sādhana dhyāna padatvam āgatāḥ*

(Bṛhad Bhāgavatāmṛta 1.7.82-83)

Rukmiṇī-devī said: "The *gopīs* have given up their husbands, children and all hopes for this life and the next life to serve Śrī Kṛṣṇa in the great lovefestival of the Rāsa dance. They have attained a special intimate love for Lord Kṛṣṇa that is always to be remembered by us Queens in our highest spiritual practises such as meditations." Śuka Muni's great love for Śrī Kṛṣṇa and the *gopīs* can be clearly seen in the way he described the Rāsa-*līlā* in Śrīmad Bhāgavata, particularly in Śrī Jīva Gosvāmī's Laghu Toṣaṇī-commentary on the verse *apy eṇa patny upagata* (10.30.11). Out of great love, Śrī Nārada bathed in Nārada-kuṇḍa (near Kusuma Sarovara, between Rādhākuṇḍa and Govardhana) to attain the transcendental form of a *gopī*, so that he could be blessed with the direct audience of Śrī-Śrī Rādhā-Kṛṣṇa and the *gopīs*, and taste the sweetness of their love. The word *ādi* indicates that also other great souls, like Uddhava, had attained such great love for Rādhā and the *gopīs*. Uddhava's praises of the *gopīs* have been written in the pages of the Bhāgavata (Canto Ten, chapter 47) with golden letters. No one but him, who was a neutral spectator of these loving affairs, being in a mixed relationship of friendship and servanthood with Kṛṣṇa, has so brightly made the victoryflag of the *gopīs'* love flutter in the sky. The *gopīs* had attained their great love by the mercy of Śrīmatī Rādhārānī, and those who attain Śrīmatī Rādhārānī's personal service (*mañjarī bhāva*) must be considered to be especially blessed, that is the purport of this verse.

VERSE 87:

**LABDHVĀ DĀSYAM TAD ATI KR̥PAYĀ MOHANA SVĀDITENA
SAUNDARYA ŚRĪ PADA KAMALAYOR LĀLANAIḤ SVĀPITĀYĀḤ
ŚRĪ RĀDHĀYĀ MADHURA MADHUROCCHIṢṬA PĪYŪṢA SĀRAM
BHOJAM BHOJAM NAVA NAVA RASĀNANDA MAGNAḤ KADĀ SYĀM**

labdhvā - having gotten; *dāsyam* - service; *tad* - Her; *ati* - very much; *kṛpayā* - by grace; *mohana* - Kṛṣṇa; *svāditena* - by tasting; *saundarya* - beauty; *śrī* - opulence; *pada* - feet; *kamalayoh* - of two lotus-flowers; *lālanaiḥ* - by massaging; *svāpitāyāḥ* - of a sleeping lady; *śrī rādhāyā* - of Śrī Rādhā; *madhura madhura* - ever-so-sweet; *ucchiṣṭa* - remnants; *pīyūṣa* - nectar; *sāram* - essence; *bhojam bhojam* - eating on and on; *nava nava* - ever- fresh; *rasa* - flavour; *ānanda* - ecstasy; *magna* - immersed; *kadā syām* - when.

I will be immersed in ever-new ecstasy when, by Her mercy, I attain Śrī Rādhikā's service, massaging Her beautiful lotus feet while She sleeps and relishes Mohana's (enchanted Kṛṣṇa's) sweetness. When will I be absorbed in relishing ever-new blissful *rasa* by eating and eating the remnants of Śrī Rādhā's meal, which is the essence of nectar?

ŚRĪ RĀDHĀ'S AMBROSIAL REMNANTS:

Commentary: In a selfmanifest transcendental revelation Śrīpāda sees how, after the nocturnal Rāsa-līlā, the divine Couple bathes and plays in the Yamunā and then enters a jewelled temple to have a picnic. The writers of the *rasa śāstra* say that the amorous relationship is not compatible with the parental relationship. Śrīla Rūpa Gosvāmī teaches in Bhakti Rasāmṛta Sindhu (4.8.53): *janayatya eva vairasyam rasānām vairiṇā yutiḥ sumiṣṭa pānakādīnām kṣāra tiktādīnā yathā* "When incompatible mellows are combined a bad flavour is created, just as the taste of sweet water is spoiled when alkali and bitter are added to it." But Śrī Rādhikā keeps all *rasas* combined in Her storehouse, for Kṛṣṇa's pleasure. Śrī Jīva Gosvāmī says in his 'Gopāla Campū' that the Rāsa dance contains all five chief *rasas* and all seven secondary *rasas*. Śrī Rādhikā and Her girlfriends feed Kṛṣṇa with great motherly love. Śrī Caitanya Mahāprabhu transcendently witnessed the picnic of Rādhā and Kṛṣṇa as follows, while He was drawn out of the Indian Ocean by the net of a fisherman (see Caitanya Caritāmṛta, Antya līlā, chapter 18):

*vṛndāvane taru latā, adbhuta tāhāra kathā,
bāro mās dhare phula phal
vṛndāvane devī-gaṇa, kuñja dāsī yoto jan,
phala pari āniyā sakal*

"The vines and trees of Vṛndāvana are wonderful, because they bear fruits and flowers twelve months a year. Vṛndāvana's sylvan goddesses and bower-maidservants bring all these fruits in."

*uttama saṁskāra kori, boḍo boḍo thāli bhari,
ratna mandira piṇḍāra upore
bhakṣaṇera krama kori, dhariyāche sārī sārī,
āge āsan koribāra tare*

"They clean the fruits in the best way, filling big plates with them and placing these plates on a platform in the jewelled temple. They place the foods in orderly rows and make a sittingplace in front of it."

*eka narikela nānā jāti, eka āmra nānā bhāti,
kolā koli - vividha prakāra
panasa kharjura kamalā, naraṅga, jāma santārā,
drākṣā bādām meoyā yoto āra*

kharamujā khiriṇī tāla, keśara, pāniphala, mṛṅgāla
bilva pilu dāḍimbādi yoto
kon deśe kāro khyāti, vṛndāvane sob prāpti,
sahasra jāti, lekhā yāy koto ?

"There were different kinds of coconuts and mangos, bananas, berries, jackfruits, dates, tangerines, oranges, blackberries, grapes, peanuts and buttermilk. There were cantaloupes, *khiriṇīs*, palmfruits, *keśaras*, waterfruits, lotusfruits, baelfruits, pilus, pomegranates and many other fruits. Some of them are variously known in different places, but in Vṛndāvana they are always available in so many thousands of varieties. Who can write them all down?"

gaṅgājala, amṛta keli, pīyūṣa granthi karpura keli,
sarapupī, amṛta, padmacini
khaṇḍa kṣīra sāra vṛkṣa, ghare kori nānā bhakṣya,
rādhā yāhā kṛṣṇa lāgi āni

"Śrī Rādhikā had made different kinds of sweets at home, such as Gangājala (Ganges water), Amṛta-keli (nectarplay), Pīyūṣa-granthi (knot of nectar), Karpura-keli (play of camphor), Sarapupī, Amṛta, Padmacini (lotussugar), Khaṇḍa-ksīra-sāra-vṛkṣa (sugarcandy trees), for Kṛṣṇa to enjoy."

bhakṣyera paripāṭi dekhi, kṛṣṇa hoilā mahā sukhi,
bosi koilo vanya bhojana
saṅge loiya sakhīgaṇa, rādhā koila bhojana,
duṅhe koila mandire śayana

"Seeing the nice arrangements of food, Kṛṣṇa became very happy. He sat down and enjoyed a picknick. Then Rādhā took Her friends along and also ate. After this Rādhā and Kṛṣṇa lay down in the bedroom." After feeding Kṛṣṇa, Svāminī and Her girlfriends enjoy His nectarean remnants (*mohana svāditena*). How enchanting these remnants are the maidservants can see on Svāminī's face, mouth and eyes. When the divine Couple lies down, the maidservants serve Them in various ways: *keho kore vījana, keho pada samvāhana, keho korāya tāmbūla bhakṣaṇa* (C.C.) "Some maidservants fan Them, some massage Their lotus-feet, and some serve Them betel-leaves." Śrīpāda, in his *kinkarī*-form, is blessed with the service of massaging Rādhikā's lotus feet, while some other maidservant massages Śyāmasundara's lotus feet. The lucky girl is absorbed in the sweetness of these lotus feet and the enchanting divine marks on them. Tears of love stream from her eyes as she holds these feet to her chest, smells them and kisses them. Śrīpāda does not call it massaging, but *lālanā*, which means affectionately cuddling. The aspirants should also relish some of this divine flavour. Śrīla Jīva Gosvāmī has said in Prīti Sandarbha (110): *tatra līlāparikarā eva tasya sāram anubhavanti antaraṅgatvāt. pare (sādhakāḥ) tu yat kiñcit eva bahiraṅgatvāt. yadyapyevaṁ tathāpi tad anubhavamayam rasasāram svānubhavamayena rasenaika tayā vibhāvya pibata* "Although the Lord's associates in His divine pastimes relish *rasa* since they are 'insiders', still the *samavāsana sādha* (practitioner with similar aspirations) thinks his own relish of *rasa* to be identical to the relish of the essence of *rasa* experienced by the insiders." Through *bhāva*

sādhāraṇya the *rasa* which is relished and experienced by the Lord's eternal associates will be automatically manifest within the spotless hearts of the *samavāsana sāmājika*. In the matter of relishing *rasa* the practise of *bhāva sādhāraṇya* or *sādhāraṇī karaṇa* * can be accepted as a kind of *sādhana*. Thus an equality is reached between the feelings of a *parikara bhakta* (eternal associate of the Lord) and the *sādhaka*, as a result of which the relish of the *parikara* is infused into the *sādhaka*. In his *kiṅkarī-svarūpa* Śrīpāda is engaged in massaging Śrī Rādhā's most beautiful feet, and as a result of hearing, chanting and remembering this the *sādhaka* becomes *tanmaya* (absorbed) and attains the relish of *rasa*. Then the *sādhaka* no longer thinks that he is hearing, chanting or remembering this pastime anymore, but he is directly relishing the sweetness and beauty of these lotus feet and actually feels he is massaging them. This process of *sādhāraṇī-karaṇa* is far greater than any independent endeavour at relish. Śrīla Rūpa Gosvāmī has written:

*alaukikyā prakṛtyeyam sudurūhā rasa sthitiḥ
yatra sādhāraṇatayā bhāvāḥ sādhu sphurantyamī* (B.R.S. 2.5.101)

"Because of its transcendental nature this *rasa* extract is certainly very precious and rare, but through *vibhāva* and *rati* and so they are perfectly visible to both the older and the younger devotees." If there is so much transcendental bliss in relishing this within the mind, then what to speak of the direct experience?

In his *kiṅkarī rūpa* Śrīpāda massages the lotus feet of Śrī Rādhā, while another *sakhī* massages the lotus-feet of Śyāmasundara. The divine Couple is absorbed in an intimate sweet conversation as They lie facing Each other. Slowly They close Their eyes out of loving fatigue, and the pupils of Their eyes disappear under their eyelids, like bees disappearing under the petals of a closing lotus-flower in the evening. The divine Couple fall asleep. How beautiful They look! The maidservants fill up their hearts with the savour of this beauty and sweetness. Then they carefully let these lotus feet off their laps and get up to relish the ever-so-sweet nectarean remnants of Rādhārānī's meal. First it was relished by Mohana (Kṛṣṇa) and after that by Mohini Rādhikā, that is why it is sweeter than sweet for the maidservants! The maidservants are immersed in ever-fresh delicious ecstasy, tasting ever-new flavours in these nectarean remnants.

VERSE 88:

**YADI SNEHĀD RĀDHE DIŚASI RATI LĀMPAṬYA PADAVĪM
GATAṀ ME SVAPREṢṬHAM TAD API MAMA NIṢṬHĀM ŚRṆU YATHĀ
KAṬĀKṢAIR ĀLOKE SMITA SAHACARAIR JĀTA PULAKAM
SAMĀŚLIṢYĀMY UCCAIR ATHA CA RASAYE TVAT PADA-RASAM**

* The practise of identification with a transcendental role-model, very much like the spectator of a play.

yadi - if; *snehād* - out of affection; *rādhe* - O Rādhā!; *diśasi* - You order; *rati lāmpatyā* - of the womaniser; *padavīm* - position; *gatam* - going; *me* - to me; *sva* - own; *preṣṭha* - beloved; *tad* - that; *api* - still; *mama* - my; *niṣṭha* - vow; *śṛṇu* - listen!; *yathā* - as such; *kaṭākṣaiḥ* - with glances; *āloke* - looking; *smita* - smiles; *sahacaraiḥ* - along with companions; *jāta* - arising; *pulakaṁ* - goosepimples; *samāśliṣyāmi* - embracing; *uccaiḥ* - tightly; *athaca* - but still; *rasaye* - relishing; *tvat* - Your; *pada* - feet; *rasam* - flavour.

O Rādhe! Although You may affectionately order me to go to Your beloved Kṛṣṇa, Who takes the position of womaniser, still You should hear my vow: I will tightly embrace Him, smile and glance at Him with goosepimples of ecstasy on my skin, but still I will mostly relish the flavour of Your lotus-feet!

THE VOW OF THE MAÑJARĪ:

Commentary: Tonight is Saubhāgya Purṇimā, the fullmoon night in August, a most auspicious night for an extramarital tryst! Tonight all the *gopīs* are looking out for Śyāmasundara, and the party of Rādhā's enemies, the friends of Candrāvalī, will do everything possible to stop Śrī Rādhā from seeing Śrī Kṛṣṇa tonight. The great sweetness of Śrī Rādhā's *mādana mahā bhāva* creates these moods between the 'own party' and the 'enemies' party', just for Kṛṣṇa's pleasure. Śrī Rūpa Gosvāmī teaches in Ujjvala Nīlamanī (Hari vallabha 35):

*nānīso'py anyatra rādhāyāḥ premādi guṇa sampadam
rasenaiva vipakṣātau mithaḥ sāmīyam ivārpyate*

"Even a fragment of Rādhā's wealth of love and attributes cannot be found elsewhere, but *rasa* itself created Her 'enemies' parties' for its own nourishment, and makes these 'enemies' think that they are equal to Her." *dvau sva pakṣa vipakṣau bhedaḥ eva rasa-pradau* (ibid) "Both the own party and the enemies' part give *rasa* (to Kṛṣṇa)". Tonight Śrīpāda, in his *kinkarī*-form, by Rādhā's grace, managed to deceive Candrāvalī and her party and arranged for Rādhā's own meeting with Śyāmasundara. Śrī Rādhā is most satisfied with Her maidservant's expert service, and She wants to reveal this maidservant's greatness during the Saubhāgya Purṇimā. Isvārī knows how pure the maidservant's attitude is. She is completely loyal to Her, and does not desire Kṛṣṇa's company for herself. A bee enjoys a blooming flower (Śrī Rādhā or any grown up *gopī*), not the buds (*mañjarīs*), although these buds increase the beauty of the flower by growing near them, and thus increase the bumblebee's (Śyāma's) desire. When Kṛṣṇa pulls at her blouse, the *mañjarī* will cry and say: "No, no!", while Rādhā witnesses it all and laughs. Śrī Rādhikā's girlfriends sometimes enjoy with Kṛṣṇa (although they are happier when they see Rādhā meeting with Kṛṣṇa), but the dedicated *mañjarīs* only think: "I have offered my body to Śrī Rādhā's lotus feet". They are beautiful and sweet enough even to be *yūtheśvarīs* (*gopī*-group leaders), but they do not desire this position at all. When Kṛṣṇa still approaches them, just to witness the sweetness of their reaction, they will make Him float in oceans of bliss by saying: "Mādhava! I offered this body to Śrī Rādhā! I can give You my life, but not my body!"

Tonight, on Saubhāgya Purnimā, Svāminī proudly says: "O Priyatama! Today My maidservant saved You from the grip of Candrāvalī and her friends, and brought You to My harbour! You should first unite with her to reward her for her service!" Kṛṣṇa will be enjoying the pure mood of the maidservant, therefore the words *rati lāmpatya padavīm* in the text mean that He becomes greedy for the taste of His devotee's loving service, and that He must give her a fitting reward. Hearing Śrīmatī's words, Nāgara rushes forward to meet the maidservant, but the *kiṅkarī* comes to Rādhā with goosepimples on her skin, holds Her tightly, and says with a slight smile: "O Rādhē! Save me from the hands of Your bold lover! O Svāmini! I take shelter of You!" The divine Couple is in great ecstasy seeing the purity of the maidservant's attitude and the sweetness of her fearful condition. The maidservant looks at Śrīmatī's lotus-feet and says: "Svāmini! I have no one else but You, in life or in death! The sweet nectar of Your lotus-feet is my life-sustaining elixer! Why are You ordering me to go to Your lover like this?"

VERSE 89:

**KṚṢṆAḤ PAKṢO NAVA KUVALAYAM KṚṢṆA-SĀRAS TAMĀLO
NĪLĀMBHODAS TAVA RUCIPADAM NĀMA RŪPAIS CA KṚṢṆĀ
KṚṢṆE KASMĀT TAVA VIMUKHATĀ MOHANA ŚYĀMA MŪRTĀV
ITY UKTVĀ TVĀM PRAHASITA MUKHĪM KIM NU PAŚYĀMI RĀDHE**

kṛṣṇaḥ - dark; *pakṣaḥ* - lunar quarter; *nava* - fresh; *kuvalaya* - blue lotus-flower; *kṛṣṇasārah* - black antelope; *tamālaḥ* - Tamāla tree; *nīla* - blue; *ambhodhaḥ* - cloud; *tava* - Your; *ruci* - liking; *padam* - abode; *nāma* - name; *rūpaiḥ* - with forms; *ca* - and; *kṛṣṇā* - the black Yamunā; *kṛṣṇe* - in Kṛṣṇa; *kasmāt* - from where; *tava* - Your; *vimukhatā* - aversion; *mohana* - enchanting; *śyāma* - bluish; *mūrtau* - in the form; *iti* - thus; *uktvā* - having said; *tvam* - You; *prahasita* - smiling; *mukhīm* - face (fem.); *kim nu* - why; *paśyāmi* - I see; *rādhē* - O Rādhā!

O Rādhē! Will I see Your smiling face when I tell You: "From where has Your aversion to Kṛṣṇa's enchanting bluish form come, while You're so attracted to the dark quarter of the moon (*Kṛṣṇa pakṣa*), the fresh Kuvalaya-flower (a kind of blue lotus), the black antelope (*Kṛṣṇa sāra*), the Tamāla tree (that has the same hue as Kṛṣṇa), the blue raincloud and the Yamunā-river, who is also named Kṛṣṇā, and whose water is blackish like Him?"

HOW MUCH ŚRĪ RĀDHĀ LOVES BLUE:

Commentary: Svāminī is in a controlling mood (*svādhīna bhartṛkā*) and orders Śyāma to decorate Her, so Śyāma goes out to pick flowers for this purpose. When He returns to the harbour He sees that Śrīmatī has somehow become angry with Him and has turned Her back on Him, refusing to speak with Him. *asya praṇaya eva syān mānasya padam uttamam* (U.N.) "Praṇaya is the highest stage of *māna*." Causeless pique is the *vilāsa vaibhava* (manifestation of prowess) of *praṇaya*. *ādyaṁ mānaṁ pariṇāmaṁ praṇayasya jagur budhāḥ. dvitīyaṁ punar asyaiva vilāsa-bhara vaibhavaṁ. budhaiḥ praṇaya mānasya eṣa eva prakīrtitaḥ* (ibid) "The learned call pique with a cause the culmination of *praṇaya* and causeless pique the manifestation of *praṇaya*'s prowess. The learned call causeless pique *praṇaya māna*." Pique with a cause can be pacified through *sāma* (conciliation or appeasement), *bheda* (antagonism), *kriyā* (exertion), *nati* (bowing down), *dāna* (giving presents), *apekṣā* (indifference) and *rasāntarāśraya* (taking shelter of another mood), but causeless pique must go over by itself.

*kuñja dvāri nivṛṣṭayos taraṇijā tīre dvayor eva nau
tatrānyonyam apaśyatoḥ sakhi mudhā nirbandhataḥ klāntayoḥ
hante drāg atha dāḍimī phalam abhinyaste mayā nistalanā
rādhām udbhidura smitāṁ parihasan phullāṅgam āliṅgiṣam*

(Ujjvala Nīlamanī Śṛṅgāra Bheda - 46)

Kṛṣṇa told Viśākhā: "O *sakhi*! Rādhā and Me were staying in a secret bowerhouse on the bank of the Yamunā when We suddenly became averse to Each other, sat with Our backs towards Each other and became determined not to speak to Each other anymore. We were both suffering from this useless pique and I could not remain calm anymore, so I cast My glance at a round pomegranate, which caused a slight smile to sprout on Rādhā's face. Then, when I picked up that fruit and held it, She began to smile fully. I said: "Priye! You were the first One to laugh, You broke Your determination first! You are defeated!" Śrī Rādhā replied: "No, You were the first One to break Your determination by picking up this fruit! You are defeated!" The course of pique is crooked like the course of a snake, and thus pique may appear with a cause or without a cause:

*aher iva gatīḥ premnaḥ svabhāva kuṭilā bhavet
ato hetor ahetoś ca yūnor māna udañcati* (U.N.)

Today Svāminī is angry for no reason, and Śyāmasundara requests the maidservant with His glances to help Him break that pique. Śrīpāda, in his *kinkarī*-form, tells Svāminī: "Rādhē! Why are You so averse to Śyāmasundara Himself, while You are so fond of everything that is blue, like the fresh raincloud, the Tamāla-tree, the Yamunā, the blue lotus-flower and the black antelope, objects that are related to Him either by name, colour, form or attributes?" The dark lunar fortnight has the same name as Kṛṣṇa, and, although people in general prefer the light fortnight, Śrīmatī loves the dark fortnight more. She is Rādhikā, Kṛṣṇa's topmost worshiper, so it is inevitable that She has to go out in the dark moonless nights to meet Kṛṣṇa. The dark fortnight does not only have the same name as Kṛṣṇa, it is also the easiest time for Her to secretly go out to tryst with Him. The Kuvalaya-lotus-flowers have the same colour, softness, loveliness, sweetness and fragrance as Kṛṣṇa, therefore they are very dear to Śrīmatī,

and She always decorates Her ears with them. The Kṛṣṇasāra is a kind of black antelope that has the same name and the same complexion as Kṛṣṇa. Their name can also be interpreted to mean: 'they take Kṛṣṇa to be the quintessence of everything', therefore they are very dear to Śrī Rādhikā. Śrīmatī thinks: "How blessed are these deer, that they can give up everything when they hear Kṛṣṇa playing His flute in the forest and they can freely come close to Him to listen to His fluteplaying and admire His enchanting form with goosepimples of loving ecstasy on their skins! Even when the does offer their loving tears as oblations to Kṛṣṇa, their husbands wil not become envious. On the contrary, they are very pleased to see that Kṛṣṇa is made happy with it!" The Tamāla-tree is very dear to Śrīmatī because their luster reminds Her of Kṛṣṇa. She says in Caitanya Caritāmṛta: *Kṛṣṇa āliṅgaṇa pāinu janama saphale; sei sukhe magna rahe vṛkṣa kori kole* "I consider My birth to be a success when I can be embraced by Kṛṣṇa, and I am immersed in that bliss when I embrace a Tamāla-tree." When, by chance, Śrīmatī sees a fresh raincloud, She remembers Śyāma's bodily luster and She eagerly desires a pair of wings so that She can fly up to embrace it: *āḥ kiṁ vā kathaniyam anyād asite daivan navāmbhodhare dṛṣṭe taṁ parirabdhum utsuka matiḥ pakṣa-dvayīm icchati* (Vidagdha Mādhava). The Yamunā-river is also named Kṛṣṇā for its dark blue waters. She is just like Kṛṣṇa in name and complexion, and therefore she is very dear to Śrī Rādhikā. Her girlfriends always dress Her in a blue sārī and decorate Her with bluish bangles, eyeliner, muskdrops and so. But the course of love is so wonderful! When Rādhikā becomes angry with Kṛṣṇa, She doesn't want to hear or speak out His name, nor does She want to see any blue object that may remind Her of Him!

| | | |
|------------------------------|------------------------------|----------------------------------|
| <i>'kā' bol boloite,</i> | <i>śunai nā pāro-i,</i> | <i>śravaṇa mudaye dui pāṇi</i> |
| <i>jaimini jaimini,</i> | <i>puna puna phukārai,</i> | <i>bajara śabada sama māni</i> |
| <i>tuyā guṇa nāma,</i> | <i>śravaṇe nāhi śunaye,</i> | <i>tuyā rūpa ripu sama jāni</i> |
| <i>tuya nija jana saye,</i> | <i>sambhāṣa nā koroye,</i> | <i>koiche milaobo āni</i> |
| <i>nīla vasana vara,</i> | <i>nīla cuḍi koro,</i> | <i>poṅtika māla utāri</i> |
| <i>kari-rada cuḍi-kara,</i> | <i>moti mālāvara,</i> | <i>pahiraṇa aruṇima sāḍi</i> |
| <i>asita citra kara,</i> | <i>ura para āchilo,</i> | <i>mitāilo candana lāgāi</i> |
| <i>mṛgamada tilaka,</i> | <i>dhoi dṛgañcala,</i> | <i>kuca mukha candane chāpāi</i> |
| <i>cāru cibuka para,</i> | <i>eka tila āchilo,</i> | <i>nindi madhupa suta śyāmā</i> |
| <i>tṛṇe agre kori,</i> | <i>malayaja rañjana,</i> | <i>sabahu chāpāyali rāmā</i> |
| <i>jaladhara heri,</i> | <i>candrātape jhāmpalo,</i> | <i>śyāmari sakhī nāhi pāśa</i> |
| <i>tamāla tarugaṇe,</i> | <i>cune lepāyala,</i> | <i>śikhi piku dūre nivāsa</i> |
| <i>madhukara ḍara dhanī,</i> | <i>campaka taru tale,</i> | <i>locane jala bharipura</i> |
| <i>śyāma cibuka heri,</i> | <i>mukura kore paṭakala,</i> | <i>tuṭi' bhoi gelo śata cura</i> |

"When She hears the sound 'kā', She blocks Her ears with both hands and cries out 'Jaimini Jaimini' (the name of the sage who protects from thunderbolts), feeling that the sound hit her like a thunderbolt. She does not listen to topics about Your attributes and names, although She may hear them, She knows Your form to be Her enemy! She doesn't speak with Your friends anymore, so how shall I bring Her here to meet You? She takes off Her blue sārī, Her blue bangles and Her sapphire necklace (all which remind Her of You through their colour) and changes them for ivory bangles, a pearl necklace and a red sārī. She removes the

blue musk-pictures that were drawn on Her breasts, the musk-*tilaka* drawn on Her forehead and the blue eyeliner painted around Her eyes, and replaces all these with decorations of white sandalpaste. On Her beautiful chin is a drop of musk which resembles a sleeping blackbee. This beautiful girl paints some sandalpaste over it with the end of a straw. When She sees a cloud, She puts up an umbrella, and She will not go to see Her girlfriend Śyāmālā (whose name reminds Her of Kṛṣṇa) anymore. She whitewashes the Tamāla-trees and She stays far away from the peacocks (whose feathers remind Her of Kṛṣṇa's crest). Seeing a blackbee at the base of a Campaka-tree this fortunate girl becomes scared and Her eyes become filled with tears. Seeing the black spot of musk on Her chin She smashes the mirror, which then breaks into a hundred pieces"

When there is a cause for pique (and such pique is hard to break), then Rādhikā may show such feelings of remorse, feeling miserable when She sees objects that remind Her of Kṛṣṇa, but today She's angry for no reason, so She sits down, feeling aversion towards Kṛṣṇa alone. The maidservant says: "O Rādhē! Why are You so averse to Mohana (Śyāma), while You're so fond of everything that reminds You of Him?" The maidservant purposefully uses the name 'Mohana' to remind Svāmini of the fact that She's always enchanted by His sweetness and beauty. "Svāmini! How long can You maintain Your pique towards Mohana?" Actually, these feelings of *māna* simply serve to increase and to renovate *rasamaya* Govinda's sweet love for Rādhikā and vice versa. Śrīla Rūpa Gosvāmī defines *māna* as follows in Ujjvala Nīlamani (Sthāyi 71):

*snehas tūtkṛṣṭatāvāptyā mādhuryaṁ mānayan navam
yo dhārayaty adākṣiṇyaṁ sa māna iti kīrtiyate*

"When *sneha* becomes more advanced and shows everfresh sweetness and crookedness, it is called *māna*." This crookedness is actually a very desirable thing, just as a snake that is made of sugarcandy does not emit any poison, but tastes very sweet instead. When Svāminī hears Her maidservant's words, She shows a slight, budlike smile. Her pique is gone. Now the maidservant can relish the sweet meeting of the divine Couple.

*he śrī kṛṣṇa pramodini, kṛṣṇa pakṣa ye rajanī,
kṛṣṇa kānti nava kuvalaya
kṛṣṇasāra mṛga chabi, taruṇa tamāle dekhi,
tuyā ruci dekhi atīśaya*

"O Śrī Kṛṣṇa Pramodini (Rādhikā, Who gives pleasure to Kṛṣṇa)! I see that You very much like to see the dark moon night, the bluish luster of the fresh Kuvalaya-flower, the shining of the Kṛṣṇasāra deer and the young Tamāla tree!"

*yamunāra nāmāntara, kṛṣṇā ei du akhara,
prītyāspada se kṛṣṇāra vāri
kṛṣṇa-varṇa dyuti yathā, eka diṭhe tumi tathā,
ceye thāko navīna nāgari*

"You love to hear the two syllables *kṛṣṇa* that form one of the names of the Yamunā, and You love her darkblue waters. O youthful ladylove! You stand there staring at the blackish splendour of the water!"

*mohana śyāmala mūrti, sutanu kṛṣṇera prati,
tabe keno vimukhatā dekhi,
prabhodhānandete bhāṇe, ei narma vākya śune,
dekhibo ki tomā smīta mukhī*

"Then tell me, why do I see that You're so averse to Kṛṣṇa's own blackish form?" Prabhodhānanda says: "Will I see Your smiling face after You hear these joking words?"

VERSE 90:

**LĪLĀPĀṄGA TARAṄGITAIR IVA DIŚO NĪLOTPALA ŚYĀMALĀ
DOLĀYAT KANAKĀDRI MAṄḌALAM IVA VYOMA STANAIS TANVATĪM
UTPHULLA STHALA PAṄKAJAM IVA BHUVAṂ RĀSE PADA NYĀSATAḤ
ŚRĪ RĀDHĀM ANUDHĀVATĪM VRAJA-KIŚORĪṆĀM GHATĀM BHĀVAYE**

līlā - playful; *apāṅga* - glances; *taraṅgitaīḥ* - in waves; *iva* - just like; *diśaḥ* - directions; *nīla* - blue; *utpala* - lotus; *śyāmalā* - bluish; *dolāyat* - dangling; *kanaka* - golden; *adri* - mountain; *maṅḍalam* - circle; *iva* - just like; *vyoma* - sky; *stanaiḥ* - with breasts; *tanvatīm* - extend; *utphulla* - blooming; *sthala* - land; *paṅkajam* - lotus-flowers; *iva* - just like; *bhuvan* - the earth; *rāse* - in the Rāsa dance; *pada* - steps; *nyāsataḥ* - placing; *śrī rādhām* - Śrī Rādhā; *anudhāvatīm* - running after; *vraja kiśorīṇām* - of the adolescent girls of Vraja; *ghatām* - multitude; *bhāvaye* - I think.

I meditate on the adolescent girls of Vraja that run after Śrī Rādhā. The waves of their playful glances paint all the directions blue like Nīlotpala (blue lotus-)flowers, the circular reflections of their swaying breasts beautify the sky like golden mountains, and the steps of their feet make the whole ground where the Rāsa *līlā* takes place as beautiful as a blooming landlotus!

THE SWEETNESS OF THE GOPĪS ON A TRYST:

Commentary: The following four verses describe the Rāsa-*līlā*, the crestjewel of all of the Lord's pastimes. By Kṛṣṇa's inconceivable potency the entire environment becomes at once fit for dancing the Rāsa. The Bhāgavata-verse *rāsotsavaḥ sampravṛtto* (Bhag. 10.33.3)

indicates that the Rāsa-dance began spontaneously, and the verse *taḍodurājah* (Bhag. 10.29.2) indicates that the full moon rose in the sky as soon as Kṛṣṇa got the desire to enjoy with the *gopīs* (*vīkṣya rantum manaś cakre*, Bhāg. 10.29.1). When Kṛṣṇa saw the rising moon, He remembered Rādhā's shining face (*ramānanābhām*, Bhāg. 10.29.3) and went straight to Vṛndāvana's Vamśīvaṭa-tree to lure the *gopīs* with His enchanting flutesong. This unclear, sweet flutesong sounds just like an all-attractive *mantra* that causes the *kāma bīja* to vibrate (*jagau kalam vāma-dṛśām manoharam*, Bhāg. 10.29.3). Śrī Jīva Gosvāmī comments on this verse as follows: *śleṣena kāma-bījaṁ jagau iti rahasyam* "The word *kala* (unclear sound) refers to the first two syllables of the *kāma bīja*, the invocatory syllable of the *Kāma-gāyatrī mantra*." It is as if one arrow of Cupid after the other comes out of the holes of Madana Mohana's Muralī-flute while He calls the *gopīs* for the Rāsa dance. Śrī Rūpa Gosvāmī writes in 'Ujjvala Nīlamanī': *ābhīrendu mukhī smarānala śikhoteke sa līlānilo rādhā dhairya dharādharendra damane dambholir unmīlati* "Kṛṣṇa's fluteplaying resembles Indra's thunderbolt that smashes the mountain of Rādhā's patience, or the wind that fans the flames of the moonfaced *gopīs* lusty desires!"

Śrīpāda, in his *mañjarī svarūpa*, sees how the beautiful *gopīs* rush out to meet Kṛṣṇa, leaving the milk or the porridge boiling on their hearths, leaving their husbands, their parents and their homes to go and see Kṛṣṇa, Who calls them with His flute, that sings: "Come, come here!" In the Bhāgavata, Śrī Śukadeva mentioned that the *gopīs* were independent lovers of Kṛṣṇa, but it is not so that he did not mention the presence of *sakhīs*, attending girlfriends, there. In the verse *apy-eṇa patnyupagataḥ* (Bhag. 10.30.11) he clearly described the *sakhī bhāva*. The *mañjarīs* are also a kind of *sakhī*. In the pre-Mahāprabhu era, poets like Caṇḍī Dāsa, Vidyāpati, Jayadeva and Bilvamaṅgala described the mood of the *sakhīs*, but the exact difference between *sakhīs* and *mañjarīs* only became revealed after the descension of Śrīman Mahāprabhu, by the *ācāryas* that had surrendered to His lotus-feet. For instance, Śrīla Rūpa Gosvāmī has clearly described *mañjarī bhāva* and *mañjarī sevā* during the Rāsa dance, and how it is superior and more confidential than *sakhī bhāva*, in his 'Utkalikā Vallari'-stava (verse 42).

Śrīpāda, in his *kinkarī*-form, sees the wonderful passion of the *gopīs* when they rush out to rendez vous with Kṛṣṇa, forgetting their bodies, their homes and their moral codes, and he paints a beautiful picture here of their sweet passion. This is not some fancied story, but a record of genuine spiritual experience. There is nothing as beautiful and as sweet in the whole world as this. It is so sweet that it can control even Śrī Govinda Himself. The *gopīs'* glances paint the sky blue like blue lotus-flowers, because their eyes are so beautifully blue, and there are many millions of such beautiful *gopī*-eyes in Vraja. It is as if the waves of their playful glances are wandering around, looking for Vamśīdhārī, their heart's thief. It is as if some unknown thief suddenly steals the jewel of their minds from the houses of their hearts, and runs away, and now the waves of their eyes act like searchlights looking for Him. When the most valuable thing has been stolen from his storehouse, a householder becomes very disturbed and runs out of the house, trying to find his lost treasure. In the same way, the *gopīs* become totally bewildered when the jewel of their love for Kṛṣṇa is stolen from the storehouse of their hearts, and they run around frantically, trying to find the thief. Their oscillating breasts defeat the beauty of so many golden mountains dangling in the sky, and every step they make beautifies the earth like a landlotus.

*yāhā yāhā padayuga dharai; tahi tahi saroruha bharoi
 yāhā yāhā jhalakoto anga; tahi tahi bijurī taraṅga
 ki herilum aparūpa gori; paīṭhalo hiyā māhā mori
 yāhā yāhā nayana vikāśa; tāhi kamala parakāśa
 yāhā yāhā hāsa sañcāra; tahi tahi amiyā vithāra
 yāhā yāhā kuṭila kaṭākh, tahi madana śara lākh*

(Vidyāpati)

"Wherever Her footsteps are, there are lotus-flowers blooming, and wherever Her body glistens there are waves of electric lightning. What wonderful golden girl I saw that entered My heart? Whenever She opens Her eyes, the lotus-flowers become manifest. Wherever She smiles nectar is distributed, and wherever She casts Her crooked glances, Cupid shoots thousands of arrows." How incomparable is the sweetness of these *gopīs* that follow Śrī Rādhā! By following Rādhā, their beauty and sweetness even increases! *yeno cāndake gheri cāndera mālā* "Like a row of moons surrounding a moon". All of them arrive on the bank of the Yamunā in the circle of the Rāsa-dance. How wonderful is the beauty of the Yamunā-bank, where beautiful Jasmine-, Mālātī-, Jāti-, Yūthi-, Kunda- and Mandāra-flowers are blooming! A soft breeze carries drops of Yamunā-water and the fragrance of these flowers and scents the whole forest, making it even more delectable than the celestial Nandana-gardens of heaven. The bees are agitated by the fragrance of these flowers and sweetly buzz around them, drinking their honey to their hearts' content. Beautiful blooming lotus-flowers, lilies and Kahlāra-flowers float on the Yamunā's surface, and the full moon shines in the sky, showering Vrndāvana with his nectar. Śrīpāda sees millions of landlotuses growing in the circle of the Rāsa-dance. These are moving lotuses though, in the form of the *gopīs*' shuffling lotus-feet. Then the vision, that was like a bright lightningstrike of Rādhikā's mercy, disappears, and Śrīpāda humbly prays: "Alas! When will I be so fortunate to see the *gopīs*' sweet Rāsa-tryst ?"

*rāsābhisāre rāi saṅge, gopīra gamana raṅge,
 līlāpaṅga taraṅga hillole
 dhala dhala śyāmala, nīlotpale bharala
 daśa diśi pūrṇa parimale*

"When the *gopīs* are on their rendez vous with Rāi, their playful wave-like glances billow like dripping bluish lotus-flowers, filling all the ten directions with the stream of their fragrance."

*vegabhare kuca-yuga, āhā kibā aparūpa,
 ramaṇīya śobhāte prabala
 gagane dolāyamāna, yena svarṇācala dhāma,
 parivyāpta korilo sakala*

"Aha! How wonderful is the charming beauty of their breasts, that oscillate because of their forceful running! Their reflections pervade the sky like dangling golden mountains. "

*mahā rāse gopī kanyā, dharanī korilo dhanyā,
pada sañcālāne prema bonyā
vigalita pṛthvīṭala, ati sukomala sthala,
praphulla pañkaje paripūrṇa*

"During the great Rāsa-dance, the cowherd daughters bless the earth with a flood of love by moving their feet on her, covering her soft surface with blooming lotus-flowers."

*rūpe guṇe nirupamā, yei sab vraja rāmā,
śrī rāsa maṇḍala vihāriṇī
prabodhānandete bhāṇe, sei vrajabālā gaṇe,
premānande bhajibo ye āmi*

"The forms and attributes of all these Vraja-gopīs who thus enjoy in the Rāsa-circle are beyond comparison. Prabodhānanda says: I will worship these gopīs with ecstatic love!"

VERSE 91:

**DRŚAU TVAYI RASĀMBUDHAU MADHURA MĪNAVAD BHRAMYATAḤ
STANAU TVAYI SUDHĀ SARASY AHAHA CAKRAVĀKĀV IVA
MUKHAM SURATARAṄGIṆĪ TVAYI VIKĀSI HEMĀMBUJAM
MILANTU MAYI RĀDHĪKE TAVA KṚPĀ TARAṄGA CCHAṬĀḤ**

dṛśau - in the eyes; *tvayi* - in You; *rasa* - flavour; *ambudhau* - in the ocean; *madhura* - sweet; *mīnavad* - like a fish; *bhramyataḥ* - wandering; *stanau* - in the breasts; *tvayi* - in You; *sudhā* - nectar; *sarasī* - in the lake; *ahaha* - alas!; *cakravākāu* - in the two red geese; *iva* - just like; *mukham* - the face; *surataraṅgiṇī* - Ganges-river, or lady enjoying love; *tvayi* - in You; *vikāsi* - blooming; *hema* - golden; *ambujan* - lotus-flower; *milantu* - may they meet; *mayi* - in me; *rādhīke* - O Rādhā!; *tava* - Your; *kṛpā* - mercy; *taraṅga* - wave; *cchaṭāḥ* -aura.

O Śrī Rādhīke! Your eyes are like sweet fishes that swim around in an ocean of rasa! Aha! Your breasts are like two Cakravāka-flamingos in the nectar-lake of Your body! O Surataraṅgini (Gaṅgā-river of love)! O enjoyer of love-play! Your face is like a blooming golden lotus flower! May the waves of Your splendid mercy meet in me!

SURATARAṄGIṆĪ RĀDHĀ:

Commentary: The verbal root *rādh* means to worship, so Rādhikā means 'the girl who is the greatest worshiper of Śrī Kṛṣṇa'. Without Rāseśvarī (Rādhā, the Queen of the Rāsa-dance) the Rāsa dance cannot give pleasure to Kṛṣṇa (*tāhā vinā rāsālīlā nāhi bhāy cite*, C.C.). But even just two people cannot make a festival complete. For a festival you need many people, so Kṛṣṇa played His enchanting flute to invite millions of *gopīs* to the Rāsa-circle. It is said: *rādhā saha krīḍā rasa āsvāda kāraṇa; āra sab gopīgaṇa rasopakaraṇa* "Śrī Rādhā is the cause for Kṛṣṇa's savouring the flavour of His pastimes, and all the other *gopīs* are serving as additional ingredients for that savour." (Caitanya Caritāmṛta) Śrī Rādhā is certainly worthy of Her name, meaning 'supreme worshiper', because She makes Rāsa Rasika (Kṛṣṇa) relish all the mellows of the Rāsa dance by going to meet Him in the company of all the different kinds of *gopīs*: *sva pakṣa* (Her own party) *vipakṣa* (Her rivals), *suhṛt pakṣa* (Her friendly party) and *taṭastha pakṣa* (the neutral party).

The word *suratarangiṇī* in the text refers to Śrī Rādhā, Who is like the river Gaṅgā, flooding both Her banks (*dukūla* means banks of the river, or *du* = two, and *kula* = families, both Her own family and the family of Her legal husband) with Her powerful stream, that has become even more forceful by being filled with the monsoon rains of nectarean passion for Śrī Kṛṣṇa. In the Gaṅgā there are no lakes and oceans, but in this Suratarangiṇī Rādhā there are both oceans and lakes. Her eyes are like fishes that restlessly swim in the ocean of ecstatic love for Kṛṣṇa. While She goes out, Her eyes look around restlessly: Where is Śyāmasundara? Her breasts are like two reddish Cakravāka-flamingos that stand in the nectar lake of Her transcendental body. All these things can be understood only when one gives up one's identification with the material body and accepts the transcendental mood of the *gopīs*. Śrīpāda prays: *milantu mayi rādhike tava kṛpā taraṅga cchaṭāḥ* "O Rādhike! May the waves of Your splendid mercy meet in me!"

VERSE 92:

**KĀNTĀDHYĀŚCARYA KĀNTĀ KULA MAṆI KAMALĀ KOṬĪ KĀMYAIKA PĀDĀ-
MBHOJA BHRĀJAN NAKHENDU CCHABI LAVA VIBHAVA KĀPY AGAMYĀ
KĪSORĪ**

**UNMARYĀDA PRAVṚDDHA PRAṆAYA RASA MAHĀMBHODHI GAMBHĪRA LĪLĀ
MĀDHURYOJJṚMBHITĀŅGĪ MAYI KIM API KṚPĀ RAŅGAM AŅGĪKAROTU**

kānta - lover; *ādhyā* - emperor; *āścarya* - astonishing; *kāntā* - ladyloves; *kula* - group; *maṇi* - jewel; *kamalā* - goddess of fortune; *koṭī* - millions; *kāmya* - desired; *eka* - one; *pāda* - foot; *ambhoja* - lotus; *bhrājat* - shining; *nakha* - nail; *indu* - nail; *cchabi* - luster; *lava* - slightest; *vibhava* - prowess; *ka* - Brahmā; *api* - even; *agamyā* - inaccessible; *kīsorī* - adolescent girl; *unmaryāda* - free from dignity; *pravṛddha* - increasing; *praṇaya* - love; *rasa* - flavour; *mahā* - great; *ambhodhi* - ocean; *gambhīra* - deep; *līlā* - pastimes; *mādhurya* - sweetness; *ujjṛmbhita*

- gladdened; *aṅgī* - fem. body; *mayi* - in me; *kim api* - indescribable; *kṛpā* - mercy; *raṅgam* - pastime; *aṅgīkarotu* - may She accept.

May some indescribable adolescent girl, Who is the astonishing jewel of ladyloves, Who meets with Her lover (Śrī Kṛṣṇa), a drop of the splendour of Whose single moon-like toe nail is desired for by millions of goddesses of fortune, Whose limbs are gladdened by the deep swelling ocean of sweet passionate love full of ever-increasing dignity, whose prowess is inaccessible even to Lord Brahmā, accept me by giving me Her mercy!

RĀSEŚVARĪ, THE QUEEN OF THE RĀSA DANCE:

Commentary: The *rāsa nayikas* (the heroines of the Rāsa-dance) meet with Rāsa Rasika (Kṛṣṇa, the taster of the Rāsa-dance), speaking, laughing and joking with Him with great love, after which they commence the Rāsa-dance: *naṭair grhīta kaṅṭhinām anyonyātta kara śriyam; nartakīnām bhaved rāso maṅḍalībhūya nartanam* "The Rāsa dance is a sweet dance in which the male and female dancers stand in a circle, holding hands." The poet Jśāna Dāsa sings:

vraja ramaṅgaṇa, heri haraṣita mana, nāgara naṭavara rāja
naṭana vilāsa, ulasa hi nimagana, caudike ramaṅī samāja
yūthe yūthe mili, kare kara dharādhari, maṅḍalī raciyā suthāna
bājata vīṇā, upāṅga pākhowāja, mājha hi mādharma kāna
śārada sudhākara, gaganahi niramala, kānane kusuma vikāśa
kokila bhramara, gāowe ati sundara, amala kamala parakāśa
heri heri, phiri phiri, bāhu dharādhari, nācata raṅginī mili
jñāna dāsa kohe, nāgara rasamoya, kore koto kautuka keli

"The girls of Vraja see the king of dancers, their lover, with blissful minds. They are absorbed in the blissful pastimes of dancing, surrounding Him on all sides. They meet in groups, holding each other's hands and forming a nice circle around Mādharma, playing Vīṇās, *upāṅgas* and *pākhowājas* (different stringed instruments). The clear sky is filled with the autumnal full moon and the flowers in the forest are blossoming. The cuckoos and the bees sing very beautifully and the spotless lotus flowers are opening. Looking and looking, turning and turning, holding each other's arms, these playful girls dance together. Jñāna Dāsa sings: "How many blissful pastimes Rasamaya Nāgara (Kṛṣṇa, the lover who is full of flavour) performs!"

Śrīpāda, in his *kinkarī*-form, sees that the Rāsa-circle is pervaded by limitless beauty: *gopī-kṛṣṇa-gopī-kṛṣṇa*. How astonishing is the meeting of the naturally sweet *gopīs* with enchanting Śyāmasundara! They are *bhāva*, *prema*, *rasa* and beauty personified. Śrīpāda fixes his (her) mind on Rādhārānī: *maṅḍalī-bandhe gopīgaṇa korena nartana; madhye rādhā saha nāce vrajendra-nandana*. (C.C.) "The *gopīs* dance in a circle, and in the middle of that circle the prince of Vraja dances with Rādhā." Śrīpāda cannot find any comparison to Rādhārānī's

beauty, that covers over the beauty and sweetness of all the other assembled *gopīs*. Then he looks at Rādhārānī's moon-like toenails and thinks: "even a drop of the beauty of these toenails cannot be attained by the other *gopīs*, what to speak of millions of goddesses of fortune from Vaikuṅṭha?"

Śrīpāda sees that: *unmaryāda pravṛddha praṇaya rasa mahāmbhodhi gambhīra līlā mādhuryojjṛmbhitāngī*: Her body is gladdened by the sweet pastimes coming from a deep ocean of great love called *praṇaya rasa*, that is constantly flooding its own shores." The word *praṇaya rasa* means *anurāga*. In the stage of *praṇaya* the lover and beloved cannot see anymore difference between each other's bodies, minds, intelligence and hearts, and thus Rādhā dances the Rāsa with Kṛṣṇa without hesitation. This *praṇaya rasa* is not possible with Candrāvalī and her group. Śrīla Rūpa Gosvāmī teaches in 'Ujjvala Nīlamanī' (Sthāyi 66):

*nijam agharipuṇāmse nyastam ākr̥ṣya savyam bhujam iha nidadhānad akṣam asroḥṣitākṣī
pada-yugam api baṅkaṁ śaṅkayā vikṣipantī prati yuvati vayasyām smerayāmāsa gaurī*

"Candrāvalī carefully takes Her left arm from Kṛṣṇa's shoulder while they are dancing in the Rāsa-festival, and embraces Him with her right arm instead. Carefully and crookedly she moves both her feet, being afraid she will hit Kṛṣṇa's feet while they dance. Seeing this, Rādhā's friend Gaurī smiles." Nobody can really please Kṛṣṇa with such careful and respectful behaviour. *anurāga*, or deep thirst for *prema-rasa*, is amply present in the very sweet and tasty Rāsa-festival.

*sadānubhūtim api yaḥ kuryān nava navam priyam
rāgo bhavan nava navah so'nurāga itīryate*

(Ujjvala Nīlamanī, Sthāyi 102)

"When the thirst for the beloved becomes so deep, that he becomes ever more dear at every moment, although that is already constantly experienced, it is called *anurāga*." *unmaryāda* can also mean that Rādhikā is endowed with the greatest honour, which is constantly increasing. Śrīla Rūpa Gosvāmī describes that in his invocation of 'Dāna Keli Kaumudī' (2):

*vibhur api kalayan sadābhivṛddhim gurur api gaurava caryayā vihīnaḥ
muhur upacita vakrīmāpi śuddho jayati muradviṣi rādhikānurāgaḥ*

"Although Rādhikā's love for Murāri is already allpervading, it is still always increasing; although it is vast, it is free from all reverence and dignity, and although it is crooked, it is always pure. All glories to that love!" Because of the inconceivable potency of that love, all kinds of contradictory qualities can take shelter of it. Śrī Rādhikā's limbs are always gladdened by the waves of this sweet and deep ocean of *anurāga*, and She always keeps Rasarāja (Kṛṣṇa, the king of relishers) swimming on the waves of that ocean of ecstasy.

*sakhīgaṇe parivrta, vṛṣabhānu rāja sutā,
rāseśvarī rādhā ṭhākurāṇī*

*yugala madhura rūpa, kāma ratigaṇa bhūpa,
kānta saha kānta kulamaṇi*

"When She's surrounded by Her girlfriends, Vṛṣabhānu's princess Rādhā is the Queen of the Rāsa dance. She is the jewel of all ladyloves as She forms a sweet couple with Her gallant Kṛṣṇa. Together They look just like Kāma (Cupid) and his wife Rati."

*pramodāra pādapadma, padma koṭi sampad,
padanakhe koṭindu vilāsa
yāhāra kaumudī kaṇā, nārāyaṇera priyatamā
lakṣmī koṭi kore abhilāṣa*

"Pramoda's (Rādhā's) lotus-feet are a treasure of millions of lotus-flowers, and millions of moons play in Her toenails. One drop of moonlight from these toenails are desired for by millions of goddesses of fortune, the wives of Lord Nārāyaṇa."

*mādhavīra manohara, hema kānti kalevara,
pravṛddha praṇaya rasāmbudhi
nigūḍha gambhīra līlā, mādhurya taraṅge ālā,
sarva keli kalāra avadhi*

"Mādhavī's enchanting golden shining body is an expanding ocean of *praĀaya rasa* (loving flavours). She's the limit of all loving playfulness, swimming in the waves of sweet intimate and deep pastimes."

*he varaja kiśorī maṇi, mahā śubha kṣaṇa tumi,
līlā raṅga hoite eka bāra
prabodhānandete bhāṇe, mora prati nija guṇe,
kṛpā ranga koro aṅgikāra*

Śrī Prabodhānanda says: "O Jewel of Vraja's adolescent girls! āt one auspicious moment You should once accept me in Your merciful pastimes, with Your own qualities."

VERSE 93:

**KALINDA GIRI NANDINĪ PULINA MĀLATĪ MANDIRE
PRAVIṢṬA VANAMĀLINĀ LALITA KELI LOLĪKṚTE
PRATIḶṢAṆA CAMATKṚTĀDBHUTA RASAIKA LĪLĀ NIDHE
NIDHEHI MAYI RĀDHIKE NIJA KṚPĀ TARAṆGA CCHAṬĀM**

kalinda giri - the Kalinda mountain; *nandinī* - the daughter; *pulina* - shore; *mālatī* - flower; *mandire* - in a temple; *praviṣṭa* - entering; *vanamālinā* - with Kṛṣṇa; *lalita* - lovely; *keli* - play; *lolīkṛte* - stirred; *prati* - each; *kṣaṇa* - moment; *camatkṛta* - astonished; *adbhuta* - wonderful; *rasa* - flavour; *eka* - one; *līlā* - play; *nidhe* - ocean; *nidhehi* - place; *mayi* - in me; *rādhike* - O Rādhā!; *nija* - own; *kṛpā* - mercy; *taraṅga* - wave; *cchaṭā* - luster.

O Rādhike! O You who are eager to play lovely amorous pastimes with Vanamālī (Kṛṣṇa), entering a temple in a Mālatīgrove on the bank of the Yamunā! O embodiment of love-pastimes for the ever-astonishing personification of rasa Śrī Kṛṣṇa! O Ocean of pastimes! Aim the glowing wave of Your mercy at me!

ŚRĪ RĀDHĀ, THE OCEAN OF PASTIMES:

Commentary: In Śrīmad Bhāgavata (10.33.20) it is described that after taking a short rest, Kṛṣṇa enjoyed the *gopīs* in the bushes on the banks of the Yamunā: *kṛtvā tāvantam ātmānam yāvatiṅ gopa yoṣitaḥ reme sa bhagavanis tābhir ātmarāmo'pi līlayā* "After having performed His pastimes so far, the Lord expanded Himself in as many forms as there were cowherdwomen, and enjoyed with them in His pastimes, although He is self-satisfied." The Vaiṣṇava Toṣaṇī comments: *līlayā śṛṅgāra rasa khelayā rarāma reme* "The words *reme* and *līlayā* indicate that Kṛṣṇa enjoyed amorous sports with the *gopīs*". *bhagavān iti tad eva bhāgavatta sāra mādhyā sarvasva prakāṣanam iti bhāvaḥ* "The word *bhagavān* means that Kṛṣṇa revealed the quintessence of Godhead through these sweet amorous pastimes." *tad ramaṇam ca pṛthak pṛthak tatraiva nikāta nikunjādiṣu* "He took as many forms as there were *gopīs* and enjoyed each of them in a different arbour."

On the bank of the Yamunā there is a lovely temple of Mālatī-vines, decorated by maidservants who exactly know the mood of the divine Couple. When the loving Couple enters this arbour, They immediately desire to make love. The maidservant then discretely leaves the arbour and witnesses these lovely pastimes from a distance. The word *lalita* in the text means *śṛṅgāra pracura ceṣṭā yatra tam lalitām viduḥ* (B.R.S. 2.1.267) "Lalita means that condition in which there are many amorous gestures." *vinyāsa bhaṅgī raṅgānām bhru vilāsa manohara sukumāra bhaved yatra lalitām tad udīritam* (U.N.) "Lalita-gestures consist of enchanting knitting of the eyebrows, making playful gestures and being very tender." It is this *lalita*, or loveliness, that the maidservant can witness in the arbour. This is not an ordinary mundane amorous meeting, but the limit of transcendental love, that cannot be fathomed by a person who is in bodily consciousness. The line *pratīkṣaṇa camatkṛtādbhuta rasaika līlānidhe* ('O ocean of *rasika* pastimes that is astonishing at every moment') indicates the limit of loving ecstasy, which can turn into a reversion of roles in lovemaking (*prema vilāsa vivarta*).

The word *vanamālinā* means: 'with Kṛṣṇa, Who wears a garland of forest-flowers'. Śrīmatī personally picked flowers in the forest for stringing this garland and hung it around Kṛṣṇa's neck before Their loving pastimes began. She also adorned Him with different other decorations. By decorating Each other like this with deep concentration, the feeling of difference between Rādhā and Kṛṣṇa disappeared. The word *lolīkṛte* means that now Rādhā

assumes the masculine role in the lovegame. This is the ultimate result of Their ever-increasing loving desires. Śrī Jīva Gosvāmī writes in Gopāla Campū (Pūrva, 33.3) *yad api paraspara milanam hari gopinām ciran na vichinnam. tad api na tṛṣṇā śāntā svāpnika pāne yathā pipāsunām* "The *gopīs*' desires for Hari cannot be slightly pacified, even if they meet Him personally, just as a thirsty person cannot quench his thirst by drinking water in a dream". *śrī rādhāyām tu sutarām anirvacanīyam eva sarvam* (ibid). "Therefore, all these indescribable conditions are present in Śrī Rādhā."

The word *rasa* in the text (*rasaika līlānidhe*) may refer to Kṛṣṇa, since the Upaniṣads state *raso vai saḥ* (He is *rasa*). Then the sentence *pratikṣaṇa camatkṛtādbhuta rasaika līlānidhe* means: "O You Who plays ever-amazing love pastimes with Kṛṣṇa." Kṛṣṇa is ever fresh in the eyes of a loving devotee, as the Bhāgavata states (*anusavābhinavam*), therefore He is ever-astonishing *rasa*, and the only ocean of His loving pastimes is Śrī Rādhā (*rasaika līlānidhe*). Śrīpāda humbly prays: *nidhehi mayi rādhike nija kṛpā taraṅga cchaṭāḥ* "O Rādhike! Aim the glowing waves of Your mercy at me!"

VERSE 94:

**YASYĀS TE BATA KIṆKARĪṢU BAHUŚAŚ CĀṬŪNI VṚNDĀṬAVĪ
KANDARPAḤ KURUTE TAVAIVA KIM API PREPSUḤ PRASĀDOTSAVAM
SĀNDRĀNANDA GHANĀNURĀGA LAHARĪ NISYANDA PĀDĀMBUJA
DVANDVE ŚRĪ VṚṢABHĀNUNANDINI SADĀ VANDE TAVA ŚRĪ PADAM**

yasyāḥ - whose; *te* - their; *bata* - alas!; *kinkarīṣu* - in the maidservants; *bahuśaḥ* - manyfold; *cāṭūni* - flatterings; *vṛndāṭavī kandarpaḥ* - Vṛndāvana's Cupid (Kṛṣṇa); *kurute* - does; *tava* - Your; *eva* - only; *kim api* - indescribable; *prepsuḥ* - desiring; *prasāda* - mercy; *utsavam* - festival; *sāndra* - deep; *ānanda* - bliss; *ghana* - deep; *anurāga* - passion; *laharī* - waves; *nisyandi* - streaming; *pāda* - feet; *ambuja* - lotus; *dvandve* - couple; *śrī vṛṣabhānundini* - Vṛṣabhānu's daughter; *sadā* - always; *vande* - praise; *tava* - Your; *śrī padam* - divine feet

O Beautiful daughter of king Vṛṣabhanu! Vṛndāvana's transcendental Cupid (Kṛṣṇa) always flatters Your maidservants in so many ways, desiring the festival of Your indescribable mercy! I praise Your beautiful feet, from which waves of very blissful constant passion always flow!

THE FESTIVAL OF ŚRĪ RĀDHĀ'S MERCY:

Commentary: Once Śrīmatī Rādhikā eagerly waited the whole night for Kṛṣṇa in Her selfdecorated arbour, but He did not show up. Only at daybreak He came before Her with

clear signs of Candrāvalī's lovemaking on His body. With eyes reddened of anger, Śrīmatī then told Him:

*tām eva pratipadya kāma varadām sevasva devīm sadā
yasyāḥ prāpya mahā prasādam adhunā dāmodarāmodase
pādālaktacitam śiras tava mukhaṁ tāmḃūla śeṣojjvalam
kaṅṭhas cāyam uroja kuṭmala suhr̥n nirmālya mālyānkitaḥ*

(Ujjvala Nīlamaṇi - Nāyikābheda 23)

"O Dāmodara! Just surrender to that goddess, who fulfills all Your desires and by whose mercy You will become happy, and serve her, whose footlac colours Your head, whose chewed betelnuts illuminate Your mouth, and whose spotless flowergarland, that first adorned her bud-like breasts, now beautifies Your neck!" Śrīmatī now assumes the mood of a *dhīrādhīra nāyikā*, who chastises her unfaithful lover with crooked words. No amount of humble words can soothe the pique of such a heroine. Śrīpāda, in his *kinkarī*-form, is engaged in Svāminī's service, following Her like Her shadow. When Svāminī is sad Her maidservants are sad, and when Svāminī is happy they are happy, for they have no separate desires from Svāminī. Śyāmasundara helplessly takes shelter of this maidservant, and appeals to her with folded hands and flattering words. Blessed are these maidservants! The greatest mystics, gods and devotees pray to Lord Kṛṣṇa for His audience, without attaining it, but this selfsame Kṛṣṇa prays to Rādhā's maidservants for Her audience: "I am praying for the mercy-festival of your mistress, but that depends on your mercy! Please make me qualified to receive Her mercy!" The maidservant sees the Culprit standing before her with folded hands, and tells Him: "Your offense is not small! How many obstacles our tender princess Rādhikā did not have to overcome to meet You here in this trystingplace?! How miserably She has spent the night here, all alone?! And a womanizer like You cannot understand the pain She feels when You go to some other girl's arbour, and come to Her only the next morning to strew salt in Her wounds by showing Her the lovemarks of another girl on Your limbs? Go! We don't want to see You here anymore!" Śrī Kṛṣṇa then says: "Who else but you can bring Me to Her? Who shall I turn to when you let Me down?" The maidservant replies: "Your offense was very grave, and I want You to suffer for it! Go and suffer for Your deeds! I cannot pray to Svāminī for Your sake!" Then, in order to please the maidservant, Kṛṣṇa pitifully prays to her in so many ways. Seeing Kṛṣṇa's eagerness, the maidservant says: "Allright, if You are so pathetic, I will try to do something for You. But never do it again! Will You always remember how much You suffered this time?" Nāgara answers with folded hands: "Surely I will remember! Please go to your Svāminī and try to please Her for My sake! I will never commit such an offense again!" The maidservant says: "I don't believe You! You're such a liar and womanizer! When the tender golden body of my Svāminī must unite with You, it will burn to ashes! I should protect Her from associating with people like You!" These chastisements of the maidservants give Kṛṣṇa inconceivable happiness. Śrī Kṛṣṇa, Who is an ocean of love and a mine of jewel-like qualities, is always eager to relish the sweet nectar of Śrī Rādhikā's māna, and the maidservant helps by chastising Him like this. The maidservant consoles Śyāma by saying: "Sit down here for a while, I'm going in first to see what I can do!" She approaches Śrīmatī and sees that Her pique has cooled off somewhat. Svāminī breathes deeply, so the maidservant thinks: "I think that if I

start glorifying Śyāmasundara's sweet attributes a little bit now, She will give up Her pique." Then she says out loud: "O Vṛṣabhānu-nandini! I know that You are angry, but over there Vṛndātavi's Cupid is so eager for Your mercy that He considers the whole world to be void!" The maidservant wisely does not pronounce Kṛṣṇa's name, but simply calls Him 'Vṛndāvana's Cupid', so that Svāminī will remember all of His attractive attributes, like His fluteplaying, His sweetness and His beauty, and She will understand that it is useless to maintain Her pique. She realizes that if She does not become pleased now, She will feel sorry for it later, and She will have to send a *dūtī* to search for Kṛṣṇa again. The maidservant understands, by looking at Svāminī's face, that it is a good time now to bring Nāgara before Her lotus feet. If He will fall at Her feet now and beg for forgiveness, then She will give up Her pique. The maidservant thus returns to Nāgara and tells Him: "Look, I think that Her pique has come down somewhat. If You go to Her now and beg for forgiveness You can get Her mercy!" By saying this, the maidservant creates a wave of *rasa* in Nāgara's heart. With great passion Śyāma Nāgara stares at Svāminī's lotus-feet. Māninī sits down in a pensive mood, holding Her lowered head in Her left hand. Her feet are moistened by sweatdrops that look like drops of honey trickling from a lotus-flower. Seeing Śyāma Nāgara's passionate glance, the maidservant thinks: "It is as if Kṛṣṇa's passion trickles from these lotus feet like honeydrops in the form of these sweatdrops!" This is why she says: *sāndrānanda ghanānurāga laharī nisyanda pādāmbuja dvandve* "Streams of deep passion flow from Her lotus feet". Now Śyāma falls at these long-cherished lotus-feet and begs for forgiveness. Śrīmatī gives up Her pique and from this proceeds a new meeting for the divine Couple, which is hot and sweet at the same time, like boiling sugarcane juice.

*he śrī kṛṣṇa praṇayinī, vṛṣabhānu raja-nandinī,
tomara prasāda mahotsava
lālasāya cātu vākya, stuti kore kiṅkarīke,
vrajera kandarpa śrī mādhava*

"O Princess of Vṛṣabhānu! O beloved of Śrī Kṛṣṇa! In order to get the great festival of Your mercy, Vraja's Cupid Śrī Mādhava flatters Your maidservant with praises!"

*he śrī rādhe! ghanānanda, anurāga rasa raṅga,
taraṅga nisyandi pādāmbuja
prabodhānandete bhāṇe, prati dina pradakṣiṇe,
bando mui śrī pāda paṅkaja*

"O Śrī Rādhe! Intense bliss and passionate *rasika* pastimes are flowing like waves from Your lotus-feet! Prabodhānanda says: "I praise Your divine lotus-feet and circumambulate them every day!"

VERSE 95:

**YAJ JĀPAḤ SAKṚD EVA GOKULAPATER ĀKARṢAKAS TAT KṢAṆĀD
YATRA PREMAVATĀM SAMASTA PURUṢĀRTHEṢU SPHURET TUCCHATĀ**

**YAN NĀMĀŅKITA MANTRA JĀPANA PARAH PRĪTYĀ SVAYAM MĀDHAVAḤ
ŚRĪ KṚṢṆO'PI TAD ADBHUTAṀ SPHURATU ME RĀDHETI VARṆA-DVAYAM**

yat - whose; *jāpaḥ* - repetition; *sakṛt* - once; *eva* - only; *gokula pateḥ* - of the Lord of Gokula; *ākaraṣakaḥ* - attracter; *tat kṣaṇāt* - immediately; *yatra* - wherever; *prematatām* - full of love; *samasta* - all; *puruṣārtheṣu* - in all goals of life; *sphuret* - is revealed; *tucchatā* - insignificance; *yat* - whose; *nāma* - name; *āṅkita* - marked; *mantra* - formula; *jāpana* - repetition; *paraḥ* - other; *prītyā* - with love; *svayam* - Himself; *mādhava* - Lord Viṣṇu; *śrī Kṛṣṇa api* - even Śrī Kṛṣṇa; *tat* - that; *adbhutaṁ* - wonderful; *sphuratu* - let it be revealed; *me* - to me; *rādhā iti* - known as Rādhā; *varṇa* - syllables; *dvayam* - couple.

May the two wonderful syllables 'Rā-dhā', that immediately attract the Lord of Gokula (Śrī Kṛṣṇa) after even one single utterance, that makes all goals of human life seem futile when love is developed for it, and that mark the *mantra* that is lovingly repeated by Lord Mādhava (Viṣṇu) and even by Śrī Kṛṣṇa, become manifest to me!

GLORIFICATION OF RĀDHĀ'S NAME:

Commentary: In the following three verses Śrīpāda, in external consciousness, praises the holy name of Śrī Rādhā, which makes all the four goals of human life seem trifle. Religiosity leads to financial gain, financial gain leads to sense enjoyment and sense enjoyment leads (through frustration) to liberation. All these goals are selfish purposes, but loving devotion to Kṛṣṇa is the selfless, fifth goal of human life. Beyond that (in the dimension of *rasa*) is the service of Śrī Rādhā. The great *ācāryas* have preferred that even over the service of Śrī Kṛṣṇa (see *Vilāpa Kusumāñjali*, verse 102, and *Rādhā Rasa Sudhānidhi*, verse 80 and elsewhere). The *Brahma Vaivarta Purāṇa* relates how Śrī Kṛṣṇa is at once attracted by a single utterance of Rādhā's holy name: *rā śabdoccāraṇād eva sphūto bhavati mādhavaḥ dhā śabdoccārata paścād dhāvaty eva sasambhramaḥ* "When Mādhava only hears the syllable 'Rā', He immediately becomes happy, and when He hears the syllable 'Dhā', He eagerly runs after Her (or after the pronouncer of the syllable, to reward him)." Śrīpāda then says *yan nāmāṅkita mantra jāpana paraḥ prītyā svayam mādhavaḥ śrī kṛṣṇo'pi* "Not only Mādhava (Lord Nārāyaṇa of *Vaikuṅṭha*) but even Śrī Kṛṣṇa Himself (who is Nārāyaṇa's *amśī*, or origin) chants these syllables 'Rā-dhā' with great love!" Śrī Kṛṣṇa is called 'the origin of Lord Viṣṇu' because of His unrivalled sweetness. The girls of *Mathurā* praised Him for this in *Śrīmad Bhāgavata* (10.44.13): *gopyās tapaḥ kim acarān yad amuṣya rūpaṁ lāvaṇya saram asamordhvam ananya siddham* "O Friends! What austerities did the *gopīs* perform that they could always see the form of Kṛṣṇa, which is unrivalled in sweetness, and which is the essence of beauty?" The word *asamordhva* (*asama* + *ūrdhva*) in this verse means: no form is equal to or greater than Kṛṣṇa's, and *ananya siddha* means 'exclusively perfect', or 'most perfect'. These words clearly indicate that Kṛṣṇa's form is superior in beauty to that of Lord Viṣṇu. It is written with golden letters in *Śrīmad*

Bhāgavata that Kṛṣṇa's form enchanted even Lord Viṣṇu (Canto Ten, chapter 89) and His consort, Goddess Lakṣmī (Canto Ten, chapter 16 and 47).

For Gopāla's welfare, His father and mother had Him initiated in Nārāyaṇa-mantra by Bhāgūrī Muni, and after He is bathed and dressed in the morning, they tell Him to go to the temple room of Lord Nārāyaṇa to practise His *mantra* there. But when Kṛṣṇa goes to the temple, He thinks to Himself: *āmā hoite ānandita hoy tribhuvana; āmāke ānanda dibe aiche kon jana?* *āmā hoite yāra hoy śata śata guṇa; sei jana āhlādite pāre mora mon. āmā hoite guṇī boḍo jagate asambhava, ekāli rādhāte tāhā kori anubhava* (Caitanya Caritāmṛta, Ādi līlā chapter four) "All the three worlds are ecstatic because of Me, but is there anyone who can make Me happy? Only someone who is a hundred times more qualified than Me, can make Me happy. It is impossible for anyone in this world to be more qualified than Me. Only in Rādhā I experience that." That is why He chants the *mantra* which is marked by Rādhā's holy name in topmost loving ecstasy. Śrīpāda says: "Let that wonderful holy name of Rādhā be manifest on my tongue." The holy name is self-manifest, and a person who chants it with a service-attitude will see Kṛṣṇa directly and spiritually. Śrīla Rūpa Gosvāmī teaches in Bhakti Rasāmṛta Sindhu (1.2.234): *ataḥ śrī kṛṣṇa nāmādi na bhaved grahyam indriyaiḥ; sevonmukhe hi jihvādau svayam eva sphuraty adaḥ* "The holy names, forms, qualities etc. of Śrī Kṛṣṇa cannot be grasped through the material senses, but when one serves Him with a service-attitude, starting with the tongue, they will be automatically manifest."

rādhā ei du'ti varṇa, rasāmṛta paripūrṇa,
jagajana āhlādaka nāma
gokula patira mana, nāme kore ākarṣaṇa,
sumadhura rasāyana dhāma

"The two syllables of Rādhā's name are filled with sweet nectarean *rasa*. They give bliss to all the people of the world, and attract the Lord of Gokula."

japite japite rādhā, nāma mahā mantra sadā,
nāme kore premera udoy
puruṣārtha yoto hoy, apadārtha mone loy
rādhā nāma heno madhumoy

"When one always repeats the *mantra* with the holy name of Rādhā, one will certainly attain love for Her. The name of Rādhā is so full of honey, that it makes the four goals of life seem insignificant."

rādhā nāmānkita mantra, mantra cūḍāmaṇi tantra,
japa kore prīte śrī mādḥava
prabodhānandate bhāṇe, sphurti hauk mora mone,
rādhā nāma parama sampad

"The *mantra* which is marked with the name of Śrī Rādhā is the crown-jewel of all *mantras*, and Śrī Mādhava repeats it for Himself with love. Prabhodhānanda says: "May that name be manifest in my mind. The name of Rādhā is the greatest treasure."

VERSE 96:

**KĀLINDĪ TAṬA KUÑJA MANDIRA GATO YOGĪNDRAVAD YAT PADA
JYOTIR DHYĀNA PARAḤ SADĀ JAPATI YAṀ PREMĀŚRU PŪRṆO HARIḤ
KENĀPYADBHUTAM ULLASAD RATI RASĀNANDENA SAMMOHITAḤ
SĀ RĀDHETI SADĀ HṚDI SPHURATU ME VIDYĀ PARĀ DVYAKṢARĀ**

kāṇḍī - the Yamunā; *taṭa* - the bank; *kuñja* - harbour; *mandira* - temple; *gataḥ* - gone; *yogī* - mystic; *indra* - king; *vat* - like; *yat* - whose; *pada* - feet; *jyotiḥ* - light; *dhyāna* - meditation; *paraḥ* - supreme; *sadā* - always; *japati* - repeatedly mutters; *yaṁ* - whose; *prema* - love; *aśru* - tears; *pūrṇa* - full; *hari* - Hari; *kena* - by whom; *api* - even; *adbhutam* - wonderful; *ullasad* - joyful; *rati* - love; *rasa* - flavour; *ānandena* - with joy; *sammohitaḥ* - enchanted; *sā* - She; *rādhā* *iti* - named Rādhā; *sadā* - always; *hṛdi* - in the heart; *sphuratu* - may be manifest; *me* - to me; *vidyā* - power; *parā* - supreme; *dvi* - two; *akṣarā* - syllables

May the two supremely astonishing, blissful, *rasika*, amorous and enchanting syllables 'Rā-dhā', that fulfill all desires, that are muttered by Śrī Hari Who sits in a bowerhouse on the bank of the Yamunā as the king of *yogīs*, meditating on the effulgence of Her lotus-feet with eyes filled with tears of love, always be manifest in my heart!

ŚRĪ RĀDHĀ'S WISHYIELDING HOLY NAME:

Commentary: Because the holy name is non-different from its bearer, the name of Rādhā also contains all of Her personal sweetness. Indeed, even Śrī Kṛṣṇa, Who is sweetness personified, mutters this holy name with the greatest love in a secret bowerhouse on the bank of the Yamunā, meditating like the king of *yogīs* on the light shining from Her divine lotus-feet.

Timirābhisārikā Śrī Rādhā. Tender Rādhikā rushes out at night to meet Kṛṣṇa, overcoming all possible obstacles, just to come to see Him in a trysting-arbour. Śrīpāda, in his *kinkarī*-form, follows Her like Her shadow. The forest of Vṛndāvana is so dark at night, being also covered by overhanging trees and vines, that a person cannot even see his own stretched-out hand, but the most tender princess, Śrī Rādhikā, considers this darkness to be a great advantage for Her secret tryst. All obstacles take shelter at *Anurāginī*'s (passionate Rādhā's) lotus feet.

When Śrīmatī arrives at the trysting place She sees that Śyāmasundara has still not arrived, and She becomes very upset. The maidservant understands this and goes out to search for Śyāma. It is so dark in the forest that Kṛṣṇa could not find the trysting place, and He sits down in another *kuñja* nearby. The maidservant finds Nāgara in that arbour on the bank of the Yamunā, meditating on the aura of Rādhā's toenails. By Rādhārāṇī's grace, the maidservant knows what is going on in Kṛṣṇa's mind. Nāgara first of all thinks: "Aha! How can My tender Rādhikā come over this dark forest path all alone?", but then He remembers the bright light that shines from Her toenails, and He thinks: "Surely She can proceed when the moonrays shining from Her toenails are lighting up the way for Her!" As soon as Rasarāja (Kṛṣṇa, the king of relishers) remembers the effulgence of Premamayī's toenails, He becomes absorbed in its sweetness, like a great *yogī* absorbed in *samādhi*. Just as the great *yogīs* sit in a solitary mountain cave to meditate on the supreme *brahman*-light, so also Śrī Kṛṣṇa, Who is the Supreme *brahman* Himself, meditates on the effulgent toenails of Śrī Rādhā. Even the worshipable truth of the greatest *yogīs* is absorbed in worshipping *prema*, personified by Śrī Rādhā. Although the greatest mystics want to attain liberation by meditating on His bodily luster, He Himself meditates on the effulgence of Rādhikā's lotus feet to become liberated from His lusty feelings. Just as the cave-like hearts of the great *yogīs* are illuminated by the *brahmajyoti*, the cave-like heart of Śrī Kṛṣṇa, Who is *brahman* personified, is illuminated by the light emanating from Śrī Rādhā's lotus-feet. The *brahmajyoti* of the *yogīs* is formless and devoid of attributes, but the light that is worshiped by the Supreme *brahman* Śrī Kṛṣṇa has forms and attributes, and plays innumerable sweet pastimes. While He meditates on the light shining from Her lotus-feet, Kṛṣṇa repeatedly mutters Her sweet holy name 'Rādhā', while the hairs on His body stand on end of ecstasy, and a stream of loving tears flows from His eyes. Premamaya Kṛṣṇa is gladdened by *rati rasānanda* (the delicious ecstasy of love) when He meditates on the light shining from Śrī Rādhā's feet and He chants Her sweet name, and He becomes totally enchanted. The maidservant is so happy to see Mādhava thus meditating on Her Svāminī's lotus-feet and chanting Her holy name, that she loses herself in topmost ecstasy, and thinks: "I should show this once to my Svāminī!" Quickly she runs back to Svāminī and says "Ogo! That crown-jewel of heroes, for Whom You are so eagerly waiting, is sitting in a nearby *kuñja*, meditating on the light emanating from Your toenails and repeatedly chanting Your holy name!"

There is also another reading of the words *rati rasānande sammohitā*. When Svāminī hears the words of Her maidservant, She also becomes enchanted by the delicious ecstasy of love. She had already given up hope for meeting Kṛṣṇa that night, and Her heart had become dark like the new moon night of despair. Now She suddenly hears from Her maidservant that Mādhava is sitting in a nearby *kuñja*, meditating on Her in a favorable mood, so She also becomes enchanted by *rati rasānanda*. After all, Her *mādana mahā bhāva* causes Her to become happy even if lethal obstacles are standing in Her way to meeting Kṛṣṇa. The maidservant speaks sweet words about Kṛṣṇa to revive Her Svāminī, and brings Her to the *kuñja* where Her Nāgara is staying. There Śrīmatī sees Nāgara immersed in meditation, a stream of sweet nectarean Rādhā-nāma flowing from His lotus-like mouth. Seeing this sweet situation, Svāminī becomes immersed in the ecstasy of *rati rasānanda*, and Her hairs are standing on end. With a sweet voice, the maidservant says: "O Yogīrāja! Open Your eyes and see! The treasure of Your *sādhanā* has come before You! Be blessed by enjoying the fruits of Your *sādhanā*! The powerful name of Rādhā has attracted the deity Rādhā to come here

personally, and the lotus-feet You meditated on have come before You! Bless Your eyes by beholding their sweetness directly!" Hearing the words of the maidservant, the king of *yogīs* slowly opens His eyes and becomes filled with *rati rasānanda* by seeing the deity of His meditation before His very eyes. The maidservant relishes the sweetness of the divine Couple, and when this vision disappears, Śrīpāda humbly prays: "May these two *parā vidyā*-syllables 'Rā-dhā' be manifest in my heart!" *vidyate sarva kāmāptis tasmāt vidyā parā matā*: "She by Whom all desires are fulfilled, is called *parā vidyā*." In this transcendental vision the maidservant has personally experienced how the chanting of Śrī Rādhikā's holy names fulfills all desires. By the power of the *japa* of Rādhikā's holy names, and meditation on Her lotus-feet, Śyāmasundara has attained His long-desired goddess. Śrī Rādhā's service is the most cherished treasure of Her maidservants, therefore Śrīpāda says: "May these two *parā vidyā* syllables 'Rā-dhā' always be manifest in my heart!"

sukhada kālindī tīre, keli-kuñja abhyantare,
ratana mandire divā rāti
rādhāpada jyoti sudhā, dhyāna kore hari sadā
nirajane yogīndra yemati

"In a blissful playbower on the bank of the Yamunā, in a jewelled temple, Hari meditates in solitude on the nectarean light that emanates from Rādhā's feet, day and night, just like the king of *yogīs*."

ati adabhuta rati, rasera ānande mati
vimohitā ye devi rādhike
se rādhāra nāma rūpa, du'ākhāra aparūpa,
jape śyāma premāśru pulake

"Śyāma's hairs stand on end of ecstasy, and tears of love flow from His eyes when He repeats the two wonderful syllables that form the name of goddess Rādhikā, Who is enchanted by a very wonderful *rasika* bliss of *rati*."

hari japa rādhā nāma, parā vidyā rasadhāma,
madhura madhura sudhākara
bhaṇaye prabhodhānanda, śrī nāma paramānanda,
hṛde sphurti hauk nirantara

"The name of Rādhā, that is even practised by Hari, is the wish-yielding abode of *rasa* and an ever-so-sweet moon. Prabhodhānanda says: This holy name is full of ecstasy! Let it always be manifest in my heart!"

VERSE 97:

DEVĀNĀM ATHA BHAKTA MUKTA SUHRDAM ATYANTA DŪRAM CA YAT

**PREMĀNANDA RASAM MAHĀ SUKHAKARAM COCCĀRITAM PREMATAḤ
PREMŪKARṢAYATE JAPATYATHA MUDĀ GĀYATYATHĀLIṢVAYAM
JALPATYAŚRUMUKHO HARIS TAD AMṚTAM RĀDHETI ME JĪVANAM**

devānām - of the demigods; *atha* - and; *bhakta* - devotees; *mukta* - liberated; *suhṛdam* - friends; *atyanta* - very much; *dūram* - far; *ca* - and; *yat* - whose; *prema* - love; *ānanda* - bliss; *rasam* - flavour; *mahā* - great; *sukhakaram* - making happy; *ca* - and; *uccāritam* - pronouncing; *premataḥ* - love; *premaḥ* - with love; *ākarṣayate* - hearing; *japati* - muttering; *atha* - then; *mudā* - joyfully; *gāyati* - singing; *atha* - then; *aliṣu* - amongst the girlfriends; *ayam* - this; *japati* - speaks; *aśru* - tears; *mukha* - face; *hariḥ* - Hari; *tad* - that; *amṛtam* - nectar; *rādhā iti* - this Rādhā; *me* - my; *jīvanam* - life.

The nectarean name of Śrī Rādhā, that is rarely attained even by the demigods, the regular devotees, the liberated souls and Kṛṣṇa's friends, that is listened to and lovingly repeated even by Lord Hari, that is loudly sung by Him to Her girlfriends and described by Him with tearfilled eyes, and that is the very form of *prema*, *rasa* and *ānanda*, is my very life!

THE RARELY ATTAINED NECTAR OF ŚRĪ RĀDHĀ'S HOLY NAME:

Commentary: When a devotee chants the holy name He can relish the forms, attributes and pastimes of God also. The holy name of Śrī Rādhā contains all Her divine love. The lotus-feet of the holy name of Kṛṣṇa are worshiped by the jewels that shine on the heads of all the Upaniṣads, but even that same Kṛṣṇa is absorbed in relishing the sweetness of Śrī Rādhā's holy names! Such are the limitless glories of these holy names! Śrīpāda became aware of the greatness of the holy name by the mercy of that holy name, and in external consciousness He says: "That nectarean holy name of Śrī Rādhā is my very life! Just as the body is useless without the soul, so the body of my *bhajana* is also lifeless without the holy name of Rādhā. That holy name always keeps me alive! I'm suffering so much out of separation from Śrī Rādhā that I would die without chanting Her holy name!" There is nothing more delicious in this world than nectar, but Śrīpāda says: "Even the demigods, who enjoy this nectar in heaven, are far removed from the nectar of Śrī Rādhā's holy name". The demigods cannot fully engage in God's worship because there is too much intoxicating enjoyment in their celestial abodes. Those who desire liberation, or those who worship God in awe and reverence, like Dhruva, Prahlāda and king Ambarīṣa, can also not taste this sweet nectar, what to speak of the materialistic demigods. Only those who worship Rādhā and Kṛṣṇa in the sweet mood of the Vraja-devotees can fully appreciate this nectar. Lord Śiva told Nārada Muni:

*brahmādinām mahārādhyaṁ dūrataḥ svate suraḥ
tām rādhikām yo bhajate devarṣe taṁ bhajemahi*

"O Devarsi Nārada, I worship those who worship Śrī Rādhikā, Who is served from a distance by the demigods and who is most worshipable for Lord Brahmā and others!"

Also Kṛṣṇa's cowherdboyfriends, like Maṇḍalībhadrā, Subhadra, and Vijaya are far removed from the nectar of Śrī Rādhā's holy name. Only Kṛṣṇa's most intimate friends, like Subala and Madhumaṅgala, are slightly aware of Śrī Rādhikā's glories. Śrīpāda says *mahā sukhakarāṁ coccāritāṁ premataḥ*: "One can attain ecstatic love of God by loudly chanting this holy name", and one must be aware of offenses, that will bar a person from entering into such ecstasy. Only an offenseless chanter can taste this nectar of the highest love, and thus become blessed.

By the grace of Śrī Rādhā's holy name another sweet pastime is revealed to Śrīpāda. He sees Nāgara sitting in a *kuñja*, eagerly waiting for Śrīmatī to arrive. When Śrīmatī arrives, She wants to witness and test Kṛṣṇa's love for Her, so She goes to a nearby harbour and hides Herself there, sending some of Her friends inside the *kuñja* where Kṛṣṇa is waiting for Her. Seeing the *sakhīs*, Kṛṣṇa eagerly asks them: "O Sakhīs! Where is Priyājī?" The *sakhīs* reply: "Śyāmasundara! Her superiors have forbidden Her to leave the house today." Śyāma says: "But why do I smell Her bodily fragrance then? Tell Me the truth! She must be hiding in some nearby grove, just to make fun of Me!" The *sakhīs* reply: "Śyāma! Our clothes carry Radhika's fragrance, because we're always close by Her! We tell You the truth: Today She really couldn't come along with us!" When Nāgara hears these words He becomes very upset and says: "Tell Me, how can I still meet Her?" The *sakhīs* then advise Him: "Look, just stay here for some time, and be fixed in chanting Her honeysweet name, and She will surely show up, being attracted to Your chanting!" On the *sakhīs'* advise, Śyāma lovingly starts to chant Rādhā's holy name, but after some time He asks them: "O *sakhīs!* I've chanted for so long now, but still Your friend didn't show up!" The *sakhīs* reply: "Look, along with the chanting You should also do some hearing! We will chant the holy name of Rādhā, and You listen!" *premnā ākarṣayate*: The *sakhīs* are chanting Rādhā's name, and Śyāma is listening with love and attention. Becoming more and more attracted to Rādhā by this practise of hearing, Śyāma says: "O *sakhīs!* Now I have also listened to the holy name of Śrī Rādhā, but still She has not shown up yet!" One *sakhī* then jokingly replies: "Look Śyāmasundara! I think that You're committing offenses to the chanting of the holy name, and that's why You don't get any result! Have You maybe gone to Candrāvalī's grove today?" Sitting aside in hiding, and hearing Her friends' jokes, Svāminī laughs. Śrīpāda, in his *kinkarī*-form, sticks to Her like Her shadow and floats in oceans of bliss. The *sakhīs* now tell Kṛṣṇa: "Look, just clap Your hands and chant the holy name out loud. Then You will get rid of Your offenses, and the holy name will be pleased with You!" Then Nāgararāja in great loving ecstasy, and with tearfilled eyes, joins the *sakhīs* in ecstatic Rādhā *nāma sankīrtana*. Seeing the ecstasy, Śrīmatī can no longer stay in hiding, so She enters the *kuñja* and blesses Nāgara with Her audience. "This holy name of Śrī Rādhā", says Śrīpāda, "is my very life!"

ki amṛta rādhā nāma, madhura madhura dhāma,
sarvānanda sukhera avadhī
ei nāma cintāmaṇi, parāmṛta śikhariṇi,
devera durlabha rasa nidhi

"How sweet is Rādhā-nāma! It is the abode of all sweetness, and the limit of all transcendental bliss! The Cintāmaṇi-jewel of the holy name is a most nectarean beverage, an ocean of rasa which is rarely attained even by the demigods!"

bhukti mukti karmī jñānī, yoteko sādḥaka śreṇī,
śānta citta sad antaḥ karaṇa
tā sabāy nāmāmṛta, bahu dūre avasthita,
nikuñjera nigūḍha ratana

"The nectar of Rādhā's holy name, which is the secret jewel from the bushes of Vṛndāvana, remains far away from all the peaceful-minded and saintly *sādḥakas*, like the *jñānīs* and *karmīs* that desire liberation and enjoyment."

sumadhura rādhā nāma, rasanāya avirāma,
preme yadi uccārita hoy
mahā sukhakara prema, lākho bāṇa yeno hema,
rasānanda hoyto udoy

"If the tongue constantly vibrates this very sweet name of Rādhā loudly and with love, one will get a *rasika* ecstasy which is as pure as gold molten a hundred thousand times."

nijānande nanda suta, ei rādhā nāmāmṛta,
prema nīre korena śravaṇa
gīridhārī gopī sane, rādhā nāma uccārane,
nṛtya kore koriyā kīrtana

"Nanda's son hears this nectarean name of Rādhā while His eyes are filled with tears of love. Together with the *gopīs*, Giridhārī loudly chants the holy name of Rādhā, and dances along with it."

vadanete 'rādhe rādhe', vinoda nāgara jape,
śyāma aṅge premera vikāra
prabodhānandete koy, ananta mahimāmoy,
rādhā nāma jīvātu āmra

"When Nāgara blissfully chants 'Rādhe, Rādhe!', transformations of ecstatic love appear on His limbs. Prabodhānanda says: This limitlessly glorious name of Rādhā is my very life!"

VERSE 98:

**YĀ VĀRĀDHAYATI PRIYAM VRAJAMAṆIM PRAUḌHĀNURĀGOTSVAIḤ
 SĀMSIDHYANTI YAD ĀŚRAYENA HI PARAM GOVINDA SAKHYUTSUKĀḤ**

**YAT SIDDHIḤ PARAMĀ PADAĪKA RASAVATYĀRĀDHANĀM TE NU SĀ
ŚRĪ RĀDHĀ ŚRUTI MAULI ŚEKHARA LATĀ NĀMNĪ MAMA PRĪYATĀM**

yā - who; *vā* - or; *ārādhayati* - worships; *priyam* - beloved; *vraja maṇim* - the jewel of Vraja; *praudha* - great; *anurāga* - constant passion; *utsavaiḥ* - with festivals; *saṁsidhyanti* - perfection; *yad* - whose; *āśrayena* - by taking shelter; *hi* - certainly; *param* - supreme; *govinda sakhī* - girlfriend of Govinda; *utsukāḥ* - eager; *yat* - what; *siddhiḥ* - perfection; *paramā* - greatest; *pada* - position; *eka* - one; *rasavati* - vessel of flavour (fem.); *ārādhanam* - worship; *te* - they; *nu* - whether; *sā* - she; *śrī rādhā* - Śrī Rādhā; *śruti* - Upanisads; *mauli śekhara* - crown; *latā* - vine; *nāmnī* - named; *mama* - my; *prīyatām* - establish love.

When will that vine named Śrī Rādhā, that adorns the crest of the Upaniṣads, that always serves Her beloved Vraja-maṇi (Kṛṣṇa) with festivals of great constant passion, whose girlfriends are very eager to take Her shelter so that they may become Govinda's girlfriends, who is the only Rasavatī (romantic amorous girl), and whose worship is the attainment of the highest perfection, give me Her love?

ŚRĪ RĀDHĀ, THE VINE THAT CROWNS THE UPANIṢADS:

Commentary: Śrī Rādhā is called *yā ārādhayati*, She who worships Kṛṣṇa, in the beginning of this verse, and this is indeed the meaning of the name Rādhā. The verbal root *rādh* means to worship, and in this way Rādhārānī's name is mentioned in Śrīmad Bhāgavata (10.30.28):

*anayārādhito nūnam bhagavān harir īsvaraḥ
yan no vihāya govindaḥ prito yām anayad rahaḥ*

The *gopīs* told each other: "Lord Hari was worshiped (*ārādhitā*) by Her, that's why Govinda left us all and lovingly took Her to a lonely place." She's the greatest worshiper of Kṛṣṇa, and thus She has the greatest control over Him (Vaiṣṇava Toṣaṇī) The word *priyatama* means: *priyatama eva varaniyo bhavati* "Without being beloved, there can be no astonishment in one's worship." When the Priyatama (beloved) is also unrivalled in sweetness and beauty, and the heart of the lover (Rādhā) is filled with the pinnacle of love, then that worship is no doubt the most astonishing, that is easily understood. This is why Śrīpāda calls Kṛṣṇa "*priyam vrajamaṇim*, the beloved jewel of Vraja" here.

Then Śrīpāda says *saṁsidhyanti yad āśrayena hi param govinda sakhyutsukāḥ* "Those who are eager to reach perfection by becoming Govinda's girlfriends take shelter of Śrī Rādhā". Śrīla Rūpa Gosvāmī writes in 'Ujjvala Nīlamaṇi (sakhī 60)':

*vayam idam anubhūya śikṣayāmāḥ kuru cature saha rādhayaiva sakhyam
priya sahaçari yatra bāḍham antar bhavati hari praṇaya pramoda lakṣmīḥ*

Maṇi Mañjarī taught one neophyte *sakhī*: "O Clever girl! We have personally experienced this, therefore we are instructing you as follows: Make friends with Śrī Rādhā! If you think to yourself: "What's the use of making friends with Śrī Rādhā instead of with Hari? She also desires Him, just like we do!", then listen, I'll tell you: When you have established a deeply loving relationship with Śrī Rādhā, then the treasure of love for Hari will come to you automatically!" Śrī Viśvanātha Cakravartīpāda comments on this verse as follows: "Maṇi Manjarī means to say that if you have a perfect friendship with Śrī Rādhā, then Śrī Kṛṣṇa will think: "Oh, she's the friend of My beloved girlfriend", and will love you even more than otherwise. Śrī Kṛṣṇa will make friends with you to get His beloved Śrī Rādhā, Who is more difficult to get because of Her proud nature and the obstructions to caused by Her superiors. Therefore, you will easily become Kṛṣṇa's girlfriends by making friends with Śrī Rādhā!" This line can also mean: "By taking shelter of Śrī Rādhā you can easily become a male friend of Govinda, like Subala and so. By Rādhārāṇī's grace the *priya narma sakhās* (Kṛṣṇa's dearest cowherdboy friends) have become eligible to perform many different services to Kṛṣṇa during His amorous sports with Her and/or other *gopīs*."

Then Śrīpāda says: *yat siddhiḥ paramā padaika rasavatyārādhanam te* "She Whose worship is delicious, bestows the highest perfection." That perfection is *manjarī bhāva*. The experienced devotees know how delicious is that mood of: "I am Rādhā's maidservant", and that it is much more delicious even than the service of Govinda. The word *eka* indicates that *manjarī bhāva* is the highest perfection.

Śrīpāda then wonders: "When will Śrī Rādhā, Who is like a vine crowning the Upaniṣads, ever establish a loving relationship with me?" The Gopāla Tāpani Upaniṣad calls Rādhā 'Gandharvā' and the Ṛk Veda Pariśiṣṭa calls Her 'Rādhikā'. Her secrecy is proven by the fact that Her name is practically absent in the Vedas. The Upaniṣads are blessed by carrying the truth about Śrī Rādhā on their heads. In the Vāmana Purāṇa it is seen that some of the presiding gods of the Upaniṣads desired to serve Kṛṣṇa in the mood of the *gopīs*, and prayed for this to Śrī Kṛṣṇa's lotus-feet:

*kandarpa koṭi lāvaṇye tvayi dṛṣṭe manāmsi naḥ
kāminī bhāvam āsādyā smara kṣubdhāny asaṁśayaḥ
yathā tal loka vāsinyāḥ kāma tattvena gopikāḥ
bhajanti ramaṇaṁ matvā cikīrṣājani nas tathā*

"O Lord! Seeing Your form, which is more beautiful than millions of Cupids, we have become agitated like lusty girls! We want to worship You in exactly the same loving way as the *gopīs* have done, knowing You to be our lover." Hearing the Upaniṣads' prayers, Śrī Kṛṣṇa replied:

*durlabho durghaṭas caiva yuṣmākaṁ sumanorathaḥ
mayānumoditaḥ samyak satyo bhavitum arhati*

"Your desires are very ambitious and are rarely fulfilled by Me, but I have agreed, so they will come true." Following Kṛṣṇa's permission, some of the gods that preside over the Upaniṣads took birth as *gopīs* in Vraja and were blessed by attaining Śrī Kṛṣṇa's personal service there. Śrīla Rūpa Gosvāmī confirms this in 'Ujjvala Nīlamanī (Kṛṣṇa Vallabha - 30)':

*samantāt sūkṣma-darśīnyo mahopaniṣadā'khilāḥ
gopīnām vīkṣya saubhāgyam asamordhvaṁ suvismitāḥ
tapāṁsi śraddhayā kṛtvā premāḍhyā jajñire vraje
vallavya iti paurāṇī tathopaniṣadī prathā*

"The highly intelligent Upaniṣads were amazed when they saw the unrivalled beauty of the *gopīs*, so they faithfully performed penance, after which they took birth in Vraja as *gopīs*. This is described by the Purāṇas and the Upaniṣads." The Upaniṣads thus attained perfection by following in the footsteps of the *gopīs*, and therefore Śrī Rādhā is called 'the vine that crowns all the Upaniṣads' here. Śrī Caitanya Mahāprabhu told Venkaṭa Bhaṭṭa in Raṅgaṣetra (C.C. Madhya 9):

*śruti sab gopīgaṇera anugata hoiyā; vrajeśvarī suta bhaje gopībhāva loiyā
vyūhāntare gopī deha vraje yabe pāilo; sei dehe kṛṣṇa saṅge rāsa krīḍā koilo*

"The Upaniṣads followed in the footsteps of the *gopīs* while they worshiped the prince of Vraja. Later, they took birth as *gopīs* in Vraja and could dance the Rāsa with Kṛṣṇa there." Śrīpāda wonders: "When will Śrī Rādhā establish a loving relationship with me?" In other words, when will She give me the maidservice of Her lotus-feet?"

VERSE 99:

**GĀTRE KOṬI TADICCHABI PRAVITATĀNANDA CCHABI ŚRĪ MUKHE
BIMBOṢṬHE NAVA VIDRUMA CCHABI KARE SAṂPALLAVAİKA CCHABI
HEMĀMBORUHA KUṬMALA CCHABI KUCA DVANDVE'RAVINDEKṢAṆAM
VANDE TAN NAVA KUṆJA KELI MADHURAM RĀDHĀBHIDHĀNAM MAHAḤ**

gātre - in the body; *koṭi* - millions; *taḍit* - lightning; *cchabi* - splendour; *pravitatā* - extending; *ānanda* - bliss; *cchabi* - splendour; *śrī mukhe* - beautiful faced girl; *bimba* - cherry; *oṣṭhe* - lips; *nava* - fresh; *vidruma* - coral; *cchabi* - splendour; *kare* - hands; *sampallava* - leaves; *eka* - one; *cchabi* - splendour; *hema* - golden; *amboruha* - lotus; *kuṭmala* - bud; *cchabi* - splendour; *kuca* - breasts; *dvandve* - couple; *aravinda* - lotus; *īkṣaṇam* - eyes; *vande* - praise; *tat* - Her; *nava* - new; *kuṅja* - grove; *keli* - pastimes; *madhuram* - sweet; *rādhā abhidhānam* - named Rādhā; *mahaḥ* - light.

I praise the sweetness of the new bower pastimes of Śrī Rādhā, whose body shines like millions of lightning strikes, whose beautiful face shines with ever-expanding ecstatic bliss, whose Bimba-cherry-like lips shine like new coral stones, whose hands shine like fresh twigs, whose breasts shine like the buds of golden lotus flowers and whose eyes shine like blue lotus flowers!

ŚRĪ RĀDHĀ'S SWEET NEW BOWER PASTIMES:

Commentary: Kuñjābhisārikā Śrī Rādhā passionately goes to meet Kṛṣṇa in an arbour, and Śrīpāda, in his *kinkarī*-form, follows Her like Her shadow. Nāgara is already eagerly waiting in the arbour for Rādhā to arrive, so eagerly that His heart blooms up of joy when He hears dry leaves falling from the trees, thinking that they are Her footsteps. Suddenly Rādhikā's bodily splendour illuminates the *kuñja* and fills the whole of Vṛndāvana with a golden light. Śyāmasundara's nose is maddened by Her bodily fragrance, His eyes are pleased by the golden aura of Her divine body, and His ears are gladdened by the sweet sounds of Her anklebells and waistbells. Still, it is not external physical beauty that can stir the heart of the Lord. Śrī Kṛṣṇa Himself tells Garuḍa in Rūpa Gosvāmī's 'Lalita Mādhava'-play (Act 5): *sakhe bhavatu kim etena yad eṣa rūpa mātrena na hāryo hariḥ* "O friend! She (Rukminī) may be as beautiful as you say, there's no more need to continue your description! Hari's heart cannot be stolen simply with physical beauty!" It is only the love that comes along with the beauty that can capture Hari. Śrī Rādhikā has the greatest love, so She can capture Kṛṣṇa completely. When Rādhikā arrives, Kṛṣṇa carefully takes Her inside the *kuñja*, personally washes Her feet and dries them off with His yellow *dhotī*. Śrīmatī then seats Kṛṣṇa next to Her and says: "You love Me so much? There are so many qualified girls waiting for You, and I'm so unqualified. I cannot freely serve You, I have so many shortcomings!" While Śrīmatī speaks like that, the luster of millions of lightningstrikes gushes out of Her body. Lightningstrikes normally give pain to the eyes, but the luster of Rādhikā's body is a sweet, transcendental, soothing light of love. Only those who have tasted this sweetness by Her grace can understand this, others cannot. Where is an insignificant living entity, and where is Rādhikā's topmost love?

Śrīmatī asks Kṛṣṇa: "Tell Me, what have You gotten from Me (that You love Me so much?)" Śyāmasundara cannot answer that question, He lacks explanations. He is so intoxicated by Her, that He simply stares at Her beautiful face with tearfilled eyes. He tries to speak, but He remains speechless out of ecstasy. When Śyāma stares at Śrīmatī's beautiful face, the beauty of Her face simply increases, therefore Śrīpāda says *pravītānanda cchabi śrī mukhe*. The maidservant enjoys the sweetness of that face through Śyāmasundara's savour. Śrīmatī touches speechless Śyāma's chin and says: "Can't You find any explanation?" When She says that, the luster of Her Bimba-cherry lips becomes manifest. The maidservant thinks Svāminī's lips look just like fresh coral. Her teeth are not visible while She smiles, only Her slightly blooming lips can be seen. *bimboṣṭhe nava vidruma cchabi*. This beauty blows Nāgara's mind. With love Śrīmatī wipes Nāgara's tear-drenched face with Her veil, and the maidservant sees *kare sat pallavaika cchabi* "Her hands are as soft and splendid as Banyan-leaves". Because of relishing Rādhikā's sweetness Śyāma Nāgara becomes eager to enjoy with Her, and sweet Rādhā serves Him with the different ingredients of *mādana rasa*. The maidservant then relishes the sweet sight of Rādhikā's breasts, that shine like golden lotusbuds. Just as a teacher punishes a pupil who forgets his lessons, Śrīmatī punishes Śyāma for forgetting His amorous games by piercing Him with Her arrowlike glances. How beautiful and sweet are Her eyes, they shine like blue Indīvara-lotuses! Śrīpāda says: "I praise the sweetness of Rādhā's new bower pastimes!"

VERSE 100:

**MUKTĀ PAÑKTI PRATIMA DAŚANĀ CĀRU BIMBĀDHAROṢṬHĪ
MADHYE KṢĀMĀ NAVA NAVA RASĀVARTA GAMBHĪRA NĀBHIḤ
PĪNA ŚROṆIS TARUṆIMA SAMUNMEṢA LĀVAṆYA SINDHUR
VAIDAGDHĪNĀM KIM API HRDAYAM NĀGARĪ PĀTU RĀDHĀ**

muktā - pearl; *pañkti* - row; *pratima* - form; *daśanā* - teeth; *cāru* - beautiful; *bimba* - cherry; *adharoṣṭhī* - lips; *madhye* - in the middle; *kṣāmā* - thin; *nava nava* - ever-fresh; *rasa* - flavour; *āvarta* - whirlpool; *gambhīra* - deep; *nābhi* - navel; *pīna* - big; *śroṇi* - buttocks; *taruṇima* - youthfulness; *samunmeṣa* - fully opened; *lāvaṇya* - elegance; *sindhur* - ocean; *vaidagdhīnām* - of clever girls; *kim api* - indescribable; *hrdayam* - the heart; *nāgarī* - ladylove; *pātu* - may protect; *rādhā* - Rādhā.

May Śrī Rādhā, whose teeth shine like rows of pearls, who has beautiful lips that are as red as Bimba-cherries, who has a slender waist, who has a navel like a deep whirlpool of ever-fresh *rasa*, who has big buttocks, whose adolescence is like a swelling ocean of elegance, and who is the very life of all clever ladyloves, protect us!

THE JEWEL OF LADYLOVES, ŚRĪ RĀDHĀ:

Commentary: After Their loveplay, Rādhā and Mādhava sit on Their bed of flowers, completely absorbed in the sweetness of Each other's forms, qualities and pastimes, and floating on the waves of a nectarean conversation. Śrīpāda, in his *kinkarī*-form, is engaged in fanning Them. Śrī Rādhā is happy when Kṛṣṇa is happy, Kṛṣṇa is happy when Rādhikā is happy, and the maidservants are happy when Rādhikā comes out as the greatest. How beautiful is Her smile! Her teeth shine like a row of pearls! *iṣat hāsiya taraṅga hillole madana muracha pāy* "Even Cupid faints because of the waves of Her slight smile!" The moonlight of Rādhikā's teeth removes the darkness of despair in Śyāma's heart whenever She is angry with Him. *vadasi yadi kiñcid api dantaruci kaumudī dara timīram ati ghoram* (Gīta Govinda). How beautiful are Her lips! The sweetness of Her splendid Bimbafruit-like lips is most desirable for Śyāmasundara. Kṛṣṇa says: *sphurad adhara sīdhave tava vadana candramā rocayati locana cakoram* "The nectar oozing from the lips in Your moon-like face pleases My eyes, that are like Cakora birds!" (Gīta Govinda) (Cakora-birds subsist only on nectar oozing from the moon). Śyāmasundara's savour is endless: *koto caturānana, mori mori jāoto, na tuwā ādī avasāna* "How many Brahmās are dying while I am still not finished with relishing Your sweetness!" (Each Brahmā lives for billions of years) These transcendental pastimes are timeless. In this way the Rāsa-*līlā* could continue for the duration of one night of Brahmā (millions of years). While Śrīpāda is absorbed in serving the divine Couple, Their girlfriends enter the harbour,

covering their mouths with their veils and giggling. Rādhikā's clothes and ornaments are dishevelled, so She shyly takes some distance from Śyāmasundara and covers Herself with Her veil. While Śrīmatī gets up from bed to take some distance from Kṛṣṇa, the maidservant sees how large Her sweet buttocks are and how slender Her sweet waist is. How many waves of joking and laughter are coming up now on the ocean of Rādhikā's blooming youthful beauty! This shows that Rādhikā is the very life of all clever and artful ladyloves of Gokula. The maidservants are very happy to see Her supremacy.

VERSE 101:

**SNIGDHA KUŅCITA NĪLAKĒŚI VIDALAD BIMBOṢṬHI CANDRĀNANE
KHELAT KHAŅJANA GAŅJANĀKṢI RUCIMAN NĀSĀGRA MUKTĀPHALE
PĪNA-ŚROŅI TANŪDARI STANATAṬĪ VṚTTA CCHAṬĀTY ADBHUTE
ŚRĪ RĀDHE BHUJAVALLI CĀRUBĀLAYE SVAM RŪPAM ĀVIṢKURU**

snigdha - glossy; *kuscita* - curly; *nīla* - blue; *keśi* - girl with hair; *vidalad* - split; *bimba* - cherry; *oṣṭhi* - girl with lips; *candrānane* - girl with moon-like face; *khelat* - playing; *khañjana* - wagtailbird; *gañjana* - defeating; *akṣi* - eyes; *rucimat* - beautiful; *nāsāgra* - tip of the nose; *muktāphale* - girl with a pearl; *pīna* - big; *śroṅi* - buttocks; *tanūdari* - girl with a slender waist; *stana* - breasts; *taṭi* - borders; *vṛtta* - round; *cchaṭā* - aura; *ati* - very; *adbhute* - wonderful girl; *bhuja* - arm; *valli* - creeper; *cāru* - beautiful; *balaye* - girl with bangles; *svam* - own; *rūpam* - form; *āviṣkuru* - please reveal.

O Śrī Rādhē with the glossy curly blue hair, the pierced Bimbafruit-like red lips, the moon-like face, the eyes that defeat the playfulness of the wagtailbirds, the nice pearl at the tip of the nose, the big buttocks, the wonderful round breasts and the beautiful vine-like arms beautified by bangles! Please reveal Your beautiful form to me!

TEN NAMES OF ŚRĪ RĀDHĀ:

Commentary: Śrīpāda prays to Śrī Rādhikā to reveal Her form when She has completed Her lovegame, saying *snigdha kucita nīla-keśi* "O girl with the curly, glossy, bluish-blackish hair! How beautiful Your braid looks when Kṛṣṇa opens it during Your lovesports! It looks much more beautiful than when it would be nicely braided!" The *rasika* devotees can understand such statements, but for others the door to such realizations remains shut. Śrīla Kṛṣṇa dāsa Kavirāja has said: *jaiḥmyam keśe dṛśi taralatā niṣṭhuratvam kuce'syaḥ vāñchā pūrtyai prabhavati sadāmuṣya rādhaiva nānya* (Govinda Līlāmṛta 11.122) "Her hairs are crooked (curly), Her eyes are restless, and Her breasts are hard, for the sake of fulfilling all of

Hari's desires. No one else but Rādhā can fulfill these desires." Crookedness, restlessness and hardness are generally considered to be faults, but because Rādhikā possesses such qualities at strategic places, She alone manages to satisfy all of Hari's desires and make Him most happy.

Then Śrīpāda says: *he vidalad bimboṣṭhi!* "Your Bimbafruit-like lips are pierced". Just as a bee pierces a red Bandhuka-flower to get the honey out of it, so Hari pierces Śrī Rādhikā's red lips with His teeth when He makes love with Her. The maidservants love to witness that scene! *he candrānane!* Śrī Rādhā's face is generally compared to a spotless moon, but here it must be understood to be a spotted moon. Why? Śyāmasundara thinks Her eyes are very beautiful, and He kisses them, so that Her blackish eyeliner sticks on His lips. When Śrīmatī sees this, She smiles. It is as if nectar trickles from that smile, and Śyāma drinks that nectar with the cups of His lips, so that the eyeliner sticks on Rādhikā's cheek. In this way Rādhikā's face looks like a stained moon, and this is why Śrīpāda calls Her Candrānane. In some special pastimes, the *rasika* devotees can see how Śrīmatī's eyes defeat the fickleness of wagtailbirds, how big Her buttocks are, how a pearl hangs from the tip of Her nose, and how slender Her waist is. Since all this must be spiritually experienced and cannot be expressed with words, Śrīpāda prays *svam rūpam āviskuru* "Please reveal Your transcendental form to me!"

VERSE 102:

**LAJJĀNTAḤ PAṬAM ĀRACAYYA RACITA SMĀYA PRASŪNĀÑJALAU
RĀDHĀNGE NAVA RAṄGA DHĀMNI LALITA PRASTĀVANE YAUVANE
ŚROṆI HEMA VARĀSANE SMARA NṚPENĀDHYĀSITE MOHANAM
LĪLĀPĀṄGA VICITRA TĀṆDAVA KALĀ PĀṆḌITYAM UNMĪLATI**

lajjā - bashfulness; *antaḥ paṭam* - curtain; *āracayya* - extending; *racita* - made; *smāya* - smile; *prasūna* - flower; *anjalau* - handful; *rādhānge* - on Rādhā's body; *nava* - new; *ranga* - pastimes; *dhāmni* - abode; *lalita* - lovely; *prastāvane* - in the beginning (of a play); *yauvane* - in youth; *śroṇi* - buttocks; *hema* - golden; *varāsane* - on a throne; *smara* - Cupid; *nṛpena* - by the king; *adhyāsite* - sitting; *mohanam* - enchanting; *līlā* - pastimes; *apāṅga* - glances; *vicitra* - wonderful; *tāṇḍava* - dance; *kalā* - art; *pāṇḍityam* - scholarship; *unmīlati* - opens.

Śrī Rādhā's glances show wonderful expertise in dancing to please the mind of king Cupid, who sits on his royal golden throne, Her buttocks. She hangs a golden curtain of bashfulness over the dancing stage of Her young body where She scattered handfuls of flowers in the form of Her smile, and where She uses Her youthful charms as an introduction (to Cupid's play).

ŚRĪ RĀDHĀ'S ARTFULLY DANCING GLANCES:

Commentary: Both during visions and after them Śrīpāda relishes a succession of Rādhā-flavours. Śrīpāda is the manifest form of Śrīman Mahāprabhu's grace. By doing *bhajan* himself he is teaching the world expertise in *bhajan*. Mahāprabhu has given them the responsibility to teach *bhajan* to the world. Śrīmat Sanātana Gosvāmī was very morose so he wanted to commit suicide by throwing himself before the wheels of Lord Jagannātha's chariot, but Mahāprabhu told him (C.C. Antya Ch.4):

*tomāra śarīra āmāra pradhāna sādhana; e śarīre sādhibo āmi bahu prayojana
bhakta bhakti kṛṣṇa prema tattvera nirdhāra; vaiṣṇavera kṛtya āra vaiṣṇava ācāra
kṛṣṇa bhakti kṛṣṇa prema sevā pravartana; lupta tīrtha uddhāra āra vairāgya śikṣaṇa
ei sab karma āmi ye dehe koribo; tāhā chārite cāho tumi kemote sohibo?*

"Your body is my main means, through which I have many things to accomplish. Through your body I wish to preach the principles of the devotee, devotion itself as well as love for Kṛṣṇa and the duties and conduct of a Vaiṣṇava. Now you wish to give up that body. How can I tolerate this?" Thus we must learn expertise in *bhajan* from them. In meditation one must see how Śrīpāda, in his *kiṅkarī rūpa*, relishes Śrī Rādhā's sweetness along with the flavours of his beloved's service. They are extraordinary *kiṅkarīs*, that never come down from the *āsana* of a *kiṅkarī*. Lalitā, Viśākhā and others occasionally act as heroines, but the *kiṅkarīs*' hearts are illuminated by the light emanating from Rādhā's toenails, whether in dreams, wakefulness or deep sleep. The true vision of their experiences are recorded within their (the Gosvāmīs') books. Vṛndāvana's *rasa sādhakas* are blessed by relishing all these sweet flavours in their books. In the previous verse Śrīpāda wept in his *sādhakāveśa*, calling for His heart's beloved Śrī Rādhārāṇī. In each address there is the sweet relish of Līlāmayī's sweet pastimes. He prays – *svaṁ rūpam āviṣkuru!* "Reveal Your real form, which is filled with sweet pastimes, to me! Take me along to the kingdom of *līlā*! Then he sees his *sphūrṭi devatā* (godhead of his visions) again appearing before his eyes.

uttara goṣṭha (Śrī Kṛṣṇa returns with His cows from the forest in the afternoon). The beautiful girls of Vraja are very eager to see Kṛṣṇa coming by. Without seeing Him they consider one moment to be like a million years, no words can describe how much they suffer when they're separated from Him. Śrī Sanātana Gosvāmī writes in Bṛhad Bhāgavatāmṛta (2.6.50-52):

*kiñcic ca kāścic tvanapekṣamāṇāḥ sambhrānti vighnākalitāḥ skhalantyaḥ
dhāvanti tasyām̐ diśi yatra dhenu-hamvāravā veṇu nināda miśrāḥ
kāścic viparyag dhṛta bhūṣaṇā yayuḥ kāścic ca nīvi kaca bandhanākulāḥ
anyā gṛhāntas taru bhāvam āśritāḥ kāścic ca bhūmau nyapatan vimohitāḥ
mohaṁ gatāḥ kāścana nīyamānā dhṛtvāśru lālārdra mukhāḥ sakhībhiḥ
yāntītarāḥ prema bhārākulāntaṁ paśyaitam ityālibhir ucyamānāḥ*

"When Kṛṣṇa returns to Vraja in the afternoon, the *gopīs* disregard all the obstacles in their way and come running and stumbling towards Him as soon as they hear the mooing of His cows and the sound of His flute. Some of the *gopīs* become stunned like trees, some faint

and fall to the ground, and others have to be dragged along by their girlfriends with tearfilled eyes. The *gopīs* mount the moontower, a turret named the Candrasālikā, and show Rādhārānī: "O *sakhi*, look! Here comes Nandanandana!" Kṛṣṇa doesn't notice them, so Svāminī stares at Him fully, soothing the pain of Her separation from Him in the daytime by fully drinking the sweetness of His form with the cups of Her eyes. The *sakhīs* and *mañjarīs* relish this scene unhindered. Hundreds of beautiful *gopīs* worship Kṛṣṇa with the paraphernalia of their eyes, but His eyes are wandering around like Cakora-birds, eager to enjoy the nectar oozing from Her moon-like face. When Śyāma looks at Her Svāminī shyly covers Her face with Her veil. In an enchanted mood Kṛṣṇa stares at Her big buttocks. The golden luster of Rādhikā's buttocks, that are like Cupid's golden throne, comes streaming out through Her thin blue *sārī*. Madana Mohana is enchanted! Svāminī turns away a little, and then looks once more, a restless glance from the corners of Her wagtailbird-like eyes. The king of dancers of Her roving glances performs a very artful, enchanting dance on the stage of Her youthful body, on the order of king Cupid, who sits on the golden throne of Her buttocks. It is the custom that the dancers comes on the stage from behind a curtain, and that curtain is Rādhā's bashfulness, that hangs over the stage of Her body. How sweet and beautiful is Her shy appearance! Śrīmatī is like bashfulness personified, strewing Her smile-like flowers over the stage of Her body, just as flowers are strewn over the stage of an amphitheater at the beginning of a play. One may ask: "What is the introduction (*prastāvana*) of this play?" To this Śrīpāda answers: "The *prastāvana* is the loveliness of Rādhikā's youth." Śrīla Kṛṣṇa Dāsa Kavirāja writes in Govinda Lilāmṛta (19.92-93):

*śrī rādhikāpāṅga vilokaneṣuṇā saṁsprṣṭa marma sa yathākulo'bhavat
nānyānganā śreṇi kaṭāksa patribhīḥ saṁbhinna sarvāvayavo'py asau tathā
yadvat sunirvṛtim avāpa sa rādhikāyā vaktrendu manda hasitāmṛta leśa sekāt
tadvan na gopa sudṛśāṁ vadanendu vṛnda prodyat smitāmṛta jhara prakarāvagāhāt*

"One of Śrī Rādhikā's arrow-like glances could agitate Kṛṣṇa's heart more than all the other *gopīs'* arrow-like glances together, and a single ray of Rādhikā's slightest nectarean moon-like smile could give more pleasure to Kṛṣṇa than a veritable stream of nectar-like smiles oozing out from all the other fair-eyed *gopīs'* moon-like faces." Śrī Viśvanātha Cakravartīpāda writes in 'Kṛṣṇa Bhāvanāmṛta (16.34)':

*tato nispanḍāṅgaṁ rasika mithunaṁ tat priya suhṛd
gaṇo vartmaprāntādi tarajana śaṅkākula manāḥ
vikṛṣyārāt tat tat pura saraṇim ānīya rabhasāt
prabuddhaṁ pratyāsāsita hṛdam akārṣit paṭimabhiḥ*

"The *rasika mithuna* (romantic couple) became stunned and motionless, and Their friends, afraid that outsiders would notice it, consoled Them, saying: "Tonight You will meet Each other again." (Kṛṣṇa was consoled by friends like Subala and Rādhā by girlfriends like Lalitā and Viśakhā). Śrīpāda, in his *kinkarī*-form, sticks to Svāminī like Her shadow, his heart absorbed in relishing the beauty of the glances Śrī Rādhikā casts at Śrī Kṛṣṇa.

VERSE 103:

**SĀ LĀVAṆYA CAMATKṚTIR NAVA VAYO RŪPAṂ CA TAN MOHANAM
TAT TAT KELIKALĀ VILĀSA LAHARĪ CĀTURYAM ĀŚCARYA BHŪḤ
NO KIṆCIT KṚTAM EVA YATRA NA NUTIR NĀGO NA VĀ SAMBHRAMO
RĀDHĀ MĀDHAVAYOḤ SA KO'PI SAHAJAḤ PREMOTSAVAḤ PĀTU VAḤ**

sā - She; *lāvanya* - beauty; *camatkṛtiḥ* - wonderful; *nava* - fresh; *vayaḥ* - age; *rūpaṁ* - form; *ca* - and; *tat* - that; *mohanam* - enchanting; *tat tat keli* - that play; *kalā* - arts; *vilāsa* - pastimes; *laharī* - wave; *cāturya* - cleverness; *āścarya* - astonishment; *bhūḥ* - source; *na* - not; *kiscit* - slightly; *kṛtam* - difference; *eva* - only; *yatra* - where; *na* - not; *nutiḥ* - obeisance; *na* - not; *agaḥ* - offense; *na* - not; *vā* - or; *sambhramaḥ* - reverence; *rādhā mādhavayoḥ* - of Rādhā and Mādhava; *sā* - She; *kāpi* - anyone; *sahajaḥ* - natural; *premotsavaḥ* - festival of love; *pātu* - may protect; *vaḥ* - you (plural).

May the unrivalled natural love-festival of Rādhā and Mādhava, in which They astonish Each other with the beauty of Their young enchanting adolescent forms, that carries waves of amazing cleverness in artful loveplay, and where there is not even the slightest breach, reverence, offense, or awe, protect you all!

THE FESTIVAL OF RĀDHĀ AND MĀDHAVA'S NATURAL LOVE:

Commentary: By praying for a benediction upon everyone in this verse, Śrīpāda shows how he melts with compassion for the people of the world, but at the same time He is most blissfully absorbed in Rādhā-Mādhava's *prema rasa*. Śrīmat Jīva Gosvāmī has mentioned that the mercy of a saint is the main cause of the attainment of the Lord. *atha bhagavat kṛpaiva tat sāmukhya prāthamikaṁ kāraṇam iti ca gauṇam. sā hi saṁsāra durantānanta santāpa santaptesvapi tad vimukheṣu svatantrā na pravartate, tad asambhavat.....ataḥ sat kṛpaivāvaśiṣyate. santo'pi tadānīm yadyapi saṁsāra duḥkhair na sprṣyanta eva, tathāpi labdha-jāgarāḥ svapna duḥkhavattve kadācit smareyur apītyatas teṣāṁ sāmśārike'pi kṛpā bhavati yathā śrī nāradasya nalakūvara maṇigrīvayoḥ.....tasmāt yā kṛpā tasya satsur vartate, sā sat saṅgavāhanaiva vā sat kṛpāvāhanaiva vā satī jīvāntare saṁkramate na svatantreti sthitam* (Bhakti Sandarbhaḥ 180 Anu) "Although the primary cause of the conditioned soul to turn towards Godhead is the mercy of God Himself, this is still secondary. The main cause is the grace of the devotees. The pitiful and humbly cries of the suffering conditioned souls pierce the layers of *māyā* and reach the Lord, who is enjoying Himself with His innumerable associates in the spiritual sky, but they cannot create a vibration of compassion in His heart. The mercy of the Lord cannot reach them independently, only the great saints can understand this. Although material miseries cannot touch the heart of the great saint, their hearts still melt

of compassion. Just as a person who has awoken from a dream can still remember the false miseries felt in the dream, similarly the great saint can understand what material miseries the conditioned souls go through, however false they may be. Thus he showers his mercy on the conditioned souls, just as Śrī Nārada bestowed his grace on Nalakūvara and Maṇigrīva. Thus the grace of the Lord that causes them to turn to the Lord resides in the great souls. This is infused into other living beings through the media of association with the saint of the mercy of the saints, not independently."

This festival of love is natural. When they were sitting in front of Haridāsa Ṭhākura's cottage on the beach at Puri with Śrīman Mahāprabhu, Śrīla Rāmānanda Rāya asked Śrī Rūpa Gosvāmī what definition he gave of natural love. Rūpa Gosvāmī then quoted his own play 'Vidagdha Mādhava (Act V) to illustrate it:

*stotraṃ yatra taṭasthatāṃ prakāṣayac cittasya dhatte vyathāṃ
nindāpi pramadāṃ prayacchati parihāsa śriyaṃ vibhrati
doṣeṇa kṣayitāṃ guṇeṇa gurutāṃ kenāpy anātanvatī
preṃṇaḥ svārasikasya kasyacid iyaṃ vikriḍati prakriyā*

"When the lover is praised he reacts in a neutral way, but inside he feels pain. When he is blasphemed he takes it as jokes and is very happy. Faults of the beloved do not diminish his love and the beloved's qualities do not increase it. Such are the pastimes of natural love." Rādhā and Mādhava's love is natural and has nothing to do with material sentiments, that are merely transformations of sensual incitements. These are the loving pastimes of *sac cid ānanda* (Kṛṣṇa, transcendence personified) and *mahā bhāva* (Rādhā, the supreme love personified), and Their attainment is the highest goal of life. Śrīpāda says in this text *no kincit kṛtam eva yatra*. According to the Medinī Koṣa dictionary, the word *kṛta* means 'breach' (*kṛtaṃ tu veṣṭite chinna*). Śrīla Rāmānanda Rāya then asked Śrī Rūpa Gosvāmī to show how there is no breach in Rādhikā and Mādhava's natural love, and Śrī Rūpa said:

*śrutvā niṣṭhuratāṃ mamendu vadanā premāṅkuraṃ bhindatī
svānte sāntidhurāṃ vidhāya vidhure prāyaḥ parāñciṣyati
kiṃ vā pāmara kāma karmuka paritrastā vimokṣyatyasūn
hā maugdhyāt phalinī manoratha latā mṛdvī mayonmūlitā*

(Vidagdha Mādhava 2/59)

Śrī Kṛṣṇa, after ignoring Śrī Rādhā in the beginning of Their love, laments: "Alas! The seed of moonfaced Rādhikā's love for Me may be broken after hearing about My cruelty (viz. She may give up Her love for Me), and She may find peace in Her heart by rejecting Me. Maybe She will even give up Her life out of fear of the terrible twanging of Cupid's bow! O! What a fool I was to uproot the tender creeper of Her desires!" From this verse it is understood that, although Kṛṣṇa externally showed indifference towards Rādhikā, His love for Her was unbroken. When Rādhikā heard from Her girlfriends that Kṛṣṇa rejected Her love, She lamented as follows:

yasyotsaṅga sukhāsayā śithilitā gurvī gurubhyas trapā

*prāṇebhyo'pi suhṛttamaḥ sakhi tathā yūyaṁ parikleśitāḥ
dharmāḥ so'pi mahān mayā na gaṇitāḥ sādhwībhir adhyāsītā
dhig dhairyam tad upekṣitāpi yad ahaṁ jīvāmi pāpīyasī*

(Vidagdha Mādhava 2/60)

"O *sakhi!* Desiring Kṛṣṇa's company, I gave up My shyness before My superiors, I gave so much misery to You, My girlfriends, who are dearer to Me than life, and I gave up all moral codes that are highly estimated by all the chaste women! Curses on My patience that I still maintain this sinful life, although Kṛṣṇa rejects Me!" This example shows how Rādhikā's love cannot be broken, although She was rejected by Kṛṣṇa.

Then Śrīpāda says: *yatra na nutiḥ* "In this love there are no respectful obeisances or prayers offered." In the first quoted verse from Vidagdha Mādhava it was already said that honours are simply giving pain to the lover's heart. Therefore there are no respectful obeisances wanted in natural love. In Caitanya Caritāmṛta (Antya 4) it is seen that Jagadānanda Paṇḍita was chastised by Lord Caitanya for advising Sanātana Gosvāmī to go to Vṛndāvana, and Sanātana Gosvāmī was praised. Sanātana Gosvāmī was hurt by these praises and told the Lord:

*śuni pāye dhari sanātana prabhuke kohilo; jagadānandera saubhāgya āji se jānilo
āpanāra daurbhāgyera āji hoilo jñāna; jagate nāhi jagadānanda sama bhāgyavān
jagadānande piyāo ātmīyatā sudhādhāre; more piyāo gaurava stuti nimba nisindā sāre
ājiho nāhilo more ātmīyatā jñāna; mora abhāgya , tumi svatantra bhagavān*

"Hearing these words, Sanātana clasped the Lord's feet and said: 'Now I understand the great fortune of Jagadānanda. Now I know how unfortunate I am. No one in the world is as fortunate as Jagadānanda. You are making Jagadānanda drink the nectar of affectionate relationships, and You make me drink the bitter juice of honorable praises. Today I could again not be accepted as one of Your intimate associates! How unfortunate I am! Anyhow, You are the independent Lord!' This shows that reverential praises are absent in natural love. *yatra nāgo* means in this natural love that there is no offense, or respect offered out of fear. Śrī Paurṇamāsī devi tells Nāndīmukhī in 'Ujjvala Nīlamanī (Sthāyi 98)':

*dhatte drāg anupādhi janma vidhinā kenāpi nākampate
sūte'tyāhita sañcayair api rasam te cen mitho lambhakāḥ
ṛddhim sañcinute camatkṛtikaroddāma pramodottarām
rādhā mādhavayor ayaṁ nirupamaḥ premānubandhotsavaḥ*

"O devi ! The natural love of Rādhā and Mādhava is free from all personal motivations and is not instigated by any principles of duty. Although They may be afraid of Their superiors and They may face different problems, this does not increase Their disturbance, rather it increases Their savour of transcendental *rasa* and the ecstasy of Their astonishing festival of love."

O Śrīpāda! Now that we know what this festival of natural is not, tell us now what it is then! Śrīpāda says: *sā lāvanya camatkṛtir nava vayo rūpaṁ ca tan mohanam*. "In this festival

Rādhā and Mādhava enchant Each other with Their natural beauty and with Their astonishing forms and youthful age." To illustrate that, there is the following song which describes how enchanted Śrī Rādhikā was when She first dreamt of Kṛṣṇa's enchanting form:

*kaiśora boyos koto vaidagadhi thām; murati marakata abhinava kāma
prati aṅga kon vidhi niramilo kise; dekhite dekhite koto amiyā borīṣe
aruṇa adhara mṛdu manda manda hāse; cañcala nayana kone jātikula nāse
dekhiyā vidare buka duti bhuru bhaṅgī; āi āi kothā chilo se nāgara rangī*

"How clever is His form when He attains adolescence! His emerald form resembles a youthful Cupid! Which Brahmā has created His different limbs? How much nectar is showered over Me when I see it! His red lips are softly smiling and the corners of His restless eyes destroy My moral principles! When I see His two knitted eyebrows My heart breaks! O Mother! Where was this playful hero?"

This love festival is also *tat tat keli kalā vilāsa laharī cāturyam āścarya bhūḥ* "wave after wave of astonishing artful and clever love-pastimes". When this cleverness increases, the hero and heroine even forget their own identities and become as if one. This *prema vilāsa vivarta* is one of the astonishing waves in this ocean of pastimes. Śrīla Rāmānanda Rāya described this to Mahāprabhu, who covered his mouth out of great ecstasy:

*eto kōhi āpana kṛta gīta eka gāilo; preme prabhu sva haste tāra mukha ācchādilo
tathā hi gītam .
pahilei rāga nayana bhaṅga bhelo; anudina bādhalo - avadhi nā gelo
nā so ramana nā hām ramaṅī; duhuṅ mona manobhava peśala jāni
e sakhi! se sob prema kāhini; kānu thāme kohobi bichuraho jāni
nā khonjalum dūtī, nā khonjalum ān; duṅhu kerī milane madhya to' pañcabāṇa
ab sohi virāga, tunhu bheli dūtī; su purukha premaki aichana rīti*

(C.C. Madhya 8)

"Saying this, Rāma Rāy sang a selfmade song, and out of love the Lord covered his mouth with His own hand. "First attachment appeared through the gestures of Our eyes. This attachment increased and found no limit. He is not the lover and I am not the lady love. I know Our minds were squashed by Cupid. O Sakhi! This is all a love story. Tell this to Kṛṣṇa, I know He has forgotten! No messenger searched for Us, nor did anybody else. Cupid was Our mediator! Now during Our separation, you must be Our messenger. That's how it goes when You fall in love with such a nice man."

Śrīpāda says: "May the indescribable love festival of Rādhā and Mādhava protect you!"

VERSE 104:

**YEṢĀM PREKṢĀM VITARATI NAVODĀRA GĀDHĀNURĀGĀN
MEGHĀ ŚYĀMO MADHURA MADHURĀNANDA MŪRTIR MUKUNDAḤ**

**VR̥NDĀTAVYĀM SUMAHIMA CAMATKĀRA KĀRIṆYĀHO KIM
TĀNI PREKṢE'DBHUTA RASA NIDHĀNĀNI RĀDHĀ PADĀNI**

yeṣāṃ - whose; *prekṣāṃ* - glance; *vitāṛati* - distributes; *nava* - new; *udāra* - generous; *gāḍha* - deep; *anurāga* - passion; *megha* - cloud; *śyāmaḥ* - blue; *madhura madhura* - ever-so-sweet; *ānanda* - bliss; *mūrtiḥ* - form; *mukunda* - Kṛṣṇa; *vr̥ndāṭavyām* - in Vṛndāvana; *sumahimā* - greatness; *camatkāra* - astonishing; *kāriṇī* - fem.performer; *aho* - O!; *kim* - what; *tāni* - whose; *prekṣe* - sight; *abhuta* - wonderful; *rasa* - flavour; *nidhānāni* - treasure; *rādhā padāni* - Rādhā's feet.

When will I be able to see Śrī Rādhā's wonderful footprints, that are like a treasure of *rasa*, whose greatness causes great astonishment in Vṛndāvana, and that are searched for with great generous new and constant passion by cloudblue, ever-so-sweet Mukunda?

ŚRĪ RĀDHĀ'S WONDERFUL RASIKA FOOTPRINTS:

Commentary: Śrī Rādhikā anxiously waits for Kṛṣṇa in the trysting-bower. Śyāma is too late again and Svāminī laments and speculates about his delay in different ways. Śrīpāda, in his *kinkarī*-form, is close by Her and pacifies Her. She is always with Her Svāminī, for better or for worse. Hearing Svāminī's pitiful lamentation, the maidservant decides to set out and look for Śyāmasundara, who had gotten lost somewhere in the other side of the forest, looking for Śrīmatī. When Śyāma sees the moon rising in the sky, He remembers Rādhikā's moon-like face and becomes even more upset and desparate. Suddenly He sees Rādhikā's special footprints on the sand path of Vṛndāvana, and He becomes overwhelmed by ecstatic feelings. Just at that time the maidservants sees Him, and she becomes very proud of Her Svāminī's influence on Kṛṣṇa. She sees a cloudblue luster gushing from Śyāmasundara's limbs because of His ecstasy. It makes Mukunda's cloudblue form sweeter-than-sweet. Because of seeing these footprints, Kṛṣṇa shows ever-new feelings of intense generous passion. *pathi pathi madana madākula gokula-candra kalita padamūlam* (Saṅgīta Mādhava) "Śrī Gokulacandra is intoxicated by lusty desires, and He rolls in the footprints of Śrī Rādhā". It is as if He has found a new treasure, and His thirst for it cannot be quenched. His appearance becomes sweeter and sweeter as He smears the dust of Śrī Rādhā's footprints over His whole body. That is how His *anurāga* is generous. The maidservant hides herself to witness Śyāma's ecstatic absorption and thinks: "Aha Svāminī! How sweet Your Śyāma is, and how much sweeter He becomes because of His devotion for Your footprints!" No one can relish that better than a *kinkarī*, who is *rādhā snehādhikā*, partial to Rādhā. Ecstatically, the maidservant steps out in the open, and Śyāma thinks: "Just see how great these footprints are! By their grace suddenly a *dūtī* (messenger from Rādhikā) came here!" In this way the maidservant is able to bring Śyāma to Svāminī's *kuñja*.

Regarding the glories of Rādhikā's foot-dust, the following story is there in Haridās dāsajī's "Gauḍīya Vaiṣṇava Jīvana": Śrī Jagannātha Dāsa Bābājī Mahārāja once begged a *ruṭi* (bread) as alm from the sweepers of Vṛndāvana, and when the leading Vaiṣṇavas asked him why he did so, he blissfully answered: "They are always serving the dust of Vraja, therefore they are most fortunate! They're not mere sweepers - they are most fortunate *munis* and *ṛṣis* that took birth in outcaste families simply to serve the dust of Vraja-*dhāma*!"

VERSE 105:

**BALĀN NĪTVĀ TALPE KIM API PARIRABHYĀDHARA SUDHĀM
NIPĪYA PROLLIKHYA PRAKHARA NAKHARENA STANA BHARAM
TATO NĪVĪM NYASTE RASIKA MAṆINĀ TVAT KARA-DHṚTE
KADĀ KUṆJA CCHIDRE BHAVATU MAMA RĀDHE'NUNAYANAM**

balāt - by force; *nītvā* - having taken; *talpe* - on the bed; *kim api* - indescribable; *parirabhya* - having embraced; *adhara* - lips; *sudhām* - nectar; *nipīya* - drinking; *prollikhya* - marking; *prakhara* - sharp; *nakharena* - by the nails; *stanabharam* - breasts; *tataḥ* - and then; *nīvīm* - underwear; *rasika* - relishers; *maṇinā* - by the jewel; *tvat* - your; *kara* - hands; *dhṛte* - held; *kadā* - when; *kuṅja* - arbour; *cchidre* - in the hole; *bhavatu* - let it be; *mama* - my; *rādhe* - O Rādhā!; *anunayanam* - following with the eyes.

O Rādhe! When will my eyes follow through a slit in the *kuṅja*-wall how the jewel of lovers (Kṛṣṇa) forcibly takes You to bed, embraces You and drinks the nectar of Your lips (kisses You), scratching Your breasts with His sharp nails and placing His hands on Your underwear?

THE SWEETNESS OF THE YUGALA VILĀSA:

Commentary: The maidservant brings the eager hero to the arbour where Śrīmatī is waiting for Him, but the mood of the *nāyikā* (heroine) becomes reversed when She sees Her long-awaited lover coming, and in a *vāmya* mood She turns around and goes out of the *kuṅja*. This unfavorable mood causes the Nāgara's eagerness for union with Her to increase, and as a real *rasika maṇi* (jewel of relishers) He takes Śrīmatī by the hand and drags Her to the bed. Rasika Śiromaṇi swims on the ocean of *vāmyabhāvavati*'s (averse, unsubmitive Rādhikā's) enchanting activities. Understanding that the *yugala vilāsa* is going to take place, the maidservant leaves the *kuṅja* and looks through the holes of the foliage to admire the sweet sight of these amorous pastimes. Seeing Śrīmatī's very attractive gestures Nāgara becomes agitated. He becomes intoxicated by drinking the nectar from Her lips (kissing Her) and He marks Her breasts with the scratches of His nails. Rasika-maṇi places His hands on Her

underwear, and Śrīmatī tries to stop Him with Her hands. The maidservant can freely relish this sight and makes the fishes of her eyes swim on the ocean of *rasa*. The Gosvāmīs said: *anurāga evāsamordhva camatkāreṇonmādako mahābhāvaḥ*: "When *anurāga* displays some matchless astonishment which maddens the transcendental youthful Cupid Śrī Śyāmasundara, then it is called *mahābhāva*."

VERSE 106:

**KARAM TE PATRĀLIṂ KIM API KUCAYOḤ KARTUM UCITAM
PADAM TE KUÑJEṢU PRIYAM ABHISARANTYĀ ABHISṚTAU
DṚŚAU KUÑJA CCHIDRAIS TAVA NIBHṚTA KELIṂ KALAYITUM
YADĀ VIKṢE RĀDHE TAD API BHAVITĀ KIM ŚUBHA DINAM**

karam - hand; *te* - Your; *patrāliṁ* - leaves; *kim api* - indescribable; *kucayoḥ* - on the breasts; *kartum* - done; *ucitam* - fitting; *padam* - feet; *te* - Your; *kuñjeṣu* - in the arbours; *priyam* - Your beloved; *abhisarantya* - arranging rendez vous; *abhisṛtau* - following; *dṛśau* - eyes; *kuñja* - arbour; *cchidraiḥ* - through the slits; *tava* - Your; *nibhṛta* - private; *keliṁ* - pastimes; *kalayitum* - seeing; *yadā* - when; *vikṣe* - seeing; *tad* - that; *api* - even; *bhavitā* - becoming; *kim* - whether; *śubha* - auspicious; *dinam* - day.

O Rādhē! When will that blessed day come when my hand can paint leaf-pictures on Your breasts, my feet can follow You on Your way to the trystingbower, and when my eyes can witness Your intimate pastimes, looking through the slits in the foliage of the arbour?

THE DESIRE FOR RĀDHĀ'S MAIDSERVICE:

Commentary: By Śrīmatī's grace Śrīpāda has a transcendental vision: He sees himself engaged in Her service at Yāvat, as Her maidservant. Just then Śyāmasundara plays His enchanting flute from afar. Hearing this, Śrīmatī becomes upset and restless, and She madly wants to rush out to meet Śyāma, but the maidservant pacifies Her by sweetly speaking about Kṛṣṇa and dressing Her nicely and properly before She runs out. The loving maidservant draws leafpictures on Her breasts, that are like baskets that contain everything for Kṛṣṇa, and then completes the rest of Her dressing and ornamentation. Svāminī then rushes out and the maidservant follows Her like Her shadow, encouraging Her and making Her fearless. Svāminī arrives at the gate of the trystingbower, where Śyāmasundara anxiously waits for Her. When anxious Rādhā and Kṛṣṇa meet and commence Their lovegame, the maidservant goes out of the arbour and looks through the holes of the foliage to catch a glimpse of these pastimes.

What a privilege! In this way the maidservant makes her hands, her feet and her eyes useful in the service of the Yugala-kīśora.

*he śrī rādhe vinodini, ramaṇī mukuṭa maṇi,
kṛṣṇamayī kṛṣṇa priyatamā
āmāra karete kobe, tomāra ei kuca-yuge,
citrāvalī koribo racana*

"O Śrī Rādhe Vinodini, crown-jewel of ladyloves! You are absorbed in Kṛṣṇa and You are His dearest girlfriend! When can my hands serve You by painting leaves on Your breasts?"

*he hari garavini, keli kunje yābe tumi,
abhisāre govinda bheṭite
mora ei duṭi pada, hobe ki go abhisṛta,
se somoy tomāra saṅgete*

"O You Who are proud before Hari! When You go to the playbower to meet Govinda, then my two feet will follow You."

*yugala sambhoga līlā, aparūpa kelikalā,
rasera bādara koto dine,
kuñja chidra patha diyā, dekhibo ki haripriyā
śrīpāda prabodhānanda bhane*

"Your wonderful, artful dual pastimes of enjoyment in union are like a storehouse of *rasa*! Śrīpāda Prabodhānanda says: "O Beloved of Hari! When can I watch them through the holes in the *kuñja*-foliage?"

VERSE 107:

**RAHO GOṢṬHĪM ŚROTUM TAVA NIJA VIṬENDRENA LALITĀM
KARE DHṚTVĀ TVĀM VĀ NAVA RAMAṆA TALPE GHAṬAYITUM
RATĀMARDĀ SRĀSTĀM KACABHARAM ATHO SAṂYAMAYITUM
VIDADHYĀḤ ŚRĪ RĀDHE MAMA KIM ADHIKĀROTSAVA RASAM**

rahaḥ - private; *goṣṭhīm* - talk; *śrotum* - hearing; *tava* - Your; *nija* - own; *viṭendrena* - with the king of debauchees; *lalitām* - lovely; *kare* - in the hand; *dhṛtvā* - having held; *tvām* - You; *vā* - or; *nava* - new; *ramaṇa* - lovemaking; *talpe* - on the bed; *ghaṭayitum* - for meeting; *ratamarda* - during amorous clashes; *sraṣṭām* - dishevelled; *kacabharam* - hair; *athaḥ* - then; *saṁyamayitum* - arrange; *vidadhyāḥ* - giving; *śrī rādhe* - O Rādhā!; *mama* - my; *kim* - what; *adhikāra* - eligibility; *utsava* - festival; *rasam* - taste.

O Śrī Rādhe! When will You give me the festival of qualification to listen to Your tender intimate talks with Your king of debauchees (Viṭendra Śrī Kṛṣṇa), to take You by the hand to the fresh lovebed and to rewind Your braid that was loosened during Your loveplay?

A FESTIVAL OF QUALIFICATION:

Commentary: The Yugala Kiśora finishes Their loveplay in the harbour, and the maidservant, knowing that her time to serve has come, enters the playbower. Śrīmatī's clothes are dishevelled, and it looks as if the sweetness of Her youthful form is gushing out through them. The fish-like eyes of Nāgararāja swim in the ocean of Śrīmatī's sweet limbs, and the maidservant is immersed in an ocean of bliss. How beautiful is Śrīmatī's loosened braid! The maidservant lovingly rewinds this braid, of which each single strand of hair is dearer to her than millions of lives. Without Śrīmatī's grace no one can serve as expertly as the maidservants can. Śrīmatī loves Her maidservants more than Her own life, and gives Herself completely to them. With a soft towel the maidservant lovingly wipes Śrīmatī's face, that is moistened by sweatdrops of fatigue from lovemaking, and fans Her. Then she serves Her sweet water and betel-leaves to remove Her fatigue, and finally she serves Her with garlands, eyeliner and footlac. Śrīmat Jīva Gosvāmī has said: "The Lord wants the living beings to attain an existence full of service. Let them learn that happiness lies in devotional service and that everything else is miserable. Hence the merciful Lord first gives them the desire to serve and then blesses them with the fortune of devotional service. *anukampā ca pūrṇe'pi svasmin nija sevādyabhilāṣaṁ sampādya sevakādiṣu sevādi saubhāgya sampādikā bhagavataś cittārdratāmāyī tad upakārecchā* (Prīti Sandarbhaḥ 84 Anu)

While speaking intimately with Her king of debauchees, Śrīmatī chews the betel-leaves. This intimate discussion is not to be heard by Her girlfriends, but Śrīmatī is not at all shy to speak these sweet and nectarean words to Her lover in front of Her maidservants. The maidservant floats in an ocean of bliss when she hears Svāminī's blissful discussion with Her Nāgara. Her eyes are pleased by seeing these pastimes, her ears are pleased by hearing these romantic discussions, her sense of touch is pleased by touching the Yugala's limbs, her nose is pleased by smelling Their divine fragrance and her tongue is pleased by relishing Svāminī's *prasādi* betel-leaves. In this way all of her five senses are pleased. Why is Kṛṣṇa called *viṭendra*, the king of debauchees? Other than Him, nobody can be a paramour. Other men that play the paramour simply create *rasābhāsa*, a semblance of *rasa*. This is confirmed by Śrīla Rūpa Gosvāmī in his 'Ujjvala Nīlamaṇi (Nāyaka bheda 16)'

*laghutvam atra yat proktaṁ tat tu prākṛta nāyake
na kṛṣṇe rasa niryāsa svādārtham avatārinī*

"The (moral) lightness that is ascribed to a paramour, counts only for the mundane hero, not for Kṛṣṇa, who is the *avatāri* (the fountainhead of all divine descensions who preach religious principles) who descends for the sake of queezing out the divine juice (*rasa*) from

His own transcendental pastimes." About the *viṭendra* Ujjvala Nilamani says: *veśopacāra kuśalo dhūrta goṣṭhī viśārada kāma-tantra kalā vedi viṭa ityabhidhīyate* "A *viṭa* is a shameless man, who is expert in dressing and talking and in all the arts of the *kāma tantra*." Although He has many *viṭa*-helpers like Kaḍāra and Bhāratībandha, who accomplish His meeting with the beautiful *gopīs*, Kṛṣṇa is Himself the king of *viṭas*, *viṭendra*. The maidservants are well aware of this.

The savour of this blissful conversation makes the Yugala desirous for loveplay once more. The maidservant understands Their minds and makes a lovebed for Them with stemless flowers. This bed is strong enough to tolerate the motion of Their lovemaking, and therefore it is called *ramaṇa talpa*. The maidservant takes Śrīmatī by the hand and takes Her to the new lovebed, where the Yugala becomes intoxicated by lovemaking once again. The maidservant is very fortunate to relish those sweet pastimes. Then the vision disappears, and Śrīpāda, returning to external consciousness, humbly prays: "O Svāminī! When will You give me the festival of qualification to always witness these pastimes and to serve You in them?"

he śrī rādhe nidhuvane, vallabha viṭendra sane,
sukhada ye rasa ālāpana
madhura hoite sumadhura, raha goṣṭhī rasa-pura,
ār kobe koribo śravaṇa?

"O Śrī Rādhe! When can I hear Your sweeter-than sweet, joygiving intimate *rasika* conversation with Your *viṭendra* in the Nidhuvana-arbour?"

he kelikuñja rāñī, gāndharvikā thākurāñī,
manorama mānini rādhike
tomāra karete dhari, ramaṇa talpete pyārī,
śayana ki korabo tomāke

"O Queen of the play-arbours! O Goddess Gāndharvika! O Enchanting, proud Rādhike! Can I then lead You by the hand to the love bed and make You lie down on it?"

vilāse mardita keśa, punaḥ ki koribo veśa,
he devi cāru candrānane
ei sevā utsave, adhikāra dibe kobe,
śrīpāda prabhodhānanda bhaṇe

"O Beautiful moonfaced goddess! When can I rearrange Your loosened hair and Your dishevelled clothes after You made love? Prabhodhānanda says: "When will You give me the festival of that qualification?"

VERSE 108:

**VR̥NDĀṬAVYĀM NAVA NAVA RASĀNANDA PUÑJE NIKUÑJE
GUÑJAD BHR̥NGĪ KULA MUKHARITE MAÑJU MAÑJU PRAHĀSAIḤ
ANYONYA KṢEPAṆA NICAYANA PRĀPTA SAṂGOPANĀDYAIḤ
KR̥ḌAJ JĪYĀD RASIKA MITHUNAM KL̥RPTA KELĪ KADAMBAM**

vr̥ndāṭavyām - in Vṛndāvana; *nava nava* - ever-fresh; *rasānanda* - delicious bliss; *puñje* - in a multitude; *nikunje* - in an arbour; *guñjad* - humming; *bhr̥ngī* - bumblebee girls; *kula* - groups; *mukharite* - singing; *mañju mañju* - ever-so-lovely; *prahāsaiḥ* - by joking; *anyonya* - mutual; *kṣepaṇa* - throwing; *nicayana prāpta saṅgopanādyaiḥ* - hide-and-peek; *kr̥ḍat* - playing; *jīyāt* - glories; *rasika* - relishing; *mithunam* - couple; *kl̥rpta* - performing; *keli* - pastimes; *kadambam* - abundance.

All glories to the Relishing Couple, that is always engaged in many loveplays like playing ball and hide-and-peek, joking with Each other in an ever-so-lovely manner in the ever-fresh blissful playgroves of Vṛndāvana where groups of bumblebees are humming!

PLAYING BALL AND HIDE-AND-SEEK:

Commentary: Spring has come to sweet Vṛndāvana, and the sweet trees and vines are full of blooming flowers. All the moving and nonmoving creatures of Vṛndāvana are shivering of ecstasy when they are touched by the sweet fragrance of these flowers, that are carried by a soft Malayan breeze. Groups of sweetly humming bees surround these clusters of flowers, and cuckoos cause great amorous incitements with their sweet singing. Naturally beautiful Vṛndāvana arranges for the perfection of all of the Yugala's blissful vernal pastimes, and today the Yugala is eagerly entering into the ocean of these pastimes. They throw a golden ball at Each other and catch it. How sweetly Svāminī's bangles are jingling when She throws the ball at Śyāma! Śyāma is enchanted and is unable to catch the ball, so Svāminī claps in Her hands and exclaims: 'You're defeated! You're defeated!'. How sweet are Her glances, that resemble Cupid's arrows! Śyāma regains His consciousness and says: "Throw the ball again! If I cannot catch it now then I will accept defeat!" With a wonderful gesture Svāminī throws the ball, showing the beauty of Her sides and Her breasts. Śyāma is out of His mind when He sees it and fails to catch the ball again. Svāminī laughs loudly, claps Her hands and says: "You're defeated! You're defeated!" Nāgara loses Himself in ecstasy when He sees Śrīmatī's sweet laughing and sweet gestures, and Svāminī orders Her maidservant to humiliate Śyāma a little further. The maidservant tells Śyāma: "Ohe! Why don't You go to herd Your cows? What pleasure does a cowherdboy (*rākhāl*) like You find in these games? Don't come here again to challenge my victorious mistress!" Śrīmatī says: "Sundara (beautiful Kṛṣṇa)! I can't play this game with You! You'd better practise a little more! Listen, I know another game: You hide Yourself, and I will go and look for You! But if I hide You won't be able to find Me without the help of My *sakhīs* and *mañjarīs*!" Śyāma says: "Surely I will!" Svāminī says: "Acchā, Then

You hide first!" In this way They begin the game of hide-and-peek. Śyāmasundara hides Himself in a forest of dark Tamāla-trees, and it seems as if He merges with that forest. Śrīmatī begins to search for Him with the help of Her maidservant. How cleverly Svāminī ascertains Śyāma's whereabouts!

*yad galita marandaṁ vartate śākhī-vṛndaṁ milati ca yad alabdha premaghūrṇa khagālī
tad iha na hi śikhaṇḍottamsinī sāvṛṣṭā nikhila bhuvana cetā hārīṇī kāpi vidyā*

(Vidagdha Mādhava, Act VI)

Śrīmatī says: "If there is no honey oozing from the trees here, and the birds are not dizzy from ecstatic love and are thus able to meet Each other, then I can understand that peacock-feather-crowned Kṛṣṇa, who steals the hearts of all the three worlds, did not enter this place." Then, when She goes to a Tamāla-forest, Śrīmatī speculates:

*vighūrṇāntaḥ pauspaṁ na madhu lihate'mī madhulihah
śuko'yaṁ nādatte kalita jaḍimā dāḍima phalam
vighūrṇā parṇāgraṁ carati hariṇīyaṁ na haritaṁ
pathānena svāmī tad ibhavara gāmī dhruvam agāt (ibid.)*

"When the bees are so dizzy that they don't even drink the honey from the flowers anymore, when the parrots are so stunned that they cannot eat the ripe pomegranates anymore and when the does are so dizzy that they cannot eat the green grass anymore, then I understand that My master must have come this way, walking like the best of elephants!" Svāminī enters the Tāmāla-forest, and the maidservant follows Her like Her shadow. Svāminī is totally bewildered when She sees the Tamāla-tree; She sees Kṛṣṇa everywhere. Śrīmatī passes the Tamāla-tree without noticing Śyāmasundara, who secretly laughs and gives a hint to the maidservant not to tell Her. The maidservant relishes the sweetness of Śyāmasundara's smile. Svāminī sees that bumblebee-girls come from another side and fly towards the Tamālatree, being attracted to Kṛṣṇa's bodily scent. Svāminī follows the beegirls and in this way catches Śrī Śyāmasundara, saying: "I got You! I got You! You're defeated! You're defeated!" The maidservant covers her mouth and giggles. Śyāma says: "What do You mean 'defeated'? Now You must hide, and if I find You, then We have a tied score! If I can't find You, then I accept defeat!" Svāminī says: "Acchā! Sit down here, I will hide Myself now!" *prāpta saṁgopanādyaiḥ*: She hides Herself completely. How? By standing between a number of golden statues that beautify a nearby arbour. The statues become as beautiful as Śrīmatī Herself as they are illuminated by Her golden luster (this is called *abhirūpya*). Śyāmasundara enters that *kuñja*, but He cannot ascertain which form is Rādhikā's form, so He decides to find out by touching each one of them. When Śyāma touches Rādhikā She becomes stunned of ecstasy, so He continues His search without recognizing Her. Śrīmatī smiles slightly, and the maidservant relishes the sweetness of that smile. Finally, Śyāmasundara catches Her with the help of Her maidservant. Śyāma is defeated (because He was supposed to find Her without the help of the maidservants), and the bliss of the maidservant knows no bounds. In this ecstatic state, the maidservant says *jyāḍ rasika mithunaṁ kṛpta kelī kadambam*: "Glories to the pastimes of the Relishing Couple!"

VERSE 109:

**RŪPAṂ ŚĀRADA CANDRA KOṬI VADANE DHAMMILLA MALLĪ SRAJĀM
 ĀMODAIR VIKALĪ-KṚTĀLI PAṬALE RĀDHE KADĀ TE'DBHUTAM
 GRAIVEYOJJVALA KAMBUKAṆṬHI MRDU DOR VALLĪ CALAT KAṆKANE
 VĪKṢE PAṬṬA DUKŪLA VĀSINI RAṆAN MAÑJĪRA PĀDĀMBUJE**

rūpaṁ - form; *śārada* - of autumn; *candra* - moon; *koṭi* - millions; *vadane* - face; *dhammilla* - braid; *mallī* - jasmynes; *srajām* - garland; *āmodaiḥ* - with pleasures; *vikalīkṛta* - agitated; *ali* - bees; *paṭale* - groups; *rādhe* - O Rādhā!; *kadā* - when; *te* - Your; *adbhutam* - wonderful; *graiveya* - necklace; *ujjvala* - blazing; *kambu* - conchshell; *kaṇṭhi* - neck; *mṛdu* - soft; *doḥ* - arm; *vallī* - vine; *calat* - moving; *kaṅkane* - bangle; *vīkṣe* - seeing; *paṭṭa* - silken; *dukūla* - dress; *vāsini* - dressed; *raṇat* - jingling; *mañjīra* - anklebells; *pāda* - feet; *ambuje* - lotus.

O Rādhe with the beautiful face that shines like millions of autumn moons, whose hair is braided with a jasmine-garland that agitates hosts of bumblebees, whose conchshell-like neck is brightened by a Graiveya-necklace, whose soft vine-like arms are adorned with moving bangles, who wears a two-piece silken dress and who has jingling anklebells on the lotus-feet! When will I see Your wonderful form?

THE SWEETNESS OF RĀDHĀ'S WONDERFUL FORM:

Commentary: In the sixth act of his 'Vidagdha Mādhava'-play, Śrī Rūpa Gosvāmī describes Śrī-Śrī Rādhā-Mādhava's hide-and-seek pastimes. At the end of this game Śyāmasundara says: "O Vilāsini! There's no more need for this game, that causes Us to suffer separation from Each other! Come! Let's blissfully take rest for a while in this Saptaparnagrove, that is beautified by fragrant flowers!" In the same way, Śyāmasundara now takes Śrī Rādhikā's hand and says: "Come, let's take some rest in this nearby *kuñja*!" At that moment Śrī Rādhikā's face blazes like millions of autumnal moons. Śyāma is enchanted by this sweet soothing luster and thinks: "How beautiful is the luster of Your face!" He cannot find any object of comparison, but the *kinkarī*, who knows Kṛṣṇa's heart, expresses it somewhat by saying *he śārada koṭi candra vadane* "O You whose face defeats millions of autumn moons!", and all the other addresses in this verse.

When Kṛṣṇa pulled at Svāminī's hand Her braid fell slightly loose out of ecstatic love, and the garland of fresh jasmynes that the maidservant wound in it, almost fell out. How beautifully that looks! Kṛṣṇa, who is *rasa rāja*, is enchanted in a *rasika* way when *rasa* itself renews the decoration that was originally made by the maidservant. Thirsty bees now come flying towards Rādhikā's braid, being not only attracted to the fragrance of the jasmine-garland, but even more to Rādhikā's fragrant lotus-like face. When Śyāma sees this, He gets a strong desire to enjoy again with Śrīmatī and drags Her in a nearby *kuñja* by the edge of Her

silken *sārī*. Svāminī resists, and pulls the end of Her cloth out of Śyāmasundara's hands again. How sweet is Her mood! Seeing this, the maidservant calls Her *he paṭṭa dukūla vāsini* "O Girl Who wears a two-piece silken *sārī*!" This unfavorable mood gives millions of times more joy to Śyāma than when He directly unites with Her. (*ei bhāva yukta dekhi rādhāsya nayana; saṅgama hoite sukha pāy koṭi guṇa*, C.C.) How brightly Her Graiveya-necklace shines on Her conchshell-like neck when Kṛṣṇa pulls Her scarf off! How sweetly Her bangles are jingling! The ecstasy of the *manjarī* knows no bounds when she sees this sweetness, and she says *he graiveyojjala kambu kaṅṭhi! he mṛdu dor vallī calat kaṅkaṇe!* When Śyāma sees Śrīmatī's matchless sweetness, He becomes eager to enjoy with Her again, so He unites with Her in a nearby *kuñja*, and the maidservants makes her eyes successful by witnessing these sweet pastimes through the arbour's latticed windows. How sweetly Śrīmatī's anklebells are jingling! Hearing it is the fulfillment of the maidservant's ears.

*he sārada candrānani, paṭṭa dukūla vāsini,
tomara se kavārīra mallikā mālāya
saurabhete bhṛṅgakula, hoiyāche ati ākula,
kaṅṭhadeśa ujalita cikera prabhāya*

"O Girl whose face shines like the autumn moon and who wears a silken two-piece dress! The bees are attracted to the fragrance of Your jasmine-garland and Your tightly fitting Graiveya-necklace perks brightly!"

*bhujalatā sancālāne, mukharita kankane,
śrī caraṇe jhaṅkṛta maṅgira nūpura
adbhuta rūpa mādhuri, dekhibo nayāna bhari,
prabodhānandera ei āśā pūrṇa koro*

"Your bangles jingle sweetly when You move Your vine-like arms and Your jewelled anklebells jingle sweetly on Your lotus-feet. Please fulfill Prabodhānanda's desires by filling his eyes with this wonderfully sweet vision!"

VERSE 110:

**ITO BHAYAM ITAS TRAPĀ KULAM ITO YAŚAḤ ŚRĪR ITO
HINASTYAKHILA ŚRĪKHALĀM API SAKHĪ NIVĀSAS TVAYĀ
SAGADGADAM UDĪRITAM SUBAHU MOHANĀKAṅKṢAYĀ
KATHAM KATHAM AYĪŚVARI PRAHASITAIḤ KADĀ MREḌYASE**

itaḥ - here; *bhayam* - fear; *itaḥ* - here; *trapā* - shyness; *kulam* - family; *itaḥ* - here; *yaśaḥ* - fame; *śrīḥ* - fortune; *itaḥ* - here; *hinasti* - having heard that; *akhila* - all; *śrīkhalām* - chains; *api* - even; *sakhī nivāsa* - Kṛṣṇa, who lives amongst His girlfriends; *tvayā* - by You; *sa gadgadam*

- with faltering voice; *udīritam* - spoken; *subahu* - many; *mohana* - Kṛṣṇa; *ākāṅkṣayā* - with desire; *katham katham* - how is that?; *ayi* - O!; *īśvari* - goddess; *prahasitaiḥ* - with jokes; *kadā* - when; *mreḍyase* - ordering.

O Rādhike, my Īśvari! When will You repeatedly ask me 'how? how?' with a smile that indicates Your desire for Mohana (enchanting Kṛṣṇa) and a faltering voice as I tell You 'Kṛṣṇa has given up all shame and fear, His family-traditions, His opulence and all moral shackles for You only!'

ŚRĪ RĀDHĀ'S PIQUE:

Commentary: Proudly Svāminī sits in a sweet arbour of Mādhavī-vines. Nobody knows why She is angry, so Śyāma takes shelter of the *sakhīs* in an attempt to pacify Her. The *sakhīs* then engage the *kinḅarīs* in the duty of soothing Śrīmatī's *māna*, knowing that they are very expert in this. Śrīpāda, who gets their order in his *kinḅarī*-form, thinks to herself: "I can soften Rādhikā's heart by singing Kṛṣṇa's sweet attributes to Her and telling Her how He, although He is a mine of all jewel-like qualities, gave up everything for Her sake and is exclusively attached to Her!" Then she openly says: "O Śrī Rādhē! Although Vrajendra-nandana is a mine of all jewel-like qualities, He is so subdued by Your love that He give up all shame, fear and family tradition to meet You! Look how this tender prince has come into the deep forest in the middle of the night, just to meet You! He is the very life of His family and His relatives! They cannot live for even a moment without seeing Him, but He doesn't even care what they will say when they will not find Him at home in the middle of the night! He always comes to see You in the forest which is full of wildlife! O Śrī Rādhē! Kṛṣṇa is the jewel of Nanda Mahārāja's spotless and famous dynasty, but He loves You so much that He doesn't even care if His family loses its good reputation because of His adultery with You! Sakhī Nivāsa (Kṛṣṇa, who lives amongst His girlfriends) has broken all moral shackles because of You, and now You are making Him sad by being angry with Him for no reason!" The clever *kinḅarī* calls Kṛṣṇa *sakhī nivāsa* because Kṛṣṇa now stays amongst the *sakhīs*, being rejected by Rādhikā and the *sakhīs* will be very pleased when She makes up with Him again. The clever *kinḅarī* knows that Svāminī is bound by the love of Her girlfriends, and therefore she calls Kṛṣṇa *sakhī nivāsa* here.

Here it must be noticed that of all of Śrī Kṛṣṇa's innumerable qualities the quality of love for His devotees is the greatest. Subdued by the love of His devotees, He will commit acts that are popularly considered horrible, and in this His love for His devotees is shown to the utmost—

*ki nā bole ki nā kore bhaktera kāraṇe; bhakta lāgi bāli badhe sugrīvera sthāne
jvalanta anala kṛṣṇa bhakta-lāgi khāy; bhaktera kinḅara āpana icchāy*

"What will Kṛṣṇa not do and say for His devotees? For His devotee He killed Bāli in Sugrīva's place. For His devotee Kṛṣṇa swallowed the forestfire. Thus He voluntarily becomes His devotees' servant." (Caitanya Bhāgavata)

When proud Rādhikā hears from Her maidservant how Kṛṣṇa is subdued by Her love, She strongly desires Him again and gives up Her proud huff. A budlike smile sprouts on Her mouth and with a faltering voice of desire She asks the *mañjarī*: 'How's that? How's that?', wanting to hear from her again and again how Kṛṣṇa has given up all shackles for Her. There is no end to Her thirst for hearing about Kṛṣṇa's qualities, and the clever maidservant draws a sweet picture of Kṛṣṇa's sweet attributes on the slate of Rādhikā's heart, like an expert artistgirl. Śrīla Raghunātha Dāsa Gosvāmī says: *kṛṣṇa nāma yaśa sravāvataṁsollāsi karṇikām* "Kṛṣṇa's names, attributes and fame are decorations for Rādhikā's ears." Śrīmatī's ears and mind are unsatiated while She hears Her maidservant glorifying Kṛṣṇa's sweet attributes, and She asks her more and more. The maidservant, seeing Svāminī's great taste for this nectar, goes on and on glorifying Her beloved.

VERSE 111:

**ŚYĀME CĀTU RUTĀNI KURVATI SAHĀLĀPĀN PRAṆETRĪ MAYĀ
GRHNĀNI CA DUKŪLA PALLAVAM AHO HUŅKṚTYA MĀM DRAKṢYASI
VIBHRĀṆE BHUJAVALLĪM ULLASITAYĀ ROMA SRAJĀLANĀKṚTĀM
DRṢṬVĀ TVĀM RASA LĪNA MŪRTIM ATHA KIṂ PAŚYĀMI HĀSYĀM TATAḤ**

śyāme - O Śyāmal!; *cātu* - flattering; *rutāni* - words; *kurvati* - does; *saha* - with; *ālāpan* - speaking; *praṇetri* - extend; *mayā* - by me; *grhnāni* - taking; *ca* - and; *dukūla* - two piece cloth; *pallavam* - leaves; *aho* - O!; *huṅkṛtya* - roaring; *mām* - to me; *drakṣyasi* - You look; *vibhrāṇe* - holding; *bhuja* - arm; *vallīm* - vine; *ullasitayā* - gladdened; *roma* - hairs; *sraja* - garland; *alanākṛtām* - decorated; *drṣṭvā* - having seen; *tvām* - You; *rasa* - flavour; *līna* - merged; *mūrtim* - form; *atha* - then; *kiṁ* - what; *paśyāmi* - I see; *hāsyām* - laughing; *tataḥ* - then.

O Śyāme (Rādhē)! Once when You are speaking with me, Kṛṣṇa comes to flatter You, grabbing Your garments, so You yell at Him and look at me (as if saying: who does this boy think He is?). Then, when Śyāma holds Your vine-like arm, You become adorned with a garland of goosepimples of ecstasy. When will I see You thus smiling, Your form merged in *rasa*?

ŚRĪ RĀDHĀ'S FORM MERGED IN RASA:

Commentary: The *sakhīs* now understand that Rādhikā's proud huff is over, so they send Nāgara maṇi (Kṛṣṇa) back to Śrīmatī. Nāgararāja is eager to meet Rādhikā, and for this

purpose He flatters Her, but Śrīmatī pretends not to see Him and not to hear Him and continues talking with Her maidservant. Such an emotional ornament (*bhāvālaṅkāra*) is called *vivvoka*. The heroine then proudly pretends to ignore the attentive gallant although She inwardly desires Him. Śrī Rūpa Gosvāmī gives the following example in 'Ujjvala Nīlmaṇi (Anubhāva 75)':

*sphuraty agre tiṣṭhan sakhi tava mukha kṣipta nayanaḥ
pratikṣāṁ kṛtvāyaṁ bhavad avasarasyāghadamanaḥ
dṛśoccair gāmbhīrya grathita guru helagahanayā
hasantiva kṣibe tvam iha vanamālāṁ racayasi*

One day Śrī Rādhā strung a flowergarland for Kṛṣṇa, and continued doing this even when Kṛṣṇa appeared before Her, pretending not to see Him. Then Śyāmalā-*sakhī* told Her: "Sakhi! Aghadamana (Kṛṣṇa) is waiting for You and is staring at Your lotusface! O Bewildered girl! How amazing! Still You keep on stringing this garland of forest-flowers with a smile on Your face! How inconceivably grave is Your mood of indifference!" This indifference is a very elevated way of serving Kṛṣṇa. Śrī Kṛṣṇa is most attracted to such a sweet indifferent girl! In a transcendental vision Śrīpāda sees Rādhikā speaking with him (her), pretending not to see and hear Śyāma, who stands before Her and flatters Her. Nāgara is so eager to enjoy Rādhikā's sweetness that He pulls at Her scarf, but Śrīmatī yells and stares at the *kinkarī* in wonder, as if telling her: "Save Me from the hands of this rascal!" How many streams of sweetness are gushing from this mood! Śyāma greedily pulls at Śrīmatī's vine-like arm, causing Nāgarī-maĀi to smile and Her hair to stand up in ecstasy because of His touch. It seems to the *kinkarī* as if Śrīmatī's form merges in *rasa*, meaning 'the savouring of *rasa*'. Śrīmatī is savour personified, but now She merges with the relished *rasa* Herself, becoming One with it. The *kinkarī* relishes all this through Śyāmasundara, and thus there is no limit to her transcendental bliss!

*he rādhe! tomāra hari, koto anunoy kori,
cātu vākye bolibe yokhon
se sab rahasya kathā, vṛṣabhānu rāja sutā,
manoyoga na kori śravaṇa*

"O Rādhē! How much is Your Hari flattering You with His words! But Vṛṣabhānu's princess pretends not to hear all His intimate words at all!"

*rasamayī mora sane, koribe go ālāpane
raṅga dekhi vrajendra kumāra
tomāra dukūlāncala, dhare yadi se śyāmalā,
aho boli koribe huṅkāra*

"O Rasamayi (Rādhā)! When Śyāmala, the prince of Vraja, sees You speaking with me, He pulls at the edge of Your cloth and You cry out 'aho!'"

cāhiyā āmāra pāne, bolibe go netra koṇe,

*he kiṅkari! koro nivārana
heno kāle giridhārī, koto nā ādara kori,
bhujavallī koribe dhārana*

"You then look at me from the corners of Your eyes, as if saying: 'O *kiṅkari!* Stop Him!' At that time Giridhārī holds Your vine-like arm with so much care and respect."

*śyāma sparśa adabhuta, romāñca pulaka koto,
aṅge aṅge hoibe udgama,
prabhodhānandete koy, hāsyamayī se somoy
rasamūrti koribo darśana*

"When Śyāma touches You wonderful goosepimples of ecstasy will arise on Your limbs. Prabodhānanda says: 'O Hāsyamayi (smiling Rādhē)! When will I then see Your *rasika* form?'"

VERSE 112:

**AHO RASIKA ŚEKHARAḤ SPHURATI KO'PI VṚNDĀTAVĪ
NIKUṆJA NAVA NĀGARĪ KUCA KIŚORA KELI PRIYAḤ
KAROTU SA KR̥PĀM SAKHĪ PRAKATA PŪRṆA NATY UTSAVO
NIJA PRIYATAMĀ PADE RASAMAYE'DADHAD YAḤ ŚIRAḤ**

aho - O!; *rasika* - relisher; *śekhara* - chief; *sphurati* - appears; *ka* - who; *api* - even; *vṛndātavī* - Vṛndāvana; *nikuṅja* - arbour; *nava* - new; *nāgarī* - ladylove; *kuca* - breast; *kiśora* - adolescent; *keli* - play; *priyaḥ* - dear; *karotu* - may do; *sa* - he; *kr̥pām* - mercy; *sakhī* - girlfriend; *prakata* - manifest; *pūrṇa* - full; *nati* - obeisance; *utsava* - festival; *nija* - own; *priyatamā* - dearest; *pade* - in the position; *rasamaye* - full of flavour; *ādadhad* - taking; *yaḥ* - who; *śiraḥ* - the head.

Aho! The master of relishers, Who is fond of playing with the breasts of His adolescent ladyloves in the *nikuṅja*, appears in Vṛndāvana, experiencing the act of offering obeisances to His girlfriends to be like a festival and carrying the lotus-feet of His beloved on His head. May He mercifully give me a place at these delicious lotus-feet too!

DELICIOUS BEAUTIFUL LOTUS-FEET:

The *kinkarīs* worship Śrī Kṛṣṇa to attain Śrī Rādhā, they don't worship Him independently. The *dāsīs* know very well that:

*vinā rādhām kṛṣṇo na khalu sukhadaḥ sā na sukhadā
vinā kṛṣṇam dvābhyām api bata vinānyā na sarasāḥ
vinā rātrīm nendus tam api na vinā sa ca rucibhāk
vinā tābhyām jṛmbham dadhati kumudinyo'pi na tarām*

(Alaṅkāra Kaustubha 8.193)

"Without Rādhā, Kṛṣṇa certainly does not give happiness and without Kṛṣṇa, Rādhā also does not give happiness, just as the night is not beautiful without the moon, the moon is not beautiful without the night, and the Kumudini-flowers are not beautiful without either of them!" The *mañjarī bhāva upāsakas* taste the full nectar of delicious sweetness simply by worshipping Śrī Rādhā. The beauty of their hearts cannot be understood by those who simply worship Śrī Bhagavān. Without Śrīmatī their world is dark, and even the Lord's mercy cannot illuminate that darkness.

Śrī-Śrī Rādhā-Mādhava are enjoying Their pastimes in an arbour in the company of Their girlfriends. *śliṣyati kām api cumbati kām api* (Gīta Govinda): "Kṛṣṇa kisses one girl and embraces another one". The *kinkarī* stays with Svāminī like Her shadow and is surrendered to Her service. After enjoying Rādhikā's submissive mood (*dākṣiṇya rasa*) Mādhava now wants to relish the sweetness of Her unsubmissive mood (*vāma svabhāva*). After all, He is *rasika śekhara*, the master relisher. *priya yadi māna kore koroye bhartsana; veda stuti hoite hare sei mora mon* (C.C.) "When My beloved is angry with Me and rebukes Me, that takes My mind away from the reverential praises the Vedas offer Me". That is His own realisation. Śrī Kṛṣṇa's mastership in relishing mellows is fully manifest when He is with Śrī Rādhā and the *gopīs*, for in the presence of such associates Śrī Kṛṣṇa's forms and qualities appear in a special way. Śrīla Jīva Gosvāmī confirms this in his Durgama Saṅgamaṇi-ṭikā of Bhakti Rasāmṛta Sindhu 1.1.1: *tatrāpi rasa viśeṣa viśiṣṭa parikara vaiśiṣṭyanāvīrbhāva vaiśiṣṭyam drśyate ataevādi rasa viśeṣa viśiṣṭa sambandhena nitarām*. In the Bhāgavata (Canto Ten, chapter 60) it is seen that Kṛṣṇa joked with His principal queen Rukmiṇī in Dvārakā to relish the sweetness of her *māna* (proud huff), but Rukmiṇī was not in such a playful mood. She took Kṛṣṇa's jokes seriously and fainted and fearfully fell to the ground like a banana tree knocked over by the wind. The Vrajasundarīs, though, bless Kṛṣṇa by making Him relish flavours that He Himself couldn't even have imagined! They are always ready to fulfill even His most subtle amorous desires; indeed, their bodies, minds and hearts are made for this purpose! Śrī Rādhikā has that ability to the utmost.

In order to relish the sweetness of Śrī Rādhikā's *māna*, Kṛṣṇa tells Her: "He *priye candrā-*", and then, after speaking this half sentence, pretends to realize His mistake. Śrī Rādhikā assumes that Kṛṣṇa accidentally wanted to address Her rival Candrāvalī, so She becomes silent out of proud anger. Kṛṣṇa now continues his broken-off sentence and says: "Priye Candrānane (Dear lotusfaced girl)! Why are You now angry with Me?" Rādhikā angrily frowns Her eyebrows and says: "Ohe! Can You conceal the loud sounds of a thunderclap? The granddaughter of Karālā (Candrāvalī) always plays in Your heart! Don't try to hide Your mistake by suddenly changing the word into Candrānane! O Lord! I offer My obeisances unto You from a distance! Go to that girl that Your heart desires!" Thus Svāminī frowns Her eyebrows and falls silent. Kṛṣṇa is very attracted to Śrīmatī's enchanting beauty at that time and thinks to Himself:

*samaroddhura kāma kārmuka śrīr vijayi bhrū-yugam ākulākṣi padmam
vidhurīkṛtam apy ati krudhāgre mama rādhā vadanam mano dhinoti*

(Vidagdha Mādhava)

"Rādhā's beautiful face, that is afflicted by feelings of anger, whose eyebrows defeat the beauty of Cupid's bow, that is victorious in the amorous battle, and whose eyes defeat the lotus-flowers in beauty, is pleasing My mind!" Kṛṣṇa tries all kinds of means to pacify Rādhikā's anger, but to no avail, so finally He takes shelter of the *sakhīs*. He offers obeisances to them, and not just in a dry way, just to get His desires fulfilled, no! These obeisances are like a veritable festival of joy for Him! How beautiful and relishable Nāgara is when He takes shelter of the *sakhīs*! The *mādana mahābhāva* of Śrī Rādhikā is in the *sakhīs*' hands, that's why *rasika śekhara* finds so much relish in offering obeisances unto them. When *rasika śekhara* offers obeisances to the *sakhīs* and flatters them with folded hands, they console Him and bring Him before Śrīmatī to ask Her why She is angry with Him. When they hear Śrīmatī's explanation, the *sakhīs*, who are on Śyāma's side, make Her understand that She is angry without reason: Kṛṣṇa would never make such a verbal mistake, calling Her Candrāvalī! 'Now He is humble, now's the right time to give up Your pique and become pleased with Him again! If You continue Your huff He will leave, and You'll greatly regret that later!' Hearing the *sakhīs*' arguments, Śrīmatī thinks: 'They are right! How many times didn't Nāgara call Me Candrānane?' Looking at Her face, the *sakhīs* understand that Śrīmatī's huff has diminished and that She will forgive Nāgara everything if He comes now to apologize to Her. They return to Śyāma and say: "Look, we think that Her anger is subsiding, but simply by offering Your obeisances to us You cannot please Her. You must now bow down to Mānamayī (proud Rādhikā) Herself and beg forgiveness from Her! Only in this way You can get Her mercy!" An ocean of bliss swells in Kṛṣṇa's heart when He hears that the *sakhīs* give Him permission to apologise to Rādhikā. Rasika Śekhara floats in an ocean of *rasa* when He falls at *rasamayī*'s lotus-feet and She gives up Her *māna* and forgives Him. Now the blessed *sakhīs* and *mañjarīs* can relish the sweetness of the Yugala meeting! The *mañjarīs* pray to Kṛṣṇa here instead of to Rādhā, because He is very dear to them, being fully controlled by Svāminī's love for Him. In their eyes He is only beautiful when He is completely under Svāminī's control. They pray: "May He cause us to float in oceans of bliss by showing us how He is fully under our Svāminī's control!"

Another reading of this verse is *nija priyatama pade rasamayo dadātu sthitam*. In that case Śrīmatī's *māna* subsides because of the *sakhīs*' own endeavours, and the *sakhīs* arrange for the Yugala's reunion. Then the *kinkarīs* float in oceans of bliss when they see how dear Śrīmatī is to Śyāma after She gives up Her anger towards Him. Śrīpāda prays: "May Rasika Śekhara Śyāmasundara always grant me a place at the delicious lotus-feet of His dearest Priyājī!"

VERSE 113:

**VICITRA VARA BHŪṢAṆOJJVALA DUKŪLA SAT KAÑCUKAIḤ
SAKHĪBHIR ATIBHŪṢITĀ TILAKA GANDHA MĀLYAIR API
SVAYAM CA SAKALĀ KALĀSU KUŚALĪKṚTĀ NAḤ KADĀ
SURASA MADHUROTSAVE KIM API VEŚAYET SVĀMINĪ**

vicitra - wonderful; *vara* - excellent; *bhūṣaṇa* - ornaments; *ujjvala* - blazing; *dukūla* - two-piece cloth; *sat* - good; *kañcukaiḥ* - with blouses; *sakhībhiḥ* - by girlfriends; *atibhūṣitā* - nicely decorated; *tilaka* - *tilaka*; *gandha* - perfumes; *mālyaiḥ* - with garlands; *api* - even; *svayaṃ* - personally; *ca* - and; *sakala* - all; *kalāsu* - in arts; *kuśalīkṛta* - blessing; *naḥ* - us; *kadā* - when; *surasa* - good taste; *madhura* - sweet; *utsave* - in the festival; *kim api* - indescribable; *veśayet* - may enter; *svāminī* - mistress.

When will our queen Rādhā, who is adorned by Her girlfriends with various excellent ornaments, a splendid two-piece dress, *tilaka*, perfumes and garlands, and who is Herself expert in all arts, enter the indescribably sweet and beautiful festival of the Rāsa-dance?

ŚRĪ RĀDHĀ IN THE SWEET AND BEAUTIFUL RĀSA-FESTIVAL:

Commentary: It is nightfall, and the full moon is rising in the sky. Suddenly Śyāma's enchanting flutesong becomes audible, and the Vrajasundarīs, becoming attracted to it, rush out of their houses to meet Him. Śyāma sings Rādhā's name through His flute. Although He invites all the *gopīs* for a nocturnal tryst, He specially calls Rāseśvarī Rādhikā, the Queen of the Rāsa dance. *tāhā vinā rāsālilā nāhi bhāy cite* (C.C.): "Without Her, He does not like the Rāsa-dance."

The waves of the flute-song respectfully invite Rāseśvarī to attend the sweet and beautiful Rāsa-festival. Women normally dress and ornament themselves nicely before they go to attend a festival, and the *sakhīs* have done the same with Svāminī, seeing how eager She was to heed Kṛṣṇa's flute-call. Although Śrīmatī was already sufficiently decorated with the twenty *bhāvāṅkāras* (emotional ornaments) simply by thinking of the Rāsa-festival, still Her girlfriends want to dress and ornament Her nicely also on the outside. Although Svāminī is personally very expert in all arts, She becomes so mad after hearing Kṛṣṇa's flute-call that She would have placed all Her ornaments at the wrong place if She had personally dressed Herself. She would have hung Her hand-ornaments on Her feet and Her footornaments on Her hands, Her waist-ornaments on Her neck and Her neckornaments on Her waist. Instead of that, the *sakhīs* crystallise Kṛṣṇa before *kṛṣṇa prema pāgalinī* (Rādhikā, who is mad with love for Kṛṣṇa) by sweetly speaking about Him, and in this way they keep Her calm enough to nicely decorate Her with different excellent ornaments, garlands, perfumes, a blazing two-piece *sārī* and an enchanting blouse. After decorating Her like this, they keep a big mirror before Her and say: "Look how we decorated You!" Svāminī is overwhelmed when She sees Her make up, and thinks to Herself: "Even when I'm not decorated He goes mad, let alone now!"

Śrī Rādhikā is like a river of love, floating strongly towards the trysting place, followed by thousands of girlfriends. Knowing that Vṛndāvanēśvarī is coming to attend the sweet Rāsa-festival, the natural scenery of Vṛndāvana extends its beauty. The rays of the full moon illuminate Vṛndāvana, many flowers start blossoming, attracting sweetly buzzing bees, and the pleasant Malayan breezes cause all the moving and nonmoving creatures of Vṛndāvana to horripilate of joy upon being touched. The lotus-flowers, lilies and Kahlāra-flowers on the surface of the Yamunā start blooming, and the moonrays play on the blue waves of the Yamunā, that floats towards the ocean as if wanting to announce the gopīs' sweet abhisāra (love journey). In this way the Vraja-sīmantinīs (*gopīs*) come to Rāsa-rasika (Kṛṣṇa) for the Rāsa festival, drawn by His sweet fluteplaying. But without Rāseśvarī the Rāsa dance cannot commence, so awaiting Her arrival Rasika Śekhara makes the *gopīs* go through different emotions like anger and so on by using different playful words. The Rāsa festival takes place so that Kṛṣṇa can relish Rādhikā's *mādana mahābhāva*, which is the best ingredient for the whole event. Without Rādhikā's presence the Rāsa *līlā* cannot satisfy Hari; the other *gopikās* are only meant to nourish the *rasa* of Rādhā-Kṛṣṇa's *prema keli*. Rādhikā is the foundation of the Rāsa-dance, and without Her presence everything is useless. Now Rāseśvarī arrives in the circle of the Rāsa-dance with Her girlfriends. Śyāmasundara sees that Her bodily splendour illuminates the Rāsa-maṇḍala. There's no end to Rāsa Vihāri's (Kṛṣṇa's) bliss as He respectfully brings Her inside the Rāsa-maṇḍala. Seeing this, the *kinkarīs* hearts are filled with pride of Rādhikā's honour.

rāseśvarī rādhārāṇī, naṭinīra śiromaṇi,
kalāvati parā ṭhākuraṇī
snehāmṛte paripūrṇa, he śrī kṛṣṇa priyatamā,
kṛṣṇamayī āmāra svāmini

"O Queen of the Rāsa dance, O Rādhārāṇī! O crown-jewel of dancing-girls! O Artful maiden, O supreme Goddess! O Śrī Kṛṣṇa's dearest beloved, who is filled with the nectar of affection! O Kṛṣṇamayī, my Svāmini!"

he cāru candrānane, nibhṛta nikuṅja vane,
dukūla tilaka kanculikāya,
gandha mālya ābharaṇe, nija priya sakhīgane,
vibhūṣitā korile tomāya

"O Beautiful moonfaced girl! Your beloved girlfriends will decorate You in a secret arbourforest with a two-piece dress, *tilaka*, ornaments, perfumes and garlands".

mahojjalā hemāṅgini, karuṇā koriyā tumi,
sundara madhura rāsa-bhūme
naola naṭinī veśe, koribe go praveśe
rāsotsave korite nartane

"O Greatly effulgent golden limbed girl! You will then kindly enter the beautiful and sweet grounds of the Rāsa-dance dressed in a new dancing-outfit to dance in the Rāsa-festival."

*ei to lālasā mone, mad īśvarī śrī caraĀe,
kobe hobe heno śubha dine
rādhāra sevikā mone, bhāvāviṣṭa abhimāne,
śrīpāda prabodhānanda bhane*

"Śrīpāda Prabodhānanda says: "When will I be absorbed in the ecstasy of thinking of myself as Rādhikā's *sevikā* (maidservant), and when will that blessed day come that I can attain My Īśvarī's lotus-feet?"

VERSE 114:

**KADĀ SUMAṆI KIṆKIṆĪ BALAYA NŪPURA PROLLASAN
MAHĀ MADHURA MAṄḌALĀDBHUTA VILĀSA RĀSOTSAVE
API PRAṆAYINO BRĤAD BHUJA GRĤĪTA KAṆṬHO VAYAM
PARAM NIJA RASEŚVARĪ CARAṆA LAKṢMA VĪKṢYĀMAHE**

kadā - when; *sumañi* - jewelled; *kiṅkiṇī* - sash of bells; *balaya* - bangles; *nūpura* - anklebells; *prollasat* - blissful; *mahā* - great; *madhura* - sweet; *maṅḍala* - circle; *adbhuta* - wonderful; *vilāsa* - play; *rāsotsave* - in the Rāsa festival; *api* - even; *praṇayinaḥ* - beloved; *br̥hat* - great; *bhuja* - arm; *gr̥hīta* - taking; *kaṇṭha* - neck; *vayam* - we; *param* - supreme; *nija* - own; *raseśvarī* - the queen of flavour; *carāṇa* - feet; *lakṣma* - marks; *vīkṣyāmahe* - we see.

Although we are embraced around the neck by the strong arm of our beloved Kṛṣṇa in the very sweet and wonderful circle of the Rāsa-festival, wearing jewelled sashes of bells, armllets and blissful anklebells, we will only look at the marks on our Raseśvari's lotus-feet on the ground!

ŚRĪ RĀDHĀ'S FOOTPRINTS IN THE RĀSA-CIRCLE:

Commentary: Śrī Kṛṣṇa says in the Purānas: *mad bhaktānām vinodārthaṁ karomi vividha kriyāḥ* "For My devotees' pleasure I play different pastimes", and Śrī Jīva Gosvāmī comments on the first verse of the Rāsa-līlā in the Bhāgavata (10.29.1) as follows: *sarvātīsayī premavatīnām śrī-vrajasundarīnām manoratha paripūraṇam eva priya mātra sukhārthaṁ sarvam kurvataḥ śrī bhagavato mukhyatara prayojanam* "The main reason for Śrī Kṛṣṇa's dancing the Rāsa-dance is to please and satisfy the beautiful girls of Vraja, who are His greatest lovers." The Rāsa-līlā is such a wonderful pastime because Kṛṣṇa and the *gopīs* are both totally

dedicated to pleasing each other. The Rāsa-circle is sweetened by the sounds of nice jewelled waistbells, bangles and anklebells. Śrī Śuka Muni described the Mahā Rāsa as follows in Śrīmad Bhāgavata (10.33.6):

*balayānām nūpurāṇām kiṅkiṇīnām ca yoṣitām
sapriyāṇām abhūc chabdas tumulo rāsa maṇḍale*

"The Rāsa circle was filled with the tumultuous sounds of the bangles, anklebells and waistbells of the Vraja-girls and their beloved Kṛṣṇa."

*kare kara maṇḍita maṇḍalī mājh; nācata nāgarī nāgara-rāja
bājata koto koto yantra sutāna; koto koto rāga māna karu gāna
kaṅkaṇa kiṅkiṇī balaya nisāna; aparūpa nācata rādhā kān
janu nava jaladhare bijurika bhāti; koho mādhaba duhuṅ aichana kānti*

(Padāmṛta Mādhurī)

"The *gopīs* decorate the Rāsa circle by dancing hand in hand with Nāgarī Rādhā and Nāgara rāja Kṛṣṇa. How many musical instruments are nicely played, and how many beautiful tunes and songs are sung! The bangles, waistbells and anklebells jingle and Rādhā-Kṛṣṇa are dancing wonderfully, looking like a fresh raincloud embraced by a lightningstrike." How sweetly Rādhikā's anklebells, bangles and waistbells jingle along with the rhythm of the dance!

*runu runu runu runu, jhununu jhununu jhunu
kara kankaṇa raṇa raṇiyā
jham jham jhamak, ghāghara kaṭi kiṅkiṇī
kaṅkaṇa jhumura dhani dhaniyā
ḍagamaga ḍagamaga, ḍampha ḍimiki ḍimi
pīpī veṇu nisāne
dhalata citra gati, nartana pada ati
mādhava iha rasa gāne*

Even Mādhava's mind is enchanted by the sweet jingling of all these ornaments, especially by Rādhikā's ones. This makes the maidservants very proud of their very own *Ísvarī*. The word *praṇayi* means that Rādhā's girlfriends can dance with Kṛṣṇa without any hesitation. They don't see any difference between Kṛṣṇa's hands and feet and their own hands and feet, and they don't keep any reverential distance from Kṛṣṇa during the Rāsa dance, as Candrāvali and her friends Padmā and Saibyā do. The glances of the *sakhīs*, that are dancing with Kṛṣṇa, as well as the *mañjarīs*, that are engaged in fanning them, are all fixed on Rādhikā's footprints on the ground of the Rāsa-circle. Why?

nānā chole kṛṣṇe prerī sangama korāy; ātma kṛṣṇa saṅga hoite koṭi sukha pāy (C.C.)

"Even if Rādhikā sends the *sakhīs* to unite with Kṛṣṇa through different tricks, they are still millions of times more happy when they can make Rādhikā meet with Him than when

they personally unite with Him." During the Rāsa dance the *kin̄karīs*' glances are fixed at Rādhikā's lotus-feet. How beautiful are the marks of these feet on the camphor-soft white sand of the Yamunā-bank! The *kin̄karīs*' bliss knows no bounds when they see the nineteen specific footmarks of Rādhikā's left and right foot in the sand. The Rāsa-*līlā* is the aggregate of transcendental astonishing *rasa*. All the Vrajasundarīs create wonderfully sweet *rasa*, but Śrī Rādhikā is the Rāseśvarī, the presiding goddess of transcendental mellows. The maidservants experience that in this pastime. When the maidservants look at these beautiful footprints, they realize that the sweet nectarean *prema rasa* that oozes from Śrīmatī's lotus-feet sprinkles the transcendental dust of the Rāsasthali. The aspirants should similarly fix their minds on the nineteen signs on Śrī Rādhikā's footsoles, that is the essential teaching of this verse.

VERSE 115:

**YAD GOVINDA KATHĀ SUDHĀ RASA HRADE CETO MAYĀ JṚMBHITAM
YAD VĀ TAD GUṆA KĪRTANĀRCANA VIBHŪṢĀDYAIR DINAM PRĀPITAM
YAD YAD PRĪTIR AKĀRI TAT PRIYAJANEṢV ĀTYANTIKĪ TENA ME
GOPENDRĀTMAJA JĪVANA PRAṆAYINĪ ŚRĪ RĀDHIKĀ TUṢYATU**

yad - what; *govinda kathā* - topics of Govinda; *sudhā* - nectar; *rasa* - flavour; *hrade* - in a lake; *cetaḥ* - consciousness; *mayā* - by me; *jṛmbhitam* - expanded; *yad* - what; *vā* - else; *tat* - His; *guṇa* - qualities; *kīrtana* - glorification; *arcana* - formal worship; *vibhūṣādayaiḥ* - with ornaments; *dinam* - day; *prāpitam* - passing; *yad yat* - what; *prītiḥ* - love; *akāri* - doing; *tat* - His; *priya* - beloved; *janeṣu* - in the persons; *ātyantikī* - greatly; *tena* - by him; *me* - mine; *gopa* - cowherders; *indra* - king; *ātmaja* - son; *jīvana* - life; *praṇayinī* - beloved; *śrī rādhikā* - Śrī Rādhikā; *tuṣyatu* - may be satisfied.

May Śrī Rādhikā, who is the lifegiving beloved of the prince of cowherders (Śrī Kṛṣṇa) be satisfied when I expand a nectarlake of *rasika* talks about Govinda within my consciousness, and when I spend my days glorifying His qualities, formally worshipping Him with different ornaments and establishing loving relationships with His devotees.

THE RESULT OF WORSHIPING GOVINDA:

Commentary: With the words *yad govinda kathā sudhā rasa-hrade ceto mayā jṛmbhate* ("A nectarlake of delicious talks about Govinda is expanded by me in my consciousness") Śrīpāda refers to *līlā smaraṇa*, the practise of remembering the pastimes of Rādhā-Kṛṣṇa. This is the main limb of *rāgānugā bhakti*, and practising devotees should take

care that this does not become a drag as a result of making artificial habits and schemes of remembrance. The remembrance must occur spontaneously. The rule should not lord it over the savour, rather the savour should lord it over the rule.

kīrtana, or glorification (chanting) must be done without committing offenses, if the practitioner wants it to bear fruit. Offenseless chanting means: *amāninā mānadena kīrtanīya sadā hariḥ* "Offer all respects unto everyone, and never expect any honour for yourself". Also one must try to visualise the subject of one's *kīrtana* instead of just habitually singing like a parrot. This requires concentration and sincerity. The pastimes of Govinda will spontaneously manifest themselves in the pure heart of a sincere chanter. Śrīman Mahāprabhu met such a sincere chanter of the Bhagavad Gītā when He was travelling through South India. It was a practically illiterate *brāhmaṇa*, who was having a clear and spontaneous vision of Śrī Kṛṣṇa and Arjuna sitting on their chariot while he was trying to chant the verses of the Gītā, without understanding their purport.

ārcanā, or formal worship must be done in a similar lively way. The devotee should think *pratimā nahe tumi, sākṣāt vrajendra nandana*: "You are not a statue, You are directly the prince of Vraja!" The result of all this practise should be *tena me gopendrātmaja jīvana praṇayinī śrī rādhikā tuṣyatu* that Śrī Rādhikā, who is the heart's beloved of the prince of cowherders, Śrī Govinda, will be pleased with me. Someone may say: "Śrīpāda! The ultimate goal of worshipping Govinda is love for Govinda. Why do you desire love for Rādhikā?" Śrīpāda answers: "Śrī Rādhikā is Govinda's beloved lifeforce! Govinda will be even more pleased with me when Śrī Rādhikā is pleased with me! There's no need for any separate endeavour!"

*śrī govinda kathā sudhā- rasa hrade citta sadā,
nācāinu sadā sarva kṣaṇa
bhūṣita koriyā tanu, govinde arcanā koinu,
nāma gāna korinu kīrtana*

"I have always made my mind dance in the nectarlake of delicious topics about Śrī Govinda, I decorated Govinda's deity-form with different ornaments and I always sang His holy name in *kīrtana*."

*govindera priya jane, bhāviyā bāndhava mone,
korilo ye prīti pradarśana
se sab sevāra phale, mad īsvārī pādamūle
kātarete kori nivedana*

"I always went to visit Govinda's beloved devotees in a loving and friendly mood. As a result of all this devotional service I now anxiously pray to the lotus-feet of my Īśvarī:"

*he govinda praṇayini, govinda jīvana dhani,
gopendra nandana priyatamā
prabhodhānandete bhaṇe, kevala karuṇā mone,
mora prati hāo suprasanna*

"O beloved of Govinda, O very life of Govinda! O dearmost beloved of Gopendra-nandana! Prabodhānanda says: Be pleased with me! Your mercy is everything to me!"

VERSE 116:

**RAHO DĀSYAM̐ TASYĀḤ KIM API VṚṢABHĀNOR VRAJAVARĪ-
YASAḤ PUTRYĀḤ PŪRṆA PRAṆAYA RASA MŪRTER YADI LABHE
TADĀ NAḤ KIM̐ DHARMAIḤ KIM U SURAGAṆAIḤ KIM̐ CA VIDHINĀ
KIM̐ ĪŚENA ŚYAMA PRIYA MILANA YATNAIR API CA KIM**

rahaḥ - confidential; *dāsyam̐* - service; *tasyāḥ* - Her; *kim api* - indescribable; *vṛṣabhānoḥ* - of Vṛṣabhānu; *vraja varīyasaḥ* - the chief of Vraja; *putryāḥ* - of the daughter; *pūrṇa* - full; *praṇaya* - love; *rasa* - flavour; *mūrteḥ* - of the form; *yadi* - if; *labhe* - attain; *tadā* - then; *naḥ* - us; *kim̐* - what; *dharmaiḥ* - religious principles; *kim u* - what; *sura* - demigods; *ganaiḥ* - with the hosts; *kim̐* - what; *ca* - and; *vidhinā* - with regulated devotion; *kim̐* - what; *īśena* - with the Lord; *śyama* - Kṛṣṇa; *priya* - beloved; *milana* - meeting; *yatnaiḥ* - with endeavours; *api* - even; *ca* - and; *kim̐* - what.

If we can attain the confidential service of the very form of complete love-rasa, Śrī Rādhikā, the daughter of the chief of Vraja Mahārāja Vṛṣabhānu, then what is the use of religious principles, the demigods, regulated devotion to the Supreme Lord or even endeavours to associate with Śyāmasundara's dear devotees to us?

ŚRĪ RĀDHĀ'S CONFIDENTIAL SERVICE:

Commentary: This is not ordinary service, but confidential (*rahaḥ*) service. No one else but Śrī Rādhikā's *kinkarīs* can enter into the confidential *kuñja līlā* of Rādhā and Kṛṣṇa. For a person who attains such a high savour, what will be the use of following worldly religious principles, that will only result in rewards of material enjoyment like that of the demigods in the heavenly planets? The devotee has firm faith that *kṛṣṇe bhakti koile sarva karma kṛta hoy*: "All material duties are performed by being devoted to Kṛṣṇa." The devotees of Śrī Rādhikā are not interested in attaining the luxurious position of a god in heaven. Lord Śāṅkara told Devī in Śrīmad Bhāgavata (6.17.28):

*nārāyana parāḥ sarve na kutaścana bibhyati
svargāpavarga narakeṣv api tulyārtha darśinaḥ*

"The devotees of Nārāyaṇa are never afraid, and they look equally upon heaven, liberation or hell". If the devotees that reverentially worship Lord Nārāyaṇa think like that, then what to speak of *rāgānugā bhaktas* that have the superior taste of Śrī Rādhikā's *dāsya*?

The words *kiṁ ca vidhinā* can mean different things: 1) What's the use of the position of Lord Brahmā (*vidhi*) to us? When Gopa Kumara, the hero of Sanātana Gosvāmī's Bṛhad Bhāgavatāmṛta, attained the position of Lord Brahmā, he became very disturbed about the entanglement in the innumerable duties of creation and maintenance of the material creation. 2) What's the use of following the Vedic principles of *varṇāśrama*, the caste- and position-system to us? Śrī Narottama Dāsa Ṭhākura sings: *veda vidhi agocara, ratana vedira para, sevo nīti kiśora kiśorī* "Nicely serve Kiśora and Kiśorī, who sit on a jewelled throne, and Who are not perceived by merely following the Vedic principles!" 3) What's the use of regulated devotional service, *vidhi bhakti* to us, when we feel spontaneous (*madhura*) love for Śrī Rādhikā? These regulations are simply hampering our spontaneous feelings!

Finally, Śrīpāda says: "When we have the superior savour of Rādhikā's confidential service, then what is even the use of making friends with Kṛṣṇa's devotees to us? Without Śrī Rādhā, their mercy is of no avail to us". Śrīla Raghunātha Dāsa Gosvāmī vows: *yā ekaṁ govindaṁ bhajati kapaṭi dambhikatayā tad abhyarṇe śirṇe kṣaṇam api na yāmi vratam idam* "It is my firm vow never to associate with those hypocrites who worship only Govinda, without worshipping Śrī Rādhikā!"

VERSE 117:

**CANDRĀSYE HARINĀKṢI DEVI SUNASE ŚOṆĀDHARE SUSMITE
CILLAKṢMĪ BHUJAVALLI KAMBU RUCIRA GRĪVE GIRĪNDRASTANI
BHAJYAN MADHYE BRĪHAN NITAMBA KADALĪ KHAṆḌORU PĀDĀMBUJA
PRONMĪLAN NAKHA CANDRA MAṆḌALI KADĀ RĀDHE MAYĀRĀDHYASE**

candra - moon; *āsye* - face; *hariṇa* - deer; *akṣī* - eyes; *devi* - goddess; *sunase* - girl with a beautiful nose; *śoṇa* - red; *adhare* - lips; *susmite* - nice smile; *cillakṣmī* - beautiful; *bhuja* - arm; *vallī* - vine; *kambu* - conchshell; *rucira* - beautiful; *grīve* - neck; *giri* - mountain; *indra* - king; *stani* - breasts; *bhajyat* - thin; *madhye* - middle; *bṛhad* - great; *nitamba* - buttocks; *kadalī* - banana; *khaṇḍa* - piece; *uru* - thigh; *pada* - feet; *ambuja* - lotus; *pronmīlat* - blazing; *nakha* - nail; *candra* - moon; *maṇḍali* - globe; *kadā* - when; *rādhe* - O Rādhā!; *mayā* - by me; *ārādhyase* - worshiped.

O Moonfaced girl! O Doe-eyed girl! O Goddess! O Girl with the beautiful nose, the red lips, a sweet smile, beautiful vine-like arms, a neck as beautiful as a conchshell, mountainlike breasts, a slender waist, big buttocks and banana-like thighs! You are adorned with blazing moon-like nails! O Rādhē! When will You be worshiped by me?

ŚRĪ RĀDHĀ'S WORSHIP:

Commentary: Candrāsye means 'moonfaced girl'. The material moon cannot even be partially compared to Śrī Rādhā's beautiful face. Śrīpāda Līlāśuka tells Śrī Kṛṣṇa towards the end of his 'Kṛṣṇa Karṇāmṛta': "The present and the previous poets have habitually compared Your face to the moon, but this moon can be at best used as a lamp for offering to You in *ārati*". If even that Śyāmasundara is astonished by seeing Śrī Rādhā's face, then how can that face ever be compared to the moon? Nevertheless, after deep consideration, the maidservant still compares Rādhikā's face to the moon: "If the Cakora-bird named Śyāma is absorbed in drinking the nectar of Your face, then we get the desire to compare it to the moon! I alone can save Him from the swoon He will fall in after drinking that nectar! Then my worship will be required. I will bring Your hero back to life by singing the glories of Your sweet form and sweet qualities! Give me therefore Your devotional service, so that Your enjoyment will not be hampered!"

he hariṇākṣi: "O doe-eyed girl! When You go out to meet Kṛṣṇa in the moonlit night You will be afraid that someone will notice You. Out of fear and shame Your eyes will move restlessly here and there, defeating the beauty of the eyes of an alarmed doe. O Hariṇākṣi! Who will pacify You then and encourage You to meet Your lover? Then my service will be required, so please give me Your devotional service, so that I can help You!"

"He devi! *devi kohe dyotamanā, paramā sundarī; kimvā kṛṣṇa pūjya kṛḍāra vasati nagarī* "Devī means effulgent and most beautiful girl, or the playful girl who lives in the town that is worshiped by Kṛṣṇa." Her Supreme love makes Her the most beautiful girl, attracting even Kṛṣṇa, Who Himself attracts all the beautiful girls of Vraja. I will be required for fanning You and serving You cool water and betel-leaves when You madden Your Nāgara during and after Your loveplay, so please take me to Your lotus feet!"

he sunase! Your nose defeats the sesame flower in beauty, and I want to hang a pearl on it, fixed on a golden string! Who will do it if I, Your lowly maidservant, am not there? Who will madden the Madhusūdāna-bee with the honey-like pearl hanging from Your flowerlike nose unless I am here? Just see how much You need me! Please quickly take me to You therefore!"

he śoṇādhare! he susmite! Your lips are naturally reddish, but still I will smear them with lipstick! O Susmite! You will smile beautifully and say: "My lips are naturally reddish, why do you still smear this red liquid substance on them?" Then I will reply: "Because this liquid red will look beautiful on a bluish spot (Kṛṣṇa's cheek)!" By speaking in this way I will make You very happy. You need me badly for this kind of service, so please take me to Your lotus-feet!"

he cillakṣmī bhujavalli! How beautiful and lovely are Your vinelike arms! Their flowerlike beauty agitates even the Madhusūdāna-bee! Your fallen maidservant will decorate them with jewelstudded armlets. Seeing this, Madhusūdāna will fall at Your feet and pray to You for a festival of embraces, and You will shake Your arms and exclaim: "No, no!" How beautiful are Your arms! Your Nāgara will tell You: "My heart is broken! Give Me some pleasure!" How successful will then be the name of Your armlets *aṅgada*, which means that She who wears them on Her arms will give Her body (*aṅgada*) in charity to Madhusūdāna."

"*he kambu rucira grīve!* Your neck is as round as a conchshell and is endowed with three lines. I will hang beautiful necklaces on it and Kṛṣṇa will then specifically worship Your neck by placing His arms around it."

"*he girīndrastani! bhajyan madhya bṛhan nitambe!* Your waist is thin, and during the Rāsa-dance it has to keep the heavy weight of Your breasts and Your buttocks together. You madden Your lover with Your artful movements when You dance, but Your fallen maidservant is very much worried that Your slender waist will break, so she's holding it for You! In this service I am especially required, so quickly take me to Your lotus-feet!"

"*he kadālī khaṇḍoru! he udbhāsita pada-nakha candra-maṇḍala bhūṣite!* Your lover faints of ecstasy when He sees the beauty of Your golden banana-like thighs, so You will need this fallen maidservant for bringing Him back to life by singing a lovesong to Him, and when You becoming tired of dancing the Rāsa, You will need this fallen maidservant to make them fit for other pastimes again. The splendour of Your moon-like nails will illuminate the cave-like heart of this maidservant while she massages Your lotus-feet! O Rādhe! When will You bless this little maidservant with all these services?"

VERSE 118:

**RĀDHĀ PĀDA SAROJA BHAKTIM ACALĀM UDVĪKṢYA NIṢKAITAVĀM
PRĪTAḤ SVĀM BHAJATO'PI NIRBHARA MAHĀ PREMṆĀDHĪKĀM SARVAŚAḤ
ĀLIṄGATY ATHA CUMBATI SVA VADANĀT TĀMBŪLAM ĀSYE'RPAYET
KAṆṬHE SVĀM VANAMĀLIKĀM API MAMA NYASYET KADĀ MOHANAḤ**

rādhā pāda saroja - Rādhā's lotus-feet; *bhaktim* - devotion; *acalām* - unshaken; *udvīkṣya* - seeing; *niṣkaitavām* - free from cheating; *prītaḥ* - loving; *svām* - own; *bhajataḥ* - devotees; *api* - even; *nirbhara* - confidence; *mahā* - great; *preṁṇā* - with love; *adhikām* - greater; *sarvaśaḥ* - in all respects; *ālingati* - embraces; *atha* - then; *cumbati* - kisses; *sva* - own; *vadanāt* - from the face; *tāmbūlam* - betel-leaves; *āsyē* - in the mouth; *arpayet* - offering; *kaṇṭhe* - around the neck; *svām* - own; *vanamālikām* - forest garland; *api* - even; *mama* - my; *nyasyet* - places; *kadā* - when; *mohanaḥ* - enchanter.

When will Mohana (Kṛṣṇa), seeing my sincere, unshaken devotion for Śrī Rādhā's lotus-feet, embrace me and kiss me with more love even than He shows for His own devotees, offer me his chewed betelnuts from His mouth into mine, and hang His garland of forestflowers around my neck?

UNSHAKEN DEVOTION FOR ŚRĪ RĀDHĀ'S LOTUS-FEET:

Commentary: Śrīpāda has a spiritual vision of himself, sitting in a sweet *nikuñja vana* in his *kinkarī svarūpa*, stringing a flowergarland in a *kuñja kuṭīra* (arbour cottage). When

Kṛṣṇa comes there, He thinks to Himself: "Ahā! How sweet is the mood of these maidservants! They don't know anything else but Her service! They don't care about My bodily company, which is coveted by all the women of the world, at all, because they are exclusively dedicated to Rādhikā's lotus-feet!" Being charmed like this, Kṛṣṇa comes before the *mañjarī* and says: "Sakhi! How lonely this place is! I am greatly afflicted by lusty desires! Come and enjoy with Me in this *kuñja* and make Your life a success!" Hearing Śyāma's words, the maidservant replies: "O Nāgararāja! King of lovers! Surely Your bodily association is desired by all the women of the world, but we maidservants get much more *ānanda* from seeing Your pastimes with Śrī Rādhikā and from serving You after and during these pastimes than from personally associating with You! Therefore I pray that You will always keep me immersed in the nectar-ocean of Your service and You will always allow me to witness the sweetness of Your union with our Svāminī!" Nāgara replies: "Sakhi! You will surely have those desires fulfilled in time, but even those who enjoy a greater pleasure are interested in different other kinds of enjoyment also! This is a lonely place, nobody will find out! I am also very much suffering out of separation from Śrī Rādhā, but you, as Her maidservant, are nondifferent from Her; therefore, make Me happy with your bodily company!" The *kiñkarī* replies: "Nāgararāja! I offered this body of mine to Śrī Rādhā's lotus-feet. I can give You my life if that makes You happy, but I cannot give You my body! Come along! I will soothe Your pain of separation by helping You to meet Śrī Rādhā!"

The maidservant then takes Śyāmasundara with her to Śrī Rādhā's *kuñja*. Śyāmasundara is so pleased with the sincere and unshaken devotion of Rādhārāṇī's maidservants that He loves them even more than His own devotees. Therefore Śrīpāda says *prītaḥ svam bhajato'pi* in this text. When the maidservant makes Rādhā and Kṛṣṇa meet, Śyāmasundara tells Rādhikā: "Rādhe! I had lost the way when I was coming to meet You because I was overwhelmed by feelings of separation from You, but this maidservant helped Me to find Your *kuñja*! What a wonderful service she rendered to Us! I'd like to give her some reward, any reward You think is fitting! Tell Me, what should I give her?"

Śrīmatī is also most pleased with Her maidservant and just to show Her girlfriends the greatness of Her maidservants, She says: "Mohana! All the beautiful girls of Vraja desire You; today I want You to personally reward this maidservant by kissing her and embracing her!" Hearing this, Nāgara begins to kiss and embrace the maidservant with great love. Although Kṛṣṇa is selfsatisfied, He reciprocates with the love of His devotees, and for this reason He enjoys all kinds of pastimes with them. The *gopīs'* love for Him is the greatest, and therefore He also plays the most intimate pastimes with them in particular. The *mañjarīs'* loving devotion is also described here as being *niṣkaitava*, without any cheating propensity and pure as molten gold. When Kṛṣṇa begins to embrace the maidservant, she protests by exclaiming; "No, no!", and runs away. How happy the Yugala Kīśora are to see her pure mood! Śrīmatī tells Śyāmasundara: "Put some of Your chewed betel-leaves into her mouth!", and when Śyāma wants to do this by force, the maidservant closes her mouth and runs away. She will not accept anything else but Rādhā's *prasāda*; that is her *niṣṭha* (vow). Next Svāminī tells Śyāma to take off His garland of forestflowers and to hang it around the maidservant's neck, but when He tries to do that, the maidservant puts her hands on her head in order to stop Him from hanging the garland around her neck. She will only accept Svāminī's *prasādi* garlands, and not those of Kṛṣṇa alone. In this way the Yugala Kīśora completes Their examination of the pure attitude of the *kiñkarī*. The fortunate maidservant has passed the test!

VERSE 119:

**LĀVAṆYAM PARAMĀDBHUTAM RATI KALĀ CĀTURYAM ATYADBHUTAM
KĀNTIḤ KĀPI MAHĀDBHUTA VARATANOR LĪLĀGATIŚ CĀDBHUTĀ
DṚG BHAṄGĪ PUNAR ADBHUTĀDBHUTATAMĀ YASYĀḤ SMITAM
CĀDBHUTAM
SĀ RĀDHĀDBHUTA MŪRTIR ADBHUTA RASAM DĀSYAM KADĀ DĀSYATI**

lāvaṇyam - elegance; *parama* - supreme; *adbhutam* - wonderful; *rati* - love; *kalā* - art; *cāturiam* - cleverness; *ati* - very; *adbhutam* - wonderful; *kāntiḥ* - luster; *kāpi* - any; *mahā* - great; *adbhuta* - wonder; *vara* - excellent; *tanoh* - of the body; *līlā* - playful; *gatiḥ* - gait; *ca* - and; *adbhutam* - wonderful; *dṛg* - glance; *bhaṅgī* - gestures; *punaḥ* - again; *adbhuta adbhutatamā* - more wonderful than wonderful; *yasyāḥ* - whose; *smitam* - smile; *ca* - and; *adbhutam* - wonderful; *sā* - She; *rādhā adbhuta mūrtiḥ* - Rādhā's wonderful form; *adbhuta* - wonderful; *rasam* - flavour; *dāsyam* - service; *kadā* - when; *dāsyati* - gives.

When will Śrī Rādhā, Who is wonder personified, whose elegance is wonderful, whose loving artful cleverness is wonderful, whose luster is very wonderful, whose playful gait and body are wonderful, the movements of Whose eyes are wonderful and Whose smile is most wonderful, give me the wonderful *rasa* of Her service?

THE WONDERFUL FLAVOUR OF ŚRĪ RĀDHĀ'S SERVICE:

Commentary: The maidservant has passed the test of love (*bhāva parikṣa*), but she thinks to herself: "Śyāma! You can bless this poor maidservant by wanting her life. A fitting reward for me is the savour of Your sweet meeting with Priyājī and some fitting service that I may do then. Let me float in an ocean of bliss by witnessing Your mutual embrace, and thus bless me!" How incomparable is the beauty of the *dāsi*'s heart!

Now the Yugala have blessed the maidservant by giving her the desired reward, and They commence Their *vilāsa*. In the abode of union the great ocean of Kṛṣṇa's *lāvaṇya* causes the ocean of Śrīmatī's *lāvaṇya* to swell. The maidservant cannot find any words to describe these wonderful ocean, so she simply says *lāvaṇyam paramādbhutam*: Śrī Rādhā's elegance is most wonderful; this *lāvaṇya* is astonishing even Govinda, who is called *lāvaṇya sara* (the essence of elegance) in Śrīmad Bhāgavata. The reason is that Śrī Rādhā is *vara tanu*. This *varatanu* is made of the blazing cintāmani jewel of *mahā bhāva* (*mahābhāva cintāmaṇi rādhāra svarūpa*, C.C.). The maidservant feels her life is successful when she sees how Govinda's fish-like eyes swim in the ocean of her Svāminī's *lāvaṇya*.

Vilāsa has begun, and the maidservant leaves the *kuñja* to peep in through the holes of the foliage to relish the sweetness of these intimate pastimes. How wonderful is Rādhikā's cleverness in artful lovemaking! Even Śyāmasundara, who is the teacher of all *rasika* arts, is stunned by it! In Vidagdha Mādhava, Vṛndādevī praised Rādhikā's dexterity in lovemaking as follows:

*cikrīḍa yā rajasi rañjita sūtranāddha gokarṇa mātra cikura nava viddha karṇā
seyam kutaḥ pravara vibhrama kauśalāni rādhādyagīṣṭa bata yair ajitam jigāya*

"How amazing! From whom did this Rādhā, who was still playing in the dust with Her girlfriends a short time ago, with red ribbons in Her hair and Her earlobes newly pierced, learn all these arts of lovemaking, so that now She can even defeat the unconquerable Ajita (Kṛṣṇa)?" Śyāmasundara doesn't know what to do when He's defeated in the lovegame by clever Rādhikā. The maidservant floats in shoreless oceans of bliss, being very proud of her Svāminī's honour! Knowing that She was able to fulfill desires that Śyāma Himself could not even imagine, Śrīmatī is so happy that it looks as if Her golden luster gushes out of Her body. Therefore, the maidservant says *kāntiḥ kāpi mahādbhuta* "Śrī Rādhā's luster is highly astonishing". Śrī Rūpa Gosvāmī teaches in Ujjvala Nīlamani: *sobhaiva kāntir ākhyāta manmathāpyāyanajjvalā* "When the limbs become more splendid because of absorption in amorous sports, such luster is called *kānti*." Seeing Śrī Rādhikā's wonderful *kānti*, Kṛṣṇa once told His friend Subala:

*prakṛti madhura mūrtir bāḍham atrāpy udañcat taruṇima nava lakṣmī lekhayāliṅgitāngī
vara madana vihārair adya tatrāpy udāra madayati hṛdayam me rundhati rādhikēyam
(U.N.)*

"O Friend! This Rādhā is the very form of natural sweetness, and then She is also embraced by the stripe of youthful beauty. Moreover, I see that Her beauty is even increased by performing amorous pastimes. In this way She maddens Me and captures My heart!"

Suddenly Śrīmatī's mood changes and She enters into the *prema vaicittya* mood, in which She feels separation from Her lover even while sitting on His lap. Saying: "O Mohana! Where are You?", She begins to cry. Her intelligence has become so subtle that She can only feel the *vilāsa* (loveplay) and no longer the presence of *vilāsī* (the love-enjoyer Kṛṣṇa). Thus She laments and cries: "Where is that *vilāsī*, Whose *vilāsa* is so beautiful?" Nāgararāja is astonished when He sees this sweet mood of Śrīmatī's. Finally, in order to become free from the fire of separation, Śrīmatī becomes *līlāmayī* (filled with Kṛṣṇa's pastimes). *priyānukaraṇam līlā ramyair veśa kriyādibhiḥ*: "Līlā means that one imitates the beloved's beautiful dress and pastimes." How wonderful is Śrīmatī's *līlāgati* (the course of Her imitations)! Nāgara and the maidservant are absorbed in relishing Śrīmatī's wonderful *līlāgati*. Once Śrī Rati Mañjarī saw Śrīmatī engaged in this *līlā*, and told her friends:

*mṛgamada kṛta carcā pīta kauśeya vāsā rucira śikhi śikhaṇḍābaddha dhammilla pāsā
anṛju nihitam amse vaṁsam utkvāṇayantī kṛta madhuripu veśa mālinī pātu rādhā (U.N.)*

"May Śrī Rādhā, who dresses Herself like Madhuripu (Kṛṣṇa), anointing Herself with musk (so that She attains His complexion), putting on a yellow silken *dhoti*, tying a beautiful crown of peacock-feathers in Her hair and playing a flute while keeping Her shoulders in a crooked way, protect us!" This is one of the many waves of *bhāva* arising in Śrī Rādhā. *kṣaṇe kṣaṇe uṭhe premāra taraṅga ananta; jīva chāra kāhā tāra pāibeka anta* (C.C) "At every moment there are endless waves of love arising. Which insignificant soul can find their end?"

Śrīmatī's girlfriends carefully enter into the *kuñja*, and Śrī Rādhikā's *prema vaicittya* mood ceases. Śrīmatī sees Her Nāgara again before Her, and waves of *parihāsa rasa* (the mellow of laughter) are arising while Śyāma boldly tells the *sakhīs* about Rādhikā's expertise in lovemaking. How beautiful are Her glances then, filled with moods like bashfulness, anger, joy, and pride! The maidservant see that these glances are not only wonderful, they are even more wonderful than wonderful! The Nāgara is also immersed in an ocean of *adbhuta rasa* (the mellow of wonder). Śrī Rūpa Gosvāmī teaches in *Bhakti Rasāmṛta Sindhu* (4.2.12-13):

*apriyādeḥ kriyā kuryan nālaukikyāpi vismayam
asādhārāṇy api manāk karoty eva priyasya sā
priyāt priyasya kim uta sarva lokottarottarā
ity atra vismaye prokta raty anugraha mādhurī*

"When there is no love, even extraordinary activities cannot cause wonder in a person, but even a drop of the same activities can cause great wonder in the heart of a person who loves. How much more that counts then for a devotee who loves Kṛṣṇa! His pastimes, that are most extraordinary, will cause the greatest possible wonder in him! The wise men say that this wonder is caused by the sweet mercy of *rati* (transcendental attraction)." How much more that even goes for a devotee of Śrī Rādhikā, for it is She who astonishes even Kṛṣṇa with Her sweet form, qualities and pastimes. Astonishment is the essence of *rasa*, as Kavi Karṇapura teaches (*rase sārāś camatkāro yaṁ vinā na raso rasaḥ*). Astonishment nourishes all *rasas* and makes them so relishable. This verse of Śrīpāda proves that very nicely, and Śrīpāda closes off by praying: *sā rādhādbhuta mūrtir adbhuta rasam dāsyam kadā dāsyati* "When will that very form of wonder, Śrī Rādhā, bless me by giving me Her wonderful service?"

VERSE 120:

**BHRAMAD BHRŪKUṬI SUNDARAM SPHURITA CĀRU BIMBĀDHARAM
GRAHE MADHURA HUNKṚTAM PRAṆAYA KELI KOPĀKULAM
MAHĀ RASIKA MAULINĀ SABHAYA KAUTUKAM VIKṢITAM
SMARĀMI TAVA RĀDHIKE RATI KALĀ SUKHAM ŚRĪ-MUKHAM**

bhramad - wandering; *bhrukuṭi* - eyebrows; *sundaram* - beautiful; *sphurita* - manifest; *cāru* - beautiful; *bimba* - cherry; *adharam* - lips; *grahe* - emitting; *madhura* - sweet; *hunkṛtam* - screams; *praṇaya* - love; *keli* - play; *kopa* - anger; *ākulam* - agitated; *mahā* - great; *rasika* - relisher; *maulinā* - by the king; *sabhaya* - with fear; *kautukam* - joy; *vikṣitam* - seen; *smarāmi*

- I remember; *tava* - Your; *rādhike* - O Rādhā!; *rati* - love; *kalā* - arts; *sukham* - bliss; *śrī* - beautiful; *mukham* - face.

O Śrī Rādhike! I remember Your beautiful face, full of the joy of loving arts, fearfully but eagerly looking at the great king of relishers (Kṛṣṇa) with loving playful anger, and making sweet rebukes with Your beautiful Bimba-chery-like lips and the sweet movements of Your eyebrows!

ŚRĪ RĀDHĀ'S KILA KIŅCITA :

Commentary: This verse brings to mind Śrī Rādhikā's *kila kiñcita bhāva*, that She showed during the *Dāna-līlā* (tax pastimes near Govardhana Hill) She played with Kṛṣṇa. Śrī Rūpa Gosvāmī describes this *bhāva* in the opening verse of his book 'Dāna Keli Kaumudī':

*antaḥ smeratayojjvala jalakaṇā vyākīrṇa pakṣmāṅkura
kiñcit pāṭalitāñcala rasikatotsiktā puraḥ kuñcati
ruddhayaḥ pathi mādhavena madhura vyābhugna tārottara
rādhāyaḥ kila kiñcita stavakinī dṛṣṭiḥ śrīyām vaḥ kriyāt*

"May the sight of Śrī Rādhā's *kila kiñcita bhāva*, which is like a bouquet, bring good fortune to you! When Mādhava blocked Her way to the Dāna Ghāṭī, there was a bright smile in Her heart, and Her sweetly curved eyes grew bright and were filled with tears that were scattered over Her eyelashes. Her eyes grew slightly pinkish, being sprinkled by Kṛṣṇa's cunning behaviour, but they shrank when Hari came before Her!" Śrī Viśvanātha Cakravartī comments on this verse as follows: *śrīyām prema sampattiṁ kriyāt karotu* "Śrī Rūpa Gosvāmī prays that the *kila kiñcit bhāva* will bring the devotees the good fortune of *prema*. *garvābhilāṣa rudīta smitāsūya bhaya krudham. saṅkarī-karaṇam harṣād ucyate kila kiñcitam* "Śrī Rūpa teaches in *Ujjvala Nīlamanī* that the *kila kiñcita bhāva* is a mixture of pride, desire, weeping, smiling, envy, fear and anger." *stavaka pakṣe antaḥ smerata antar īṣat phullata* "In the case of the object of comparison, the bouquet, we find that Rādhā's internal smile represents the internally slightly blooming flowers". *antaḥ smeratayeti harṣottam smitam* "The slight (internal) smile is a sign of joy (one of the seven moods listed in the above quoted verse from *Ujjvala Nīlamanī*). *jalakaṇeti ruditam avahitthottham* "The teardrops are a sign of crying, born from negligence). *pakṣe makarandodgamah* "In the case of the bouquet, it represents the honey oozing from the flowers" *kiñcit pāṭalitām śveta raktikṛtam añcalam yasyāḥ sā iti sītīmna smitam āruṇyena krodhaḥ* "The slightly pinkish colour is a combination of red and white, white standing for Rādhikā's smile and red for Her anger." *pakṣe śvetāruṇa varṇa dvayodgamah* "in the case of the bouquet, the pinkish colour is a rose, or white and red flowers." *rasikatayā utkarṣeṇa siktety abhilāṣaḥ pakṣe madhura rasodgamam* "Sprinkled by Mādhava's cunningness' indicates Rādhā's (hidden) desires, coming forth from the *madhura rasa* (conjugal mellow). *kuñceti saṅkucita rūpeti bhayam. pakṣe kuñcanam korakatā*. "The shrinking of the eyes are a sign of Rādhā's fear, and in the case of the bouquet it means that

the flowers are still in a budding stage." *madhura vyabhugneti garvāsūya pakṣe mādihuryaṁ kuṭilākṛtitvaṁ ca* "The sweet curves in Rādhā's eyes are a sign of Her pride and envy, and in the case of the bouquet it means that the flowers are sweet, but crooked."*

*he śrī rādhe vinodini, sakhīra mukuṭa maṇi
sakhī saṅge rasera prasaṅge
heno kāle vanamālī, vrajera rasika mauli,
paraśīle tomāra śrī ange*

"O Śrī Rādhe Vinodini! O crown-jewel of all the *sakhīs*! When You are blissfully talking with Your *sakhīs*, Vanamālī, the king of Vraja's relishers, comes and touches Your beautiful limbs."

*ki tomāra adabhuta, netre kila kiñcita,
bhramyamāna bhrukuṭi sundara
īsat madhura smīta, bimbādhare jyotsnāmṛta
madhura huñkāra manohara*

"How wonderful is the *kila kiñcita bhāva* that manifests in Your eyes, Your wandering beautiful eyebrows, Your sweet slight smile, the nectarean effulgence of Your Bimba-cherry-like lips and Your sweet enchanting screams!"

*praṇaya kelite cita, antarete lālasita,
bahye kopākula ācaraṇe
rasika nāgara pāne, sabhaya kautuka mone,
salālasā locana īkṣaṇe*

"In this lovegame there is inner desire in Your heart, that externally acts in an angry way. When You look at Your *rasika nāgara*, there is anger, joy and desire seen in Your eyes."

*ratikalā rasāyana, sukhada ye śrī vadana,
sakala mādihurya ratnakhani
prabhodhānandete bhane, nirantara nirajane,
śrī mukha smarāṇa kori āmi*

"Your beautiful face is a joygiving elixer of love-arts, and a jewelmine of all sweetness. Prabhodhānanda says: "I always remember Your beautiful face when I'm in lonely places."

VERSE 121:

* Comment inserted by Editor.

**UNMĪLAN MUKUṬA CCHAṬĀ PARILASAD DIK CAKRABĀLAM SPHURAT
KEYŪRĀṄGADA HĀRA KAṆKAṆA GHATĀ NIRDHŪTA RATNA CCHABIḤ
ŚROṆĪ MAṆḌALA KIṆKIṆĪ KALARAVAM MAÑJĪRA MAÑJU DHVANI
ŚRĪMAT PĀDA SARORUHAM BHAJA MANO RĀDHĀBHIDHĀNAM MAHAḤ**

unmīlat - manifest; *mukūṭa* - crown; *cchaṭā* - splendour; *parilasad* - beautiful; *dik cakrabālam* - horizon; *sphurat* - illuminated; *keyūra, aṅgada* - armlets; *hāra* - necklaces; *kaṅkaṇa* - bangles; *ghatā* - a multitude; *nirdhūta* - defeating; *ratna* - jewel; *cchabi* - luster; *śroṇī-maṇḍala* - buttocks; *kiṅkiṇī* - waistbells; *kalaravam* - jingling; *mañjīra* - anklebells; *masju* - lovely; *dhvani* - sounds; *śrīmat* - beautiful; *pāda* - feet; *saroruham* - lotus; *bhaja* - worship; *manaḥ* - mind; *rādhā abhidhānam* - named Rādhā; *mahaḥ* - light.

O Mind! Worship the lotus-feet of that transcendental light named Rādhā, Whose splendidly manifest crown beautifies all directions, stretching to the horizon, whose bangles, necklaces and armlets defeat the splendour of jewels and the sash of bells on whose buttocks softly jingle along in a lovely way with the anklebells on Her feet!

ŚRĪ RĀDHĀ IN THE RĀSA LĪLĀ:

Commentary: Śrīpāda returns to the Rāsa-*līlā* here. It is the full moon night and Vṛndāvana bursts out in its wonderful natural beauty, creating the desire for a sweet Rāsa dance with the Vraja-sundarīs in Rāsa Vihārī's heart. In order to invite the *gopīs* to the Rāsa dance He plays His enchanting flute:

*kṛṣṇa vaktrendu niṣṭhyutaṁ muralī ninadāmṛtam
uddīpanānām sarveṣām madhye pravaram ıryate (U.N.)*

"The nectarean flutesong that comes forth from Kṛṣṇa's moon-like mouth is known to be the greatest of all amorous incitations" Śrīla Caṇḍī Dāsa sings:

*śyāmera bāṅsarī dūpure ḍākāti saravasa hari nilo
hiyā dagadagi parāṇa pāgali keno va emati koilo
emati ye bhāva nā bujhi tāhāra piriti tāhāra sane
gopata koriyā kenonā rākhilo bekata korilo kene
khāite suite āna nāhi cite badhira korilo bāṅśī
sab parihari korilo bāurī mānaye yemona dāśī
kulera karama dhairaja dharama sarama marama phāṅśī
caṇḍīdāsa bhāṇe ei se kāroṇe kānu saravasa bāṅśī*

"Śyāma's flute plays at midday, taking everything away from us, burning our hearts and making us mad! Why is He doing like that? And if at all, then why is He not doing it secretly, but openly? I cannot think of anything else but this flutesound anymore; whether I'm eating or sleeping, this flute has made me deaf. It makes me give up everything and it makes me mad, thinking myself to be a maidservant. The noose of Kāna's flute has trapped my family traditions, my patience, my moral principles and my shame. Caṇḍī dāsa says: "This is all because of Kānu's flute!" The sound of Kṛṣṇa's flute attracts hundreds of loving *gopī*-rivers and causes them to run towards the Kṛṣṇa-ocean. The *mañjarīs* carefully dress and ornament *prema pāgalinī* Rāī and help Her to meet Vamśīdhārī. Even if all the *gopīs* have arrived, the Rāsa festival cannot commence without the auspicious arrival of Rāseśvarī Rāī. Rāsa Rasika (Kṛṣṇa) may cut some jokes with the *gopīs* before Rāseśvarī Rādhā arrives. This is Sanātana Gosvāmī's explanation of Śrī Kṛṣṇa's *upekṣā vāñī* (words of dismissal) in the first chapter of the Rāsa in Śrīmad Bhāgavata. As long as Śrī Rādhā had not arrived, Kṛṣṇa was merely joking by pretending to reject the *gopīs* that had come to Him for the Rāsa-dance (see Bhāgavata 10.29.17-28). As soon as Śrī Rādhā had arrived, Śyāmasundara had the Rāsa dance started. *tābhiḥ sametābhir udāra ceṣṭitaḥ* (Bhag. 10.29.43) It is written in the Bṛhad Vaiṣṇava Toṣaṇī-tīkā on this verse: *yad vā mā śobhā parama saundaryam tayā saha vartyate iti samā parama sundarī śrī rādhā tayā itābhiḥ prāptābhiḥ. etena prathamam ukti pratyukti samaye tāsāṃ madhye śrī rādhā nāsīt, kintu kṛṣṇasyāvahitthāvagame jāta eva sa militeti.* "After the *gopīs* heeded Kṛṣṇa's flute-call and came to Him for dancing the Rāsa, Kṛṣṇa tested their love by pretending to reject them, speaking unfavorable words of indifference to them. This broke the *gopīs'* hearts and made them offer humble prayers to Him (Bhāg. 10.29.31-41), but all this happened before Śrī Rādhā had come. As soon as Rādhikā came, Kṛṣṇa smiled and commenced the Rāsa dance. He could not reject Rādhikā in the same way as He rejected the other *gopīs*. *sametābhiḥ* in the Bhāgavata verse is therefore separated as follows by Sanātana Gosvāmī: *sā* (with) *mā* (the supreme goddess of beauty Śrī Rādhikā) and *itābhiḥ* (having attained Her, He commenced the Rāsa dance). As soon as Rādhā arrived Kṛṣṇa gave up His feigned indifference, began to laugh and met with all the beautiful girls of Vraja. Today Kṛṣṇa is joking in the same way with the *gopīs*, but as soon as a great light begins to shine on the horizon Śyāma's hairs stand up of ecstasy. Śyāmasundara immediately understands: "Here, Rāseśvarī is coming! This is the effulgence of Her crown!" He respectfully gets up to welcome the empress of the Rāsa-rasa, eagerly looking in the direction wherefrom Her effulgence comes. His eyes become attracted to Her shining armlets, necklaces, waistbells and anklebells. These ornaments have become filled with *mahābhāva* due to the touch of *mahā-bhāva* personified, Śrī Rādhā, therefore Śrīpāda says that their luster defeats the splendor of jewels, *nirdhūta ratna cchabiḥ*. Along with Śyāmasundara, the maidservant relishes the luster of Śrīmatī's ornaments. Slowly, slowly the sweet sounds of Śrī Rādhikā's jingling anklebells and waistbells become audible, appearing like a stream of nectar to Nāgara's ears. These lovely sounds cause Kṛṣṇa to float in an ocean of *rasa*. Rāseśvarī has come and Śyāmasundara most respectfully takes Her along inside the circle of the Rāsa dance. Now Śrīmatī's sweet Rāsa dancing can begin! The maidservant keeps Her eyes fixed on Her lotus-feet. *śrīmat pāda saroruham bhaja mano rādhābhidhānam mahāḥ* "O Mind! Worship the beautiful lotus-feet of this transcendental light named Rādhā!"

*ei dekho śrī vṛndāvane, śobhā rasavagāhane,
rāsa maṇḍalīte āse rāi
daśa diśi maṇḍala, niramala jhalamala,
unmilita mukuta cchaṭāya*

"Look at the beautiful ocean of *rasa* called Śrī Vṛndāvana, where Rāi enters the Rāsa-maṇḍalī, Her crown illuminating the ten directions with its splendor!"

*keyūra aṅgada hāra, kaṅkaṅādi balayāra,
ghaṭāte nirdhūta ratna cchabi
śronīte ki abhinava, kiṅkiṅīra kalarava,
śrutimūle rasa sudhānidhi*

"The splendor of Her armlets, necklaces and bangles defeats that of pearls and the sounds of the new bells on Her buttocks are like a nectarocean of *rasa* for the ears!"

*pādapadme mañjira, mañju dhvani sumadhura,
kalanāda śudhu sudhāmoy
heno rādhā nāma dhara, jyotike bhajana koro,
śrīpāda prabodhānanda koy*

"How sweetly the anklebells on Her lotus-feet are jingling, it's pure nectar! Śrīpāda Prabodhānanda says: "Worship that transcendental light named Rādhā!"

VERSE 122:

**ŚYĀMĀ MAṆḌALA MAULI MAṆḌANA MAṆIḤ ŚYĀMĀNURĀGA SPHURAD
ROMODBHEDĀ VIBHĀVITĀKṚTIR AHO KĀŚMĪRA GAURA CCHABIḤ
SĀTĪVONMADA KĀMAKELI TARALĀ MĀM PĀTU MANDA SMITĀ
MANDĀRA DRUMA KUÑJA MANDIRA GATĀ GOVINDA PAṬṬEŚVARĪ**

śyāmā - the most beautiful girl; *maṇḍala* - circle; *mauli* - crown; *maṇḍana* - decorating; *maṇiḥ* - jewel; *śyāmānurāga* - passionate love for Kṛṣṇa; *sphurad* - manifest; *roma* - goosepimples; *udbheda* - breaking through; *vibhāvita* - incitements; *ākṛtiḥ* - form; *aho* - O!; *kāśmīra* - saffron; *gaura* - golden; *chhabih* - luster; *sā* - She; *atīva* - greatly; *unmada* - maddened; *kāma* - lusty; *keli* - sports; *taralā* - restless; *mām* - me; *pātu* - may protect; *manda* - slight; *smitā* - smiling girl; *mandāra druma* - Mandara trees; *kuñja* - grove; *mandira* - temple; *gatā* - having gone; *govinda paṭṭeśvarī* - Govinda's enthroned Queen.

May Govinda's enthroned Queen, Who is the crown ornamenting all the most beautiful girls, Who is adorned with goosepimples of ecstatic love for Śyāma, Whose body shines like *kuṅkuma* and gold, Who is very restless due to Her very intoxicating amorous playfulness, and Who smiles sweetly when She arrives in Her cottage in the grove of Mandāra-trees, protect me!

GOVINDA'S ENTHRONED QUEEN, ŚRĪ RĀDHĀ:

Commentary: Śrī Kṛṣṇa takes all the Vrajasundarīs with Him and commences the Rāsa-dance with them. *gopī-kṛṣṇa-gopī-kṛṣṇa*, thus the Rāsa-circle is adorned, with Rāsa Rasika (Kṛṣṇa) and Rāseśvarī (Rādhikā) dancing in the middle. Śrīpāda, in his *kiṅkarī*-form, sees how her Īśvarī is the crown adorning all the Śyāmā-girls. The Śyāmā-girls are the best heroines. *śīta kāle bhaved uṣṇā grīṣme ca sukha śītālā. padma gandhi mukhaṁ yasyāḥ sā śyāmā parikīrtita* "The Śyāmā-heroine is cool in the summer and warm in the winter, and a lotus-scent emanates from her face". All the beautiful girls of Vraja are adorned with these qualities, and they are now all dancing in the Rāsa-circle. Vṛṣabhānu-nandinī outshines them all in luster, attributes, beauty, love and in the art of dancing, and the maidservant's heart is filled with pride of that!

The maidservant sees that Svāminī's beautiful limbs are adorned with a golden-vermilion splendour and goosepimples of ecstatic love as She sees Her numberless girlfriends satisfying Kṛṣṇa in the Mahā Rāsa-festival. Just as Kṛṣṇa resembles a green emerald when His cloudblue luster contacts the golden luster of Śrī Rādhikā and Her friends, similarly Śrī Rādhikā's golden luster assumes a vermilion shade when She contacts cloudblue Kṛṣṇa. How sweet is Their wonderful meeting! The *kiṅkarī*'s heart is absorbed in this vision.

After the Rāsa-dance Śyāmasundara sits down to take rest with His heroines, and Śrīpāda, in his *kiṅkarī*-form, fans Them. After taking a short rest Kṛṣṇa enjoys His heroines in separate different *kuñjas* on the bank of the Yamunā. Śrī Śuka Muni describes this pastime as follows in Śrīmad Bhāgavata (10.33.20):

*kṛtvā tāvantam ātmānaṁ yāvatir gopa yoṣitaḥ
rarāma bhagavāṁs tābhīr ātmarāmo'pi līlayā*

"Although Lord Kṛṣṇa was Self-satisfied, He expanded Himself in as many forms as there were *gopīs* and enjoyed them." The Vaiṣṇava Toṣaṇī says on this verse: *paunar uktam idam viśrāma samaya ekībhūtatvāt* "When He took rest, Kṛṣṇa assumed One form again (He had expanded Himself previously for dancing the Rāsa with the *gopīs*). *tad ramaṇaṁ ca pṛthak pṛthak tatraiva nikāṭa nikuñjādiṣu iti* "Then He expanded Himself into many again to enjoy each *gopī* separately in one separate *kuñja*."

The blessed maidservant can now relish the sweet sight of Rādhā and Kṛṣṇa's amorous pastimes through the holes in the Kalpalatā-vines, and she sees that Śrī Rādhikā has become very restless because of amorous excitement. She is so expert in such pastimes that Kṛṣṇa feels like a beggar in a palace, overwhelmed and flabbergasted by Śrīmatī's *mādana mahābhāva*. When Śrīmatī sees His condition, She smiles slightly and decides to teach Him all the arts of

lovmaking. Our hero is submissively following Her lead. The maidservant understands that Her time to serve has come, so she enters into the harbour and blissfully serves the Divine Couple cool scented water and betel-leaves with camphor, and she fan them with a whisk. After this Svāminī sits down on a jewelled throne with Her submissive Nāgara, so that She appears to the maidservant like Govinda's enthroned Queen. Śrīpāda prays: "May this *paṭṭeśvarī* (enthroned Queen) of Govinda protect me!"

VERSE 123:

**UPĀSYA CARAṆĀMBUJE VRAJABHṚTĀM KIŚORĪ GAṆAIR
MAHADBHIR API PURUṢAIR APARIBHĀVYA BHĀVOTSAVE
AGĀDHA RASA DHĀMAṆI SVA PĀDAPADMA SEVĀ VIDHAU
VIDHEHI MADHUROJJVALĀM IVA KṚTIṂ MAMĀDHĪŚVARI**

upāsya - worshipable; *carāṇa* - feet; *ambuje* - lotus; *vraja bhṛtām* - from Vraja; *kiśorī* - adolescent girls; *gaṇaiḥ* - by the host; *mahadbhiḥ* - by the great; *api* - even; *puruṣaiḥ* - by men; *paribhāvya* - inconceivable; *bhāva* - emotions; *utsave* - in the festival; *agādha* - deep; *rasa* - flavour; *dhāmaṇi* - abode; *sva* - own; *pāda padma* - lotus-feet; *sevā* - service; *vidhau* - in the way; *vidhehi* - give; *madhura* - sweet; *ujjvalām* - brilliant; *iva* - as if; *kṛtiṁ* - order; *mama* - mine; *adhīśvarī* - Mistress.

O My Īśvari! Your lotus-feet are worshipped by the adolescent girls of Vraja and even the greatest souls cannot understand the festival of Your emotions! Please instruct me in the service of Your sweet and splendid lotus-feet, that are the abode of deep *rasa*!

ŚRĪ RĀDHĀ'S SWEET AND SPLENDID SERVICE:

Commentary: The word *adhīśvarī* means 'most capable', She who is most capable of bestowing devotional service to Her maidservants. The maidservant says: "This fallen girl has sold her heart to Your lotus-feet! What will happen to her if You reject her?" Of the four parties of *nāyikās* (Kṛṣṇa's heroines), there are two openly favorable to Śrī Rādhā: the *suhṛt pakṣa* (the friendly party) and *svapakṣa* the own party). The *taṭastha pakṣa* is neutral and the *vipakṣa* is inimical. Śrī Rūpa Gosvāmī teaches *dvau svapakṣa vipakṣau ca bhedāv eva rasa-pradau* (Ujjvala Nīlamaṇi): "The own party and the enemies' party give the most *rasa*". This means that the party of Rādhikā's enemies, consisting of Candrāvalī, Śaibyā and Padmā are more sweetly worshipping Rādhā than even the neutral *sakhīs* like Bhadrā and the friendly *sakhīs* like Śyāmalā. This is because they cause Rādhikā's *māna* (pique) by snatching Kṛṣṇa away from Her, making the sweetness of Rādhā's love for Kṛṣṇa increase manyfold. It is *rasa* itself that has given *sakhīs* like Candrāvalī a position equal to that of Rādhā's, although Rādhā is

definitely the supreme *gopikā*. In this way the worship of Śrī Rādhikā by Candrāvalī is extra special. Śrīla Rūpa Gosvāmī teaches in Ujjvala Nilamaṇi (Harivallabhā 28):

*īrṣādīn sva parivārān yoge sva preṣṭha tuṣṭaye
ataeva hi viśleṣe snehas tāsām prakāśate*

"For Kṛṣṇa's pleasure, and for nourishing the transcendental *rasa*, Kṛṣṇa's dear friend *śṛṅgāra rasa* has made Rādhā and Candrāvalī jealous of Each other when they are united with Kṛṣṇa, but when they are both separated from Him, he shows that they are very affectionate towards Each other." In this way all the *gopīs*, either visibly or invisibly, worship Śrī Rādhā. Even the greatest souls like Nārada Muni cannot understand these moods. Persons who have a male consciousness or who have feelings of parental or fraternal love cannot perceive the topmost pastimes of Śrī Govinda with Śrī Rādhā. Śrīla Jīva Gosvāmī writes in Bhakti Sandarbha (338): *atrāpi parama śreṣṭha śrī rādhā-sambalita līlāmaya tad bhajanam tu paramatamam eveti svataḥ sidhyati. kintu rahasya-līlā tu pauruṣa vikāravat indriyaiḥ piṭṛ putra dāsa bhāvaiś ca nopāsya - svīya bhāva virodhāt.*

Śrīpāda prays: "Hā Rādhē! Please bless me and give me the sweet and splendid service of Your lotus-feet, that are the abode of deep *rasa*!" One may ask: "Govinda's lotus-feet are called 'the abode of sweet *rasa*' in the Vedas (*viṣṇoḥ pade parama madhvaḥ utsaḥ*: The feet of Viṣṇu are the source of the highest nectar), how can You call Śrī Rādhā's feet the abode of deep *rasa* then?" The answer may be given that although Kṛṣṇa's feet are the abode of *rasa*, the savour of that *rasa* is fully dependent on *prema*. The demons also saw Kṛṣṇa's lotus-feet, but instead of loving them, they hated them and were afraid of them. Therefore Śrī Jīva Gosvāmī says Kṛṣṇa *mādhuryasya premaika svādyatvāt* "Kṛṣṇa's sweetness is only relishable by those who love Him." Śrī Rādhā is the presiding goddess of love, *prema lakṣmī*, so Her feet must be the abode of the deepest *rasa*! Śrīpāda prays: "O Adhīśvari! O Presiding goddess of love! Bless me with the sweet and brilliant devotional service of Your lotus-feet!"

VERSE 124:

**ĀNAMRĀNANA CANDRAM ĪRITA DṚG ĀPĀṄGA CCHAṬĀ MANTHARAM
KIŅCID DARŚI ŚIRO'VAGUṆṬHANA PAṬAM LĪLĀ VILĀSĀVADHIM
UNNĪYĀLAKA MAÑJARĪḤ KARA-RUHAIḤ ĀLAKṢYA SAN NĀGARA
SYĀṄGE'NGAM TAVA RĀDHIKE SACAKITĀLOKAM KADĀ LOKAYE**

ānamra - lowered; *ānana* - face; *candram* - moon; *īrita* - moving; *dṛg* - look; *apāṅga* - glance; *cchaṭā* - luster; *mantharam* - slow; *kiñcit* - slightly; *darśi* - looking; *śiraḥ* - head; *avaguṆṭhana-paṭam* - veil; *līlā* - pastime; *vilāsa* - lovesports; *avadhim* - the limit; *unnīya* - lifting; *alaka* - hairs; *mañjarīḥ* - bud; *kara-ruhāiḥ* - with the fingers; *alakṣya* - unseen; *sat* - good; *nāgarasya* - of the hero; *aṅge* - on the body; *aṅgam* - the body; *tava* - Your; *rādhike* - O Rādhā!; *sa* - with; *cakita* - startled; *alokam* - looks; *kadā* - when; *lokaye* - will I see.

O Rādhike! When can I see Your lowered moon-like face moving with its slow and splendid eyes, Your head slightly covered by Your veil, which is the limit of loving pastimes, as You keep Your body on Kṛṣṇa's body? Your eyes will be startled when You see me lifting Your bud-like hairs from Your face with my fingers!

THE CLIMAX OF A SPECIAL PASTIME:

Commentary: Śrīpāda assumes the transcendental form of a *mañjarī* and sees Śrī-Śrī Rādhā-Mādhava enjoying Themselves in a sweet *nikuñja*, as she looks through the latticed windows. Gradually the Yugala Kiśora become so absorbed in this pastime that They feel They have become One with Each other and They forget everything else but Each other's happiness. In this way They gradually exchange their sexual roles. These things can be done purposefully, but then it cannot be called *prema vilāsa vivarta*, the ecstatic spontaneous exchange of roles. For instance, in Śrī Viśvanātha Cakravartī's 'Kṛṣṇa Bhāvanāmṛta', Rādhā and Kṛṣṇa purposefully exchange Their roles in the Rāsa-dance. Rādhā called Kṛṣṇa and the *gopīs* for the Rāsa-dance by playing on Kṛṣṇa's flute, and Kṛṣṇa and the *gopīs* responded to it. Although this purposeful exchange of roles is also very relishable, it cannot be justly called *prema vilāsa vivarta*. The spontaneous forgetfulness of roles, resulting into a feeling of Oneness, is the limit of Śrī-Śrī Rādhā-Mādhava's transcendental pastimes. This is confirmed in Śrī Caitanya Caritāmṛta Mahākāvya: *premnā'tikāsthā pratipādanena dvayoḥ paraikyam̐ pratipādyavādīt*

This Oneness is not to be compared with the Oneness *jsānīs* (those treading the path of wisdom) attain. The Oneness meant here is a Oneness of loving feelings. Śrīla Rāmānanda Rāya also said *na so ramaṇa na hām ramaṇī*: "He is not the lover and I am not the ladylove" (C.C. Madhya 8). Identities are not lost, but the identification with one's sex has disappeared. The man acts as a woman and the woman acts as a man. The maidservant can see that, as Rādhikā takes the leading role, Her beautiful bud-like hair is disturbing Her (hanging before Her eyes), so she quickly enters the *kuñja* and lifts these beautiful hairs, so that *mahābhāva* personified can see Kṛṣṇa again. Blessed is this maidservant! Blessed is her service! She has attained the vision of the most beautiful transcendental pastimes! Not everything about these pastimes can be revealed here, but the *rasikas* (connoisseurs) will be able to understand all the sweet intimate details that are kept from the paper here. The devotees that practise *mañjarī bhāva* can thus always float in oceans of transcendental *rasika* bliss, being fully engaged in the devotional service of the divine adolescent Couple of Vraja.

he rādhe ānamrānanā, he śrī kṛṣṇa priyatamā
nivedana kori tuyā pāya
tomāra alakāvalī, kobe diyā karāṅgulī,
unnamita kori dibo tāya

"O Rādhē! O lowered faced Girl! O Kṛṣṇa's dearmost beloved! I pray to Your feet: When can I lift up Your hair with my fingers?"

*nāgarera aṅgopari, aṅga saṁsthāpana kori,
viparīta vilāse nimagana
candrānana manohārī, iṣad avanata kori,
mugdha heri madana mohana*

"You place Your body on Kṛṣṇa's body and become absorbed in reversed pastimes. Madana Mohana becomes enchanted when He looks at Your slightly lowered enchanting moon-like face."

*kāntā śiromaṇi rāi, kānta mukhapāne cāi,
preme dhala dhala sei-kṣaṇa
se apāṅga cchaṭā sudhā, manthara se manolobhā,
ei mādhuri ke kore varṇana*

"Rādhā is the crown-jewel of ladyloves, and when She stares at Her lover's face, the nectar of *prema* trickles from Her slow, mind-enchanting eyes. Who can describe that sweetness?"

*mastake avaguṅthana, sacakitāvalokana,
dekhe aiche śrī rādhā ramane
sacakita netre kobe, dekhibo ki sei rūpe,
kavi śrī prabodhānanda bhaṇe*

"Śrī Rādhā Ramana (Kṛṣṇa) is startled when He sees Rādhikā's head covered with Her veil. The poet Śrī Prabodhānanda says: "When will I also see this form with startled eyes?"

VERSE 125:

**RĀKĀ CANDRO VARĀKO YAD ANUPAMA RASĀNANDA KANDĀNANENDOS
TAT TĀDRĪK CANDRIKĀYĀ API KIM API KAṆĀ MĀTRA KASYĀṆUTO'PI
YASYĀḤ ŚONĀDHARA ŚRĪ VIDHṚTA NAVA SUDHĀ MĀDHURĪ-SĀRA SINDHUḤ
SĀ RĀDHĀ KĀMA-BĀDHĀ VIDHURA MADHUPATI PRĀṆADĀ PRĪYATĀM NAḤ**

rākā candraḥ - full moon; *varākaḥ* - insignificant; *yad* - what; *anupama* - incomparable; *rasānanda* - relishable bliss; *kanda* - source; *ānana* - face; *indoḥ* - of the moon; *tat* - that; *tādrīk* - this way; *candrikāyā* - of the moonbeam; *api* - even; *kim api* - indescribable; *kaṇā* - drop; *mātra* - only; *kasya* - whose; *aṇutaḥ* - atomic; *api* - even; *yasyāḥ* - whose; *śoṇa* - red; *adhara* - lips; *śrī* - beauty; *vidhṛta* - carried; *nava* - new; *sudhā* - nectar; *mādhurī* - sweetness; *sāra* - essence; *sindhuḥ* - ocean; *sā* - She; *rādhā* - Rādhā; *kāma* - desire; *vādhā* - obstructed; *vidhura*

- distressed; *madhupati* - the Kṛṣṇa-bee; *prāṇadā* - lifegiver; *prīyatām* - pleased; *naḥ* - with us.

May Śrī Rādhā, Who gives life to Madhupati (the Kṛṣṇa-bee) Who is very distressed when there is some obstacle to the fulfillment of His desires, Whose incomparable moon-like face, which is the source of delicious transcendental bliss, makes the full moon seem insignificant because its nectarean rays do not even give an atomic drop of the ambrosial effulgence of Her moon-like face, and whose red lips carry an ocean of fresh nectar that is the essence of sweetness, be pleased with us!

ŚRĪ RĀDHĀ, THE LIFE-GIVER OF MADHUPATI:

Commentary: Śrīpāda's heart is immersed in relishing transcendental visions. In the previous verse he relished the sweet mellow of Śrī Rādhā enjoying reversed pastimes and when the vision vanishes he considers the world to be void without the sweet relish of Svāminī's form and attributes. The bliss of the relish of the transcendental Supreme Lord is so great that if the aspirant experiences it once he always remains immersed in such relish and he loses taste for any other subject than Kṛṣṇa. After crossing the stage of *anartha nivṛtti* (cessation of bad habits) the stage of *āsakti* (transcendental attachment to the Lord) appears and the Lord's pleasure-potency starts her work of providing the transcendental relish. As a result of sincere devotion *niścayātmika buddhi* (firm determination) appears, and as a result of *bhajana* the aspirant becomes free from bad habits and gradually advances to the stages of *ruci* (relish) and *āsakti* (attachment). This firm determination has been beautifully described by Śrīla Viśvanātha Cakravartīpāda in his Sārārtha Darśinī-commentary on Bhagavad Gītā (2.41): *mama śrī gurūpadīṣṭam bhagavat kīrtana smaraṇa caraṇa paricaraṇādīkam etad eva mama sādhanam etad eva mama sādhyam etad eva mama jīvātuh sādhana sādhyā daśayos tyaktum aśakyam etad eva me kāmīyam etad eva me kāryam etad anyam na me kāryam nāpyabhīṣanīyam svapne'pityatra sukham astu duḥkham vāstu saṁsāro naśyatu vā na naśyatu tatra mama kāpi na kṣatir ityevaṁ niścayātmikā buddhir akaitava bhaktāv eva sambhavet* "The devotional practise of glorifying the Lord, remembering Him and serving His lotus-feet, as it has been instructed to me by my spiritual master is my goal and my life. It is impossible for me to give this up under any circumstance. This is what I desire and this is my duty. I have no other duty than this and I don't desire anything else, even in dreams! It may make me happy, it may make me unhappy, it may liberate me from material existence or it may not - that makes no difference to me at all" - such firm determination is possible in unadulterated devotion." Unadulterated devotion means devotion which is filled with the desire to please the beloved and which is completely devoid of any desire for personal happiness. This finds its culmination in the service of Śrī Rādhā. Because there is such firm determination in the service of Śrī Rādhā, a swift cessation of unwanted habits and deep realisations in *bhajana* are guaranteed. The aspirant experiences it as if Śrī Rādhārāṇī takes him/her along by the hand. The transcendental visions of Śrīpāda Prabodhānanda, who is completely fixed in the lotus-feet of Śrī Rādhā, is even more vivid than a direct meeting with

the beloved. Bereft of any experience, his heart is unsteady and aches of separation. Then Śrīpāda has another transcendental vision of a pastime.

Śrīpāda, in his *kinkarī*-form, accompanies Rādhā when She goes out to meet Kṛṣṇa. Meanwhile, Śyāmasundara was intercepted by Candrāvalī and her girlfriends Padmā and Śaibyā while He was on His way to meet Śrī Rādhikā. Candrāvalī was hiding between the vines and the trees and as soon as she heard the jingling of Kṛṣṇa's anklebells she came out of hiding, held His hand and said:

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| <i>ei pathe niti,</i> | <i>koro gatāyati,</i> | <i>nūpurera dhvani śuni</i> |
| <i>rādhā saṅge bāsa,</i> | <i>āmāre nairāśa,</i> | <i>āmi vañci ekākinī</i> |
| | <i>bañdhu he! chāḍiyā nāhiko dibo</i> | |
| <i>hiyāra mājhāre,</i> | <i>rākhibo tomāre,</i> | <i>sadāi dekhite pābo</i> |
| <i>śuno sakhigaṇa,</i> | <i>koriyā yatana,</i> | <i>lo'ye cole nicketane</i> |
| <i>ājukāra niśi,</i> | <i>rādhikā rūpasi,</i> | <i>vañcuka nāgara vine,</i> |
| <i>eteko kohiyā,</i> | <i>korete dhariyā,</i> | <i>loiyā colilo bāsa</i> |
| <i>rādhā bhaye hari,</i> | <i>kāmpa tharahari,</i> | <i>bhane dīna caṇḍidāsa</i> |

"You came walking down this path so nicely! I heard the jingling of Your anklebells! I was desperate about Your association with Rādhā and felt deprived! O Friend! I won't let You go! I will keep You in my heart and thus I can always see You! Listen, O *sakhīs*! Carefully take Him to my abode! Tonight we will deprive beautiful Rādhikā of Her Nāgara's association! After Candrāvalī spoke thus, her *sakhīs* took Kṛṣṇa by the hand and brought Him to her abode. The fallen Caṇḍī Dāsa sings: Hari shivered out of fear of Rādhā."

Śrīmatī Rādhikā thus spent the night in great distress, and when Her hero finally showed up in the morning with all the signs of Candrāvalī's lovemaking on His body, she adopted the mood called *khaṇḍitā*. Śrīla Rūpa Gosvāmī defines this in Ujjvala Nīlamanī:

*ullaṅghya samayaṁ yasyāḥ preyān anyopabhogavān
bhoga lakṣmāṅkitaḥ prātar āgacchet sā hi khaṇḍitā
eṣā tu roṣa niḥśvāsa tuṣṇāmbhāvādi bhāg bhavet*

"When the lover shows up too late at the trystingspot and he wears the marks of another girl's enjoyment on his body, the beloved assumes the mood called *khaṇḍitā*. She then breathes deeply out of anger and becomes silent." Śrīmatī sarcastically welcomes Her Nāgara back, saying:

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| <i>bhālo hoilo āre bañdhu āilā sakāle,</i> | <i>prabhāte dekhilum mukha dina yābe bhāle</i> |
| <i>bandhu, tomāra śukhāyeche mukha,</i> | <i>ke sājāle heno sāje heri bāsi dukha</i> |
| <i>bañdhu tomāra bolihāri yāi,</i> | <i>phiriyā dāḍāo tomāra cānda mukha cāi</i> |
| <i>āi āi poḍyāche mukhe kājarera śobhā,</i> | <i>bhāle se sindūra bindu muni manolobhā</i> |
| <i>khara nakha daśanete aṅga jara jara,</i> | <i>bhāle se kañkaṇa dāga hiyāra upora</i> |
| <i>nīlapāṭera sātī koñcāra balani,</i> | <i>ramaṇī ramaṇa hoiyā vañcīlā rajanī</i> |
| <i>surāṅga yāvaka raṅga ure bhālo sāje,</i> | <i>ekhon koho monera kathā āilā kibā kāje</i> |
| <i>cāri pāne cāhe nāgara, āñcale mukha moche;</i> | <i>gopāla dāsera lāja duile nā ghūce</i> |

"Very nice that You have come this morning, my friend! My day will be very good now that I saw Your face in the morning! O Friend! Your face has dried up! Who has decorated You like this? Seeing it makes Me feel very unhappy! All glories to You, My friend! Turn around, so that I can see Your moon-like face! Alas! Who has beautified Your face with eyeliner? The beauty of that spot of vermilion enchants the minds of even the great sages! Your body is bruised by scratches of sharp nails and bites of sharp teeth, and there is a distinct mark of a bangle on Your chest! Have You spent the night as a woman, although You are a man? I see You are covered by a blue *sārī*! This beautifully coloured footlac looks nicely on Your chest! Now tell Me frankly, for what have You come here? The Nāgara looks in all four directions, covering His face with His scarf. Gopāla dāsa says: "Although He tries to wash off His shame, He cannot clean it up."

Śrīmatī becomes angry, and Nāgara tries everything to please Her, but to no avail. Finally He breaks down crying, seeing that all His hopes are frustrated. Śrīmatī also covers Her lowered head with Her veil and starts crying softly. Then one *sakhī* comes and tells Her: "Rādhe! You don't have to cry and cover Your head anymore! Śyāmasundara has also left, crying! I don't think He's going to come anymore. You'd better calm down and go home!" As soon as Śrīmatī hears: "Kṛṣṇa is gone, He won't come back!", She becomes startled. Feeling regret (this is called *kalahāntarītā*) She drops Her veil and anxiously says: "Sakhi! What are you saying? Is He gone? He who loves Me so much has left after such a trifle pique of Mine? Sakhi, I was such a foolish girl to be angry with Him, why did You let Him go? Quickly go and bring Him back, otherwise I cannot maintain this body anymore!" The *sakhī* replies: "Rādhe! You won't get Him anymore! He was crying so much at Your lotus-feet, like a great offender, but still You remained angry with Him! Now who knows where He has gone, feeling miserable, offended and agitated? Even if we search for Him now, where will we find Him?" Hearing the *sakhī*'s words, Śrīmatī becomes unlimitedly agitated and sad, and says: "O friend, what did I do? I callously threw away a jewel from My own apron! You were right here, couldn't You stop Me from doing all these foolish things? Oho! I have callously thrown away My life's treasure!" Saying this, She strikes Her head and Her breasts with Her hands, and laments:

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| <i>āndhalo prema,</i> | <i>pahile nāhi herilūñ,</i> | <i>so bahu vallabha kāna</i> |
| <i>ādara sādhe,</i> | <i>vāda kori tā' saha,</i> | <i>ahar niśa jvalata parāṇa</i> |
| | <i>sajani! tohe koho maramaka dāha</i> | |
| <i>kānuka dokhe,</i> | <i>yo dhanī rokhai,</i> | <i>so tāpanī jaga māha</i> |
| <i>yo hāma māna,</i> | <i>bahuta kori mānalūñ,</i> | <i>kānuka minati upekhi</i> |
| <i>so aba manasija-</i> | <i>śare bhelo jara jara,</i> | <i>tākara daraśa nā dekhi</i> |
| <i>dhairaja lāja,</i> | <i>māna sañe bhāgalo,</i> | <i>jīvane rahato sandeha</i> |
| <i>govinda dāsa,</i> | <i>kahoi satī bhāminī,</i> | <i>aichana kānuka leho</i> |

"Love is blind, therefore I could not see at first that this Kṛṣṇa is a womanizer. I quarreled with Him and this makes My heart burn day and night. O *sakhi*! I will tell you of my burning heart! Any girl in the world who becomes angry at Kṛṣṇa for His faults will suffer and regret it! I have been very angry with Him, even when seeing how He plaintively tried to pacify Me! Now He is being pierced by Cupid's arrows and I cannot see Him. Along with My

pique My patience and shame have also fled and My life is uncertain. Govinda dāsa says: "O chaste but temperamentful woman! Such is the love for Kṛṣṇa!"

This burning sensation is a well-known feature of love for Kṛṣṇa: Although you see His faults you cannot become angry with Him. Rather, it is a fault to become angry with Him, and the lover will have to repent. She cannot find consolation with Her girlfriends, because they return the fault to Her, saying:

sundari! toikhone koholām toya

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| <i>bharamahi o sañe,</i> | <i>leho bāḍhābi,</i> | <i>janama goñābi roya</i> |
| <i>vinu guṇa parakhi,</i> | <i>parakha rūpa lālase,</i> | <i>kāhe soṁpali nija dehā</i> |
| <i>dine dine khoyasi,</i> | <i>iha rūpa lāvaṇi,</i> | <i>jīvaite bhelo sandehā</i> |
| <i>yo tuhuñ hṛdaye,</i> | <i>prema taru ropali,</i> | <i>śyāma jalada rasa āśe</i> |
| <i>so aba nayana nīra,</i> | <i>dei siscaho,</i> | <i>kohotahi govinda dāsa</i> |

"Sundari! We told You not to reject Kānu! You were so bewildered to increase Your love for Him - now You will have to spend Your life weeping! You wanted to touch this boy, who has no good qualities and offer Your body unto Him. You have wasted day after day on His external charms and there is doubt whether You are still alive. You planted a love-tree in Your heart for Him and now You hope that a blackish cloud (Kṛṣṇa) will shower it (So that it will grow)." Govinda Dāsa says: "Now You can just sprinkle its roots with Your own tears."

The maidservants see Svāminī suffering the pangs of separation and go out to search for Śyāmasundara. After a long search they find Him on the bank of the Yamunā, greyed by the dust of frustrated desires and totally morose because of His separation from Śrīmatī Rādhikā. Although the name Madhupati suggests that Kṛṣṇa is a blissful *rasika* bee, He is still found to be unhappy here. How is that possible? He thrives on the loving service rendered to Him by *mādana mahābhāva*, personified by Śrīmatī Rādhikā, and if He does not get it, His life-airs will come up to His throat. Seeing the distress of the Nāgara, the maidservant keeps Svāminī's honour fully intact and takes Him back to Her *kuñja*, saying: "When You come in, just clasp Svāminī's feet and beg for forgiveness!"

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| <i>dūtira vacana śuni,</i> | <i>rasika śiromaṇi,</i> | <i>āola tākara sātha,</i> |
| <i>dūra soi heri,</i> | <i>soi vara nāgarī,</i> | <i>avanata kori rohu mātha</i> |
| | <i>kara joḍi sādhave kāna</i> | |
| <i>hāma tuyā kiñkara,</i> | <i>paḍiye caraṇa tala,</i> | <i>tyajo dhani dāruṇa māna</i> |
| <i>eto kōhi nāgara,</i> | <i>antara garagara,</i> | <i>ḍharaki ḍharaki poḍu lora</i> |
| <i>heri sudhāmukhī,</i> | <i>ākula bhelo ati,</i> | <i>so mukha heri vibhora</i> |
| <i>chala chala nayāne,</i> | <i>śyāma kara kiśalaya,</i> | <i>dhari kohe gadagada bhāña</i> |
| <i>jalade gopana vidhu,</i> | <i>yaiche udoy bhelo,</i> | <i>koho yadunandana dāsa</i> |

"When Kṛṣṇa, the crown-jewel of relishers, heard the messenger's words, He came along with her. Seeing the best of ladyloves from afar He lowered His head. Kāna (Kṛṣṇa) folded His hands and said with tear-filled eyes and an aching heart: "I am Your servant and I have fallen at Your feet! Please give up Your cruel pique! Seeing Śyāma's anxiety, Sudhāmukhī (nectar-faced Rādhikā) stared at His face, held His sprout-like hands and spoke broken words

to Him. Yadunandana dāsa sings: "It looked as if the moon (Rādhikā's actual love for Kṛṣṇa) broke out of the clouds (Her pique), where it was hidden."

Thus Śrīmatī gives up Her pique. Her moon-like face shines with a bright smile and Her red lips resemble an ocean filled with the essence of fresh nectarean sweetness. When a Cakora-bird drinks this nectar he will be revived, and the maidservant understands that Śrīmatī can provide this elixir to the Śyāma-Cakora. She thinks: "How can the poets compare Śrī Rādhikā's moon-like face with the shining of the material moon? Nothing can compare to Her face! The full nectarean moonrays could not equal even an atomic drop of Her face's aura! This sweet nectarean moon saves Madhupati's life, whereas the material moon simply increases His lusty affliction! May that Śrī Rādhā save our lives also!"

*anupama rasānanda, sakala mādhubhya kanda,
rādhikāra cāru candrānana
dhik paurṇamāsī cān, hare tāra garva māna
ānana candrikā eka kaṇa*

"Rādhikā's beautiful moon-like face gives incomparable delicious bliss and is the source of all sweetness. Curses on the full moon, whose pride is stolen by even one drop of this shining moon-like face!"

*śoṇādhare śrī yuta, vidhṛta madhura smita,
abhinava sudhā sāra sindhu
kāma vādhā vidhura, madhupati mādhaveṛa
prāṇadā śrī rai mukha indu*

"Her red lips carry a sweet smile that resembles an ocean that is filled with the essence of fresh sweet nectar. Rāi's moon-like face revives Madhupati Mādhava, Who suffers from unfulfilled desires."

*heno kṛṣṇa priyatamā, hoibe ki suprasannā,
mora prati āra koto dine
tabe to hoibe sukha, ānande bharibe buka,
śrīpāda prabodhānanda bhane*

"Śrīpāda Prabodhānanda says: "When will that dearest beloved of Kṛṣṇa's be pleased with me? Then my heart will be filled with joy and everything will be blissful!"

VERSE 126:

**RĀKĀNEKA VICITRA CANDRA UDITAḤ PREMĀMṚTA JYOTIṢĀM
VICĪBHĪḤ PARIPŪRAYED AGAṆITA BRAHMĀṆḌA KOṬIM YADI**

**VR̥NDĀRAṆYA NIKUṆJA SĪMAṆI TAD ĀBHĀSĀḤ PARAM̐ LAKṢYASE
BHĀVENAIVA YADĀ TADAIVA TULAYE RĀDHE TAVA ŚRĪ MUKHAM**

rākā - full moon; *aneka* - many; *vicitra* - wonderful; *candra* - moon; *uditaḥ* - rising; *prema* - love; *amṛta* - nectar; *jyotiṣaḥ* - light; *vicibhiḥ* - with waves; *paripūrayet* - filled up; *agaṇita* - innumerable; *brahmāṇḍa* - egg of Brahmā; *koṭim* - millions; *yadi* - if; *vr̥ndāraṇya* - Vṛndāvana; *nikuṇja* - arbours; *sīmani* - borders; *tad* - its; *ābhāsaḥ* - semblance; *param̐* - supreme; *lakṣyase* - defined; *bhāvena* - with the mood; *eva* - only; *yadā* - when; *tadā* - then; *tulaye* - equating; *tava* - Your; *śrī* - beautiful; *mukham* - face.

O Rādhe! If millions of universes would be filled with the waves of the ambrosial love-effulgence of many simultaneously rising wonderful full moons, it would only slightly resemble the beauty of Your face, that is visible of the arbours of Vṛndāvana. I can only make a comparison with an idea!

ŚRĪ RĀDHĀ'S INCOMPARIBLE FACE:

Commentary: Śrīpāda thinks to himself: "Just as the moon in the sky is reflected in the pools and lakes on earth, and the reflection has inherited some of the original's illumination, so also is the material moon a mere reflection of its original source: *prema lakṣmī* (the goddess of love) Śrī Rādhā's shining moon-like face, that showers the nectarean ambrosial light of divine love. This moon-like face, that is the source of all the nectarean moonrays of love, is especially ornamented with countless deep emotions after seeing Śyāmasundara. This is indicated by the words 'it is arising on the outskirts of Śrī Vṛndāvana's arbours'.

Someone may ask: "If Śrī Vṛndāvana is so incomparable, then why Śrīpāda willingly and knowingly compared Śrī Rādhā's face with the moon?" The answer will be: "Simply with a *bhāva* I have made the comparison with the moon. In the Vaiṣṇava-scriptures there are many explanations of the word *bhāva*. One of them is *svabhāva* (custom). Śrīpāda says: "Poets are accustomed to comparing Śrī Rādhā's face to the moon, and that's why I made this comparison". *Bhāva* can also mean *āveśa* (absorption) "I was so absorbed in making these descriptions that I made no discrimination. Without considering anything, I ecstatically compared Rādhikā's face with the moon." Or Śrīpāda may say: "It does not look nice just to write down 'face'. The use of the words 'Lotusface' or 'moonface' nourishes the beauty of the expression, although these things can indeed not equal Rādhā's beautiful face. The ambrosial light shining from Śrī Rādhā's face destroys the darkness of despair in Śyāmasundara's heart and revives Him, what can it be compared with? There is no comparison to the incomparable face of Śrī Rādhā!"

he rādhe! he kṛṣṇa priyatamā!
kibā rasānanda khani, tava se vadana khāni,
koṭi candra naheko upamā

"O Rādhē! Kṛṣṇa's dearmost beloved! Your face, that is a mine of delicious bliss, cannot be compared even to millions of moons!"

aruṇādhara saundarya, sudhā mādhurī dhurya,
kāma vādhā viṣaṇṇa kṛṣṇera
jīvana dāyini tumi, vṛṣabhānu nandinī,
kṛpā diṭhe cāho go modera

"Your beautiful red lips are like an abundance of sweet nectar that revives Kṛṣṇa, who is suffering from unfulfilled desires. O Vṛṣabhānu nandinī! You are the life-giver! Please cast a merciful glance on me!"

VERSE 127:

**KĀLINDĪ KŪLA KALPADRUMA TALA NILAYA PROLLASAT KELI KANDĀ
 VRNDĀṬAVYĀM SADAIVA PRAKAṬATARA RAHO BALLAVĪ BHĀVA BHAVYĀ
 BHAKTĀNĀM HṚT SAROJE MADHURA RASA SUDHĀ SYANDI PĀDĀRAVINDA
 SĀNDRĀNANDĀKṚTIR NAḤ SPHURATU NAVA NAVA PREMA LAKṢMIR
 AMANDA**

kālindī - Yamunā; *kūla* - bank; *kalpadruma* - wish-yielding tree; *tala* - foot; *nilaya* - abode; *prollasat* - full of bliss; *keli* - pastimes; *kanda* - source; *vṛndāṭavyām* - in Vṛndāvana; *sadā* - always; *eva* - only; *prakaṭatara* - manifest; *rahaḥ* - private; *ballavī* - gopīs; *bhāva* - mood; *bhavyā* - meditating; *bhaktānām* - of the devotees; *hṛt* - the heart; *saroje* - in the lotus; *madhura* - sweet; *rasa* - flavour; *sudhā* - nectar; *syandi* - streaming; *pādāravinda* - lotus-feet; *sāndra* - deep; *ānanda* - bliss; *ākṛtiḥ* - form; *naḥ* - to us; *sphuratu* - may be manifest; *nava nava* - ever-fresh ; *prema* - love; *lakṣmīḥ* - goddess of fortune; *amanda* - great.

May the ever-young form of the excellent goddess of fortune of sacred love (*prema lakṣmī*), who is always visible in the abode at the foot of a desire tree on the bank of the Yamunā, who is the source of all blissful pastimes, who is lovingly meditated upon through the mood of Kṛṣṇa's secret lovers, the vine-like cowherd girls in Vṛndāvana, whose lotus-feet pour sweet (or amorous) nectarean *rasa* on the devotees' lotus-like hearts and who is the very form of deep bliss, be manifest to us!

THE YOUNG PREMA LAKṢMĪ:

Commentary: The wonderful transcendental subject matter of Śrī Rādhikā's *prema rasa* cannot be described with words, and if it could be, it would not be understood by worldly persons who do not perform any *sādhana*. Nevertheless, when Śrīpāda writes down these words glorifying Śrī Rādhikā and Her loving service, even the material syllables he uses carry some wonderful power of astonishment in them! A person who develops the proper faith in this subject matter will be able to relish it according to the level of his personal purity (sincerity).

The base of a desire tree in a sweet arbour on the bank of the Yamunā is a very suitable place for the 'adulterous' *gopīs* to meet their 'paramour' Kṛṣṇa. Sometimes Kṛṣṇa comes to meet them there in the daytime and personally makes a bed of flowers for them, staring down the path, eagerly waiting for them to come. The *gopīs* at once heed Kṛṣṇa's flute-call and leave their moral principles and their family members behind to meet Him there and to dance the Rāsa with Him. The words *raho ballavī* mean that the *gopīs* secretly come to meet Kṛṣṇa, because they are, by Yogamāyā's arrangement, married with other cowherders. Śrī Rūpa Gosvāmī writes in 'Ujjvala Nīlamaṇi (Kṛṣṇa Vallabhā 5)':

*gāndharva rityāsvikārāt svīyātvam iha vastutaḥ
avyaktatvād vivāhasya suṣṭhu prachanna kāmataḥ*

"Actually the *gopīs* that worshipped goddess Kātyāyanī to get Kṛṣṇa as their husband, were accepted by Him in the Gāndharvā-type of marriage, and were thus His own wives, but this marriage was unknown to their and His parents, so their conjugal love was still well hidden" All these hidden lovers of Kṛṣṇa worship Rādhā in their own way (*raho ballavī bhāva bhavyā*). They are divided into four groups; *svapakṣa* (Her own party) *vipakṣa* (Her enemies' party) *suhṛt pakṣa* (Her friendly party) and *taṭastha pakṣa* (the neutral party). Some groups are openly serving Rādhā, and others invisibly. Without Rādhā's lotus-feet their world is dark, but Rādhā showers the nectar from those lotus-feet onto their hearts: *bhaktānām hṛt saroje madhura rasa sudhā syandi padāravindā*. Experienced devotees can feel that sweet nectarstream floating towards their hearts as they meditate on Her lotus-feet. If even Śrī Govinda meditates on Rādhikā's lotus-feet to feel this sweet nectar-stream, then undoubtedly the practising devotees of Śrī Rādhā should do so!

The words *amanda prema lakṣmī* mean that Śrī Rādhikā is the goddess of fortune of sweet love, not of reverential and respectful love like the Lakṣmī from Vaikuṅṭhaloka. Caitanya Caritāmṛta states *aiśvarya jñānete hoy saṅkucita prīti* "Reverential devotion dims the spontaneous ecstasy of love". Śrīpāda Prabodhānanda prays: "May that *amanda prema lakṣmī*, the goddess of fortune of sweet ecstatic love, always be manifest in my heart!"

VERSE 128:

**ŚUDDHA PREMAIKA LĪLĀNIDHIR AHAHA MAHĀTAŅKAM AŅKA STHITE CA
PREṢṬHE VIBHRATY ADABHRA SPHURAD ATULA KṚPĀ SNEHA MĀDHURYA
MŪRTIḤ**

**PRĀṆĀLĪ KOṬI NĪRĀJITA PADA SUṢAMĀ MĀDHURĪ MĀDHAVENA
ŚRĪ RĀDHĀ MĀM AGĀDHĀMṚTA RASA BHARITE KARHI DĀSYĀ'BHIṢIÑCET**

suddha - pure; *prema* - love; *eka* - one; *līlā-nidhiḥ* - ocean of play; *ahaha* - O!; *mahā* - great; *aṭaṅkam* - afraid; *aṅka* - lap; *sthite* - situated; *api* - even; *preṣṭhe* - beloved; *vibhrati* - carries; *adabhra* - plentiful; *sphurad* - clearly; *atula* - matchless; *kṛpā* - mercy; *sneha* - affection; *mādhurya* - sweetness; *mūrtiḥ* - form; *prāṇa* - heart's; *ali* - girlfriends; *koṭi* - millions; *nīrājita* - worshipped; *pada* - position; *suṣamā* - beauty; *mādhurī* - sweetness; *mādhavena* - by Kṛṣṇa; *śrī rādhā* - Śrī Rādhā; *mām* - me; *agādha* - deep; *amṛta* - nectar; *rasa* - flavour; *bharite* - filled; *karhi* - when; *dāsyē* - service; *abhiṣiñcet* - constantly sprinkles.

Aho! When will Śrī Rādhā, who is the only ocean of pure love-pastimes, who is very much afraid of being separated from Her beloved Kṛṣṇa, even though She sits right on His lap, who is the very form of clear, matchless sweet mercy and affection, whose beautiful sweet feet are worshipped by millions of Her heart's friends as well as by Mādhava Himself, shower me with the full condensed deep nectar of Her service?

THE FULL DEEP NECTAR OF SERVICE:

Commentary: Sweet Rādhā and Mādhava enjoy sweet sylvan pastimes (*vana vihāra*) in sweet Vṛndāvana together with Madhumaṅgala, Lalitā and Viśākhā. Sylvan goddess Vṛndādevī, understanding the loving Couple's desires, awakens the flowers and vines of Śrī Vṛndāvana:

*smitaṁ vitanu mādhave prathaya malli hāsodgamam
mudā vikasa pātale purāta yūthi nidrām tyaja
prasīda śatapatricke bhaja lavaṅga valli śriyam
dadhātu saha rādhayā harir ayaṁ vihāra sprhām*

(Vidagdha Mādhava, Act V)

"O Mādhavi! Smile softly! O Mallike (jasmine)! Show your smile! O Roses! Bloom up nicely! O golden Yūthikā-flowers! Give up your drowsiness! O Lotus-flowers! Be happy! O Clove-vines! Show your beauty! You should all create a desire in Rādhā and Hari to sport in the forest!" As soon as Vṛndā gives the order all the flowers begin to bloom, attracting the bees with their fragrance and their honey. Peacocks blissfully dance with raised tails and the cuckoos and other birds fill the Vṛndāvana forest with their chirping. The deer increase the beauty of the forest with their presence and all other forest-creatures are filled with ecstasy. Śrī Kṛṣṇa says:

*sevante taru gehinaḥ sumanasām vṛndair madhu syandibhir
yatrotphulla latā vadhūbhir abhitaḥ saṅgatyā bhṛṅgātithīn*

*saṁvītā paśubhis tathā khaga kulaiḥ kheladbhir avyāhataṁ
na syāt kasya sukaṅṭhi seyam adhikānandāya vṛndāṭavī (ibid.)*

"O Sukaṅṭhi (sweet voiced) Rādhē! The trees in Vṛndāvana and their wives, the vines, are like householders that serve their guests, the bees, by giving them their honey. The birds and animals give up their natural enmity and freely play with Each other. Who will not become happy in Vṛndā's forest?"

*hariṇī viḍambayasi netra khelayā lalitair latāḥ pika kulam kaloktibhiḥ
śikhinaś ca kuntala kalāpa vibhramair iti te puraḥ kim iva me vana śriyā (ibid.)*

"With Your playful eyes You defeat the beauty of the does, with Your body You defeat the beauty of the vines, with Your sweet voice You embarrass the songs of the cuckoos and with Your hair You make the peacocks think their spread-out tails are useless. O Rādhē! What is the beauty of the forest in front of You?" Then Vṛndā-devī gives Kṛṣṇa two white playlotuses and two red ear-decorating lotuses, and Kṛṣṇa decorates Rādhikā's ears with the red lotuses. Then a bee, that was hiding in one of Kṛṣṇa's playlotuses, flies up to Rādhikā's face, being attracted to Her sweet fragrance and the fragrance of the red lotus-flowers that decorated Her ears, and makes Her fearfully flap Her vine-like arms around and embrace Kṛṣṇa, seeking His shelter. Madhumaṅgala then chases the bee away, saying: "O Rādhē! Madhusūdāna (the bee) is gone, You won't see Him anymore!" Thinking that Madhumaṅgala was speaking about Madhusūdāna Kṛṣṇa, Rādhikā becomes very upset and laments:

*samajani davād vitrastānām kim āta-ravo gavām
mayi kim abhavad vaiguṇyam vā niraṅkuśam iḅṣitam
vyaraci nibhṛtam kim vāhūtiḥ kayācid abhīṣṭayā
yad iha sahasā mām atyākṣīd vane vanajekṣaṇaḥ (ibid.)*

"Alas! Have the cows called out for His help, being caught in a forestfire, or has He found some fault in Me? Maybe He was taken elsewhere by another *gopi*! Otherwise, why would lotus-eyed Kṛṣṇa suddenly leave Me?" How amazing! Although Śrī Rādhikā is still embracing Kṛṣṇa, She already fears separation from Him! This ecstasy is called *prema vaicittya* (and is elaborately described in the purport of verse 47). Śrī Rādhā is the ocean of pure loving pastimes that creates innumerable waves of ecstasy. Śrī Kṛṣṇa is astonished when He sees Śrīmatī's *prema vaicittya* and secretly forbids everyone present to break Śrīmatī's illusion, so that He can witness Her wonderful expressions of love for Him. Śrī Rādhikā laments:

*vāsantībhir ayam na me kaca-bharaḥ kaṁsārinottamsitas
tasyoraḥ-sthala cumbi campaka cayair nāgumphi mālyām mayā
mallībhiś ca nirargalam parihasannāyam balāt tāḍitaḥ
prārambhe'dya vanotsavasya viraha-cchadmā davaḥ prodagāt (ibid.)*

"Alas! Kṛṣṇa could not decorate My hair with Mādhavī-flowers, nor could I string a garland of Campaka-flowers to kiss His chest, or beat Him with jasmine-flowers for fun! Alas! Today, at the beginning of Our sylvan pastimes, a forestfire broke out!" How wonderful is this

beautiful *prema vaicittya*-ecstasy of Śrī Rādhikā, that causes Mādhava and the *sakhīs*, who are dearer to Her than millions of lives, to worship Her lotus-feet! Anyone who feels the wonderful waves of this very astonishing *prema rasa*, must worship Śrīmatī's beautiful lotus-feet with the heart. There is no other ingredient with which She can be worshipped.

Śrīmatī's *prema vaicittya* now subsides and She can see Kṛṣṇa before Her once more. The fire of Her separation from Kṛṣṇa is extinguished, but Śyāma is enchanted by what He saw. He sees Her as the very form of sweetness, the *sakhīs* see Her as the very form of sweetness and affection, and the maidservants see Her as the very form of affection, mercy and sweetness. Thus everyone sees Her according to their own mood. Śrīpāda prays: "May Śrī Rādhikā sprinkle me with the full and deep nectar of Her maidservice!"

VERSE 129:

**VṚNDĀRĀṆYA NIKUṆJA SĪMASU SADĀ SVĀNANDA RAṄGOTSAVAIR
MĀDYANTYADBHUTA MĀDHAVĀDHARA SUDHĀ MĀDHVĪKA SAṂSVĀDANAIIḤ
GOVINDA PRIYA VARGA DURGAMA SAKHĪ VṚNDĀIR ANĀLAKṢITĀ
DĀSYAM DĀSYATI ME KADĀ NU KṚPAYĀ VṚNDĀVANĀDHĪSVARĪ**

vṛndārāṇya - Vṛndāvana; *nikuṇja* - arbours; *sīmasu* - on the borders; *sadā* - always; *svānanda* - own bliss; *raṅga* - play; *utsavaiḥ* - with festivals; *mādyanti* - maddens; *adbhuta* - wonderful; *mādhava* - Kṛṣṇa; *adhara* - lips; *sudhā* - nectar; *mādhvīka* - honey; *saṁsvādanaiḥ* - by relishing; *govinda priya varga* - Govinda's devotees; *durgama* - hard to enter; *sakhī* - girlfriend; *vṛndaiḥ* - by groups; *anālakṣita* - unseen; *dāsyam* - service; *dāsyati* - gives; *me* - to me; *kadā* - when; *nu* - whether; *kṛpayā* - with mercy; *vṛndāvanādhīsvarī* - the presiding goddess of Vṛndāvana.

When will Śrī Rādhā, the presiding goddess of Vṛndāvana, who becomes intoxicated after relishing the wonderful honey of Mādhava's nectarean lips during festivals of amorous pastimes with Him in the outskirts of the arbours of Vṛndā's forest, kindly engage me in Her service, which is hardly attainable by Govinda's devotees or even by Her own girlfriends?

RĀDHĀ'S SERVICE NOT SEEN BY THE SAKHĪS:

Commentary: After Rādhā showed Her *prema vaicittya*-ecstasy, the divine Couple go out for *vana vihāra*. The natural beauty of the forest creates strong amorous desires in Them, so Lalitā and the *sakhīs* leave Them on the pretext of picking flowers. The maidservant stays with Svāminī as if she is Her shadow, and when the divine Couple enters into a sweet *kuñja* to make love she goes out and looks in through the latticed windows to witness these

sweet pastimes. Today Svāminī is maddened by Cupid's festival. This is not just an *anaṅga raṅgotsava* (festival of amorous bliss), but a *svānanda raṅgotsava* (a festival of personal happiness). Svāminī takes the lead in this love-festival, and Śyāmasundara follows. There are three kinds of amorous festivals: in the first one Śyāma takes the lead and Svāminī follows, in the second one Svāminī leads and Śyāma follows, and in the third one both lead. Even in the beginning of the festival Svāminī becomes intoxicated by fully drinking the honey from Śyāma's lips, that maddens all the *gopīs* and that constantly fills up the holes of His all-attractive flute. In the Gambhīra, Śrīman Mahāprabhu, accepting Śrīmatī's mood, also tasted this intoxicating nectar, and sang as follows:

*nāgara! śuno tomāra adhara carita
mātāya nārīra mana, jihvā kore ākarṣaṇa,
vicārite sob viparīta*

"O Hero! Listen to the pastimes of Your lips! They intoxicate the womens' minds and attract their tongues, turning everything around."

*āchuk nārīra kāja, kohite bāsiye lāja,
tomāra adhara boro dhṛṣṭa rāya
puruṣe kore ākarṣaṇa, āpanā piyāite mon,
anya rasa sob pāsarāya*

"It is still understandable that Your shameless lips will attract the women, but it is embarrassing to say that they also attract the men and even Your flute itself, which is also male. It likes to drink the nectar of Your lips and thus it forgets all other flavours."

*sacetana rohu dūre, acetana sacetana kore,
tomāra adhara boḍo bājikāra
tomāra veṇu suṣkendhana, tāra janmāya indriya mana,
tāra āpanā piyāya nirantara*

"What to speak of conscious beings, even unconscious beings are made conscious by Your lips, that are like great magicians! Your flute is a dry piece of wood, but Your lips give it a mind and senses and constantly makes it drink its own nectar".

*adharāmṛta nija svare, sañcāriyā sei bole,
ākarṣaya trijagatera mana
āmarā dharmā bhoy kori, rahi yadi dhairya dhari,
tabe āmāya kore viḍambana*

"The nectar of Kṛṣṇa's lips, combined with the vibration of His flute, attracts all the people of the three worlds. But when we remain calm out of fear of moral principles, then the flute mocks us!"

nīvi khasāya guru āge, lajjā dharmā korāy tyāge,

*keśe dhari yeno loiyā jāy
āni korāya tomāra dāsī, śuni loka kore hāsi,
ei mata nārīre nācāya*

"He makes our girdles slacken in front of our superiors and makes us give up all shame and morality. It is as if he takes us by the hair and makes us Your maidservants. When the people hear this, they laugh. In this way the nectar of Your lips makes women dance." Svāminī becomes fully intoxicated by the sweet nectar of Mādhava's lips. Knowing that the time for her service has come, the maidservant enters into the *kuñja* and makes intoxicated Svāminī fit for enjoyment in Cupid's festival once more, by bringing Her back to sobriety. How expert is this blessed maidservant! This service is not entered into by Govinda's friends, and not even by Śrī Rādhikā's girlfriends like Lalitā and Viśākhā. The *mañjarīs* are more important and prominent than the *sakhīs* here, because they can enter into the most confidential situations and serve there. Śrīpāda prays *dāsyam dāsyati me kadā nu kṛpayā vṛndāvanādhīsvarī*: "When will the presiding goddess of Vṛndāvana be so kind to give me Her service?"

VERSE 130:

**MALLĪ DĀMA NIBADDHA CĀRU KAVARAM ŚINDŪRA REKHOLLASAT
SĪMANTAM NAVA RATNA CITRA TILAKAM GAṆDOLLASAT KUṆḌALAM
NIṢKA GRĪVAM UDĀRA HĀRAM ARUṆAM VIBHRAD DUKŪLAM NAVAM
VIDYUT KOṬI NIBHAM SMAROTSAVA-MAYAM RĀDHĀKYHAM ĪKṢE MAHAḤ**

mallī - jasmine; *dāma* - wreath; *nibaddha* - bound; *cāru* - beautiful; *kavaram* - braid; *sindūra* - vermilion; *rekha* - stripe; *ullasat* - blissfull; *sīmantam* - part; *nava* - new; *ratna* - jewel; *citra* - wonderful; *tilakam* - *tilaka*; *gaṇḍa* - cheek; *ullasat* - blissful; *kuṇḍalam* - earring; *niṣka* - medalion; *grīvam* - neck; *udāra* - beautiful; *hāra* - necklace; *aruṇam* - red; *vibhrad* - wearing; *dukūlam* - two-piece dress; *navam* - new; *vidyut* - lightning; *koṭi* - millions; *nibham* - splendour; *smara* - amorous; *utsava* - festival; *mayam* - full; *rādhākhyam* - named Rādhā; *īkṣe* - seeing; *mahaḥ* - transcendental light.

I see the transcendental light of millions of new lightningstrikes named Rādhā, absorbed in Cupid's festival. Her nice braid is bound by a garland of jasmine-flowers, She wears a stripe of nice *sindūra* in Her part and *tilaka* made of new (or nine) jewels. Her cheeks are beautified by earrings, She wears a great necklace with a gold medal around Her neck and a red *sārī* on Her waist.

A TRANSCENDENTAL LIGHT ABSORBED IN CUPID'S FESTIVAL:

Commentary: How expertly this transcendental light named Rādhā is dressed and decorated! During Cupid's festival Her braid, which is bound with a jasmine-garland, is slightly loosened. Only the maidservants know how sweet that looks. The maidservant says: "During Your amorous festival Śrī Hari opens Your *bāla* (braid) in the same way that He loosens the bondage of the *bāla* (conditioned souls) that become devoted to Him. How happy I am to see that Your make-up is a success! The *sindūra* stripe in Your part looks like the rising sun in the deep dark night of Your curly locks and Your forehead is brightened by *tilaka* that is made of nine colours of unguents like sandalwoodpulp, musk, vermilion and so on, that match the colours of the nine chief jewels: *muktā* (pearls), *māṇikya* (jewels), *vaidūrya* (cat's eyes), *gomedā* (topaz), *harit, vidruma* (coral), *padmarāga* (rubies), *marakata* (emeralds) and *nīlakānta* (blue sapphires). Your cheeks are brightened by shining earrings and Your neck is brightened by a gold medalion. Surely Vṛndāvana's transcendental Cupid will go mad after Your form, which looks like Cupid's festival! Rasa itself has decorated You, that's why Your form is so sweet! *rādhākhyam ikṣaṁ mahāḥ*: I see that light named Rādhā!"

VERSE 131:

**PREMOLLĀSAIKA SĪMĀ PARAMA RASA CAMATKĀRA VAICITRYA SĪMĀ
SAUNDARYASYA SĪMĀ KIM API NAVA VAYO RŪPA LĀVAṆYA SĪMĀ
LĪLĀ MĀDHURYA SĪMĀ NIJA JANA PARAMAUDĀRYA VĀTSALYA SĪMĀ
SĀ RĀDHĀ SAUKHYA SĪMĀ JAYATI RATI-KALĀ KELI MĀDHURYA SĪMĀ**

prema - love; *ullāsa* - bliss; *eka* - only; *sīmā* - limit; *parama* - supreme; *rasa* - flavour; *camatkāra* - astonishment; *vaicitrya* - being wonderful; *sīmā* - limit; *saundaryasya* - beauty; *eka* - only; *sīmā* - limit; *kim api* - indescribable; *nava* - new; *vayaḥ* - age; *rūpa* - form; *lāvaṇya* - elegance; *sīmā* - limit; *līlā* - play; *mādhurya* - sweetness; *sīmā* - limit; *nija* - own; *jana* - people; *parama* - most; *audārya* - generous; *vātsalya* - motherly love; *sīmā* - limit; *sā* - She; *rādhā* - Rādhā; *saukhya* - happiness; *sīmā* - limit; *jayati* - all glories!; *rati kalā* - artistry in lovemaking; *keli* - play; *mādhurya* - sweetness; *sīmā* - limit.

All glories to Śrī Rādhā, who is the only limit of loving bliss, the limit of the highest astonishing *rasa*, the only limit of beauty, the limit of indescribable adolescent elegant forms, the limit of sweet pastimes, the limit of generosity and motherly love towards Her maidservants, the limit of happiness and the limit of sweet artful loveplays!

ŚRĪ RĀDHĀ'S SŪPREMACY:

Commentary: Prema is also called *ānanda cinmaya rasa*, a transcendental flavour, and when that *rasa* increases it becomes *parama rasa*, or *mahā bhāva*. The *mādana mahā bhāva* is the sole property of Śrīmatī Rādhikā. Śrīla Rūpa Gosvāmī teaches in Ujjvala Nīlamaṇi (Sthāyi 160):

*yoga eva bhaved eṣa vicitraḥ ko'pi mādanaḥ
yad vilāsā virājante nitya līlā sahasradhā*

"When Śrī Rādhikā is united with Kṛṣṇa, She shows the wonderful mood named *mādana*, in which She plays thousands of kinds of pastimes." Śrīla Visvanātha Cakravartīpāda comments as follows on this verse: "When the *sthāyi bhāva* named *mādana* becomes manifest in Rādhā, She experiences different feelings of separation even while She enjoys with Him, kissing Him and embracing Him and so on. This is a special feature of *mādana mahā bhāva*. One may ask: "How can one feel separation and consequently speak very anxious words while at the same time enjoying union?" The answer is: "That is the amazing feature of *mādana mahā bhāva*! During thousands of kinds of enjoyments there can be thousands of kinds of feelings of separation and the consequent anxious words at the same time!" One may then ask: "It is said that in the stage of *anurāga* the lover enjoys a vision of blissful meeting with Kṛṣṇa even while being separated from Him. If during *anurāga* meeting and separation also take place simultaneously, then what is still so special about *mādana mahā bhāva*?" The answer is: "During *anurāga* the beloved gets a vision of the lover while she is separated from him, and that vision, in which the beloved attains the lover's embrace, ends the feelings of separation. But in *mādana mahā bhāva* these feelings of separation and union continue to hold on simultaneously, and that makes it more astonishing even than *anurāga*." In this way Śrī Rādhikā is the topmost limit of most astonishing *rasa*. (*parama rasa camatkāra vaicitrya sīmā*).

Śrī Rādhikā is also the limit of adolescent beauty and elegance (*nava vayo rūpa lāvanya sīmā*). In the course of life, adolescence produces the most beautiful bodily appearance. This is named *vayaḥ sandhi*, the link between childhood and youth. Śrī Rādhā's form enters eternity during adolescence, and this is Her most beautiful manifestation. In Vidagdha Mādhava it is said that as soon as Kṛṣṇa fell in love with Rādhā, Madhumaṅgala noticed it and said: "O friend! There are so many beautiful girls in Vraja, why are You so attracted to Rādhikā especially?" Kṛṣṇa replied: *sakhe rādhāyām asādhāraṇī kāpi mādhurī* "O Friend, in Śrī Rādhā there is a special sweetness."

*tasyāḥ kānta dyutini vadane mañjule cākṣi-yugme
tatrāsmākaṁ yad avadhi sakhe dṛṣṭir eṣā niviṣṭā
satyaṁ brumas tad avadhi bhaved indum indīvaraṁ ca
smāraṁ smāraṁ mukha kuṭilatā-kāriṇīyaṁ hṛṇīyā*

(Vidagdha Mādhava, Act II)

"O Friend, I tell you truly: As soon as I saw Rādhikā's beautiful face and Her enchanting eyes, I make a crooked face and spit on the ground of disgust as soon as I remember the moon or a blue lotus-flower!" Kṛṣṇa's heart is like a whetstone that tests the beautiful transcendental forms that are created by pure love. He cannot become attracted to merely physical beauty

that is not born out of love. Śrī Rādhā's form is thus the limit of natural beauty. The Lord's human-like pastimes in Vraja are supreme in beauty and flavour, and Śrī Rādhikā's love for Him is the highest love in Vraja.

Śrī Rādhā is the topmost limit of generosity (*audārya*) and motherly love for Her maidservants. Śrīla Rūpa Gosvāmī defines the word *audārya* as follows in *Bhakti Rasāmṛta Sindhu* (2.1.269): *ātmādyarpaṇa kārītvam audāryam iti kīrtiyate*: "*audārya* is that generosity that cause one even to give oneself away". Śrīmatī is love personified, so if She gives Herself away to Her devotees, She gives them the highest *prema*! Śrīman Mahāprabhu accepted Her mood and complexion and distributed that highest love of God to everyone, without considering who is a friend and who is an enemy. He gave *prema* even to dull and inert creatures like trees and vines. Who can be more generous?

Śrī Rādhā is also the pinnacle of motherly love for all of Her maidservants. She is always subdued by the love of Her girlfriends and Her maidservants. In short:

*yāra guṇa-gaṇera kṛṣṇa nā pāna pāra,
tāra guṇa gaṇibe kemone jīva chāra?*

"If even Kṛṣṇa cannot count Rādhā's divine qualities, then how can an insignificant living entity do it?" (Caitanya Caritāmṛta)

VERSE 132:

**YASYĀS TAT SUKUMĀRA SUNDARA PADONMĪLAN NAKHENDU CCHAṬĀ
LĀVAṆYAİKA LAVOPAJĪVI SAKALA ŚYĀMĀ MAṆĪ-MAṆḌALAM
ŚUDDHA PREMA VILĀSA MŪRTIR ADHIKONMĪLAN MAHĀ MĀDHURĪ
DHĀRĀ SĀRA DHURĪṆA KELI VIBHAVA SĀ RĀDHİKĀ ME GATIḤ**

yasyāḥ - whose; *tat* - that; *sukumāra* - tender; *sundara* - beautiful; *pada* - feet; *unmīlat* - blazing; *nakha* - nails; *indu* - moon; *cchaṭā* - splendour; *lāvaṇya* - elegance; *eka* - only; *lava* - slight; *upajīvi* - giving life; *sakala* - all; *śyāmā maṇi* - jewel-like girls; *maṇḍalam* - circle; *śuddha* - pure; *prema* - love; *vilāsa* - pastimes; *mūrtiḥ* - form; *adhika* - more; *unmīlat* - illuminating; *mahā* - great; *mādhurī* - sweetness; *dhārā* - stream; *sāra* - essence; *dhurīṇa* - abundance; *keli* - play; *vibhava* - prowess; *sā* - She; *rādhikā* - Rādhikā; *me* - my; *gatiḥ* - shelter.

Śrī Rādhikā, who gives life to all the jewel-like Śyāmā-girls (the most beautiful girls) with a mere drop of the elegance of the blazing moon-like nails on Her tender lotus-feet, who is the personification of pure loving pastimes and Whose only prowess is the ability to carry the great stream of the essence of great sweetness that is Śrī Kṛṣṇa's play, is my shelter!

ŚRĪ RĀDHĀ, THE VERY FORM OF PURE LOVING PASTIMES:

Commentary: In his external consciousness (*sādhakāveśa*) Śrīpāda now praises Rādhā's greatness. Śrī Rādhikā is worshipable by all the Vraja-*gopīs* who are endowed with *mahā bhāva*, and without worshiping Her, no devotee can attain *mahā bhāva*. Endless streams of nectarean *mahā bhāva* emit from Her lotus-feet, and those who cannot catch even a single drop of that stream in their hearts can never attain the perfection of *gopī bhāva*. Śrī Rādhikā is the crown-jewel of all Śyāmās (*gopīs*), who defeat the most chaste women headed by Arundhatī and the goddess of fortune, that are also called Śyāmā-heroines, but that do not possess the *gopīs'* sweet, passionate and blissfull love for Kṛṣṇa. Śrīla Rūpa Gosvāmī teaches in Ujjvala Nīlamaṇi (Haripriyā 7):

*rāgollāsa vīlaṅghitārya padavī viśrāntayo'py uddhura
śraddhā rajyād arundhatī mukha satī-vṛndena vandye hitāḥ
āraṇyā api mādhurī parimala vyākṣipta lakṣmī śriyas
tās trailokya vilakṣaṇā dadatuḥ vaḥ kṛṣṇasya sakhyaḥ sukham*

Paurṇamāsī-devī told Nāndīmukhī and Gārgī: "May Kṛṣṇa's girlfriends, that are very special within the three worlds, that have given up the path of morality and chastity because of their blissfull passionate love for Kṛṣṇa, but that are still faithfully praised by the most chaste women like Arundhatī, and that are more beautiful than even the goddess of fortune, although they are just forestgirls, make you happy!" But even these crown-jewels of Śyāmā-girls, the *gopīs*, are only kept alive by the boundless ocean of beauty that streams from the beautiful and tender blazing toenails of Śrī Rādhikā!

Finally the blessed author says: *adhikonmilon mahā mādhurī dhārā sāra dhurīṇa keli vibhavā*, "Whose only prowess is the ability to carry the great stream of the essence of great sweetness that is Śrī Kṛṣṇa's play." Śrī Vrajendra-nandana is the personification of sweetness – *mādhuryam eva nu* (Līlāsuka). *mādhurya bhagavattā sāra vraje koilo paracāra* (C.C.) "The essence of Godhead is sweetness, and is shown only in Vraja." Vrajendranandana has some extraordinary attributes that nourish *rasa* and that cannot be found in any other personality of Godhead. In these attributes He is paramount. The Gosvāmīs have glorified these attributes as 'sweetness, and these extraordinary sweetnesses are the following –

*sarvādbhūta camatkāra līla kallola vāridhiḥ;
atulya madhura prema maṇḍita priya maṇḍalaḥ
trijgan mānasākarṣi muralī kala kūjitaḥ; asamānordhva rūpa-śrī vismāpita carācaraḥ
līla premṇa priyādhikyam mādhurye veṇu rūpayoḥ;
ityāsādharaṇam proktam govindasya catuṣṭayam*

"A swirling ocean of pastimes that astonish everyone, devotees that are adorned with matchless (reaching up to *mahābhāva*) sweet love for Him, sweet inarticulate flute-songs that attracts the minds of everyone within the three worlds, peerless personal beauty that astonishes all mobile and immobile beings – these four sweetnesses – in play, loving devotees,

flute-playing and form – are called Śrī Kṛṣṇa's four extraordinary sweetnesses and are manifest in his Śrī Vṛndāvana-pastimes. *caturdhā mādhurī tasya vraja eva virājate* (Laghu Bhāgavatāmṛta 1.806) Śrī Kṛṣṇa is able to carry the weight of these four sweetnesses before His loving associates in His Vṛndāvana-pastimes, but elsewhere (Dvārakā dhāma) He cannot carry them. In Śrī Bṛhad Bhāgavatāmṛta (1.7.110, 114-116) it is seen that when Satyabhāmā saw how Kṛṣṇa was overwhelmed and subdued by the Vrajavāsīs in Nava Vṛndāvana, she became *mānini* (jealously angry), and Śrī Kṛṣṇa told her with regret –

*rūpeṇa veṣeṇa ravāmṛtena vaṁśyāś ca pūrvānuditenā viśvam
sammohitaṁ prema bhareṇa kṛtsnaṁ tiṣṭhantu dūre vrajavāsinam te*

.....

*adhunā tu sa evāhaṁ sva jñātīn yādavān api;
netuṁ nārhami taṁ bhāvaṁ narma-kṛḍā kutūhalaiḥ
duṣkaraṁ me vabhūvātra tvādrśaṁ māna bhañjanam;
ato'tra muralī tyaktā lajjayaiva mayā priya
aho bata mayā tatra kṛtaṁ yādrk sthitaṁ yathā;
tad astu kila dūre'tra nirvaktuṁ ca na śakyate*

"Ayi Mānini! I enchant all the inert creatures in Vraja with love with My wonderful form, My dress and the nectarean sound of My flute, what to speak of the people there? I am still here (in Dvārakā), but now I cannot make even My own relatives and the Yādavas attain such a mood. I am unable to play such funny, joking pastimes here! Here it has become difficult for Me to break the *māna* of proud girls like you with the songs of My flute, hence I have given up My dear flute in shame. What to speak of performing the pastimes I performed while living in Vraja, I cannot even describe them anymore!"

The maidservants can experience this vividly, therefore Śrīpāda prays: *sā rādhikā me gatiḥ* "That Rādhikā is my only shelter!"

VERSE 133:

**KALINDA GIRI NANDINĪ SALILA BINDU SANDOHA'BHRŪ
MRDŪDGATI RATI-ŚRAMAṂ MITHUNAM ADBHUTA KRĪDAYĀ
AMANDA RASA TUNDILAṂ BHRAMARA VṚNDA VṚNDĀṬAVĪ
NIKUṆJA VARA MANDIRE KIM API SUNDARAṂ NANDATI**

kalinda giri - the Kalinda-mountain; *nandinī* - the daughter (Yamunā); *salila* - water; *bindu* - drops; *sandoha* - abundance; *bhṛt* - carries; *mṛdu* - soft; *udgati* - touch; *rati* - loveplay; *śramaṁ* - endeavour; *mithunam* - couple; *adbhuta* - wonderful; *kṛḍayā* - by playing; *amanda* - great; *rasa* - flavour; *tundilaṁ* - increase; *bhramara-vṛnda* - bees; *vṛndāṭavī* - Vṛndāvana; *nikuṅja* - arbour; *vara* - excellent; *mandire* - in an abode; *kim api* - indescribable; *sundaraṁ* - beautiful; *nandati* - enjoys.

Some indescribably beautiful loving young Couple, that is nourished by great mellows, enjoys wonderful pastimes in a nice bowerhouse in Vṛndāvana that is full of humming bees and where the soft breeze carries drops of Yamunā-water inside to remove Their amorous fatigue.

A WONDERFUL ENJOYING COUPLE:

Commentary: In external consciousness Śrīpāda now praises Śrī-Śrī Rādhārānī's sweetness, and by Her grace He attains a vision of a wonderful pastime: In his *kinkarī*-form he sees the wonderful natural beauty of Śrī Vṛndāvana, Rādhā and Mādhava's free playground, where there are many flowers blooming on the trees and the vines, whose sweet fragrance is carried by the wind and makes all the forest-creatures mad with ecstasy. The bees, that are attracted to the sweet fragrance of these flowers, are all over Vṛndāvana, buzzing around the honeyfilled flowerbushes, and birds like the cuckoos blissfully sing in the fifth note. On the bank of the Yamunā in sweet Vṛndāvana is a nice *kuñja mandira* (bowerhouse) surrounded by a deep forest of trees and vines, where the *rasika yugala* is immersed in relishing Each other's sweetness. How sweet is the time, place and circumstance for Them! Śrīpāda is deeply absorbed in his *mañjarī* service in this *mandira*, seeing that the Yugala's pastimes are *amanda rasa tundila*, nourished and extended by very high ecstatic *rasa*. It is as if the flavour of Their pastimes has taken a form and They constantly cause Each other's love, beauty and passion to increase. Their hearts and minds are floating in innumerable directions on a gradually increasing tidal wave of beauty, sweetness, love and passion, and the maidservant also floats in an ocean of *rasa*. Anyone who has tasted even a single drop of this, even in a dream, can testify of this experience. The sweetness of this *amanda rasa tundila*- enjoyment of the Yugala cannot be explained otherwise. It is as if *mūkāsvādanavat*, relishable for the dumb. Those who have experienced this sweetness cannot find words to reveal it to the outside world. Śrīpāda, in his *kinkarī*-form, relishes this sweet scene through the latticed windows of the arbour-cottage.

The divine Couple is now tired of Their wonderful pastimes, but the wind refreshes Them by carrying drops of Yamunā-water inside through the windows. The wind, the sky, the water, the sun and the moon of Vṛndāvana are all servants in Rādhā-Mādhava's pastimes, but in such a way that the sweet atmosphere is not mixed with awareness of Kṛṣṇa's magical prowess.

*parama puruṣottama svayaṁ bhagavān; kṛṣṇa yāhān dhanī tāhān vṛndāvana dhāma
cintāmaṇimoy bhūmi, ratnera bhavana; cintāmaṇi-gaṇa dāsī caraṇa bhūṣaṇa
kalpavṛkṣa-latā yāhān sāhajika bon; puṣpa-phala vinā keho nā māge anya dhan
ananta kāma dhenu yāhān core bone bone; dugdha mātra keho nā māge anyadhane*

"Kṛṣṇa is the original personality of Godhead and He is the proprietor of Vṛndāvana dhāma, where the soil consists of thought gems and the abodes are made of jewels. The maidservants wear foot ornaments made of thought gems and the whole forest is naturally endowed with wishyielding vines and trees. However, no one asks for anything but flowers

and fruits from these trees and vines. Innumerable wishyielding cows graze in each forest, but no one asks for anything else but milk from them." (C.C. Madhya 14)

The wind knows that it increases the Yugala's enjoyment by carrying the refreshing drops of Yamunā-water in, and thus feels very happy and satisfied.

*sukhamaya vṛndāvane, sukhada nikuñja vane,
ratana mandira manohara
abhyantare rāi kānu, amanda rasera tanu,
aparūpa yugala kiśora*

"In a blissful grove in blissful Vṛndāvana there is an enchanting jewelled temple wherein Rāi-Kānu (Rādhā Kṛṣṇa), the wonderful adolescent Couple that is great *rasa* personified, dwell."

*rasika mithuna bhūpa, se yugala aparūpa,
parama ānanda rasabhare
mṛdūdgate rati-śrame, rati-kalā prakāṣane,
adabhuta surata samara*

"This Couple, that are like the monarchs of *rasa*, are absorbed in the pinnacle of ecstatic *rasa* as They reveal Their wonderful artistic endeavours during Their amorous battle."

*rasera bādara kuñje, madhukara puñje puñje,
mukharita madhura guñjane
jhañkāra koriyā ali, gāya yeno rasa-keli,
se utsava kori daraśane*

"Hosts of bumblebees sweetly buzz in that *rasika kuñja* as if they sing about this *rasika* game and they witness this festival."

*yamunā salile sikta, samīrana hoiyā snigdha,
manda bohe yugala sevane
locana ānanda līlā, śunile-o gole śilā,
śrīpāda prabhodhānanda bhane*

"The soft breeze serves the Couple by carrying refreshing drops of Yamunā-water inside the cottage. Śrīpāda Prabhodhānanda says: "Even hearing this story, which gives joy to the eyes, is like a stone around the neck."

VERSE 134:

**VYĀKOŚENDĪVARA VIKASITĀMANDA HEMĀRAVINDAṂ
ŚRĪMAN NISYANDA RATI RASĀNDOLA KANDARPA KELI**

**VṚNDĀRAṆYE NAVA RASA SUDHĀ SYANDI PĀDĀRAVINDAM
JYOTIR DVANDVAM KIM API PARAMĀNANDA KANDAM CAKĀSTI**

vyākośa - blossoming; *indīvara* - blue lotus; *vikasita* - blossoming; *amanda* - nice; *hema* - golden; *aravindaṃ* - lotus; *śrīman* - beautiful; *nisyanda* - streaming; *rati* - love; *rasa* - flavour; *andola* - moving; *kandarpa* - Cupid; *keli* - game; *vṛndāraṇye* - in Vṛndāvana; *nava* - new; *rasa* - flavour; *sudhā* - nectar; *syandi* - streaming; *pādāravindaṃ* - lotus-feet; *jyotiḥ* - light; *dvandvaṃ* - couple; *kim api* - indescribable; *parama* - highest; *ānanda* - bliss; *kandaṃ* - source; *cakāsti* - exists.

There is an indescribable, most blissful, transcendently effulgent Couple that looks like blossoming golden- and blue lotus-flowers from which the honey of dynamic amorous plays trickles in Vṛndāvana, and from whose lotus-feet fresh delicious nectar flows.

TWO LOTUSES IN A LAKE OF RASA:

Commentary: No words can actually describe the transcendental pastimes of Śrī-Śrī Rādhā-Kṛṣṇa, but Śrīpāda gives an example to help the neophytes in their visualisations. The divine Couple, he says, resembles a delicious pair of lotus-flowers in a lake of *rasa*. Once Śrī Kṛṣṇa came to Rādhikā in the disguise of a goddess, and Rādhikā told Him:

*ekātmanīha rasa pūrṇatame'ty agādhe ekāsu saṅgrathitam eva tanū davyaṃ nau
kasmīnścid eka sarasīva cakāsad eka nālottham abja yugalaṃ khalu nīla pītam*

(Prema Sampuṭa - 108)

"Just as a single lotusstem in a lake blooms forth two flowers, one blue and one yellow, similarly Our One soul manifesting within the lake of *rasa* sprouted forth Our two bodies blue and yellow." Although Rādhā and Mādhava's beauty and sweetness is unlimited, some help is given here to conceive of it. When the *gopīs* were separated from Kṛṣṇa during the Rāsa dance in Śrīmad Bhāgavata, they compared even one single eye of Kṛṣṇa's to a lotus-flower:

*śarad udāsāye sādhu jāta sat sarasījodare śrī-muṣā dṛṣā
surata nātha te'sulka dāsikā varada nighnato neha kiṃ vadhaḥ (10.31.2)*

"O Lord of eros! O bestower of blessings! With Your eye, that is as beautiful as an autumnal lotus-flower blooming in a nice lake, You are taking the lives of Your unpaid maidservants. Isn't this murder?" If Kṛṣṇa's one eye is so beautiful, then what to speak of Kṛṣṇa's whole body, Śrī Rādhā's body, and the ever-increasing beauty of Their union? Who can make a comparison with that?

Then Śrīpāda reveals the sweetness of Rādhā-Kṛṣṇa's qualities by saying: *nisyandana rati rasandola kandarpa keli* "They are swaying, making the nectar of amorous play trickle and drip." Just as honey drips from swaying, freshly blooming lotus-flowers, transcendental honey made of ecstatic loveplay trickles from these incomparable golden and bluish lotus-flowers. *Kandarpa keli* means that They try to make Each other happy with Their amorous endeavours. When a mundane love-couple thinks "Why isn't our loveplay not also called *kandarpa keli*? We also unite to make Each other happy!", then the scriptures and the saints will reply as follows: "This is possible when God, Who is the Supreme Truth and the Self of Selves, becomes the object of that love. Without knowing about the transcendental existence of the Supreme Self within the lover or beloved real love is not possible and the love will be mundane. The blessed Upaniṣads teach us: *na vā are patyuh kāmāya patih priyo bhavaty ātmanas tu kāmāya patih priyo bhavati na vā are jāyāyai kāmāya jāyā priyā bhavaty ātmanas tu kāmāya jāyā priyā bhavati* (Bṛhad Āraṇyaka Upaniṣad 2.4.5) The great sage Yājñavalkya said: "O Maitreyi! The wife does not love the husband because he is the husband, but because he is the *ātma* (the Self), and the man does not love his wife because she is his wife, but because she is the *ātma*, the Self." *na vā are sarvasya kāmāya sarvaṁ priyaṁ bhavaty ātmanas tu kāmāya sarvaṁ priyaṁ bhavati; ātmā vā are draṣṭavyaḥ śrotavyo mantavyo nidadhyāsitavyo maitreyātmano vā are darśanena śravaṇena matyā vijñānenedaṁ sarvaṁ viditaṁ* (Bṛhad Āraṇyaka Upaniṣad 4.5.6) "In this way no one in the world is loveable or desirable because of his individual self. It is the Supreme Self only that is loveable. That Self is to be seen, to be heard, to be thought of and to be meditated upon after due consideration. As a result of that, the Self shall be found and experienced."

Śrīpāda in his *kinkarī*-form sees that not only the honey of transcendental amorous flavours trickles from these lotus-flowers, but also a nectarstream of ever-fresh *rasa* streams from Their lotus-feet. This honey and this nectar have both the qualities of coolness and tastiness, and thus Śrīpāda is absorbed in meditating on these two sweet lights that are the source of the pinnacle of transcendental bliss.

parama ānanda kanda, śrī rādhikā śrī govinda,
pramodinī sane pītavāsa
yugala kiśora vara, hema nīla kāntidhara
aparūpa jyotiḥ parakāśa

"Śrī Rādhikā and Śrī Govinda are the source of the pinnacle of transcendental bliss. The adolescent Couple named Pramodinī (joygiving Rādhikā) and Pītavāsa (yellow-robed Kṛṣṇa) carry a golden and bluish luster, that manifests a wonderful light".

ei dekho keli śayāya, hema gaurī śyāma rāya,
nandasuta bhānu sutā yuta
rasika mithuna meli, koriyā kandarpa keli
rati rasānande moha prāpta

"Look at the *rasika* Couple Hema Gaurī (golden Rādhā, Vrsabhānu's daughter) and Śyāma Rāya (Kṛṣṇa, Nanda's son) on Their play-bed, playing Their love games and becoming completely enchanted by ecstatic *rasa*."

niṣpanda hoiyā duhu, nāgarī nāgara pahu
se ānanda ke koribe ora
yugala padāravinde, jhare yei makarande
navarasa sudhā sumadhura

"This heroic couple is stunned of ecstasy. What more can they do? The honey that trickles from their lotus-feet is full of fresh and sweet nectarean taste."

rasānanda keli dhāma, nija jane kore dāna,
navīna yugala kuñjavane
mānase darśana kori, se vilāsa sumādhurī,
śrīpāda prabodhānande bhane

Śrīpāda Prabodhānanda says: "In the bowerforest this youthful Couple gives Their devotees the chance to mentally behold Their sweet ecstatic *rasika* pastimes."

VERSE 135:

**TĀMBŪLAṂ KVAČID ARPAYĀMI CARAṆAU SAṂVĀHAYĀMI KVAČIN
MĀLYĀDAIḤ PARIMAṆḌAYE KVAČID AHO SAṂVĪJAYĀMI KVAČIT
KARPŪRĀDI SUVĀSITĀM KVA CA PUNAḤ SUSVĀDU CĀMBHO'MṚTĀM
PĀYĀMYEVA GRHE KADĀ KHALU BHĀJE ŚRĪ RĀDHĪKĀ MĀDHĀVAU**

tāmbūlam - betel-leaves; *kvacit* - sometimes; *arpayāmi* - I offer; *caraṇau* - both feet; *saṁvāhayāmi* - massage; *kvacit* - sometimes; *mālyādaiḥ* - with garlands and so; *parimaṇḍaye* - decorating; *kvacit* - sometimes; *aho* - O!; *saṁvījayāmi* - I fan; *kvacit* - sometimes; *karpūra* - camphor; *ādi* - and so; *suvāsitaṁ* - scented; *kva ca* - and; *punaḥ* - again; *susvādu* - delicious; *ca* - and; *ambho* - water; *amṛtaṁ* - nectar; *pāyāmi* - making drink; *eva* - only; *grhe* - in the house; *kadā* - when; *khalu* - certainly; *bhaje* - serving. *śrī rādhikā mādhavau* - Śrī Rādhikā and Mādhava.

Aho! When can I serve Śrī Rādhikā and Mādhava in the bowerhouse by sometimes offering Them betel-leaves, sometimes massaging Their feet, sometimes adorning Them with garlands and sometimes fanning Them and serving Them delicious camphor-scented nectarwater?

ŚRĪ-ŚRĪ RĀDHĀ-MĀDHAVA'S DELICIOUS SERVICE:

Commentary: Śrī Yugala is now tired of lovemaking, and the maidservant enters the *kuñja* to begin her service. The loving Couple sits up in the bed, breathing deeply, Their bodies moist with perspiration. The maidservant starts fanning Them with a palm-leaf-fan, wanting to remove Their fatigue by causing Their bodily fragrance to enter into Each other's nostrils. Sometimes she fans in such a way that Śrī Rādhikā's scarf slips off slightly, making Her Nāgara very eager to enjoy Her again. Blessed is this maidservant, that she can make Kṛṣṇa always relish Śrī Rādhikā's sweet form and fragrance simply by fanning Her!

The sweatdrops of the loving Couple have now dried up, so the maidservant wipes Their faces with a cloth drenched in scented water and serves Them water mixed with delicious camphor. *susvādu ambho'mṛtaṁ* means "Delicious nectar-water". Water is also called nectar, why then is there a separate mentioning of the word nectar required? Śrīmatī hands Śyāmasundara the glass with camphor-syrup and Śyāmasundara takes it, relishing its fragrance that was caused by the scent of Priyājī's lotus-like mouth. When Śrīmatī sees this She smiles slightly, making nectar, that is millions of times more delicious than the camphor-syrup, trickle from Her mouth. Śyāma takes that nectar with the cups of His lips (i.e. He kisses Her). Śrīmatī casts a loving glance at Śyāma's face, takes the glass from His hands and personally makes Śyāma drink the syrup, which is mixed with nectar. Śrīmatī closes Her eyes out of ecstasy. Śrīpāda does not know whether Śrīmatī relishes the nectarean drink, or whether She directly relishes the taste of Kṛṣṇa's lips, since all the qualities of His lips have been infused in the drink: *adharera guṇa ihā sob sañcārilo* (C.C.).

After Rādhā and Kṛṣṇa have drunk the syrup, the maidservant serves Them betel-leaves with camphor. Kṛṣṇa is called *rasikendra mauli*, the king of relishers, Rādhikā is called *rasikā śiromaṇi nāyikā* (the queen of relishing heroines) and the maidservant is called *sevā rasa mūrti* (the very form of the mellow of service). All the taste is there in these betel-leaves. Śrīla Rūpa Gosvāmī prays in Cāṭu Puṣpāñjalī (21):

*kadā bimboṣṭhi tāmbūlaṁ mayā tava mukhāmbuje
arpyamāṇaṁ vrajādhīśa sūnur ācchidya bhokṣyate*

"O Bimboṣṭhi! Your lips are red like cherries, so there's no need to color them even more by serving You *pān*! But I will serve You the *pān* in such an attractive way that Your Śyāma will become greedy, and He will snatch it from Your lotus-like mouth and eat it Himself! When will I float in an ocean of *rasa* when I see You relishing these delicious betel-leaves?" How much sweetness is there in such services!

Now the maidservant will string flower-garlands. Śrī Rūpa Gosvāmī teaches in Ujjvala Nīlamaṇi (Uddīpana 31) *caturdhā maṇḍanaṁ vāso-bhūṣā mālyānulepanaiḥ* "There are four kinds of *maṇḍana* (decorations), namely: dresses, ornaments, garlands and unguents." But during wonderful pastimes these four kinds of decorations may become spoiled, so the maidservants expertly redress the divine Couple with yellow and blue garments, as well as blouses and scarfs. They pick fragrant flowers and string garlands of them to hang around Their necks, and they anoint Their limbs with fragrant unguents like musk, sandalpaste, aloe and vermilion.

Then, seeing that the eyes of the young Couple begin to show signs of exhaustion, the maidservants take Them to a beautiful bed, where They lie down facing Each other. When the maidservants begin to massage the feet of the Yugala Kiśora, Their eyes slowly close of fatigue. How sweet is this intimate service!

How beautiful! The lotus-like eyes of the loving Couple close of fatigue after lovemaking! Their pupils look like four blackbees that are closed within the whorls of four lotus-flowers when their petals (Their eyelids) close. The divine Couple falls asleep. Keeping Their feet still to her chest, the maidservant stares at Their sweet beauty without blinking. With great concern she thinks: "What will happen if They fall off the bed during Their sleep?" What a blissful consciousness! What a blissful meditation for the practising devotees!

VERSE 136:

**PRATYAṄGOCCHALAD UJJVALĀMṚTA RASA PREMAIKA PŪRṆĀMBUDHIR
LĀVAṄYAIIKA SUDHĀ-NIDHIḤ PURU KṚPĀ VĀTSALYA SĀRĀMBUDHIḤ
TĀRUṄYA PRATHAMA PRAVEŚA VILASAN MĀDHURYA SĀMRĀJYA-BHŪR
GUPTAḤ KO'PI MAHĀ-NIDHIR VIJAYATE RĀDHĀ RASAIKĀVADHIḤ**

prati - each; *aṅga* - limb; *ucchalad* - flowing; *ujjala* - splendid, or amorous; *amṛta* - nectar; *rasa* - flavour; *prema* - love; *eka* - only; *pūrṇa* - full; *ambudhiḥ* - ocean; *lāvaṅya* - elegance; *eka* - only; *sudhānidhiḥ* - nectar-ocean; *puru* - great; *kṛpā* - mercy; *vātsalya* - motherly love; *sāra* - essence; *ambudhiḥ* - ocean; *tāruṅya* - youthfulness; *prathama* - first; *praveśa* - entering; *vilasat* - beautiful; *mādhurya* - sweetness; *sāmrājya* - kingdom; *bhūḥ* - ground; *guptaḥ* - hidden; *ka* - who; *api* - even; *mahā* - great; *nidhi* - jewel; *vijayate* - glories; *rādhā* - Rādhā; *rasa* - flavour; *eka* - only; *avadhiḥ* - limit.

All glories to Śrī Rādhā, who is the zenith of *rasa*, from whose every limb blazing (amorous) nectarean *rasa* is flowing, who is the only ocean that is filled with love, who is the only nectar-ocean of elegance, who is an ocean containing the essence of motherly compassion, who is the birthplace of a kingdom of newly entering youthful sweetness and who is a great ocean of mysteries!

ŚRĪ RĀDHĀ, THE GREAT MYSTERIOUS OCEAN:

Commentary: In the Gītā the Lord says: *bhaktimān me priyo naraḥ* "He who is devoted to Me is dear to Me." But the person who surrenders to Śrī Rādhā's lotus-feet is most dear to Śrī Govinda. In Bṛhad Bhāgavatāmṛta's *śloka* 2.7.11 it is written –

asmāt tasyaḥ samādeśācchīghram atrāham āgataḥ

na praharṣād upekṣe sma kṛṣṇa saṅga sukhaṁ ca tat

Śrī Gopakumāra said: "O Jana-Śarman! I have come here in topmost bliss, ignoring the bliss of meeting with Kṛṣṇa, having attained the order of Śrī Rādhā!" *tad ājñā prāpti parama harṣeṇa ca śrī kṛṣṇa saṅgo'pi mayā nāpekṣita ityāha – neti. tat nija paramāpekṣitam api. śrī rādhājñā pratipālanenaiva śrī kṛṣṇasya vaśīkaraṇāt svayam evādhikādhika tat saṅga sukha saṁsiddher iti dik (tikā)* "I don't wait for the company of Śrī Kṛṣṇa because I feel paramount bliss from attaining Śrī Rādhā's order." Gopa Kumāra was a devotee with fraternal love, therefore he was most eager for Śrī Kṛṣṇa's company. Then why did He promptly reject Śrī Kṛṣṇa's company after receiving Śrī Rādhā's order? The answer to this is: "Following the order of Śrī Rādhā automatically accomplishes Śrī Kṛṣṇa's satisfaction and even more bliss will be attained in Śrī Kṛṣṇa's company."

Śrīpāda sees Śrī Rādhā as a great mysterious ocean. Although it is shoreless, it is nevertheless hidden. The truth about Rādhā is described in a hidden way in the Vedas, and in the essence of all the Vedānta, Śrīmad Bhāgavata, Śrī Śuka Muni also describes Her in a hidden way. Just as the soul is undeniably present in the body and can be felt as such, but can still not be located, similarly Śrī Rādhā's name is not literally written down anywhere in the Bhāgavata, but Her presence can be felt throughout this holy book by an experienced devotee. This mysterious ocean is not material, it is made of transcendently blissful sweet love. Just as different oceans meet in the Pacific Ocean, so also different oceans meet in the great ocean of love named Rādhā. *pratyāṅgocchalad ujjvalāmṛta rasa premaika pūrṇāmbudhiḥ* "Each of Her limbs emit the splendid amorous flavour of love, that floats into the Pacific ocean. The maidservants of Śrī Rādhā can understand that better than anyone else. Streams of emotional amorous ornaments (*bhāvāṅkārā*) like *hāva*, *bhāva*, *helā*, *vilāsa* and *kila kiñcit* emit from Her every limb to satisfy all of Śyāmasundara's desires and to make Him very happy. The maidservants can witness that every time when She meets Śyāma. Another ocean that enters into the Pacific Ocean of *mahā bhāva* is *lāvaṅyaika sindhu*, the only nectar-ocean of elegance. The word *eka* or 'only' is used in this respect to show that nothing in this world can be compared to this ocean. The waves of this delectable nectar-ocean of elegance can even steal Govinda's heart; the maidservants can witness how His heart and mind are struck by the waves of this ocean of *lāvaṅya* whenever He meets Śrīmatī.

Another ocean that meets with the Pacific Ocean of *mahā bhāva* is *puru kṛpā vātsalya sārāmbudhiḥ* "The ocean of the essence of great motherly compassion". The only compassionate gift to the conditioned souls in the material world is *prema*, or love of God. This is the great treasure and the great gain of mankind. The most fortunate soul can immediately become submerged in the great nectarean ocean of sweetness of Rādhā and Kṛṣṇa's love simply by once seeing Śrī Rādhikā, and the maidservants are always sprinkled by the waves of Śrī Rādhikā's motherly love. Śrī Rādhikā sees Her maidservants as being non-different from Her. There is also a great kingdom in the Pacific Ocean: The very wealthy island of Rādhikā's newly entering youthful beauty. Just as there are many enjoyable objects in a wealthy kingdom, there are also many enjoyable items of Rādhikā's adolescent sweetness in the vast ocean of Her body. The maidservants are fortunate enough to witness how enjoyable this is to Kṛṣṇa when the divine Couple meets.

The word *mahā nidhi* can mean 'great jewel' or 'great ocean'. In this case it is a *virodhāṅkārā*, a metaphor of contradiction. *gaṅgāte kamala janme - sabhāra subodha*;

kamale gaṅgāra janma atyanta virodha. ihā viṣṇu pādapadme gaṅgāra utpatti; virodhālaṅkāra ihā mahā camatkṛti (C.C. Ādi Ch. 16) "Everyone knows that lotus-flowers are born from the Gaṅgā, but that the Gaṅgā is born from a lotus is highly contradictory. Now the Gaṅgā is born from the lotus-feet of Lord Viṣṇu - this is a highly astonishing ornament of contradiction." Everyone knows that jewels come from the ocean, but in this case the great oceans of Rādhā's nectarean amorous love, Her nectarean beauty, Her great mercy and Her motherly love come from the great hidden jewel of Śrī Rādhā's form. She is the great indescribable and supreme jewel of love!

VERSE 137:

**YASYĀḤ SPHŪRJAT PADA-NAKHA MAṆI JYOTIR EKA CCHAṬĀYĀḤ
SĀNDRA PREMĀMṚTA RASA MAHĀ SINDHU KOṬIR VILĀSAḤ
SĀ CED RĀDHĀ RACAYATI KṚPĀ DRṢṬI-PĀTAM KADĀCIN
MUKTIS TUCCHĪ-BHAVATI BAHUŚAḤ PRĀKṚTĀPRĀKṚTA ŚRĪḤ**

yasyāḥ - whose; *sphūrjat* - manifest; *padanakha* - toenails; *maṇi* - jewels; *jyotiḥ* - effulgence; *eka* - only; *cchaṭāyāḥ* - of the luster; *sāndra* - deep; *premāmṛta* - love-nectar; *rasa* - flavour; *mahā* - great; *sindhu* - ocean; *koṭiḥ* - millions; *vilāsa* - play, or revelation; *sā* - She; *ced* - if; *rādhā* - Rādhā; *racayati* - makes; *kṛpā* - mercy; *drṣṭi-pātam* - glance; *kadācit* - ever; *muktiḥ* - liberation; *tucchī-bhavati* - is insignificant; *bahuśaḥ* - many kinds of; *prākṛta* - material; *aprākṛta* - spiritual; *śrīḥ* - opulence.

If Śrī Rādhā, whose effulgent jewel-like toenail's single ray of luster manifests millions of deep nectar-oceans of love-rasa, casts Her merciful glance on me, then liberation and all material and spiritual opulences become meaningless to me!

THE POWER OF ŚRĪ RĀDHĀ'S MERCIFUL GLANCE:

Commentary: How deep oceans can emanate from a single lightray cannot be understood by people who simply stand on the shore, trying to find reasonable explanations for everything. It is said *viśvāse milaye kṛṣṇa tarka bahu dūra*: "Kṛṣṇa is known through faith, and He stays far from people who argue and discuss." In the previous verse Śrīpāda compared Śrī Rādhā with the Pacific Ocean, but now he repents, saying: "Alas! What have I done? Even from a single lightray of Her toenails millions of nectar-oceans emit! What an offense an unfortunate soul like me committed by diminishing Her glories and comparing Her whole body with a single ocean?" The word *sāndra* means deep. These oceans are deep with *mahā bhāva*, the pinnacle of divine love that is possessed only by Śrī Rādhikā and the most elevated *gopīs*. Śrīpāda says: *sā ced rādhā racayati kṛpā drṣṭi-pātam kadācin muktis tucchī-bhavati bahuśaḥ prākṛtāprākṛta śrīḥ* "If this Rādhā casts Her merciful glance on me, then liberation

and all material and spiritual opulences become meaningless to me." Śrīla Rūpa Gosvāmī teaches:

*rddhā siddhi vraja vijayitā satya dharmā samādhir
brahmānando gurur api camatkārayaty eva tāvat
yāvat premnām madhuripu vaśikāra siddhausadhinām
gandho'py antaḥ karaṇa saraṇī pānthatām na prayāti*

"As long as a whiff of the great medicinal herb of love for Kṛṣṇa has not entered the heart, the opulence of mystic perfections, *samādhi*, the religion of truth, or the bliss of brahman can still cause astonishment." (Lalita Mādhava Act V) Not only that, but even transcendental opulences, like a position in the Lord's abodes of Vaikuṅṭha, Ayodhyā, Mathurā or Dvārakā cannot attract the maidservants of Śrī Rādhikā. Indeed, even a relationship with Kṛṣṇa in Vraja without being related to Śrī Rādhikā is insignificant for them! The beautiful *gopīs* have offered their bodies, minds and hearts to the sweet feet of Śrīman Madana Gopāla, and are floating in oceans of bliss when they sing: *akhilera nātha, tumi ye kāliyā, yogīra ārādhya dhana; gopa gowālinī, hām ati dīnā, nā jāni bhajana pūjana / pīriti rasete dāli, tanu mana diyāchi tomāra pāy. tumi mora pati, tumi mora gati, prāṇa āna nāhi cāy* "You, O Kṛṣṇa, are the Lord of all, the worshipable treasure of all the great mystics! We are very wretched cowherdgirls, we don't know anything about devotion or formal worship! I poured the love-nectar from my heart and my mind out before Your feet. You are my lord, You are my goal! My heart does not want anything else!" But when that ever-so-sweet Śrīman Madana Gopāla spontaneously appears before the maidservants, wanting to give Himself to them, then the maidservants pray:

*praṇipatyā bhavantam arthaye paśupāendra kumāra kākubhiḥ
vraja yauvata mauli mālikā karuṇā pātram imām janām kuru*

"O Prince of Vraja! I offer my obeisances unto You and I anxiously pray to You: Be so merciful to me that I may become the object of the mercy of the crowning garland of all the young girls of Vraja, Śrī Rādhikā." (Utkalikā Vallari - 19) This is the sweet and beautiful result of attaining Śrī Rādhikā's grace.

VERSE 138:

**KADĀ VRNDĀRĀṆYE MADHURA MADHURĀNANDA RASADE
PRIYEŚVARYĀḤ KELI BHAVANA NAVA KUṆJĀNI MRGAYE
KADĀ ŚRĪ RĀDHĀYĀḤ PADA KAMALA MĀDHVĪKA LAHARĪ
PARĪVĀHAIŚ CETO MADHUKARAM ADHĪRAM MADAYITĀ**

kadā - when; *vṛndāraṇye* - in Vṛndāvana; *madhura madhurānanda* - ever-so-sweet bliss; *rasade* - giving joy; *priyeśvaryāḥ* - of the beloved goddess; *keli* - play; *bhavana* - abode; *nava* - new; *kuñjāni* - in the arbours; *mṛgaye* - searching; *kadā* - when; *śrī rādhāyāḥ* - of Śrī Rādhā; *pada kamala* - lotus-feet; *mādhvika* - honey; *laharī* - stream; *parivāhaiḥ* - by the currents; *cetaḥ* - consciousness; *madhukara* - bumblebee; *adhīra* - unsteady; *madayita* - maddens.

When will I search for the play-cottage of Priyeśvarī, Kṛṣṇa's dear mistress, in the new arbours of sweet Vṛndāvana, that bestow all sweet ecstatic *rasa*? When will the stream of honeywine which flows from Śrī Rādhā's lotus-feet intoxicate my bee-like mind and make it unsteady?

THE HONEYSTREAM FROM ŚRĪ RĀDHĀ'S LOTUS-FEET:

Commentary: Śrīpāda's mind is absorbed in the *rasa* of Śrī Rādhā's merciful glance. How wonderful are the sweet form, qualities, pastimes and compassion of Śrī Rādhā! Śrī Jīva Gosvāmī says *tad evaṁ svarūpa guṇābhyāṁ parama brhattamaḥ sarvākarṣaka ānandaḥ kṛṣṇa śabda vācya iti jñeyam* "The name Kṛṣṇa means that His nature and His qualities are most attractive and blissful". Śrīla Bilvamaṅgala says:

*mā yātaḥ pānthāḥ pathi bhīma-rathyā dig ambaraṁ ko'pi tamāla nīlaḥ
vinyasya hastaṁ nitamba bimbe dhūrto samākarṣati citta vittam*

"O traveller! Don't travel so fast over that road! There is a rake standing there with a complexion like a Tamāla-tree, holding His hand on His buttocks, taking the wealth of the minds of all the travellers away!" But Śrī Rādhā steals even the mind of this Kṛṣṇa with Her form and Her attributes! Even Śyāma, who is transcendental bliss personified, becomes mad when He simply sees Her once! One *dūtī* tells Śrī Rādhā during *pūrva rāga*:

*śuno lo rājāra jhi,
tore - kohite āsiyāchi-
kānu heno dhana, parāṇe vadhili
e kāja korili ki?
beli avasāna kāle; kobe giyāchili jale
tāhāre dekhīyā, īṣat hāsiyā
dharili sakhīra gale
dekhāyūyā vayāna cānde, tāre - phelili viṣama phānde,
tuhu - turite āoli, lakhite nārilo,
oi oi kori kānde
hṛdaya daraśi thori, koili tāra mana cori,
śrī kavi rañjana, kohiche sundarī,
kānu jiyāyabi mori*

"Listen, O princess, I have come to tell You something. You have pierced a treasure like Kānu (Kṛṣṇa) in the heart. What kind of behaviour is that? At the end of the day You went to fetch water. There You saw Him and You smiled at Him slightly while embracing one of Your girlfriends. Revealing Your moon-like face You cast a dangerous net! You came so suddenly - I couldn't see what's going on! Oi, oi! I exclaim, bursting into tears! You slightly showed Him Your breasts and thus You stole His mind. Śrī Kavi Rañjana says: "Listen, O beautiful girl, You must save Kānu's life!"

Śrīpāda laments: "Alas! When will I search for that Rādhā in the arbours of ever-so-sweet, blissful Vṛndāvana? Śrīpāda was the object of Vṛndāvana's great mercy, that is clear from reading his monumental praise 'Vṛndāvana Mahimāmṛta', that became manifest simply by the grace of Vṛndāvana-*dhāma*. The devotees become blessed when they relish this book, that gives them the proper spiritual insight about the transcendental position of sweet Vṛndāvana.

*mahā madhura gulmaka druma latā mahā mādhurī
dhurīṇa dharaṇī-talaṁ sumadhurāli pit san mṛgam
mahā madhuratā dhuroddhura saraḥ sarid bhūdharaṁ
mahā madhura bhāvadaṁ madhurimaiva vṛndāvanam*

(Vṛndāvana Mahimāmṛta 5.34)

"Śrī Vṛndāvana, the abode that gives very sweet love, shines like sweetness itself with it's very sweet bushes and trees, its very sweet vines that adorn the ground, very sweet bees, birds, deer and lakes, rivers and hills that are made of the essence of sweetness." How sad it is when someone comes to Vraja and fails to recognise that transcendental sweetness! There is nothing material or mundane in Vṛndāvana, everything is transcendental, and by Śrī Vṛndāvana's grace a neophyte will gradually be able to see that with his own eyes. Then the devotee can begin his blissful life of spontaneous devotion!

Śrīpāda says: "When can I search for my Īśvarī in the sweet play-*kuñjas* of ever-so-sweet Vṛndāvana?" For this the *rāgānugā-bhakta* comes to Vraja: not for peace, but for becoming mad with ecstatic passionate love! Where are You, O Rādhē? Where is Your *vilāsa kuñja*? Here, this is Vṛndāvana, look at beautiful Rādhākunḍa! This is Your sweet playground! Your pastimes are eternal, so even now You are enjoying here with Your Prāṇanātha! Alas! But my eyes are blinded by *māyā*! I cannot see Your sweet pastimes!" The Gosvāmīs had the same mood when they were in Vraja:

*he rādhe vraja devike ca lalite! he nanda sūno kutaḥ
śrī govardhana kalpa pādapatale kālindī vanye kutaḥ
ghoṣantāv iti sarvato vraja-pure khedair mahā vihvalau
vande rūpa sanātanau raghu yugau śrī jīva gopālakau*

"I offer my obeisances unto the Six Gosvāmīs, namely Śrī Rūpa, Śrī Sanātana, Raghunātha dāsa, Raghunātha Bhaṭṭa, Śrī Jīva Gosvāmī, and Gopāla Bhaṭṭa Gosvāmī, who were anxiously crying all over Vraja: "O Rādhē! Goddess of Vraja! O Lalite! O Son of Nanda (Kṛṣṇa)! Where are You? Are You at the foot of a desire-tree near Govardhana Hill or are You

in the forest on the bank of the Yamunā? Where are You?" They are our examples. The *rāgānugā-bhakta* should develop similar anxious feelings of ecstatic love.

VERSE 139:

**RĀDHĀ KELI NIKUÑJA VĪTHIṢU CARAN RĀDHĀBHIDHĀM UCCARAN
RĀDHĀYĀ ANURŪPAM EVA PARAMAṀ DHARMAṀ RASENĀCARAM
RĀDHĀYĀŚ CARAṆĀMBUJAM PARICARAN NĀNOPACĀRAIR MUDĀ
KARHI SYĀM ŚRUTI ŚEKHAROPARI CARANN ĀŚCARYA CARYĀM CARAN**

rādhā keli nikuñja - Rādhā's playbowers; *vīthiṣu* - on the pathways; *caran* - moving; *rādhābhidhām* - named Rādhā; *uccaran* - pronouncing; *rādhāyā* - of Rādhā; *anurūpam* - accordingly; *eva* - only; *paramaṁ* - supreme; *dharmam* - duty; *rasena* - with taste; *ācaran* - behaving; *rādhāyāś* - of Rādhā; *carañāmbujan* - lotus-feet; *paricaran* - worshipping; *nānā* - various; *upacāraiḥ* - with paraphernalia; *mudā* - joyfully; *karhi* - when; *śruti* - Vedas; *śekhara* - crown; *upari* - on top; *caran* - moving; *āścarya* - wonderful; *carya* - behaviour; *caran* - moving.

When will I walk over the crown of the Vedic scriptures, behaving in a very amazing way while wandering over the pathways of Rādhā's playbowers, loudly singing Rādhā's name, performing Rādhā's highest duty with great taste and blissfully serving Rādhā's lotus-feet with different paraphernalia?

WALKING OVER THE CROWN OF THE VEDAS:

Commentary: Śrīpāda humbly prays: "When will the blessed day come that I can walk over the pathway of Rādhikā's *keli kuñjas*, clearly experiencing what pastimes She plays there with Her Prāṇa Vallabha? I will get goosepimples of ecstasy on my skin when I meditate on these sweet pastimes and as a result everything will become clearly visible to my eyes." In Bṛhad Bhāgavatāmṛta, Śrīla Sanātana Gosvāmī describes how Nārada Muni told Gopa Kumāra in Ūrdhva Dvārakā to go to Puruṣottama (Puri), although Gopa Kumāra was more eager to see his sweet beloved Śrīman Madana Gopāla (Kṛṣṇa) in Vraja. Uddhava therefore told Nārada: "O Devarṣi! Don't let him wander around anymore, send him straight to the terrestrial Vṛndāvana!"

*tatraivotpadyate dainyam tat premāpi sadā satām
tat tac chūnyam ivāraṇya sarid giryādi paśyatām
sadā hāhā ravākrānta vadanānām tathā hṛdi
mahā santāpa dagdhānām sva priyam parimṛgyatām*

"O Devarṣi! The great souls become very humble when they come to the terrestrial Vraja and they always develop love for Kṛṣṇa there. It seems to them as if the saints, the forest, the Yamunā-river and Govardhana Hill are all empty, and thus they search for their beloved Lord with a burning heart, constantly lamenting: 'Alas! Alas!' Gopa Kumāra's heart was completely pure, and when he came to Vraja, following Uddhava's order, he swiftly attained the mercy of his beloved Śrīman Madana Gopāla. (Bṛhad Bhāgavatāmṛta 2.5.242,243)

Srīpāda says here: "When I wander through Vṛndāvana my mouth will always loudly sing Rādhā's name". Narottama Dāsa Ṭhākura sings: *jaya jaya rādhā nāma, vṛndāvana yāra dhāma, kṛṣṇa sukha vilāsera nidhi*. "Glory, glory to Rādhā's name, whose abode is Vṛndāvana, the ocean of Kṛṣṇa's happiness!" All the savour of Rādhā is present in Her name also." I will get goosepimples of ecstasy on my skin when I chant that sweet nectarean Rādhā-nāma, and my tongue will become overwhelmed! Alas! When will I search for my beloved Rādhājī, wandering from *kuñja* to *kuñja*, loudly crying out Her holy name? When will that day be mine?"

Then Srīpāda prays: *rādhāyā anurūpam eva paramaṁ dharmam rasenācaran* "When will I perform Rādhā's highest duty with great relish?" Srīmad Bhāgavata (1.2.6) defines the highest duty (*parama dharma*) as follows:

*sa vai pumsaṁ paro dharmo yato bhaktir adhokṣaje
ahaituky apratihata yayātmā suprasīdati*

"The highest duty for mankind is devotion to the transcendental Lord. This devotion is causeless, knows no impediments, and gives full bliss to the Self." Srī Jīva Gosvāmī comments: *yato dharmād adhokṣaje bhakti tat kathā śravanādiṣu rucir bhavati* "The highest religion is that devotional practise which gives us taste for hearing and chanting." Srīpāda says: "I will perform the highest duty by always hearing nectarean Rādhā-kathā from the mouths of *rasika* devotees, and I will chant Her sweet glories and remember them. *rāgānugā-bhakti* is called *mano dharma*, the mental religion: *mone nija siddha deha koriyā bhāvana; rātri dina kore vraje kṛṣṇera sevana* (C.C.) "Think of Your own spiritual body and, in that spiritual body, serve Kṛṣṇa in Vraja day and night". The neophyte should take care, though, that his *smaraṇa* does not become a habitual drag. The pastimes should be remembered spontaneously as much as possible. Then the perfection of love can swiftly be attained.

Srīpāda then says *rādhāyās caraṇāmbujanṁ paricaran nānopacārair mudā* "I will blissfully perform Rādhā's formal worship with different paraphernalia, such as Tulasī-leaves, flowers, incense and perfumes. Surely I will feel it when She is pleased with my service, if I serve Her with attention and attachment! Then I will automatically become happy also, and serve Her with even more joy. In this way I will serve Srī Rādhā with all of my senses!" *karhi syām śruti śekharopari carann āścarya caryām caran* "When will I thus make an astonishing walk over the crowns of the Vedic scriptures?" Rādhārāṇī's service completely transcends the limits of the Vedic principles. (*śabda-brahmātivartate*, Gītā) The service of the divine Couple is a secret that is hidden in the Vedas and the Vedas consider themselves to be blessed if they can keep this service on their crowns. *veda vidhi agocara, ratana vediropara, bhajo niti kiśora kiśorī* (Narottama dāsa) "Nicely worship Kiśora and Kiśorī, who are sitting on a jewelled throne

and who are not perceived by the Vedas". The word *śruti* in the text can also mean 'Upaniṣads'. Śrīpāda's old Vedāntik friends may ask him: "Śrīpāda! Why did you give up the study of Vedānta to become enchanted by the attributes of a mere cowherdgirl? Just see how weak your heart is!" Śrīpāda answers to this: "The service of Śrī Rādhā is glorified as being a secret of the srutis and as dancing on their heads. The truth about this cannot be understood without Śrī Rādhā's personal grace!"

VERSE 140:

**YĀTĀYĀTA ŚATENA SAṄGAMI TAYOR ANYONYA VAKTROLLASAC
CANDRĀLOKANA SAṂPRABHŪTA BAHULĀNAṄGĀMBUDHI KṢOBHAYOḤ
ANTAḤ KUṆJA KUṬĪRA TALPA GATAYOR DIVYĀDBHUTA KRĪDAYO
RĀDHĀ MĀDHAVAYOḤ KADĀ NU ŚṚṆUYĀM MAṆJĪRA KĀŅCĪ DHVANIM**

yātāyāta - going and coming; *śatena* - hundreds of times; *saṅgami* - meeting; *tayoḥ* - of both; *anyonya* - Each other; *vaktra* - face; *ullasat* - joyfully; *candra* - moon; *alokana* - seeing; *saṁprabhūta* - creating; *bahula* - much; *anaṅga* - amorous; *ambudhi* - ocean; *kṣobhayoḥ* - agitated; *antaḥ* - within; *kuṅja* - grove; *kuṭīra* - cottage; *talpa* - bed; *gatayoḥ* - both going; *divya* - divine; *adbhuta* - wonderful; *krīdayo* - playing; *rādhā mādhavayoḥ* - of Rādhā and Mādhava; *kadā nu* - when; *śṛṇuyām* - hearing; *manjira* - anklebells; *kāñcī* - sash of bells; *dhvanim* - jingling.

When can I hear the jingling of Rādhā and Mādhava's anklebells and waistbells during Their amazing divine pastimes in the bed in a bowerhouse where They met Each other after a lot of coming and going, searching and waiting, and where the oceans of Their amorous joy swells up when They see Each other's moon-like faces?

RĀDHĀ AND MĀDHAVA'S WONDERFUL DIVINE PASTIMES:

Commentary: At midday, Śrīmatī goes out in the sweltering heat to meet Her Priyatama, forgetting Herself completely:

*mātha hi tapana, tapata patha bāluka,
ātapa dahana vithāra
noonika putali tanu, caraṇa kamala janu,
dina hi koyola abhisāra
hari hari! premaka gati anivāra!
kānu paraśa rasa, paravaśa rasavati,*

bichurala sabahu vicāra

"When Śrī Rādhikā, whose body is as tender as a puppet of butter, goes out to meet Kṛṣṇa at noontime the sun shines on Her head and the burning sand scorches Her soft lotus-feet. Hari! Hari! The course of love cannot be stopped! This *rasika* girl is overwhelmed by the *rasa* of Kṛṣṇa's touch and has given up all sense of discrimination!" Śrīpāda, in his *kinkarī*-form, follows Svāminī like Her shadow as She passionately reaches the *kuñja*. When Svāminī arrives She discovers that Śyāmasundara has not come yet, so She becomes very upset and impatient. The maidservant consoles Śrīmatī and goes out to search for Śyāmasundara. When she cannot find Kṛṣṇa anywhere, the maidservant finally comes to Nandīśvara where she sees Kṛṣṇa between the people. Here she has no opportunity to tell Him how eagerly Svāminī is waiting for Him, so she gives Him a hint with her eyes without anyone noticing it, and returns to Śrīmatī's *kuñja*. Śyāmasundara is late, and Śrīmatī tells Her maidservant: "You consoled Me by telling Me that Śyāma is coming, but I don't see Him coming at all! Quickly go and bring Him here, otherwise I cannot stay alive anymore!" Once more the maidservant sets out to bring Kṛṣṇa, again she cannot find the opportunity to speak to Him personally, again she gives Him a hint with the eyes from afar, and again she returns to Svāminī empty-handed. All this coming and going causes the ocean of Śrīmatī's eagerness to swell. In order to increase the eagerness of the divine Couple, Yogamāyā arranges for Their love to be *bahu-vāryamān* (full of obstacles), *pracchanna kāmata* (a hidden love) and *sudurlabhā* (precious). This causes the highest loving ecstasy, according to the *rasa śāstra* (Ujjvala Nīlamaṇi, Nāyaka 15):

*bahu vāryate yataḥ khalu yatra pracchanna kāmukatvaṁ ca
yā ca mitho durlabhatā sā manmathasya paramā ratih*

Śrī Jīva Gosvāmī writes in his 'Prīti Sandarbha (279)': "Someone may think that the different obstacles increase the *gopīs'* love for Kṛṣṇa, but that is not so. Their love for Him is naturally the highest. This is confirmed by the Queens of Dvārakā in Śrīmad Bhāgavata (10.83.43 *vraja striyo yad vānchanti*) and Uddhava (Bhāg. 10.47.58 *vānchanti yad bhava bhiyo*). The Queens and Uddhava could not attain the level of the *gopīs* because their love for Him was 'legal' and therefore unobstructed. Because the love of the *gopīs* was so strong they were able to overcome the different obstacles, and therefore Uddhava praised them in verse 10.47.61 *yā dustyajāṁ sva-janam ārya-pathaṁ ca hitvā*. When a mad elephant storms into a fortress it only shows his strength, it is not causing that strength. In the same way, the obstructions caused by their superiors is not causing, but only showing the supremacy of the *gopīs'* love."

Anyway, finally the maidservant managed to make it clear to Śyāmasundara that He should immediately come to Svāminī's *kuñja*, and thus she establishes the Yugala-meeting. How sweet is that meeting after such an anxious separation! The ocean of Rādhā and Kṛṣṇa's amorous desires swells when They see Each other's moon-like faces. The word *anaṅga* should be understood to mean 'a pure desire to make Each other happy' here; this desire is boundless like many vast oceans. The maidservant understands that Rādhā and Kṛṣṇa's loveplay is about to commence, so she leaves the harbour while the divine Couple goes to the wonderful divine (transcendental) lovebed. The fortunate maidservant can now witness Rādhā and Kṛṣṇa's

transcendental love pastimes through the holes in the vines of the arbour after doing so much effort to establish Their sweet meeting. She can hear the sweet jingling of Their anklets and Their waistbells while They make love, and by the sound of these bells she knows exactly when the loveplay is over and when it is time for her to enter the *kuñja* again to assist Them with her service. In this verse Śrīpāda prays that he may be so fortunate to attain such services.

VERSE 141:

**AHO BHUVANA MOHANAM MADHURA MĀDHAVĪ MAṄḌAPE
MADHŪTSAVA SAMUTSUKAM KIM API NĪLA PĪTA CCHABI
VIDAGDHA MITHUNAM MITHO DR̥DHATARĀNURĀGOLLASAN
MADAM MADAYATE KADĀ CIRATARAM MADĪYAM MANAḤ**

aho - O!; *bhuvana* - world; *mohanam* - enchanter; *madhura* - sweet; *mādhavī maṅḍape* - in a Mādhavī-pavillion; *madhu* - honey/ spring; *utsave* - in a festival; *samutsukam* - enthusiastic; *kim api* - indescribable; *nīla* - blue; *pīta* - yellow; *cchabi* - luster; *vidagdha* - clever; *mithunam* - couple; *mithaḥ* - mutual; *dr̥dhatarā* - very firm; *anurāga* - passion; *ullasat* - blissful; *madam* - intoxication; *madayate* - maddens; *kadā* - when; *cirataram* - swiftly; *madīyam* - my; *manaḥ* - mind.

Aho! When will this world-enchancing Couple, that is eager to play the vernal festival (Holi) in the sweet pavillion of Mādhavī-flowers, that have indescribable bluish and yellow complexions and that are intoxicated by firm mutual attachment, enchant my mind forever?

THE DRINKING FESTIVAL OF RĀDHĀ AND MĀDHAVA:

Commentary: After enjoying Their turbulent noon-pastimes Rādhā and Mādhava and Their girlfriends enter into Lalitā's arbour on the shore of Rādhākuṇḍa, where They enjoy the pleasure of relaxation for a while. Vṛndādevī, understanding Their desires, brings the glasses with honeywine.

*gata-śrame'smin saganē sakhībhiḥ pādābja samvāhana vījanādyaiḥ
mādhvika pūrṇam caṣakam purastāt tayoh samānīya dadhāra vṛndā*

(Govinda Lilāmṛta 14,80)

The maidservants are engaged in fanning the divine Couple and massaging Their lotus-feet, and Śrīpāda, in his *kinkarī*-form, is also blessed with some service.

*ādāya ninye caṣakam balānujaḥ pibeti kāntā vadanābja sannidhim
tiryāṅ-mukhī tad dayitāpi lajjayā kareṇa jagrāha nijena tat karāt*

(Govinda Līlāmṛta 14.85)

"Rāmānuja (Kṛṣṇa) takes the wineglass and says: "O dearest One! Drink!", and when He brings the glass to Rādhikā's mouth, She shyly lowers Her head and takes the glass over from Him. Nectarfaced Rādhikā covers Her mouth with Her veil, smells the wine once, scents the wine with Her lips (by drinking it) and returns the glass to Her Priyatama".

*priyāṭavī vṛkṣa latodbhavam priyam priyādhara sparśa su-saurabham madhu
nija priyāli parihāsa vāsitam priyārpitam sasṛham āpapau priyaḥ*

(Govinda Līlāmṛta 14.87)

"This honeywine is very dear to Kṛṣṇa because it is made from the grapes of His beloved forest Vṛndāvana, because it is touched and made fragrant by the lips of His Priyāji, because it is scented by the joking words of Her girlfriends, and because it is handed to Him by Priyāji Herself. Because of these reasons Kṛṣṇa eagerly drinks the honeywine." Kṛṣṇa scents the wine with the fragrance of His own lips and hands the glass back to Priyāji, who also drinks then. After that, Vṛndādevī and Kundalatā blissfully make all the *sakhīs* also drink the nectar of Rādhā and Kṛṣṇa's lips by passing the glass on to them. The word *madhūtsava* (honey-festival) in the text shows that such drinking is not done with just one or two persons, but with many. All the *sakhīs* most blissfully attend this festival.

*mādhvika bhedaṅ vividhāṅ savṛndā vṛndātha vṛndāvana nāthayoḥ sā
nānā vidamśaiḥ sahitāṅ purastāt samarpayāmāsa tathā sakhīnām*

(Govinda Līlāmṛta 14.95)

"Vṛndā and her sylvan goddesses bring different kinds of snacks and different kinds of honeywines before the king and queen of Vṛndāvana and Their girlfriends, and everyone becomes completely drunk."

*uktau lohalatā gatau skhalitatā keśāṁśuke srastatā
netrānte'ruṇatā mukhe surabhitā netre tathodghūrṇatā
narmoktau sphuṭatā dṛśi bhramitatā tat tat kṛtau dhṛṣṭatā
yā yāsīt sudṛśāṁ tadā trisarakotpannādhinot sā priyam*

(Govinda Līlāmṛta 14.101)

"The *gopīs* voices falter, they stumble as they walk, their hairs and garments fall loose, the corners of their eyes become red, their mouths become fragrant, their glances become restless and their actions become bold. With all these activities the *gopīs*, who are drunk from

the wine made of flowers, brown sugar and the trees, give great pleasure to Kṛṣṇa's mind." Although Rādhā and Mādhava are naturally very attracted to Each other, Their drunkenness makes Them even more mad after Each other:

*aṅkāṅki skhalanaṁ karākari manaḥ saṁvāda saṁvedanaṁ
karṇākarṇi vṛthā kathāsu yugapac cumbāḥ śataṁ gaṇḍayoḥ
skandhāskandhi bhujau mukhāmukhi muhur mādhvika pānakrame
rādhā mādhavayor madhau madhu mada krīḍā jarī jṛmbhate*

(Alaṅkāra Kaustubha 5.51)

"Rādhā and Mādhava fall from Each other's laps and tell Each other what is on Their minds by touching Each other's hands. They speak useless talks in Each other's ears and kiss Each other on the cheeks a hundred times over. They place Their arms on Each other's shoulders and begin to make Each other drink honeywine. All glories to Their drunken pastimes in the spring!"

*hā kaṣṭaṁ dyauḥ papatati kathaṁ hanta ghughūrṇate bhūr
ālambe tvāṁ dhadhadha patitā kampate gātra-yaṣṭiḥ
itthaṁ trāsād adhika hrasitair akṣarair vyāharantau
dhṛtvānyonyam madhumada jītau naumi rādhā mukundau*

(Alaṅkāra Kaustubha 5.61)

"What a disaster! Is the sky fa-falling down? Is the earth tu-turning? My body shivers, I'm falling, ho-ho-hold Me!" I offer my obeisances to Rādhā-Mukunda, who hold Each other when They are drunk and who are speaking broken words out of false fear caused by intoxication!" After witnessing all this, the fortunate maidservant begins to serve the divine Couple according to the time and the need. Śrīpāda prays "When will I gladden my mind forever by witnessing the vernal festival of this clever Couple?"

VERSE 142:

**RĀDHĀ NĀMA SUDHĀ-RASAM RASAYITUM JIHVĀS TU ME VIHVALĀ
PĀDAU TAT PADAKAṅKITĀSU CARATĀM VṚNDĀṬAVĪ VĪTHIṢU
TAT KARMAIVA KARAḤ KAROTU HRDAYAM TASYĀḤ PADAM DHYĀYATĀT
TAD BHĀVOTSAVATAḤ PARAM BHAVATU ME TAT PRĀṆANĀTHE RATIḤ**

rādhā nāma sudhā rasam - the nectarean flavour of Rādhā's name; *rasayitum* - may it relish; *jīhvāḥ* - the tongue; *tu* - but; *me* - my; *vihvalā* - overwhelmed; *pādau* - the feet; *tat padakaṅkitāsu* - Rādhā's footprints; *caratam* - walking; *vṛndāṭavī* - Vṛndāvana; *vīthiṣu* - on the

pathways; *tat karma* - Her work; *eva* - only; *karah* - my hands; *karotu* - may it perform; *hṛdayam* - the heart; *tasyāḥ* - Her; *padam* - position; *dhyāyatāt* - meditating; *tat* - Her; *bhāva* - mood; *utsavataḥ* - festival; *param* - supreme; *bhavatu* - let it be; *me* - me; *tat prāṇa-nāthe* - in Her heart's Lord; *ratih* - love.

May my tongue become overwhelmed by relishing the nectarean flavour of Rādhā's holy name, may my feet walk over Vṛndāvana's pathways that are marked with Her footprints, may my hands be engaged only in Her menial service, may my heart meditate on Her lotus-feet, and may I develop love for the Lord of Her life (Kṛṣṇa) through Her festival of emotions.

DESIRING RĀDHĀ'S WORSHIP:

Commentary: First of all Śrīpāda, who is, just like in the previous verse, in *sādhakāveśa* (external consciousness), says: *rādhā nāma sudhā rasam rasayitum jihvās tu me vihvalā* "May my tongue become overwhelmed by relishing the nectar of Rādhā's holy name!" The best way to attain *prema* is *nāma saṅkīrtana*. Actually, when the tongue becomes overwhelmed by chanting the holy name, all the other senses also become overwhelmed by its sweetness. This is what Sanātana Gosvāmī says in Bṛhad Bhāgavatāmṛta (2.3.162):

*ekasminn indriye prādurbhūtaṁ nāmāmṛtaṁ rasaiḥ
āplāvayati sarvānīndriyāni madhurair nijaiḥ*

Furthermore, Sanātana Gosvāmī says *nijaiḥ svakīyaiḥ svābhāvikair vā* "The holy name naturally contains all of its own sweetness". Śrī Rūpa Gosvāmī writes in his 'Kṛṣṇa nāma stotram':

*nārada viṇojjivana sudhormi niryāsa mādhuri pūra
tvaṁ kṛṣṇa nāma kāmam sphura me rasane rasena me*

"O Holy name of Kṛṣṇa! You are the very life of Nārada Muni's Viṇā and the stream of Your sweetness is the quintessence of nectar! Please always give that savour to my tongue!" But even Kṛṣṇa is overwhelmed when His tongue relishes the nectar of Rādhā's name! When you love somebody, it is natural that you love that person's name also. Śrīla Rūpa Gosvāmī writes in Act VI of 'Vidagdha Mādhava' that when Kṛṣṇa was burning in the forestfire of separation from Śrī Rādhā, his comrade Madhumaṅgala consoled Him by writing the two syllables Rā-dhā on a leaf and showing it to Him, saying: "O Friend, accept Your Rādhā!" Kṛṣṇa was very happy when He saw the syllables on the leaf and said: "O friend! You fully satisfied Me with this gift!" Because:

*kramāt kākṣām akṣṇoḥ parisara bhuvanā vā śravaṇayor
manāg adhyārūḍham praṇayi jana nāmākṣara padam
kam apy antas toṣam vitarad avilambād anupadam*

nisargād viśvesām hṛdaya padavīm utsukayati

"Who will not be happy when the name of one's beloved comes to the edges of the eyes or the ears? The hearts of all the people of the world are naturally always eager for this!" Offenders cannot taste the natural sweetness of the holy name, but the holy name destroys the offenses of a surrendered chanter and becomes self-manifest on his tongue. When a devotee does not experience any taste, he should humbly pray: "O Holy name! O Cintamaṇi-jewel! O Lord! O form of topmost bliss! Reveal Your spotless, blissful form on my tongue! You are the most merciful descension in the form of syllables! Please bless this fallen soul with a little taste of Your endless sweetness!" Thus the sincere devotee will surely be blessed with some sweet taste (*sevonmukhe hi jihvādaṁ svayam eva sphuratyadhah*).

Then Śrīpāda says: *pādau tat padakāṅkitāsu caratām vṛndāṭavī vithiṣu* "Let my feet walk over the pathways of Vṛndāvana, that are marked by Her lotus-feet! May I experience the fact that my Īsvārī always walks here! Each speck of Vraja's dust is sprinkled with the honey of Her supreme love, and even great devotees like Uddhava prayed for a shower of that dust over their heads! When I remember this I will surely be blessed with a life full of *bhajana* in Vraja!"

tat karmaiva karaḥ karotu: "May my hands be engaged in Rādhā's service. My hands and feet have been serving so many persons. Let them become stunned now and become solely engaged in Śrī Rādhā's service."

hṛdayam tasyāḥ padam dhyāyatāt "May my heart meditate on Śrī Rādhā's lotus-feet, as well as on Her whole form, Her pastimes and Her qualities. My mind is always restlessly wandering away from its sweet meditation on Śrī Rādhā! If it could only acquire some taste for Her lotus-feet, then it would remain calm and fixed there! Not only the tongue, the hands, the feet and the mind should be engaged, but all the other senses as well! Let my eyes look at beautiful Rādhākuṇḍa and at Rādhā's devotees, let my nose smell the incense offered to Her, and let my ears hear the singing of Her holy names, pastimes and attributes!"

Someone may say: "Śrīpāda! Why don't You worship Govinda while living in Vṛndāvana?" As an answer he says: "*tad bhāvotsavataḥ param bhavatu me tat prāṇanāthe ratiḥ* When I surrender exclusively to Śrī Rādhā's lotus-feet, my worship of Govinda will automatically be more successful! Knowing me to be the greatest object of Śrī Rādhā's mercy, Govinda will automatically come to me and give me even more mercy than He gives to His own devotees (*prītaḥ svam bhajato'pi*, verse 118)! Rather, since Śrī Rādhā is hard to attain even for Him, Śrī Govinda will always need me in order to get Her mercy also! I will not need Him, but He will need me!" Here the word *bhāvotsava* means *mañjarī bhāva*, a preference for Śrī Rādhā over Śrī Kṛṣṇa (*bhāvollāsa rati*), and a strong feeling of mine-ness towards Her. The *mañjarīs* love Kṛṣṇa only because He is connected to Śrī Rādhā. Śrī Rūpa Gosvāmī concludes his 'Cātu Puṣpāñjali' by praying:

*karunām muhur arthaye param tava vṛndāvana cakravartini
api keśirīpor yayā bhavet sa cātu prārthana bhājanam janah*

"O Queen of Vṛndāvana! I pray for Your mercy again and again, so that I may once become the object of Kṛṣṇa's flattering prayers! I will be Your maidservant and when You are angry with Kṛṣṇa He will have to flatter me by saying: "O Sundari (beautiful girl) O merciful

one! (*dayāvati*)! Please please Your Svāminī for Me, so that the fire of My separation from Her will be extinguished!" Then I will take Him by the hand and bring Him to You!" Such will be our love for Govinda in the festival of Rādhā's *bhāva*! This is the greatest aspiration for a Gauḍīya Vaiṣṇava!

VERSE 143:

**MANDĪKṚTYA MUKUNDA SUNDARA PADA DVANDVĀRAVINDĀMALA
PREMĀNANDAM AMANDAM INDU TILAKĀDY UNMĀDA KANDAM PARAM
RĀDHĀ KELI-KATHĀ RASĀMBUDHI CALAD VĪCIBHIR ĀNDOLITAM
VṚNDĀRAṆYA NIKUṆJA MANDIRA VARĀLINDE MANO NANDATU**

mandīkṛtya - making insignificant; *mukunda sundara pada dvandvāravinda* - Mukunda's beautiful two lotus-feet; *amala* - spotless; *premānandam* - loving ecstasy; *amandam* - good; *indu tilaka* - moon-crested Śiva; *ādi* - and others; *unmāda* - madness of ecstasy; *kandam* - source; *param* - supreme; *rādhā keli kathā* - topics of Rādhā's pastimes; *rasāmbudhi* - ocean of flavour; *calad* - moving; *vīcibhiḥ* - with waves; *andolitam* - oscillating; *vṛndāraṇya* - Vṛndāvana; *nikuṇja* - grove; *mandira* - temple; *vara* - excellent; *alinde* - on the terrace; *manah* - mind; *nandatu* - may rejoice.

May my mind rejoice on the terrace of Vṛndāvana's arbour-temple, oscillating on the waves of the nectar-ocean of topics of Rādhā's pastimes, that belittles even the pure ecstatic love that great devotees like Indu-tilaka (Śiva, who wears the moon as His crest) feel when they serve Mukunda's beautiful lotus-feet!

THE OSCILLATING WAVES OF THE NECTAROCEAN OF RĀDHĀ-KATHĀ:

Commentary: As a reaction to Śrīpāda's previous prayer, Kṛṣṇa's devotees may say: "Śrīpāda! You have even given up the bliss of *brahman*, considering it to be insignificant! Now serve Mukunda's lotus-feet! Why are you showing such eagerness after Śrī Rādhā? Isn't She also worshipping Mukunda?" Śrīpāda answers that question in this verse, saying: "Even Candra Śekhara Śiva is mad of ecstasy over the lotus-feet of Mukunda, that is described in different places in Bṛhad Bhāgavatāmṛta! When Nārada, who was looking for the objects of Kṛṣṇa's mercy, came to Śivaloka, he saw that Lord Śiva was mad of ecstatic love:

*bhagavantam haram tatra bhāvaviṣṭatayā hareḥ;
nṛtyantam kīrtayantam ca kṛta saṅkarṣaṇārcanam
bhṛsam nandīśvarādīmś ca ślāghamānam nijānugān;
prītyā sa jaya śabdāni gīta vādyāni tanvataḥ*

*devīm comāṁ praśaṁsantāṁ karatālīṣu kovidām;
dūrād dṛṣṭvā munir hṛṣṭo'namad vīṇām ninādayam*

(Bṛhad Bhāgavatāmṛta 1.3.1-3)

"When Nārada came to Śiva's planet, he saw from afar that Śiva was ecstatically worshipping Saṅkarṣaṇa, offering prayers to him with the utmost devotion and dancing in topmost ecstasy. His followers, like Nandīśvara, were praising Him, saying *jaya! jaya!* and Umādevī (Pārvatī) increased His joy by clapping Her hands and giving the rhythm to His dance. When Nārada saw Śrīman Mahādeva in such devotional ecstasy, he blissfully offered his obeisances unto Him." And furthermore, when Gopa Kumāra came to Muktiloka and saw Lord Viṣṇu's associates of Vaikuṅṭha engaged in *saṅkīrtana* there, he also saw the ecstatic love of Lord Śiva:

*taṁ śrutvā paramānanda sindhau magno maheśvaraḥ;
mahā prema vikārāttaḥ pravṛtto nartituṁ svayam
pativratottamā sā tu devī nandyādibhiḥ saha
prabhum utsāhayāmāsa vādyā saṅkīrtanādibhiḥ* (B.B. 2.3.75-76)

But, despite all the ecstasy of Śiva, Pārvatī and Nāndī over Mukunda's beautiful lotus-feet, Śrīpāda Prabodhānanda himself, representing the devotees who are fixed in Śrī Rādhā's lotus-feet, considers even this to be insignificant. In Vṛndāvana Mahimāmṛta (1.54) he says: *rādhā nāgara keli sāgara nimagnālī dṛṣṭāṁ yat sukhaṁ no tal leśa lavāyate bhagavataḥ sarvo'pi saukhyotsavaḥ* "Even the greatest festival of ecstasy in the kingdom of God is insignificant compared to the ecstasy felt by the *gopīs* when they can immerse their fish-like eyes in the ocean of pastimes of Rādhā and Kṛṣṇa!"

VERSE 144:

**RĀDHĀ NĀMAIVA KĀRYAṀ HYANUDINA MILITAṀ SĀDHANĀDHĪŚA KOṬIḤ
TYĀJYĀ NĪRĀJYA RĀDHĀ PADAKAMALA SUDHĀM SAT PUMĀRTHĀGRA KOṬIḤ
RĀDHĀ PĀDĀBJA LĪLĀ BHUVI JAYATI SADĀ'MANDA MANDĀRA KOṬIḤ
ŚRĪ RĀDHĀ KIṆKARĪṆĀM LUṬHATI CARAṆAYOR ADBHUTA SIDDHI KOṬIḤ**

rādhā nāma eva - only Rādhā's name; *kāryaṁ* - duty; *hi* - certainly; *anudina* - every day; *militaṁ* - attained; *sādhanādhīśa* - the king of spiritual practises; *koṭiḥ* - millions; *tyājyā* - rejectable; *nīrājya* - formal worship; *rādhā pada kamala* - Rādhā's lotus-feet; *sudhām* - nectar; *sat* - genuine; *pumārtha* - goals of human life; *agra* - front; *koṭiḥ* - millions; *rādhā pādābja* - Rādhā's lotus-feet; *līlā* - pastimes; *bhuvi* - ground; *jayati* - glories; *sadā* - always; *amanda* - good; *mandāra* - wishyielding tree; *koṭiḥ* - millions; *śrī rādhā kiṅkarīṇām* - of Śrī Rādhā's maidservants; *luṭhati* - rolls; *carāṇayoḥ* - both feet; *adbhuta* - wonderful; *siddhi* - perfections; *koṭiḥ* - millions.

By daily singing only the holy name of Śrī Rādhā, millions of the best spiritual practises become rejectable, by worshipping the nectar of Śrī Rādhā's lotus-feet, millions of the best human goals of life are abandoned because there are millions of great wishyielding trees in the playground of Śrī Rādhā's lotus-feet, Śrī Vṛndāvana, and millions of perfections roll at the feet of Śrī Rādhā's maidservants (uncared for)!

THE POWER OF RĀDHĀ'S NECTAREAN WORSHIP:

Commentary: Śrīpāda, still in his *sādhakāveśa*, shows here how fixed he is in his devotion to Śrī Rādhā. He says: "Simply by daily chanting the name of Rādhā, millions of great spiritual practises become rejectable." Sankīrtana is the emperor of all *sādhanā*, and gives prema to everyone who surrenders to it, without discriminating. This item of devotion should never be given up, for it purifies the mind and heart and thus helps one to enter into *smaraṇa*. These millions of spiritual practises that become rejectable do not include the vital items of devotional practise, like hearing, chanting, remembering, worshipping the deity, etc. The text does not say *bhajanādhiśa koṭis tyājyā*, that all devotional practises become rejectable, but *sādhanādhiśa koṭis tyājyā*: practises like deliberate austerities, cultivation of book-knowledge, following ordinary religious principles and so on, become rejectable. Śrīpāda Sanātana Gosvāmī writes in his opening of Bṛhad Bhāgavatāmṛta: *jayati jayati nāmānanda rūpaṁ murārer; viramita nija dharma dhyāna pūjādi yatnam* "All glories to the ecstatic holy name of Murāri (Kṛṣṇa), that stops all endeavours like *dharma*, *pūjā* and *yoga*-meditation!" Sanātana Gosvāmī writes in his own commentary: *nija dharmā varnāśramācārās teṣu tadvatām tat ta anuṣṭhānena yad duḥkham tad anādarena bhaktim āśritānām api dhyāne durnigraha mano niyamādinā yad duḥkham pūjāyām api pavitra sad dravya sampādanādinā yad duḥkham ādi śabdena śravanādiṣvapi vaktrapekṣādinā yad duḥkham syāt viramitaṁ nirākṛtaṁ tat tad yena tat nāma saṅkīrtana mātrenaiva tat tat phala siddheḥ*: "The results of the miserable process of following the rules and regulations of the caste-and *āśrama*-system, the difficulty of fixing one's mind during efforts to meditate or to listen attentively to a lecturer, or the miserable process of collecting pure paraphernalia for *pūjā* (formal worship) will easily be awarded simply by taking shelter of the holy name". Although love for Kṛṣṇa is the fifth goal of human life, transcending religiosity, economic development, sense gratification and liberation, still the service of Śrī Rādhā is more attractive and relishable and causes Rādhā's devotees to give up even the devotional service of Kṛṣṇa, which leads to love for Kṛṣṇa. This is the meaning of the words *nirājya rādhā padakamala sudhām sat pumārthāgra koṭih* "Millions of the greatest (*sat* mean that which is eternal and transcendental, like liberation or devotion to God) goals of human life worship the nectar of Rādhā's lotus-feet."

The statement that 'millions of wishyielding trees always grow on the playground of Śrī Rādhā's lotus-feet' does not indicate *aiśvarya prakāśa*, a manifestation of opulence and prowess like in Vaikuṅṭha. Caitanya Caritāmṛta states: *kalpavṛkṣa latā yāhā sāhajika vana; puṣpa phala vinā keho na māge anya dhana* "The forest of Vṛndāvana is a very natural scenery. The people don't ask anything else from the wishyielding trees and vines but fruits and

flowers." The word *amanda* indicates that the people of Vraja need not even ask or pick the fruits and flowers; these generous trees give them spontaneously.

Finally, Śrīpāda says: *śrī rādhā kiṅkarīṇām luṭhati caraṇayor adbhutā siddhi koṭiḥ* "Millions of wonderful perfections roll at the feet of Rādhā's maidservants". The maidservants do not even cast a sidelong glance at all the mystic perfections that lie at their feet, ready for their command. Anyone who has tasted even a drop of Kṛṣṇa's sweetness considers sense gratification, liberation and mystic perfection to be insignificant, so it is easily understandable that millions of perfections roll at the feet of the maidservants of Śrī Rādhikā, who consider even devotion to Śrī Kṛṣṇa to be insignificant!

The word *adbhuta* means that these mystic perfections are enchanting all the great sages, but all these *siddhis* are simply rolling at the feet of Śrī Rādhikā's maidservants. Śrīpāda means to say: "When I attain the maidservanthood of Śrī Rādhikā, then I lose my taste for everything else."

VERSE 145:

**MITHO BHAṄGĪ KOṬI PRAVAHAD ANURĀGĀMṚTA RASOT-
TARAṄGA BHRŪ-BHAṄGA KṢUBHITA BAHIR ABHYANTARAM AHO
MADĀGHŪRṆAN NETRAṂ RACAYATI VICITRAṂ RATI-KALĀ
VILĀSAM TAT KUÑJE JAYATI NAVA KAIŚORA MITHUNAM**

mithaḥ - mutual; *bhaṅgī* - gestures; *koṭi* - millions; *pravahad* - streaming; *anurāga* - constant passion; *amṛta rasa* - nectar-flavour; *uttaraṅga* - high waves; *bhrū* - eyebrows; *bhaṅga* - gestures; *kṣubhita* - agitating; *bahiḥ* - outside; *abhyantaram* - within; *aho* - O!; *madāghūrṇan* - rolling wildly; *netraṁ* - eyes; *racayati* - doing; *vicitraṁ* - wonderful; *rati kalā* - love arts; *vilāsam* - pastimes; *tat* - Her; *kuñje* - in the arbour; *jayati* - glories; *nava* - fresh; *kaiśora* - adolescent; *mithunam* - couple.

All glories to the playful adolescent Couple, Who are agitated both internally and externally by the millions of movements of Each other's eyebrows, that are like flowing waves of nectarean passionate *rasa*, whose eyes are rolling with intoxication and who play so many different artistic amorous pastimes within the arbour!

THE NECTAREAN FLAVOUR OF THE DIVINE COUPLE:

Commentary: Today the maidservant has arranged for the loving Couple to meet in the playbower. Because Rādhā and Kṛṣṇa face so many difficulties in meeting Each other (although They are One truth) They become intoxicated with joy when They meet. The *sakhīs* and *mañjarīs* are very happy when they can extinguish the fire of The divine Couple's

separation by arranging for Their meeting. Śrī Viśvanātha Cakravartī writes in *Prema Sampuṭa* (109-110):

*yat sneha pūra bhṛta bhājana rājitaika; varty agra varty amala dīpa-yugam cakāsti
tac cetaretara tamo'panudat paroḥṣam; ānandayed akhila pārśva-gatāḥ sadālīḥ
yady āpated viraha māruta etad ātta; kampam bhaved yugapad eva bhajec ca mūrccchām
vyagrā sadāly atha tad āvarane yateta; tat susthayec ca sukha sadma gatam vidhāya*

Śrī Rādhā told the disguised Kṛṣṇa about the *yugala prema*, saying: "We are like a single wick which is split at the top into two, standing in a vessel filled with the oil of love, forming two spotless flames which illuminate the darkness of each others' shadows and give joy to all the nearby standing *sakhīs*. When the strong gale of separation starts blowing and causes the two flames to flicker and almost go out, then our girlfriends anxiously come closer to give us shelter from the wind and to bring us to the abode of Our happiness." That the waves of the oceans of Rādhā and Kṛṣṇa's nectarean *anurāga rasa* swell is seen in the way They make Their eyebrows dance with Each other. The word *anurāgāmṛta rasa* indicates an increase of desire. Śrī Jīva Gosvāmī compares this to a feeling of never becoming satiated, like a person who cannot quench his thirst simply by drinking water in a dream (*svāpnika pāne yathā pipāsunām*). The pinnacle of that thirst is found in Śrī Rādhārāṇī. (*śrī rādhāyām tu sutarām anirvacanīyam eva sarvam*, Gopāla Campūḥ). The word *vilāsa* in the text refers to special gestures of the heroine with the eyes, the gait, the sitting postures, the abode and the face. Śrīla Rūpa Gosvāmī gives the following example in *Ujjvala Nīlamaṇi*:

*adhyāsīnam amum kadamba nikāte krīḍā kuṭīra sthālīm
ābhīrendra kumāram atra rabhasād ālokayantyaḥ puraḥ
digdhā dugdha samudra mugdha laharī lāvanya nisyandibhiḥ
kāḷindī tava dṛk taraṅgita-bharais tanvaṅgi gaṅgāyate*

"Vṛndā, seeing the movements of Rādhā's eyes when She saw Kṛṣṇa, said: "O Slender beauty! When You see the prince of cowherders sitting before You in that arbour close to the Kadamba-tree, the waves of Your stares, that flow from the milk-ocean of elegance, turn the Yamunā into the Gaṅgā (giving it a white colour like the Gangā)". In the same way the loving Couple becomes stirred by the movements they make at Each other with Their playful eyebrows today. The maidservant sees that They are stirred inside out, Their minds being moved by desires for union. The maidservant goes out of the *kuñja* and stares in through the holes in the vines to witness the wonderful loving pastimes of Śrī Rādhā and Kṛṣṇa, saying *tat kuñje jayati nava kaisora mithunam* "All glories to the adolescent Couple in the arbour of Vṛndāvana!"

*madhura śrī vṛndāvane, nibhṛta nikuñja vane,
rāi kānu kaisora mithuna
koṭi koṭi bhaṅgīmāy, anurāge du'janāya,
rasāmṛta pravāhe magana*

"The adolescent Couple Rāi-Kānu are immersed in a stream of nectarean *rasa* in a lonely arbour in sweet Śrī Vṛndāvana, making millions of gestures to Each other"

*nandera nandana hari, nava gorocanā gaurī,
bhrūbhangī koriyā paraspara
uttāla tarange yeno, viksobhita tanu mana,
donhākāra bāhya abhyantara*

"Nanda's son Hari and golden Gaurī Rādhikā, who shines like fresh vermilion, play with Each other with the high waves of Their eyebrows, agitating Each other's minds and bodies inside out ."

*madhupāne duhu matta, madāghūrna dutī netra,
rati kalā racanā koriyā
vicitra vilāse ati, donhāra samāna rati,
yaiche hari taiche hari priyā*

"They are both intoxicated from drinking and Their eyes are rolling of madness while They show Their skill in lovemaking. Their attraction is equal during this wonderful variegated pastime. As is Hari, so is Hari-priyā (Rādhā)."

*manasija manohārī, rasa-rāṅge keli kori,
jaya yukta navīna yugala
hṛdaye hoile sphūrṭi, prakāśaye sarasvatī
yugala vilāsa sumāṅgala*

"All glories to this youthful Couple that plays *rasika* pastimes that enchant even Cupid! Thus the auspicious pastimes of the divine Couple are revealed within Prabodhānanda Sarasvatī's heart!"

VERSE 146:

**KĀCID VṚNDĀVANA NAVALATĀ MANDIRE NANDA SŪNOR
DRPYAD DOṢKANDALA DRḌHA PARIRAMBHA NISPANDA GĀTRĪ
DIVYĀNANTĀDBHUTA RASA-KALĀḤ KALPAYANTYĀVIRĀSTE
SĀNDRĀNANDĀMṚTA RASAGHANA PREMA-MŪRTIḤ KĪSORĪ**

kācid - one; *vṛndāvana nava latā* - fresh vine of Vṛndāvana; *mandire* - in a temple; *nanda sūnoḥ* - of the son of Nanda; *drpyad* - proud; *doṣkandala* - arms; *drḍha* - firm; *parirambha* - embrace; *nispanda* - motionless; *gātrī* - body; *divya* - divine; *ananta* - endless; *adbhuta* - wonderful; *rasa* - flavour; *kalā* - art; *kalpayanti* - making; *āvirāste* - appearing;

sāndrānanda - deep joy; *amṛta* - nectar; *rasa* - flavour; *ghana* - deep; *prema* - love; *mūrtiḥ* - form; *kiśorī* - adolescent girl.

There is an adolescent girl in the new vine-cottage in Vṛndāvana, who creates endless wonderful love-arts, whose body is motionless when She is tightly embraced by the proud arms of Nanda's son, and who manifests Herself as the embodiment of deep eternal bliss, *rasa* and *prema*.

THE EMBODIMENT OF LOVE AND FLAVOUR:

Commentary: Anyone who even once tasted the nectar of devotion to Kṛṣṇa can never forget that, what to speak then of anyone who has even once relished the nectar of Srī Rādhikā's maidservice! The eagerness for this sweetness will increase more and more in the heart of a sincere devotee, and the devotee will feel that Rādhikā's forms, pastimes and qualities are always new again, every time. Srīpāda, who is in the kingdom of *mahā bhāva*, clearly experiences the sweetness of the divine Couple when he is absorbed in his *mañjarī bhāva*. The new youthful Couple is engaged in ever-new pastimes in a temple made of evergreen vines in ever-new Vṛndāvana. The poet Vidyāpati sings:

| | | |
|---------------------------|------------------------------|---------------------------------|
| <i>nava vṛndāvana,</i> | <i>nava nava tarugaṇa,</i> | <i>nava nava vikasita phula</i> |
| <i>navala vasanta,</i> | <i>navala malayāñila,</i> | <i>mātala nava alikula</i> |
| | <i>viharai navala kiśora</i> | |
| <i>kāliṅdī pulina,</i> | <i>kuñja nava śobhana,</i> | <i>nava nava prema vibhora</i> |
| <i>navala rasāla,</i> | <i>mukula madhu mātīyā,</i> | <i>nava kokila kula gāya</i> |
| <i>nava yuvatī-gaṇa,</i> | <i>cita umatāyi,</i> | <i>nava rase kānane dhāya</i> |
| <i>nava yuvarāja,</i> | <i>navala nava nāgarī,</i> | <i>milaye nava nava bhāti</i> |
| <i>niti niti aichana,</i> | <i>nava nava khelana,</i> | <i>vidyāpati mati māti</i> |

"In new Vṛndāvana the new trees bear newly blooming flowers. The new spring brings a new southern breeze that maddens the new bees. The new youthful Couple enjoys on the bank of the Yamunā in a beautiful new harbour, being immersed in feelings of ever-new love. The honey from the new mango-pits intoxicates the new cuckoos, who sing sweet new songs. The hearts of the new young girls are maddened as they run to the new *rasika* forest. The new prince meets the new ladyloves that shine with an ever-new splendour. In this way they play nice new games that madden the poet Vidyāpati's heart".

The new adolescent girl is embraced by the proud, strong arms of Śyāmasundara in the new vine-temple that is made of new flowers and buds. Why are His arms so proud? Because these arms killed the powerful demons Keśī and Ariṣṭa? Srīla Raghunātha dāsa Gosvāmī wrote: *ariṣṭa-jayinā kadā tava varoru bhūṣāvidhir vidhāsyata iha priyam mama sukhābdhim ātanvatā* (Vilāpa Kusumāñjali 76) "O nicely thighed Rādhē! When will You increase the ocean of my bliss when I see the victor over Ariṣṭa (Kṛṣṇa) pick flowers to decorate and dress You with? Even a hero like Ariṣṭajayi cannot remain calm when He decorates and dresses You!

He will perspire, horripilate and shiver of ecstasy when He touches Your divine body, that is made of pure love!" In this pastime Svāminī experiences once more how proud Kṛṣṇa's arms are. Her body becomes motionless because of Kṛṣṇa's tight embrace. Only the *rasika* devotees can understand these transcendental pastimes, that have nothing to do with the mundane lusty dealings between ordinary boys and girls of this world. It is only transcendental supreme love that can intoxicate Śrī Kṛṣṇa, the Supreme being, and the maidservants can directly witness that. Even Kṛṣṇa, who is called *ānanda ghana vigraha*, the form of deep transcendental bliss, faints when He remembers these pastimes. Śrīla Rūpa Gosvāmī writes in 'Ujjvala Nīlamaṇi':

*ratna cchāyāc churita jaladhau mandire dvāarakāyā
rukmiṇyāpi prabala pulakodbhedam āliṅgitasya
viśvaṁ pāyān maṣṛṇa yamunā tira bāṇīra kuṅje
rādhā kelī bhara parimala dhyāna mūrccā murāreḥ*

"Once a *sannyāsini* (female recluse) came to Vraja from Mathurā, entered the assembly of *gopīs*, blessed them all and said: "May Murāri (Kṛṣṇa) who faints when He even slightly remembers His pastimes with Rādhā in a cane-grove on the glossy bank of the Yamunā, although He was already studded with goosepimples of ecstasy because of Rukmiṇi's tight embrace in the ocean-temple of Dvārakā, that is shining with jewels, protect you!" In his commentary on this verse, Śrī Viśvanātha Cakravartīpāda compares Rādhā with a wish-yielding vine that fulfills all of Kṛṣṇa's desires with Her sweet nectarean pastimes, hence the word *parimala bhara*. In his spiritual vision Sri Prabodhānanda can see the loving power of Rādhikā over Kṛṣṇa.

*vṛndāvana nava latā, śrī mandire bhānu sutā,
kṛṣṇamayī kṛṣṇa priyatamā,
govindera darpita, bhujārgale parivṛta
ghanānanda premera pratimā*

"In a beautiful new vine-temple in Vṛndāvana, Vṛṣabhānu's daughter, who is full of Kṛṣṇa, who is the very form of love and who is Kṛṣṇa's most beloved, is embraced by Govinda's proud and strong arms."

*śyāmāṅga paraśa pāiyā, ānanda nā dhare hiyā,
aṅge āra nāhiko spandana
ananta adbhuta kalā, racanāya vraja bālā,
ānanda kelite nimagana*

"When She was touched by Śyāma She could not hold Her heart anymore out of ecstasy, but She was not able to move Her body anymore. This girl from Vraja knows innumerable arts of love and is always absorbed in ecstatic games."

*ei dekho vijayinī, vrajera kiśorīmaṇi,
śyāma saṅge sundarī rādhikā*

*sarasvatī bole bhāi, āmāra īsvarī rāi,
nandasuta sukha sāgarikā*

"O Look! The jewel of adolescent girls of Vraja is the victor! How beautiful Rādhikā looks in Śyāma's company! Sarasvatī says: "O Brother! My goddess Rāi is an ocean of bliss for Nanda's son!"

VERSE 147:

**NA JĀNĪTE LOKAṂ NA CA NIGAMA JĀTAM KULAPARAM-
PARAM VĀ NO JĀNĀTY AHAHA NA SATĀM CĀPI CARITAM
RASAM RĀDHĀYĀM ĀBHĀJATI KILA BHĀVAM VRAJA-MAṆAU
RAHASYE TAD YASYA STHITIR API NA SĀDHĀRAṆA GATIḤ**

na - not; *jānīte* - knowing; *lokaṁ* - people; *na* - not; *ca* - and; *nigama* - Veda; *jātam* - birth; *kula paramparām* - family lineage; *vā* - or; *na* - not; *jānāty* - knowing; *ahaha* - O!; *na* - not; *satām* - saintly; *ca* - and; *api* - even; *caritam* - behaviour; *rasam* - taste; *rādhāyām* - of Rādhā; *ābhajati* - worship; *kila* - certainly; *bhavam* - mood; *vraja maṇau* - in Vraja's jewel; *rahasye* - in a secret; *tad* - that; *yasya* - whose; *sthitir* - situation; *api* - even; *na* - not; *sādhāraṇa* - ordinary; *gatiḥ* - destination.

Those people who secretly worship the mood and love of Śrī Rādhā, the jewel of Vraja, do not know social customs, the truth of the Vedas, their family lineage or saintly behaviour, but aho! Still their course is extraordinary!

THE COURSE OF RĀDHĀ'S DEVOTEES:

Commentary: The devotion to Śrī Rādhā that is unknown to even the great souls like Bhīṣma, Nārada, Brahmā and Lakṣmīdevī, and even to Kṛṣṇa's servants, friends and parents in sweet Vraja, is the unique gift of Śrī Caitanya Mahāprabhu to the fallen souls of the age of Kali. Even Rādhikā's own girlfriends cannot enter into the most intimate pastimes of Rādhā and Kṛṣṇa the way the *mañjarīs* can! Only the *mañjarīs* can enter into the bower-pastimes of the jewel of Vraja, Śrī Kṛṣṇa, who is full transcendental bliss personified, and Śrī Rādhā, who is full divine love personified. Kṛṣṇa can be identified with the word *rasa* in this text and Rādhā with the word *bhāva*. Relishing *rasa* creates *bhāva* and experiencing *bhāva* causes *rasa*, and so the ecstasy and wonder always increases. Śrī Jīva Gosvāmī writes in *Prīti Sandarbha*:

*ālībhīḥ paripālitaḥ prabalitaḥ sānandam ālokitaḥ
pratyāsaṁ sumanaḥ phalodaya vidhau sāmōdam āsvāditaḥ*

*vṛndāraṇya bhuvī prakāśa madhuraḥ sarvātīśāyī śrīyā
rādhā mādhavayoḥ pramodayatu mām ullāsa kalpadrumaḥ*

"May the wishyielding tree of Rādhā and Mādhava's joy, which is reared and raised by the *gopīs* and ecstatically looked upon by them, hoping that it will bear the fruits and flowers of the fulfillment of their desires, that they can relish in due course of time, and which sweetly manifests itself in Vṛndāvana in a most beautiful way, make me happy." If those who are always absorbed in their *siddha svarūpa* (state of innate perfection) as Śrī Rādhikā's maidservant, do not know about worldly morality, the Vedic scriptures, their family lineage or saintly behaviour, they still have an extraordinary course of life. They may not behave in an exemplary way, but still their nature is like fire, which consumes all dirty things that are placed in it, but never becomes contaminated by it. Criticising such great devotees is a great offense, but imitating them will also not be good. The six Gosvāmīs always behaved in the purest and most saintly manner, and they should be taken as examples for the practising devotees.

This verse can also be interpreted as follows: Those devotees who fully worship Śrī Rādhā's *rasa* and mood cannot be noticed amongst the people, their descriptions cannot be found in the Vedas or in family traditions, and the great saints that worship God in awe and reverence can also not understand their ways. They cannot understand that nobody in Vraja sees Kṛṣṇa as the Supreme Lord and Rādhā as His divine consort. The people of Vraja see Them as being just two of their own (most lovable) people!

VERSE 148:

**BRAHMĀNANDAĪKA VĀDĀḤ KATICANA BHAGAVAD VANDANĀNANDA
MATTĀḤ
KECID GOVINDA SAKHYĀDYANUPAMA PARAMĀNANDAM ANYE SVADANTE
ŚRĪ RĀDHĀ KIṆKARIṆĀM TVAKHILA SUKHA CAMATKĀRA SĀRAIKA
SĪMĀ
TAT PĀDĀMBHOJA RĀJAN NAKHA MAṆI VILASAJJYOTIR EKA CCHAṬĀPI**

brahmānanda - the bliss of *brahman*; *eka* - one; *vāda* - followers; *katicana* - some; *bhagavad* - of God; *vandana* - praising; *ānanda* - bliss; *mattāḥ* - madly; *kecit* - some; *govinda sakhya* - Govinda's friendship; *anupama* - unrivalled; *paramānanda* - topmost bliss; *anye* - others; *svadante* - relish; *śrī rādhā kiṅkarīṇām* - of Rādhā's maidservants; *tu* - but; *akhila* - all; *sukha* - joy; *camatkāra* - astonishment; *sāra* - essence; *eka* - one; *śīmā* - limit; *tat* - Her; *pādāmbhoja* - lotus-feet; *rājat* - shining; *nakha* - nail; *maṇi* - jewel; *vilasat* - manifest; *jyotiḥ* - light; *eka* - one; *cchaṭā* - luster; *api* - even.

Some people preach the bliss of oneness with *brahman*, others are mad of ecstasy while praising the Supreme Lord, and again others feel the greatest bliss in

an unrivalled relationship of friendship or parenthood with Govinda, but the limit and the essence of blissful astonishment certainly lies in the maidservants of Śrī Rādhā, when they attain even a single ray of the effulgent jewel-like nails on Her lotus-feet!

THE LIMIT OF BLISSFUL ASTONISHMENT

Commentary: In his comment on Śrīmad Bhāgavata 1.2.11 Śrīla Cakravartīpāda writes that *brahma* can be compared to the moonlight in the daytime, because there is no *śakti* in it, *paramātmā* is like the moonlight on the first day of the light quarter because some *śakti* is there and *bhagavān* is like the full moon because He manifests all transcendental potencies.

VERSE 149:

**NA DEVAIR BRAHMĀDYAIR NA KHALU HARI BHAKTAIR NA SUHRDĀ-
DIBHIR YAD VAI RĀDHĀ MADHUPATI RAHASYAṂ SUVIDITAM
TAYOR DĀSĪBHŪTVĀ TAD UPACITA KELI RASAMAYE
DURANTĀḤ PRATYĀŚĀ HARI HARI DRŚOR GOCARAYITUM**

na - not; *devaiḥ* - by the demigods; *brahmādyaiḥ* - like Brahmā and so; *na* - not; *khalu* - certainly; *hari bhaktaiḥ* - by the devotees of Hari; *na* - not; *suhṛdādibhiḥ* - by friends and others; *yad vai* - who; *rādhā madhupati rahasyaṁ* - the secret about Rādhā and Kṛṣṇa; *suviditam* - well known; *tayor* - by both; *dāsībhūtvā* - attaining maidservanthood; *tad* - that; *upacita* - accumulation; *keli* - pastimes; *rasamaye* - full of taste; *durantāḥ* - unlimited; *pratyāśā* - firm hopes; *hari hari* - O!; *drśoḥ* - the eyes; *gocarayitum* - becoming visible.

Hari! Hari! I have uncontrollably strong hopes to see the intimate pastimes of Rādhā and Madhupati, that are not known even by demigods like Lord Brahmā, by the devotees of Lord Hari or by Govinda's friends, as a maidservant!

UNCONTROLLABLY FIRM HOPES:

Commentary: Śrīpāda is still in his external consciousness and humbly expresses his firm hopes for devotional service here. The devotees are so humble that they consider themselves burdens for mother earth, although they are actually her ornaments. Śrīpāda Sanātana Gosvāmī says in Bṛhad Bhāgavatāmṛta (2.5.222):

yenāsādhāranāsaktādhama buddhiḥ sadātmani

sarvotkarṣānvite'pi syād budhais tad dainyam iṣyate

"That extraordinary attribute, which makes a person think himself to be a most wretched fellow, although he is actually the most elevated person, is called 'humility' by the wise men." Śrīla Rūpa Gosvāmī says that when a devotee has developed *rati* he shows signs of firm hope, as is expressed here by Śrī Prabodhānanda (*duranta pratyāśā*). The more elevated the love of a devotee is, the firmer his hope will become. This shows how elevated devotees like Raghunātha dāsa Gosvāmī, whose hopes became as great as a whole nectar-ocean (*āśābharair amṛta-sindhu-mayaiḥ*, Vilāpa Kusumāñjali 102), and Prabodhānanda Sarasvatī (*duranta pratyāśā*) are. And the greater the love is, the greater the humility is also! Although these hopes often clash with equally strong feelings of despair the resulting pain is still glorious. The soothing drops of hope extinguish the fire of despair and keep the devotee alive. Śrīpāda vainly tries to subdue his hopes, and therefore he says *duranta pratyāśā* here.

Someone may ask: "Śrīpāda! The Lord is a wishyielding tree for His devotees! He always fulfills their desires! Why are you then suffering so much, desperately desiring the vision of Rādhā and Kṛṣṇa's bower-pastimes?" Śrīpāda replies: "What I desire is extremely rarely attained! Even the great demigods like Lord Brahmā, the great devotees of Lord Hari and even Kṛṣṇa's boyfriends do not know it!" Lord Brahmā, the greatest of the gods, came to see Kṛṣṇa's sweet boyhood pastimes in Vṛndāvana, like His picnic on the bank of the Yamunā, but, not being able to understand the sweetness of these pastimes, he became a great offender by kidnapping Kṛṣṇa's calves and cowherdboy friends. He tried to relish the sweetness of Kṛṣṇa's Vraja-pastimes, but because a reverentially worshiping person (*aiśvarya jsāni bhakta*) like him cannot appreciate the sweet, spontaneous mood of the people of Vraja, he got exactly the opposite result (by seeing the great show of Kṛṣṇa's prowess when He showed all the Viṣṇu-forms of the calves and the boys). By doing so Lord Brahmā, who was born from the Lord's lotus-like navel, taught a good lesson to the whole world: the sweet pastimes of Rādhā and Madhupati cannot be seen by those who worship God in awe and reverence.

This includes the *hari bhaktas* that are mentioned in the verse. The great devotees of Lord Hari, like king Ambarīṣa, Prahlāda, Akrūra and Uddhava, whose greatness is described in Śrīmad Bhāgavata, all had an attitude of awe and reverence towards Him, through which they could not enter into the intimate mood of the maidservants of Śrī Rādhikā. Śrīpāda laments: "Hari! Hari! (Alas, alas!) Will it ever be possible for me to attain that position that is not even attained by Rādhikā's girlfriends, what to speak of Govinda's friends, parents or servants?"

VERSE 150:

**TVAYI ŚYĀME NITYA PRAṆIYINI VIDAGDHE RASA-NIDHAU
PRIYE BHŪYO BHŪYAḤ SUDṚDHAM ATIRĀGO BHAVATU ME
ITI PREṢṬHENOKTA RAMAṆA MAMA CITTE TAVA VACO
VADANTĪTI SMERĀ MAMA MANASI RĀDHĀ VILASATU**

tvayi - in you; *śyāme* - beautiful girl; *nitya* - ever; *praĀayini* - beloved; *vidagdhe* - clever girl; *rasanidhau* - in the ocean of flavour; *priye* - O beloved girl!; *bhūyo bhūyaḥ* - again and again; *sudṛḍham* - very firmly; *atirāga* - very attached; *bhavatu* - let it be; *me* - I; *iti* - thus; *preṣṭhena* - by the beloved; *ukta* - spoken; *ramaĀa* - O lover!; *mama* - my; *citte* - in the heart; *tava* - your; *vacaḥ* - words; *vadanti* - speaks; *iti* - thus; *smerā* - smiling; *mama* - my; *manasi* - mind; *rādhā* - Rādhā; *vilasatu* - may appear.

May Śrī Rādhā, who smiles as She tells Kṛṣṇa: "O Ramana (lover)! Your words are also on My mind!", after He told Her: "O Śyāme! O ever-beloved girl! O clever girl! O dearest One! Let Me always be firmly attached You, the ocean of *rasa*!", play in my mind!

ATTACHED RĀDHĀ AND MĀDHAVA:

Commentary: Śrī Rādhā worships Śyāma with the pure paraphernalia of *mahā bhāva*, and thus Her service is incomparable. Śyāmasundara is showered by the waves of the ocean of this *mahā bhāva* and realizes that Śrī Rādhikā is the ocean of *rasa*, *rasanidhi*. He thinks to Himself: "I don't have this passionate love with which She serves Me; how can I reciprocate with Her?" In Śrīmad Bhāgavata (10.32.21) it is described that Kṛṣṇa was unable to reciprocate with the *gopīs'* selfless service to Him during the *Rāsa-līlā*, and He accepted His unpayable debt:

*na pāraye'ham niravadya samyujām sva sādhu kṛtya vibudhāyuṣāpi vaḥ
yā mābhajan durjaya geha śṛṅkhalāḥ saṁvṛścyā tad vaḥ pratiyātu sādhunā*

"Even if I got the lifespan of Brahmā I could not repay you for Your pure loving service to Me! Your connection with Me is spotlessly pure and you are completely fixed in Me! Even in dreams you don't touch anyone else but Me! The cowherders were never able to touch your love-filled bodies, so both your bodies and your minds are completely pure; your passionate eager love for Me is indeed incomparable! You have given up all moral principles to please Me, and thereby you have forsaken your chances for happiness in this life and in the next! I have lovers elsewhere also, and therefore My love for you is incomplete, but your love for Me is complete. I am forever unable to repay My debt to you girls and thus I will remain a debtor of love to you." Today Śyāma is again astonished when He sees Rādhikā's love for Him during Their *kuñja līlā*. Rādhā and Śyāma are sitting up on the bed in the *kuñja* after They made love and Śrīpāda, in his *kiṅkarī*-form, serves Them water and betel-leaves and fans Them. Śyāma passionately prays to Śrīmatī: "O Śyāme! O Nitya-praṇayini (ever-beloved)! O Vidagdhe (clever girl)! O Priye (dearest one)! Please make My attachment to the ocean of Your *rasa* always increase!" There is a secret meaning to each of these four names. Śyāme means 'O crown-jewel of Śyāma's lovers!' The Śyāmā-girl is defined as follows:

*śītakāle bhaved uṣṇā grīṣme ca sukha śītalā
padmagandhi mukham yasyāḥ sā śyāmā parikīrtitā*

*akāle vañjulo yasyāḥ pādāghātena puṣpati
mukhāsavaś ca bakulaḥ sā śyāmā parikīrtitā*

"A Śyāmā-heroine is warm in the winter and cool in the summer. A lotusfragrance emanates from Her face, and when She hits the Aśoka-flower with her foot or lets some of her saliva drop on the Bakula-flower, these flowers bloom untimely." Kṛṣṇa says: "O Rādhē! I am similarly always happy when Your body touches Me, and I come completely under Your control! When We play hide-and-peek You accidentally hit the Aśoka-flower and it starts to blossom! I can easily follow and find You then because of the nice scent that emanates from Your face! Your qualities constantly cause My passionate love for You to increase!"

'*nitya prañayini*' means one of the three kinds of Kṛṣṇa's consorts in Vraja: *tās tridhā sādhana parā devyo nitya priyās tathā* (Ujjvala Nīlamanī) "The *gopīs* who attained perfection after performing spiritual practise, the demigoddesses ordered to assist Kṛṣṇa in His Vrajapastimes by Lord Brahmā (see Bhāgavata Canto 10, chapter 1), and the eternal lovers (*nitya priyā*). And amongst these *nitya priyā*'s Candrāvalī and Rādhā are the best: *rādhā candrāvalī mukhyāḥ proktāḥ nitya priyā vraje, kṛṣṇavan nitya saundarya vaidagdhyādi guṇāśrayāḥ* (U.N.) "Of the eternal lovers in Vraja, Rādhā and Candrāvalī are the foremost. Just like Kṛṣṇa, they are endowed with all His eternal attributes like sweetness and cleverness." Of these two, Śrī Rādhā is again the greatest: *tayor apy ubhayor madhye rādhikā sarvathādikā mahā bhāva svarūpeyaṁ guṇair ati varīyasī* (U.N.) "Of the two, Rādhikā is the greatest. She is the very form of *mahā bhāva* and Her attributes are the very best."

Kṛṣṇa says: "O Rādhē! In how many ways didn't You serve Me? The ocean of Your passionate love for Me always increases, but I don't even have a drop of such love Myself! That's why I say: "O *anurāgavati* (passionate girl)! May my *anurāga* for You always increase! O Vidagdhe (clever girl)! You always defeat Me in dice, playing Vīṇā and lovemaking, because Your expertise is adorned with Your *anurāga* for Me! I pray to You for just a drop of that *anurāga*!"

"O Priye (dearest One)! I am purchased with even an atomic fraction of love, and Your love is the greatest of all! Please help Me to accept all Your love with a similar love! You are an ocean of *rasa*, and I'm drowning in that ocean of Your love. Please help Me to cross that ocean!"

*tuyā anurāga prema, samudre ḍubyāchi āmi,
āmāre tuliyā koro pāre
yogī bhogī nāpitānī, tomāra lāgiyā dānī
ojhā hoilām tomāra kārane*

"I am drowning in the ocean of Your passionate love! Please pick Me up and help Me to cross it! Just to meet You I became a *yogī*, a *bhogī*, a manicure-girl, a taxcollector or an exorcist!"

*tuyā anurāge more, loiyā phire ghore ghore,
tuyā lāgi korilum dokāne
rākhāla loiyā bone, sadā phire dhenu sane,
tuyā lāgi bone vanacārī*

"For Your love I wander from house to house, for You I have opened a shop (of pearls, see Śrīla Raghunātha Dāsa Gosvāmī's 'Mukti Caritra') and for meeting You I wander from forest to forest with My cowherdboyfriends, tending My cows! Still, even when I do all that I feel that I'm not properly reciprocating with Your love! That's why I say: "O Premamayi! Please make My love for You increase!"

When Premamayi hears these love-anointed words from Śyāmasundara's mouth a slight smile appears on Her mouth, and She replies: "O Ramaṇa (lover)! You always keep Me immersed in indescribable ecstasy with Your beauty, Your sweetness and Your love! Just before You spoke all these words to Me I was planning to tell You the same! I also always think that I could not serve You properly, therefore I also pray to You that My love for You may always increase! Just as I wanted to tell You this You told Me the same thing!"

Śrīpāda humbly prays: "If I cannot directly see this smiling ocean of *rasa*, Śrī Rādhā, then may She always play in my heart!"

VERSE 151:

**SADĀNANDAMṀ VṚNDĀVANA NAVALATĀ MANDIRA VARE-
 ṢVAMANDAIḤ KANDARPAKONMADA RATI KALĀ KAUTUKA RASAM
 KĪSORAMṀ TAJ JYOTIR YUGALAM ATI GHORAMṀ MAMA BHAVAMṀ
 JVALAJ JVĀLAMṀ ŚĪTAIḤ SVA PADA MAKARANDAIḤ ŚAMAYATU**

sadānanam - constant bliss; *vṛndāvana navalatā* - fresh vines of Vṛndāvana; *mandira* - temple; *vareṣu* - in the best; *amandaiḥ* - by the good; *kandarpaka-* amorous; *unmada* - maddened; *rati* - love; *kalā* - art; *kautuka* - fun; *rasam* - flavour; *kīśoram* - adolescent; *tat* - that; *jyotiḥ* - light; *yugalam* - Couple; *ati* - very; *ghoram* - terrible; *mama* - my; *bhavam* - material existence; *jvalat jvālam* - burning fire; *śītaiḥ* - with coldnesses; *sva* - own; *pada* - feet; *makarandaiḥ* - with the honey; *samayatu* - may it mitigate.

May the two ever-blissful adolescent transcendental lights, that are intoxicated by eager amorous pastimes in the best of Vṛndāvana's vine-cottages, extinguish the burning fire of my very horrible material existence with the very soothing honey that drips from Their lotus-feet!

TWO TRANSCENDENTAL LIGHTS:

Commentary: Śrīpāda humbly thinks: "If I cannot see Rādhā and Kṛṣṇa's sweet pastimes directly, then let me see them in my mind at least!" In Bṛhad Bhāgavatāmṛta it is described that Śrīpāda Pippalāyana, one of the nine Yogendras of Tapoloka, advised Gopa Kumāra to see his beloved deity Śrīman Madana Gopāla in *samādhi* (mystic trance), but the

loving devotee Gopa Kumāra was not satisfied with this advise. He wanted to see his beloved deity before his external eyes also. Śrīmatī Rādhā plays before Śrī Prabodhānanda's inner eye and outer eye, but still he is not satisfied. In order to keep on increasing Her devotees' 'thirst' after Her, Svāminīji plays a transcendental game of hide-and-seek with them. One time She reveals Herself, and then She disappears again.

Śrīpāda humbly thinks: "I am burning in the terrible fire of material existence! This is a great fire of birth, death, old age and disease in which the sinners are transported to hellish world and everyone must transmigrate from body to body. What is the means of extinguishing this fire?" Then he remembers the soothing honey that trickles from Śrī Rādhikā's lotus-feet, that gives divine love and extinguishes the burning fire of material existence as a mere side-effect. The two transcendental lights mentioned in this verse are not devoid of attributes like the *brahman* effulgence; they are two qualified lights, that play innumerable funny and sweet transcendental sports in the sweet *kuñjas* of Vṛndāvana, where the bees are humming, the birds are chirping, the parrots are singing and where the soft southern breeze blows through the vernal surroundings. These two transcendental lights have colours also: One is golden, the other One is blackish-blue, and They are maddened by divine love for Each other.

The words *bhavantyaśmād iti bhavam*, indicating the burning fire of material misery, can also pertain to the burning fire of separation from Śrī Rādhā, which is incomparable and intolerable. Startled by this fire of separation Śrīpāda Raghunātha Dāsa Gosvāmī lamented:

*devi te caraṇa-padma-dāsikāṁ viprayogabhara dāvapāvakaiḥ
dahyamānatara kāyavallarīm jīvaya kṣaṇa nirīkṣaṇāmṛtaiḥ*

(Vilāpa Kusumāñjali - 10)

"O Devi Rādhē! The vine-like body of this fallen maidservant is scorching in the forestfire of separation from You. Please revive me with a nectarean, momentary glance!"

VERSE 152:

**UNMĪLAN NAVA MALLI-DĀMA VILASAD DHAMMILLA BHĀRE BṚHAC
CHROṆĪ-MAṄḌALA MEKHALĀ KALARAVE ŚIṆJAT SUMAÑJĪRIṆI
KEYŪRĀṄGADA KAṆKAṆĀVALI LASAD DOR VALLI DĪPTI CCHAṬE
HEMĀMBHORUHA KUṬMALA STANI KADĀ RĀDHE DṚŚĀ PĪYASE**

unmīlat - blooming; *nava* - fresh; *malli* - jasmines; *dāma* - garland; *vilasat* - shining; *dhammīla* - braid; *bhāre* - in the weight; *bṛhat* - big; *śroṇī maṅḍala* - buttocks; *mekhalā* - sash of bells; *kalarave* - soft sounds; *śisjat* - jingling; *sumañjīriṇi* - anklebells; *keyūra aṅgada* - armlets; *kaṅkaṇāvali* - bangles; *lasat* - beautiful; *doḥ* - arms; *valli* - vines; *dīpti* - shining; *cchaṭe* - luster; *hema* - golden; *ambhoruha* - lotus; *kuṭmala* - buds; *stani* - breasts; *kadā* - when; *rādhē* - Rādhā; *dṚśā* - eyes; *pīyase* - quenching thirst.

O Rādhē with the garland of freshly blooming jasmine-flowers in Your braid, the softly jingling sash of bells on Your broad buttocks, the jingling anklebells and the shining armlets and bracelets on Your beautiful vine-like arms and with the golden lotusbud-like breasts! When will You quench my thirst for Your audience?

THE NECTAREAN FLAVOUR OF ŚRĪ RĀDHĀ'S BEAUTY:

Commentary: Śrī Rādhā is the *kunjabhisārikā* (secretly going out to meet Kṛṣṇa in an arbour), very eagerly running to meet Her heart's beloved. The devotees should meditate on Her beautiful eagerness to meet Śyāma, and should take it as an example. When a living entity, by some indescribable stroke of good fortune, becomes eager to attain the mood of Rādhikā's maidservants, and when the divine Couple sends a message to the doorstep of the heart of such a *rāga sādḥaka* (practitioner of spontaneous devotion), then the devotees hope blossoms and he runs quickly towards Śrī Śrī Rādhā Mādhava. That is the *jvābhisāra*, the lovejourney of the living entity. That living entity leaves his mundane existence far behind him and considers even liberation to be as insignificant as an empty oyster shell. He leaves the reverential worship of the Supreme Personality of Godhead far behind him, and he considers all the different obstacles that appear on his way to be simply steppingstones that help him to ascend to the platform of the beloved's lotus-feet and only increase his passionate love. Just as one easily arrives at the desired destination in the deep darkness of the new moon night with the aid of a brilliant torch, so is this example of the *sādḥaka's abhisāra* towards Śrī Rādhā-Mādhava's lotus-feet a burning torch that leads the aspirant through the dense darkness of his material desires towards the lotus-feet of his beloved Lord.

Śrīmatī goes on *abhisāra*, and Śrīpāda, in his *kinkarī*-form, follows Her like Her shadow. Waves of constant passion gush from Her every limb. Nobody but a Vraja *premika* (a lover of Vraja) can understand this transcendental extra-marital love. The Gosvāmīs have done so much effort to conceal these secret pastimes from unqualified persons! For this reason Śrīla Rūpa Gosvāmī wrote the play 'Lalita Mādhava', in which he described how the *gopīs* were married to Kṛṣṇa in Dvārakā, and Śrī Jīva Gosvāmī described the pastime of Rādhā and Mādhava's marriage in his book 'Gopāla Campū', so that unqualified persons would not commit offenses at Rādhā and Kṛṣṇa's lotus-feet, not being able to understand the transcendental nature of Their extra-marital sports. *yāra lāgi kohite bhoy se yadi nā jāne; ihā boi kibā sukha āche tribhuvane* (Caitanya Caritāmṛta, Ādi līlā) "What greater happiness can there be in all the three worlds than that those people, before whom I am afraid to speak, will not know this?"

There's no end to the sweetness of Śrī Rādhikā's *abhisāra*! This verse consists of only addresses. With each address the *kinkarī* touches Svāminī with Śyāma *rasa* (Kṛṣṇa-mellows), and so she serves Her in both ways: *paricarya* (practical service) and *prasaṅga* (hearing and chanting), while following Her on the way. How expert these maidservants are! Nobody can be as expert as them! The maidservant is afraid that Svāminī will hurt Her tender feet while She rushes down the road, so she sweetly calls Her: *he unmlān nava malli dāma vilasat*

dhammilla bhāre! "O You whose braid is adorned by a garland of freshly blooming jasmine-flowers! If You walk too fast Your braid will loosen and the jasmine-garland may fall out! Walk a little slower! Just as the bumblebees have become intoxicated after smelling these jasmynes, so Madhusūdāna will also become ecstatic after smelling Your sweet fragrance! Your form is like a jasmine-flower and Your love is the fragrance that emanates from it! This is what will attract the *rasika* bumblebee Madhusūdāna! Don't spoil this wonderful make-up by running too fast! *he br̥hac chroṇī-maṇḍala mekhalā kalarave!* "The bells on Your sash as jingling softly on Your large buttocks! It is difficult for You to move so fast with these big buttocks! Walk slowly! Don't worry about Śyāma losing His interest in You if You come a little too late! He will become only more eager to meet You, and that increase in eagerness will make Your meeting even sweeter! The jingling of Your waistbells will sound like a stream of nectar to Your love-thirsty hero, and He will become pacified and happy even by hearing Your waistbells jingling from a distance (He's not going to leave the trysting place if You don't show up exactly in time)!" The maidservants are more concerned about Rādhikā's safe arrival than about Kṛṣṇa's anxious waiting for Her. They love Rādhā more than Kṛṣṇa. This special mood is called *rādhā snehādhikā* or *bhāvollāsa rati*. Śrīla Rūpa Gosvāmī writes in 'Ujjvala Nīlamanī (*sakhī prakaraṇa* 58)':

*tadīyatābhīmāninyo yāḥ snehaṁ sarvadāśritāḥ
sakhyaṁ alpādhikaṁ kṛṣṇāt sakhī snehādhikās tu tāḥ*

"Those girlfriends who think 'We belong to Rādhā' and who are always more affectionate towards Her than towards Kṛṣṇa are called *sakhī snehādhikā*."

*vīramatu tava vṛnde dūtya cāturya caryā sahaçari vinivṛtya brūhi goṣṭhendra sūnum
viṣama viṣadhareyaṁ śarvarī prāvṛṣeṇyā katham iha giri kuñje bhīrur eṣā praheyā* (ibid.)

"Once Kṛṣṇa engaged Vṛndā in bringing Śrī Rādhā to a certain arbour of Govardhana Hill in a stormy night, but one *manjarī* stopped her and said: "O *sakhī* Vṛnde! Stop Your clever mediations! Go back to Vrajendranandana and tell Him that it is raining like anything and there are many poisonous snakes crawling around! How can He send for Her in these horrible circumstances? He has defeated the Kāliya-snake, He's not afraid of snakes! Let Him come here then instead of Rādhikā having to go there!"

The maidservant says *he śiñjat sumāñjiriṇi!* "Your lotus-feet are very tender, and if You injure them by walking so fast over the piercing pebbles, You will feel pain and come too late! You will not be able to make Your lover happy anymore, therefore *rādhe pathi munca sambhramam abhisāre cāraya caraṇāmburuhaṁ dhīraṁ sukumāre* (Gīta Govinda) "O Rādhe! Don't run so fast! Walk carefully, for Your lotus-feet are so tender! *he keyūrāṅgada kañkaṇāvali lasad dor-valli dīpti cchate!* "Your vine-like arms are illuminated by Your blazing armlets and bangles, with which You can remove the darkness of despair in Your lover's heart! Move slowly! *he hemāmbhoru kuṭmala stani!* "Your breasts are as beautiful as golden lotusbuds, and they are the best paraphernalia in Your worship of Kṛṣṇa! Walk slowly, so that You will not hit any of the tree-roots!" In this way the maidservant sweetly runs after her Svāmīnī. *rādhe dṛṣā kadā pīyase* "Rādhe! When can I drink the nectar of Your beauty with the cups of my eyes?"

VERSE 153:

**AMARYĀDONMĪLAT SURATA RASA PĪYŪṢA JALADHES
TARAṄGAIR UTTUṄGAIR IVA KIM API DOLĀYITA TANUḤ
SPHURANTĪ PREYO'NKE SPHUṬA KANAKA PAṄKERUHA MUKHĪ
SAKHĪNĀM NO RĀDHE NAYANA SUKHAM ĀDHĀSYASI KADĀ**

amaryāda - boundless; *unmīlat* - swelling; *surata* - amorous; *rasa* - flavour; *pīyūṣa* - nectar; *jaladheḥ* - of an ocean; *taraṅgaiḥ* - by the waves; *uttuṅgaiḥ* - high; *iva* - as if; *kim api* - indescribable; *dolāyita* - swaying; *tanuḥ* - body; *sphurantī* - manifest; *preya* - beloved; *aṅke* - on the lap; *sphuṭa* - blooming; *kanaka* - golden; *paṅkeruha* - lotus; *mukhī* - face; *sakhīnām* - girlfriends; *naḥ* - us; *rādhe* - Rādhā; *nayana* - eyes; *sukham* - bliss; *ādhāsyasi* - establish; *kadā* - when.

O Rādhe! Your body is swaying on the high waves of the boundless, swelling ocean of nectarean amorous flavours in an indescribable way as You sit on the lap of Your beloved with Your blooming golden lotusface. When will You thus give pleasure to the eyes of us, Your girlfriends?

A GOLDEN LOTUS IN A BLUE LAKE:

Commentary: The aim of devotional service is not to enjoy the bliss that comes along with it, but the service itself. The *aiśvarya* devotee Dārūka cursed his own ecstasy when it obstructed his devotional service of fanning Dvārakānātha Śrī Kṛṣṇa.

*nija premānande kṛṣṇa sevānanda bādhe
se ānandera prati bhaktera hoy mahā krodhe (C.C.)*

"The devotee becomes very angry at his loving ecstasy when it obstructs his ecstatic devotional service." Of course one cannot become angry at *ānanda* itself, for that *ānanda* is the natural goal of everyone's life, but if that *ānanda* hampers the devotee's service, he becomes very angry at it.

Śrīpāda, in his *kinkarī*-form, follows Śrīmatī on Her way to the trystingplace, where the jewel of lovers anxiously waits for her. Although millions of *gopīs* desire Kṛṣṇa, Kṛṣṇa is mad after Rādhārāṇī, and Her maidservants are very proud of that. How sweet is the Yugalameeting! The nectar-ocean of Their amorous eagerness swells up when They meet and the maidservant leaves the harbour so that They can make love. Śrīmatī gives Her hero full bliss in

viparīta vilāsa (reverse pastimes) in which Her golden vine-like body sways in the strong current of eros. Finally She becomes tired and lies down on Śyāmasundara's chest. Śyāma is out of His mind of ecstasy when He sees Her beautiful form at that time, and He says:

*līlā ante sukhe ihāra ye aṅga mādhuri,
tāhā dekhi sukhe āmi āpanā pāsari* (C.C.)

"When I see the sweetness of Her form after Our love-pastimes, I forget Myself of ecstasy!" Śrīmatī also floats on an ocean of bliss when She sees how happy She made Śyāma. The maidservant thinks that Śrīmatī looks just like a golden lotus-flower resting in the bluish lake of Śyāma's chest. Her slender vinelike body is like the stem of that lotus and Her face is the blooming flower from which the honey of sweet beauty trickles. While she performs her service the maidservant is immersed in relishing the beauty of Śrīmatī's lotus-like face. Suddenly Śrīpāda's spiritual vision disappears and he humbly prays: "O Rādhe! When will You give joy to my eyes? O golden lotus that blooms in a blue lake! Bliss takes a form before my eyes when I see how sweet You are! We are Your girlfriends! Surely Your heart will be touched when You hear how much we suffer out of separation from You and You will takes us to the kingdom of bliss-for-the-eyes!"

VERSE 154:

**KṢARANTĪVA PRATYAKṢARAM ANUPAMA PREMA JALADHIM
SUDHĀ-DHĀRĀ VṚṢṬIR IVA VIDADHATI ŚROTRA PUṬAYOḤ
RASĀRDRA SAN MRDVĪ PARAMA SUKHADĀ ŚĪTALATARĀ
BHAVITRĪ KIM RĀDHE TAVA SAHA MAYĀ KĀPI SUKATHĀ**

kṣaranti - oozing; *iva* - as if; *prati* - every; *akṣaram* - syllable; *anupama* - matchless; *prema* - love; *jaladhīm* - ocean; *sudhā* - nectar; *dhārā* - stream; *vṛṣṭiḥ* - shower; *iva* - as if; *vidadhāti* - gives; *śrotra* - ears; *puṭayoḥ* - the cups; *rasa* - flavour; *ardrā* - moist; *sat* - real; *mṛdvī* - soft; *parama* - most; *sukhadā* - delighting; *śītalatarā* - cooler; *bhavitrī* - will be; *kim* - if; *rādhe* - O Rādhā!; *tava saha* - with You; *mayā* - by me; *kāpi* - any kind; *sukathā* - nice talk.

O Rādhe! When will I have an indescribably nice talk with You, from each syllable of which a matchless ocean of love emanates, that showers the cup-like ears like a stream of nectar which is melting with *rasa*, being mild and cool and giving the highest bliss?

A NICE TALK WITH ŚRĪ RĀDHĀ:

karṇapuṭe siñce niravadhi

"O Rādhē! Each syllable of Your words is like an incomparable ocean of love, constantly showering the cups of the ears with hundreds of delightful, soothing streams of nectar."

*kathāmṛta sumṛdulā, amṛta taraṅge ālā
kibā jāni ki mahimā tāra
kathā sudhā sanjivanī, sumadhura visrāviṇī,
parama ānanda sukha sāra*

"These sweet and tender words are like waves of nectar. Who can describe their greatness? They are like a reviving elixir that emit the sweet essence of topmost transcendental bliss."

*kobe kṛṣṇa priyatamā, koribo ki ālocanā,
rasāla sukathā tomā sane
ei vāñchā mora mone, pūrṇa koro kṛpā gune,
śrīpāda prabodhānanda bhāṇe*

"O Kṛṣṇa's dearest beloved! When can I have such a delicious talk with You? Please fulfill this desire of mine, Śrīpāda Prabodhānanda says."

VERSE 155:

**ANULIKHYĀNANTĀN API SAD APARĀDHĀN MADHUPATIR
MAHĀ PREMĀVIṢṬAS TAVA PARAMA DEYAM VIMṚṢYATI
TAVAIKAM ŚRĪ RĀDHE GRṂATA IHA NĀMĀMṚTA RASAM
MAHIMNAḤ KAḤ SĪMĀM SPRṢĀTU TAVA DĀSYAIKA MANASĀM**

anulikhya - not counting; *anantān* - innumerable; *api* - even; *sad* - saints; *aparādhāt* - from offense; *madhupatiḥ* - the Kṛṣṇa-bee; *mahā* - great; *premāviṣṭaḥ* - love-ecstasy; *tava* - Your; *parama* - highest; *deyam* - gift; *vimṛṣyati* - considers; *tava* - Your; *ekam* - only; *śrī rādhē* - O Rādhā!; *grṂata* - takes; *iha* - here; *nāma* - name; *amṛta* - nectar; *rasam* - juice; *mahimnaḥ* - glories; *kaḥ* - who; *sīmām* - limit; *sprṣatu* - may it touch; *tava* - Your; *dāsyai* - service; *eka* - only; *manasām* - thinks.

O Śrī Rādhē! Madhupati cancels innumerable offenses committed to saints of anyone who even once relishes the nectarean flavour of Your holy name, and in great ecstasy He considers bestowing Your highest gift (Your personal service) on such a person. Who can then imagine the limits of the greatness of anyone whose mind is fixed only on Your service?

THE NECTAREAN FLAVOUR OF ŚRĪ RĀDHĀ'S HOLY NAME:

Commentary: When Śrīpāda loses his vision (in the previous verse), he humbly thinks: "Alas! I must be committing many offenses, that's why I lost this beautiful vision! Alas! Will Rādhārāṇī ever bestow Her mercy on this offender?" Then he suddenly remembers Śrī Rādhā's holy name, that purifies the fallen souls, and a spark of hope illuminates the cave of His heart, that is darkened by feelings of despair. "O Rādhē! Madhupati cancels even hundreds of offenses of anyone who sings Your nectarean holy name even once, and He ecstatically considers giving this person Your highest gift, namely Your personal service!" Offenses are the main obstacle to spiritual advancement, but offenseless persons are not even dependent on the preamble of *śraddhā* (faith). *teṣṇm tu śraddhādi bhūmikā navaśyam apekṣaṇūyeti bhāvah* (Śrīla Viśvanātha) For an offenseless person there is no delay in attaining the Lord. *niraparādhānām tu bhagavat prāptau nāsti vilambas teṣām hi bhagavan nāma grahaṇam vaikuṅṭhārohaṇam ceti dve eva bhūmike yathā ajāmilādīnām.....yathā nāmābhāsa balenājāmilo durācāro'pi vaikuṅṭham prāpitā tathāiva smārtādayaḥ sadācārāḥ sāstrajñā api bahusō nāma grāhiṇo'pyārtha-vāda kalpanādi nāmāparādhā-balena ghora saṁsāram eva prāpyante* (Bhāg. 6.2.9-10 Sārārtha Darśiṇī-ṭīkā, Śrī Viśvanātha) "Simply by chanting Lord Viṣṇu's name offenselessly the great sinner Ajāmila attained Vaikuṅṭha, but even the greatest scholarly *brāhmaṇa* or the greatest puritan will remain in this hellish material world if he commits offenses like *ārtha-vāda* and *harināmnā kalpanam* (considering the glorification of the holy name to be imagination or an exaggeration). Even if he is doing intense *bhajana*, a devotee cannot attain love of God if he has committed offenses in this life or in previous lives. Only when he offenselessly worships the Lord, all his offenses will be destroyed and he will attain *prema*".

Śrī Hari is so pleased with anyone who chants the holy name of Śrī Rādhā that He cancels all that person's offenses and considers giving him Rādhā's personal service: the highest gift. Śrī Narottama dāsa Ṭhākura sings: *jaya jaya rādhā nāma, vṛndāvana yāra dhāma, kṛṣṇa sukha vilāsera nidhi* "All glories to Rādhā's holy name, that resides in Vṛndāvana, and that is the jewel of Kṛṣṇa's pastimes!" If some offense is committed to Kṛṣṇa, then the chanting of His holy name will destroy such offenses, and when an offense is committed to both Kṛṣṇa and His holy name, then loud chanting of Rādhā's holy name will not only convince Kṛṣṇa to forgive these offenses, but also to give that devotee Rādhikā's greatest gift: Her personal service. But what if anyone commits offenses to the holy name of Rādhā, that attracts even Kṛṣṇa? For offenseless persons the holy name of Rādhā is full of nectar, that is why the text says *rādhā nāmāmṛta rasa*. Offenseless chanters will swiftly attain Śrī Rādhā's personal service, and offenders will only attain it if they sincerely continue chanting, otherwise not.

Who can touch the limits of the glories of Śrī Rādhā's holy name? No one can imagine. Lord Brahmā prayed to Kṛṣṇa (in Bhāgavata, *eṣām ghoṣa nivāsinām* 10.14.33): "You granted the position of a nurse even to the witch Pūtānā, who tried to murder You by poisoning her breasts. Who can then imagine what You will give to the Vrajavāsīs, who have given up everything to serve You? Our minds become bewildered when we try to conceive of that, for there is no higher attainment in this world than You!" And when a person just once chants the holy name of Rādhā, then Kṛṣṇa becomes overwhelmed by ecstasy, immediately cancels all the offenses that person has committed, and gives him Rādhā's highest gift: Her personal

service. But even Kṛṣṇa becomes bewildered when someone actually fixes his mind on becoming Rādhā's maidservant! Who can touch the limits of the glories of such a great soul?

*he rādhe śrī vrndāvane, tomāra madhura nāme,
yei jan korilo āśraya,
rādhā nāme ātma hārā, nāmera sādḥaka yārā,
bhāgyavān sei mahāśay*

"O Rādhē! That great soul who takes shelter of Your holy name in Śrī Vṛndāvana and who goes out of his mind of ecstasy is very fortunate!"

*śata śata aparādha, korile-o mahābhāga,
nā kore gaṇanā śyāma rāya
madhupati rasamoy, premāviṣṭa hoiyā koy,
tāhare adeya kichu nāi*

"Śyāma Rāya does not count hundreds of offenses such a great soul has committed. The rasik bumblebee Madhupati will ecstatically say: "There's nothing I will not give to such a person!"

*rādhā pada dāsyāmṛta, sadā cāhe yāra cita,
tāhāra nichani tribhuvane
tā sabāra ye mahimā, ke varṇibe tāra sīmā,
śrīpāda prabodhānanda bhāṇe*

Śrīpāda Prabodhānanda says: "Who can then describe the limits of the glories of any person within the three worlds who always thinks: 'I want the nectarean service of Rādhā's lotus-feet!'"

VERSE 156:

**LULITA NAVA LAVANĠODĀRA KARPŪRA PŪRAM
PRIYATAMA MUKHACANDRODGĪRṆA TĀMBŪLA KHAṆḌAM
GHANA PULAKA KAPOLA SVĀDAYANTĪ MAD ĀSYE'
RPAYATU KIM API DĀSĪ-VATSALĀ KARHI RĀDHĀ**

lulita - lovely; *nava* - fresh; *lavanġa* - cloves; *udāra* - beautiful; *karpūra* - camphor; *pūram* - filled; *priyatama* - dearest; *mukha candra* - moonface; *udgīrṇa* - coming out of; *tāmbūla* - betel-leaves; *khaṇḍam* - piece; *ghana* - deep; *pulaka* - goosebumps; *kapola* - cheeks; *svādayanti* - relishing; *mad* - my; *āsye* - in the mouth; *arpayatu* - may She offer; *kim api* - indescribable; *dāsī vatsalā* - merciful to the maidservant; *karhi* - when; *rādhā* - Rādhā.

When will indescribable Rādhā, who is affectionate to Her maidservants and whose cheeks are adorned with big goosebumps of ecstasy, give me the betelnuts with lovely fresh cloves and much camphor that came out of Her lover's moon-like mouth, putting it in my mouth after having relished it Herself?

THE LEFTOVER BETEL-LEAVES OF THE DIVINE COUPLE:

Commentary: Śrī Rādhā anxiously waits for Her lover in a trysting-*kuñja*, while Śrīpāda, in his *kinkarī*-form, is engaged in Her service. Seeing how much Śrīmatī suffers, the maidservant consoles Her and sets out to search for Śyāmasundara. After a long search she sees that the omniscient Lord has lost the way to the *kuñja* out of loving ecstasy, and is searching for Śrīmatī in the wrong direction. Behold the prowess of Rādhā's service! It is the same Rādhā-ecstasy that caused Śrīman Mahāprabhu to lose the way to Vraja after He took *sannyāsa*, and made Him wander around in the Rādhā district of Bengal, mistaking the Gaṅgā, that emanates from His own lotusfoot, to be the Yamunā! The maidservant relishes the sweet sight of Nāgara's loving anxiety. How eager Rādhā is to serve Kṛṣṇa and how eager Kṛṣṇa is to relish Her service! How eager They are to make Each other happy! Śrī Rādhā cries out of separation from Śrī Kṛṣṇa. How can Premamayī tolerate the distress of not being able to please Kṛṣṇa with the innumerable ingredients of Her *mādana rasa*? What if Kṛṣṇa, the transcendental youthful Cupid of Vṛndāvana, is deprived of its savour? Kṛṣṇa can also not quickly come to fulfill Her desires for service, because He has lost the way, although the way is wellknown to Him! Both 'full transcendental bliss (Kṛṣṇa)' and 'full transcendental love (Śrī Rādhā)' are overwhelmed by feelings of separation, but Their maidservants are most expert in serving Them, and they manage to fill the void. That is the wonderful power of surrender to the lotus-feet of Premamayī!

The maidservant brings the bewildered Nāgara back to His wits and leads Him to Śrī Rādhā's *kuñja*, thus extinguishing the fire of separation burning in Rādhā and Mādhava's hearts, and making Them completely happy once more. The desire of the *premika* devotee is: "Be happy! I will be happy by seeing Your happiness!"

The expert maidservant (*yugala-sevā sudakṣṇ*) places a delicious *pān* with fresh cloves and lots of camphor in Kṛṣṇa's mouth, but it was not meant for Him alone! Kṛṣṇa understands the desires in the maidservant's heart and puts His chewed *pān* in Rādhā's lotus-like mouth while He kisses Her, causing big goosebumps of ecstasy to erupt on Rādhikā's cheeks. Śrīman Mahāprabhu, in Rādhā's mood, experienced it as follows:

kṛṣṇa ye khāy tāmbūla, kohe tāra nāhi mūla,
tāhe āra dambha pariṇāṭī
tāra yebā udagāra, tāre koy amṛta sāra
gopīra mukha kore ālabāṭī

(Caitanya Caritāmṛta Antya 16,132)

"I cannot describe the value of the betel-leaves that were chewed by Kṛṣṇa. They are also most proud of being called 'the essence of nectar' and being able to use the *gopīs*' mouths as spittoons." With the greatest love Premamaya (Kṛṣṇa) puts the chewed betel-leaves, that were sprinkled with the nectar of His lips, in Priyājī's beautiful mouth while He kisses Her, and the savour of that sweetness causes Rādhikā's hairs to stand up in ecstasy. Dāsī-vatsalā Rādhā thinks: "How wonderfully My maidservant has served Us by bringing Us together here today! How much effort She has done! This delicious *pān* is a suitable reward for her!" Then *dāsī vatsalā* Rādhā lovingly pulls the maidservant towards Her, kisses her and puts Her chewed betel-leaves in her mouth. The maidservant is very happy with this reward. Then suddenly the transcendental revelation disappears. Śrīpāda does not have anything in his mouth anymore, and he anxiously prays: "When will *dāsī vatsalā* Śrī Rādhā put Her chewed betel-leaves in my mouth?"

VERSE 157:

**SAUNDARYĀMṚTA RĀŚIR ADBHUTA MAHĀ LĀVAṆYA LĪLĀ-KALĀ
KĀLINDĪ VARA VĪCI ḌAMBARA PARISPHŪRJAT KAṬĀKṢA CCHABIḤ
SĀ KĀPI SMARA KELI KOMALA KALĀ VAICITRYA KOṬI SPHURAT
PREMĀNANDA GHANĀKṚTIR DIŚATU ME DĀSYAM̐ KĪSORĪ MAṆIḤ**

saundarya - beauty; *amṛta* - nectar; *rāśiḥ* - abundance; *adbhuta* - wonderful; *mahā* - great; *lāvaṇya* - elegance; *līlā kalā* - art of play; *kālindī* - Yamunā; *vara* - excellent; *vīci* - waves; *ḍambara* - defeating; *parisphūrjat* - manifest; *kaṭākṣa* - glances; *cchabiḥ* - luster; *sā* - She; *kāpi* - indescribable; *smara* - Cupid; *keli* - pastimes; *komala* - tender; *kalā* - arts; *vaicitrya* - variegated; *koṭi* - millions; *sphurat* - manifest; *premānanda* - loving ecstasy; *ghanākṛtiḥ* - deep form; *diśatu* - may give; *me* - to me; *dāsyam̐* - service; *kīsorī* - adolescent girl; *maṇiḥ* - jewel.

May the indescribable jewel of adolescent girls, Kīsorī-maṇi Rādhā, who is an abundance of nectarean beauty and wonderful very elegant love-arts, whose glances defeat the (bluish) luster of the excellent waves of the Yamunā-river and who is the very form of condensed loving ecstasy and millions of variegated, tender, artful amorous pastimes, bestow Her service on me!

THE JEWEL OF ADOLESCENT GIRLS:

Commentary: When the Gauḍīya Vaiṣṇava *sādhakas* forget their bodily condition due to deep meditation they attain the self-esteem of a Rādhā-*dāsī*, and then they can experience some of Śrīmatī's wonderful elegance. *sakhigaṇa gaṇanāte, āmāra likhibe tāte, taba-hi pūrabo abhilāṣa* (Prema Bhakti Candrikā): "When You count me among the *sakhīs* and write me down as such, my desires have been fulfilled." Śrīpāda re-enters into the spiritual pastimes. In his

kinkarī-form he sees that Rādhā and Mādhava commence Their lovegame, and looks inside the *kuñja* through the holes in the vines to admire the transcendental sweetness of these pastimes. Svāminī's beauty increases (*saundaryāmṛta rāśiḥ*) when She understands that he is able to give indescribable happiness to Her lover during these pastimes, and the fish-like eyes of Śyāmasundara and the maidservant swim on the swelling waves of this nectar-ocean of beauty. The maidservant sees how wonderful is Rādhā's great loveliness (*adbhuta mahā lāvanya*) and artfulness in loveplay (*līlā kalā*). Great beauty, luster and sweetness that can be compared to the luster (*lāvanya*) that shines out from pearls, and that is able to enchant even world-enchanting Govinda, gushes out from Śrīmatī's limbs.

In his *kinkari*-form Śrīpāda sees that during Her amorous pastimes Śrīmatī casts a succulent glance at Śyāmasundara. How wonderfully sweet that glance is! It defeats the beauty of the most excellent waves of the Yamunā-river and controls even the most powerful hero Śrī Kṛṣṇa, causing Him to faint of ecstasy, although He is ecstasy personified. These things cannot be experienced as long as one thinks: "I'm a great scholar, I'm a *brāhmaṇa*, I'm a great *bhajanānandī*!" One should simply think: "I am Śrī Rādhā's wretched and poor maidservant! Please don't keep me in the ditch of *māyā*!" *nija pādapadme koro anucarī!* "Make me a maidservant of Your lotus-feet! (Narottama Ṭhākura Mahāśaya)

Śrīmatī is called *premānanda ghanākṛti*: "The condensed form of ecstatic love", who makes Śyāmasundara enjoy a variety of millions of artful tender amorous lovegames. Śrīpāda, in his *kinkarī*-form, directly experiences that and has tried to put it into words in this book.

The love pastimes are now finished and the maidservant enters the *kuñja* to begin her service. Suddenly the transcendental vision disappears, and Śrīpāda anxiously prays: *dīśatu me dāsyam kiśorī maṇiḥ* "May the jewel of adolescent girls give me Her service! O Rādhē! No one can please Kṛṣṇa like You, You are the jewel of all the *gopīs*! You will need my help in fulfilling Kṛṣṇa's desires! Rādhē! Understanding Your need, please give me Your service!"

VERSE 158:

**DUKŪLAM ATI KOMALAM KALAYAD EVA KAUSUMBHAKAM
NIBADDHA NAVA MALLIKĀ LALITA MĀLYA DHAMMILLAKAM
BRĪHAT KAṬI-TAṬA SPHURAN MUKHARA MEKHALĀLAṆKṚTAM
KADĀ NU KALAYĀMI TAT KANAKA CAMPAKĀBHAM MAHAḤ**

dukūlam - two piece cloth; *ati* - very; *komalam* - tender; *kalayad* - accepting; *eva* - only; *kausumbhakam* - crimson; *nibaddha* - binding; *nava* - fresh; *mallikā* - jasmine; *lalita* - lovely; *mālya* - garland; *dhammillakam* - braid; *brīhat* - big; *kaṭi-taṭa* - hips; *sphurat* - manifest; *mukhara* - jingling; *mekhalā* - sash of bells; *kadā nu* - when; *kalayāmi* - I see; *tat* - Her; *kanaka* - golden; *campaka* - flower; *ābham* - luster; *mahaḥ* - light.

When can I see that transcendental light that shines like golden Campaka-flowers, that wears only a two-piece soft crimson garment, whose braid is bound with an elegant garland of fresh jasmine-flowers and whose broad hips are adorned with a sash of jingling bells?

THE TRANSCENDENTAL GOLDEN LIGHT OF CAMPAKA FLOWERS:

Commentary: Śrīla Jīva Gosvāmī has said that when the relationship of servanthood is attained all items of *bhajana* are endowed with a feeling of majesty: *tad etad dāsya sambandhenaiva sarvam api bhajanam mahattaram bhavati* (Bhakti Sandarbha 305), and he defines the nature of *dāsya* as follows: *namaḥ stuti sarvakarmārpaṇa paricaryā caraṇa smṛti kathā śravaṇātmakam dāsyaṁ* "Dāsya consists of offering obeisances, praises, offering all activities, worshipping the deity, remembering the Lord's lotus-feet, hearing and chanting etc." This is all *aiśvarya-kathā*. In the pure *mādhurya* of Rādhā-*dāsya*, however, heart-pouring devotional service is prominent. In the following three verses Śrīpāda gets transcendental visions of the Rāsa *līlā*, which is *sarva līlā mukuṭa maṇi*, the crown-jewel of all transcendental pastimes. In this pastime *akhila rasāmṛta mūrtiḥ rasikendra mauli kiśora śekhara gopī jana vallabha* Śrī Kṛṣṇa is the hero and the *prema ghana mūrtiḥ mahā-bhāva chabi* Vraja-sundarīs are the heroines. Of them again Rāseśvarī Śrī Rādhā is the root support. There are many instruments played durin the Rāsa dance, but two instruments are predominant: the Bheri-drum of Hari's cleverness and the Dundubhī-drum of Rādhā's beauty and fortune:

*rāsa līlā jayaty eṣṇ yayā samyujyate'niśam
harer vidagdhatā bheryā rādhā saubhāgya dundubhiḥ*

When Rāsa Vihārī Śrī Kṛṣṇa saw the full moon shining, He remembered the face of Ramā, the supreme goddess of fortune Rādhā (*dr̥ṣṭvā kumudvantam akhaṇḍa maṇḍalam ramānanābham nava kuṅkumāruṇam*, Bhāg. 10.29.3) and played His flute, being eager to enjoy the Rāsa dance with Her. *bhagavatā saha saha ramate tam ramayati yā vā saiva ramā* "She who makes love (*ramaṇa*) with God is named Ramā (Lakṣmī or Rādhā)."

As soon as Rāseśvarī heard the attractive flutesong of Śyāmasundara, the ocean of Her love for Kṛṣṇa swelled up in Her heart and a luster as golden as a Campaka-flower began to gush from Her transcendental limbs, emitting rays of *mahā bhāva*. Kṛṣṇa especially called Rāseśvarī with His flute, for without Her the Rāsa dance cannot be accomplished. Śrīmatī became very eager to attend the Rāsa festival when She heard the flutesong, and the maidservant properly dressed *anurāginī* for this festival. She dressed Svāminī in a very soft crimson dress that will not hurt Her by scouring against Her when She hurries to reach the Rāsa-circle or when She dances the Rāsa with Kṛṣṇa. The red colour of the dress shows Her passionate feelings for Śyāmasundara. How the heart's mood is shown externally is explained by Śrī Jīva Gosvāmī in 'Gopāla Campū':

*imau gauri śyāmau manasi viparītau bahir api
sphurat tadvad vastrāv iti budha-janair niścitam idam
sa ko'py accha premā vilasad ubhaya sphūrtikatayā*

dadhan mūrtibhāvaṃ pṛthag aprthag apy āvirud abhūt

"This golden and bluish pair are reversed both internally and externally. Internally They live in Each other's hearts, and externally They wear cloth the color of Each other's complexion. Observing this, intelligent persons have ascertained that some kind of indescribable expression of the purest love has decided to manifest as two inseparable forms to enjoy loving pastimes together." In this way Rādhikā's red dress is a sign of Her passionate feelings of love for Kṛṣṇa. The maidservant bound a garland of jasmine-flowers in Svāminī's braid, knowing that the sweet honey dripping from these fresh flowers will make Madhusūdana, the Kṛṣṇa-bee, drunk with love. Then she hung a jewelled sash of bells around Svāminī's broad hips so that our hero's mind will become maddened by their sweet jingling during the Rāsa dance. The maidservant loses herself while she stares at these blazing ornaments in admiration.

VERSE 159:

**KADĀ RĀSE PREMONMADA RASA VILĀSE'DBHUTAMAYE
DṚŚOR MADHYE BHRĀJAN MADHUPATI SAKHĪ-VṚNDA BALAYE
MUDĀNTAḤ KĀNTENA SVA RACITA MAHĀ LĀSYA KALAYĀ
NIṢEVE NṚTYANTĪM VYAJANA VARA TĀMBŪLA ŚAKALAIḤ**

kadā - when; *rāse* - in the Rāsa dance; *premonmada* - maddened by love; *rasa* - flavour; *vilāse* - in pastimes; *adbhutamaye* - full of wonder; *dṛśoḥ* - of the eyes; *madhye* - between; *bhrājat* - shining; *madhupati* - the Kṛṣṇa-bee; *sakhī-vṛnda* - girlfriends; *balaye* - in a circle; *mudā* - happy; *antaḥ* - heart; *kāntena* - with the lover; *sva racita* - selfmade; *mahā* - great; *lāsya* - dance; *kalayā* - by the art; *niṣeve* - serving; *nṛtyantīm* - dancing; *vyajana* - fanning; *vara* - excellent; *tāmbūla* - betel-leaves; *śakalaiḥ* - with pieces

When can I serve Śrī Rādhikā by fanning Her and serving Her nice fresh betel-leaves while She blissfully dances Her self-made artful dances in the Rāsa festival, which is full of astonishing *rasika* pastimes and the intoxication of ecstatic love, with Her lover Madhupati in the circle of Her girlfriends?

RĀSEŚVARĪ'S SWEET DANCING:

Commentary: Śrīmatī has gone mad after Rāsa Rasika played His flute and She passionately goes out to meet Vaiṣṇādhārī. The Rāsa dance takes place every night in Vṛndāvana, even now. The *sakhīs* are standing in a circle and Rādhā dances in the middle of that circle with Vrajendranandana, who at the same time embraces each *sakhī* in the circle.

Through His inconceivable potency Kṛṣṇa makes each *gopī* think that He is dancing with her only. How amazing is this Rāsa-dance!

*nartakībhir anekābhir maṇḍale vicariṣṇubhiḥ
yatraiko nṛtyati naṭas tad vai hallīśakam viduḥ
tad evedam tāla bandha gati bhedena bhūyasā
rāsaḥ syān na sa nāke'pi vartate kim punar bhuvi*

"When there is one male dancer dancing in a circle with many rotating dancinggirls, it is called a *hallīśaka*. And when there are again different tunes, rhythms and steps, it is called a *rāsa-dance*. Such dances do not exist even in heaven, what to speak of the earth?" In his narration of the Rāsa dance in Śrīmad Bhāgavata, *paramahaṁsa śīromaṇi* (the crown-jewel of swan-like saints) Śrī Śuka Muni used the phrases *yogeśvarena kṛṣṇena* (...with the king of mystics, Kṛṣṇa...) and *mahā marakato yathā* (Kṛṣṇa looked like a great emerald) to indicate that Kṛṣṇa was present in a single form when He danced the Rāsa with the *gopīs*, but that He simultaneously assumed innumerable forms. Śrīdhara Svāmī explains that this is not at all astonishing, for the word *yogeśvara* already indicates that Kṛṣṇa is the greatest mystic and for Him nothing is impossible. This explains the word *adbhuta* (wonderful) in the text. But Śrī Sanātana Gosvāmī and Śrī Viśvanātha Cakravartīpāda thought that this conception too much shows Kṛṣṇa's *aiśvarya* (divine prowess) and say that actually Kṛṣṇa was present in a single form in the Rāsa-dance, as the aforementioned phrases indicate. He was like the central whorl of the circle of *gopīs* and He only expanded Himself within the circle of *gopīs* for a fraction of a moment, dancing with steps lighter even than a firebrand.

Śrīdhara Svāmī writes in his commentary on the Viṣṇu Purāṇa that when a number of men dance hand in hand in a circle with an equal number of women, accompanying their dancing with singing, that is called a Rāsa dance. This is confirmed by the Alāṅkāra (metaphoric) scriptures. (*naṭair gr̥hīta kaṇṭhīnām anyonyātta kara śriyām; nartakīnām bhaved rāso maṇḍalībhūya nartanam*) One may ask here: this is quite normal, isn't it? It is known that the Hallīśaka dance is performed in the heavenly planets also!" To this Śrīpāda answers with the words *premonmada rasa vilāse*: "It is a *rasika* pastime in which everyone is intoxicated by love." The main ingredient for the Rāsa dance is Śrī Rādhā's transcendental *mādana mahā bhāva*; it is not a mundane affair. Śrī Rūpa Gosvāmī also says that *rasa* is a transcendental substance: *rasasya svaprakāśatvam akhaṇḍatvam ca sidhyati* (Bhakti Rasāmṛta Sindhu 2.5.112). The Rāsa is the aggregate of all transcendental *rasa* according to Jīva Gosvāmī (*rāsa parama rasa kadambamaya*). The limit of *prema rasa* is Rādhārāṇī's *mahā bhāva*, and all astonishing *rasika* pastimes come to their perfection during the Rāsa dance.

How beautiful Madhupati dances in the circle of *sakhīs*, while Rāseśvarī shows Her artful selfmade dances! She is the *ācārya* of dancing arts, She did not learn them from anyone else. All dancing arts emanate from Her alone. In the Saṅgīta Sāra it is written:

*tāvanta eva rāgā syur yāvatyo jīva jātayaḥ
teṣu ṣoḍaśa sāhasrī purā gopīkṛtā varā*

"There are as many *rāgas* as there are living entities, and the *gopīs* played the sixteen thousand best of them." Madana Mohana is enchanted by Śrīmatī's wonderful, selfmade dances, and the maidservants become very proud when they see that. Sweatdrops appear on Śrīmatī's face, like pearls on a golden mirror, and the maidservant picks up a fan and starts fanning her. Then she serves fresh betel-leaves to the dancing divine Couple, and she's out of her mind of ecstasy when she sees Them continuing the dance while chewing the pān she served Them.

VERSE 160:

**PRASṘMARA PAṬAVĀSE PREMA SĪMĀ VIKĀSE
MADHURA MADHURA HĀSE DIVYA BHŪṢĀ VILĀSE
PULAKITA DAYITĀMSE SAMBALAD BĀHU PĀṢE
TAD ATI LALITA RĀSE KARHI RĀDHĀM UPĀSE**

prasṘmara - extending; *paṭavāse* - silken dress; *prema* - love; *sīmā* - limit; *vikāse* - expanding; *madhura madhura hāse* - ever-so-sweet smile; *divya* - divine; *bhūṣā* - ornaments; *vilāse* - pastimes; *pulakita* - horripilating; *dayita* - beloved; *amse* - on the shoulder; *sambalad* - joined; *bāhu* - arms; *pāṣe* - the ropes; *tad* - that; *ati* - very; *lalita* - lovely; *rāse* - in the Rāsa dance; *karhi* - when; *rādhām* - Rādhā; *upāse* - worshipping.

When can I worship Śrī Rādhā in the Rāsa-dance, where She wears an extensive silken dress, in which She is the limit of blossoming love, She smiles ever-so-sweetly, She shows divine ornaments and places Her rope-like arm on the horripilating shoulder of Her beloved?

ŚRĪ RĀDHĀ IN THE LOVELY RĀSA DANCE:

Commentary: Śrīpāda, in his *kiṅkarī*-form, sees how Rādhā and Mādhava are dancing restlessly on the waves of the ocean of sweetness and beauty. One *sakhī* shows her the enchanting sweetness of the loving Couple's dancing:

*maṅḍita halliṣaka maṅḍanām naṭayan rādhām cala kuṅḍalām
nikhila kalā sampadi paricayī priya-sakhi paśya naṭati murajayī
muhur āndolita ratna balayam sanayana calayana kara kiśalayam
gati bhaṅgibhir avaśikṛta śaśi sthagita sanātana śaṅkara vaśī*

"O *sakhi*, look how Murāri, the teacher of all dancing arts, dances the beautiful Halliṣaka with Rādhā, whose earrings are swinging along! His jewelled bangles constantly sway

and His restless sprout-like hands and eyes move along with the rhythm. Seeing His enchanting dancing-gestures, the moon stops its course in the sky and the eternal mystic Lord Śiva becomes stunned of astonishment."

During the Rāsa dance the maidservants strew fragrant powder (*paṭavāsa*) over the Rāsa-circle, filling the air with sweet fragrance, and the astonished demigoddesses strew flowers and fragrant powder from their airplanes. Śrī Śuka Muni says in the Bhāgavata (10.33.11):

*kṛṣṇa vikṛīḍitaṁ vikṣya vyamuhyan khecara striyaḥ
kāṁārditāḥ śasāṅkaś ca sagaṇo vismitābhavat*

"When the demigoddesses in the sky saw Kṛṣṇa's Rāsa-dance they became overwhelmed by lusty desires and even the stars and the moon became astonished." The Vaiṣṇava Toṣaṇī-tīkā on this verse explains: *kāmena bhagavad viṣayakena pīḍitāḥ satyo vyamuhyan*: "The lusty bewilderment of the demigoddesses was also pure love of God." The word *paṭavāsa* can also mean 'silken *sārī*'. (*paṭavāsa paṭamayāṁ śāṭī śāṭaka iti*, Śabda Ratnāvalī) When the *gopīs* make a quickly rotating dance then their dresses go up so high that they were turning around their waists in a horizontal fashion, revealing their petticoats under them. The words *prema sīmā vikāsa* indicate Rādhikā's *mādana mahā bhāva*, the pinnacle of love with which She expertly pleases Kṛṣṇa during the Rāsa dance, with the help of Her girlfriends. The Rāsa festival is the great festival of Rādhikā's loving expertise. Śrī Śuka Muni also constantly describes how expert the *gopīs* and Kṛṣṇa are in loving Each other (see Bhāg. 10.33.10-15) The Rāsa-circle is always adorned with ever-so-sweet laughter and joking; it is a festival of ecstasy. There's no comparison to this loving, emotion-laden laughter. Śrī Śuka Muni said: *sa smitair bhrū vilāsaiḥ* "There were smiles and there was playing with the eyebrows" In this way the *gopīs* and Kṛṣṇa lovingly enchanted Each other. Then *divya bhūṣṇ vilāse*, Śrī Rādhā and the *gopīs* show their sweet transcendental (*divya*) ornaments. The great poet Karṇapura writes in 'Ananda Vṛndāvana Campū': *mādhurya sindhum adhi yasya bhaven nipātas tat kevalaṁ madhurimānam urīkaroti*: "Whatever falls into the ocean of sweetness becomes sweet." The Rāsa-circle is filled with the divine jingling of these ornaments. Then *pulakita dayitāmse sambalat bāhu pāse* "She places Her ropelike arm on Her beloved's shoulder". Priyā and Priyatama keep Their arms on Each other's shoulders while They dance the Rāsa. (*anyonya baddha bāhubhiḥ*, Śrīmad Bhāgavata). *mahā bhāva*'s (Rādhā's) shoulder is studded with goosebumps of ecstasy when it is touched by *ānandamaya*'s (Kṛṣṇa's) arm and vice versa.

That's how lovely this Rāsa-*līlā* is! There's no end to its loveliness, that is born out of pure godly love. Even the Supreme Absolute truth goes mad after relishing this loveliness. Kṛṣṇa says *nāhi jāne smṛte rāse mano me kīdṛśaṁ bhavet* "I don't remember how My mind felt during the Rāsa dance!"

VERSE 161:

**YADI KANAKA SAROJAM KOṬI CANDRĀMŚU PŪRṆAM
NAVA NAVA MAKARANDA SYANDI SAUNDARYA DHĀMA
BHAVATI LASITA CASCAT KHASJANA DVANDVAM ĀSYAM
TAD API MADHURA HĀSYAM DATTA DĀSYAM NA TASYĀḤ**

yadi - if; *kanaka* - golden; *sarojam* - lotus; *koṭi* - million; *candrāmśu* - moonrays, or camphor; *pūrṇam* - full; *nava nava* - ever-fresh; *makaranda* - honey; *syandi* - trickles; *saundarya* - beauty; *dhāma* - abode; *bhavati* - is; *lasita* - dancing; *cascat* - restless; *khasjana* - wagtailbird; *dvandvam* - couple; *āsyam* - whose; *tad* - that; *api* - even; *madhura* - sweet; *hāsyam* - smile; *datta* - given; *dāsyam* - service; *na* - not; *tasyāḥ* - Her.

Even if ten million full moonbeams and ever-fresh honey would trickle from a golden lotus flower, then Śrī Rādhā's sweet smiling face with its frisky dancing wagtailbird-like eyes, that is the abode of beauty, could not even make it Her servant.

ŚRĪ RĀDHĀ'S SWEET FACE:

Commentary: Śrīpāda, in his *sādhakāveśa*, humbly considers himself to be unfit for Rādhā's service, and the sky of his heart is covered with the clouds of despair. Then the sweet picture of Rādhikā's face begins to shine before his mind's eyes, removing the darkness of his despair. Śrīpāda sees that Rādhā's sweet face resembles a freshly grown golden lotus-flower, wherefrom the honey of sweetness drips. Śrīla Rūpa Gosvāmī writes in 'Vidagdha Mādhava': *mukhollāsaḥ phullam kamalavanam ullanghayati ca*: "Her blissful face defeats the beauty of an entire forest of blooming lotus-flowers". How can Her face then possibly be compared to a single lotus-flower or to any object from this material world? Rādhā's face is the quintessence of beauty, and Her transcendental form will spontaneously manifest itself before a fortunate devotee who worships Her in the Vṛndāvana-mood. Anyone who tasted a single drop of this beauty, even in a dream, knows that no words can properly describe it, and he can understand Śrī Sarasvatīpāda's efforts to describe it with the above metaphor. Śrīpāda says: "Rādhā's face can be somehow compared to a golden lotus-flower, if it is filled with millions of moonrays. In this world the lotus does not match with the moon, because as soon as the moon rises, the lotus-flowers close their petals, but in the transcendental world the golden lotus of Rādhā's face is filled with millions of moonrays! Śrīpāda has made this comparison because Rādhā's face and a lotus-flower have their splendour, their softness, their loveliness, their deliciousness and their sweet fragrance in common.

There is another secret in Śrīpāda's comparison: Śrīmatī's golden lotusface shines beautifully when She is embraced by the moon-like Kṛṣṇa during the Rāsa-dance, and Her naturally sweet face looks even more sweet because of Kṛṣṇa's beautiful face being near. This is another reason why the comparison was made with the golden lotus and the moonbeams.

The moonrays greatly increase the savour of a golden lotus, therefore Śrīpāda says *nava nava makaranda syandi saundarya dhāma*; "Honey constantly trickles from Rādhā's lotusface, which is like an abode of beauty and sweetness." The qualities of lunar nectar, such as

sweetness and coolness, are then combined with the intoxicating quality of the honey (wine). The moon-like Kṛṣṇa will become drunk by and by, just by relishing the sight of Śrīmatī's beautiful face.

Two frisky wagtailbirds are playing on this golden lotus, standing for Śrī Rādhā's frisky eyes. How sweetly these loving wagtailbirds dance! How sweetly Śrīmatī smiles! The moonrays of Her smile illuminate Her beautiful face. "I think this sweet lotusface will mercifully bestow devotional service on anyone who sees it", Śrīpāda says. In this way the darkness of despair is removed from Śrīpāda's heart by the light of sweet hopes.

VERSE 162:

**SUDHĀKARA MUDHĀKARĀM PRATIPADA SPHURAN MĀDHURĪ
DHURĪṆA NAVA CANDRIKĀ JALADHI TUNDILĀM RĀDHIKE
ATRPTA HARI LOCANA DVAYA CAKORA PEYĀM KADĀ
RASĀMBUDHI SAMUNNATAṀ VADANA CANDRAM ĪKṢE TAVA**

sudhākara - moon; *mudhākaraṁ* - making futile; *pratipada* - always; *sphurat* - manifest; *mādhurī* - sweetness; *dhurīṇa* - great; *nava* - new; *candrikā* - moonbeams; *jaladhi* - ocean; *tundilam* - increasing; *rādhike* - O Rādhā!; *atrpta* - unsatisfied; *hari locana* - Hari's eyes; *dvaya* - couple; *cakora* - bird; *peyaṁ* - drink; *kadā* - when; *rasāmbudhi* - ocean of *rasa*; *samunnataṁ* - rising from; *vadana* - face; *candram* - moon; *īkṣe* - seeing; *tava* - Your.

O Śrī Rādhike! When will I see Your moon-like face, that makes the material moon seem useless, whose new, always shining moonbeams make the ocean of sweetness swell, that is the soothing drink for Hari's unsatiated Cakora-bird-like eyes, and that rises from the ocean of *rasa*?

ŚRĪ RĀDHĀ'S MOON-LIKE FACE - FROM A RASA-OCEAN:

Commentary: Śrī Rādhā's face cannot be compared to a material luminary like the moon or an ordinary waterflower like the lotus. Just as the material moon comes from the ocean of milk, the incomparable moon-like face of Śrī Rādhā comes from an ocean of transcendental *rasa* as its essence. If even a single ray from this transcendental moon enters into the heart, it removes the darkness of all the material desires there. This moon is therefore called *sudhākara mudhākara*, he who makes the ordinary moon futile. Even the endlessly sweet moon of Gokula, Śrī Kṛṣṇa, is soothed by this moon, although Śrīpāda Līlāśuka said: *nīrājana kramadhurāṁ bhavad ānanendor nirvyājam arhati cirāya śaśi pradīpam* (Kṛṣṇa Karṇāmṛta 98): "After a long time, the moon (or a camphor-lamp) has become qualified to

serve as a lamp to offer to You (Kṛṣṇa) in *ārati*, but after the *ārati* it is just thrown away, like any other offered lamp (in other words: it is useless to compare Your beautiful face to the moon). Śrī Rādhā's moon-like face makes even Gokulacandra (Kṛṣṇa, the moon of Gokula) happy! *kṛṣṇendriyāhlādi guṇair udārā śrī rādhikā rājati rādhikeva; sarvopamānāvali mardī śilāny-aṅgāni vāṅgāni ca bhānti-amuṣyāḥ* (Govinda Līlāmṛta 11.118) "With Her beautiful qualities Śrī Rādhikā pleases all of Kṛṣṇa's senses. Śrī Rādhikā shines like Śrī Rādhikā only. She destroys the pride of all objects of comparison, like the moon and the lotus-flower. Śrī Rādhikā's limbs are as beautiful as Śrī Rādhikā's limbs only!" Although the moon gladdens the demigods by providing them nectar, no material form and taste can please the transcendental senses of Bhagavān Śrī Kṛṣṇa. Only pure love, and mostly the pure love of Śrī Rādhikā, can make Him happy.

Some editions of this book give the reading *sudhākara sudhākara*, which means that Rādhikā's moon-like face gives its nectar even to the nectar-giving moon in the sky. The nectar of the ordinary moon is only a drop compared to the ocean of nectar oozing from Rādhā's face. Just as the ordinary moon causes the ordinary ocean to swell, so Rādhikā's moon-like face causes the ocean of the essence of sweetness to swell. Śyāmasundara personifies that ocean of the essence of sweetness: *mādhurya bhagavattā sāra* (Caitanya Caritāmṛta), and that ocean of sweetness constantly increases: *anusavābhinavam* (Śrīmad Bhāg.). This ocean of sweetness makes high waves of different amorous transformations when He sees Śrī Rādhā's moon-like face:

*rādhā vadana vilokana vikasita vividha vikāra vibhaṅgam
jalanidhim iva vidhu maṅḍala darśana tuṅga taraṅgam*

(Gīta Govinda)

Although the moon pleases everyone, it especially pleases the Cakora-bird. Śrī Rādhā's moon-like face is the nectarean drink for the unsatiated Cakora-bird-like eyes of Hari: *atrīpta hari locana-dvaya cakora peyam*. He who steals everyone's heart with His beauty and His sweetness is 'Hari', but even Hari is never satiated with the nectarean beauty of Rādhā's moon-like face. *janama avadhi hām rūpa nehārinu, nayana nā tirapita bhelo* "From My very birth I have seen Her form, but My eyes are still not satisfied." Although this Cakora-bird always drinks, it's thirst can never be quenched: *trṣṇā sānti nahe trṣṇā bādhe nirantara* (Caitanya Caritāmṛta). Śrīpāda prays: "Ah Rādhē! When can I see Your moon-like face, that comes from the ocean of transcendental *rasa*?"

*he śrī rādhē premamayi, tomāra vadana ayi,
akalaṅka ṣola kalā nidhi
madhurima mahimāya, gaganera cāṅda hāya,
dekhi tāra vṛthā avasthiti*

"O Premamayi Rādhē! Your face is like a spotless full moon. Alas! When I see the sweetness of Your face, I think that the moon hangs in the sky for nothing!"

*śrī vadana manohara, sudhā bharā sudhākara,
 anudina nava candrikāya
 sva mādhyura pārāvāre, ananta amṛta dhāre,
 ucchalita kore sarvadāya*

"Every day fresh moonbeams emanate from Your enchanting, nectar-filled moon-like face, that always causes the limitless nectar-ocean of Your own sweetness to increase."

*ei candrānana sudhā, pānete atṛpta sadā,
 govindera cakora locane
 o cānda vadana dekhi, kobe juḍāibo ānkhi
 śrīpāda prabodhānanda bhane*

"Govinda's Cakora-bird-like eyes are never satisfied with drinking the nectar from Rādhā's moon-like face. They keep on drinking and drinking! Śrīpāda Prabodhānanda says: "When will my eyes be soothed by seeing this moon-like face?"

VERSE 163:

**AṄGA PRATYAṄGA RIṄGAN MADHURATARA MAHĀ KĪRTI PĪYŪṢA SINDHOR
 INDOḤ KOṬIR VININDAD VADANAM ATI MADĀLOLA NETRAṂ DADHATYĀḤ
 RĀDHĀYĀḤ SAUKUMĀRYĀDBHUTA LALITA TANOḤ KELI KALLOLINĪNĀM
 ĀNANDA SYANDINĪNĀM PRAṆAYA RASA MAYĀN KIM VIGĀHE PRAVĀHĀN**

aṅga pratyāṅga - each limb; *riṅgat* - movement; *madhuratara* - sweeter; *mahā* - great; *kīrti* - fame; *pīyūṣa* - nectar; *sindhoḥ* - of an ocean; *indoḥ* - of the moon; *koṭiḥ* - millions; *vinindat* - mocking; *vadanam* - face; *ati* - very; *mada* - drunkenness; *alola* - restless; *netraṁ* - eyes; *dadhatyāḥ* - making; *rādhāyāḥ* - of Rādhā; *saukumārya* - tenderness; *adbhuta* - wonderful; *lalita* - lovely; *tanoḥ* - of the body; *keli* - pastimes; *kallolinīnām* - of the waves; *ānanda* - bliss; *syandinīnām* - of what trickles; *praṇaya* - confidential love; *rasamayān* - full of flavour; *kim* - will; *vigāhe* - entering into; *pravāhān* - stream.

When will I dive into the celestial Gaṅgā-stream of *rasika* love-sports of Śrī Rādhā's wonderful, tender and gentle form that has frisky eyes, a face mocking the splendour of millions of moons and whose every limb is an ocean of very sweet, blissful great fame?

A BLISSFUL STREAM OF PASTIMES:

Commentary: The Mahā Rāsa-chapter of Śrīmad Bhāgavata (canto Ten, chapter 33) opens with *śrī bādarāyaṇir uvāca* (Śrī Śukadeva said). About this it is written in the Vaiṣṇava Toṣaṇī-comment: *atha mūle śrī bādarāyaṇir uvāceti vakṣyamāna mahā mahimnaḥ prasaṅgasyāsya balāt tad idaṁ lambhayati badarikāśrame mahā tapaś caraṇāt bhagavān śrī bādarāyaṇaḥ. tac ca tapaḥ śrī kṛṣṇopāsana lakṣaṇam eva sarvajñasya tasya paramottame tasminn eva vyavasāyaucityāt. tasya ca tādrśa tapaḥ phala rūpa putra iti sarvajñatva śrī bhagavat prema-rasa-mayatvādikam tatrādhikam yadyapi sphurati tathāpi tan nāma nirukter mātmya paryavasānam atraiva jātam tatas tādrśa bhaktair evaitac chrotavyam iti vyañjitam* "At the opening of the description of the most confidential pastime, the Rāsa *līlā*, the speaker, Śrī Śuka, is called Śrī Bādarāyaṇi, indicating that the omniscient Lord Vyāsadeva performed severe austerities at Badarikāśrama for the worship of Lord Kṛṣṇa, as a result of which he got a very austere son named Śrī Śukadeva. For this reason Śukadeva is also sometimes named Śrī Bādarāyaṇi, and his (Śuka's) omniscience and his love of God are self-evident. Just as the speaker speaks the Rāsa-*līlā* with a heart purified by love of God, the audience should also listen to it with hearts purified by devotion."

The word *praṇaya* in the text refers to a confidential kind of love, which makes the lover feel that His hands and feet and so are non-different from the same limbs of the beloved. This is not the same experience as that of Oneness with *brahman*, according to Śrī Viśvanātha Cakravartīpāda. This *praṇaya rasa* is wonderfully shown by Śrī Rādhikā and Her girlfriends during the Rāsa-dance. Śrīla Rūpa Gosvāmī describes in his 'Ujjvala Nīlamanī' that Candrāvalī and Her girlfriends take good care not to kick Kṛṣṇa accidentally while they dance with Him, but Śrī Rādhikā and Her friends (are so intimate with Kṛṣṇa that they) don't care for that.

In the material world a river loses its existence as soon as it enters into the ocean, but the river of Rādhā's pastimes is so wonderful that a great ocean comes forth from it, a nectar-ocean of great fame. When Śrī Suka Muni describes the Rāsa-dance, he says that the *gopīs* dancingsteps were light but quick and that they showed endless artful cleverness in their sweet dancing. Their vine-like arms wonderfully sway like the leaves on vines that are swaying in the wind, and when they cleverly turn around, it is as if their slender waists almost break. All these movements make their scarves fall off and their braids loosen, making the fresh jasmine-garlands fall out of them. In this way they are like sweetness personified. All these gestures are best made by Rādhārānī, and that's why She is a great nectarean ocean of fame. Even fame itself cannot describe the sweetness of Her movements! *kṛṣṇa yāra anta nā pāya jīva kon chāra* (C.C): "Even Kṛṣṇa cannot find the end to Her glories, what to speak of an ordinary creature!" The eyes, ears, tongues and minds of Śyāmasundara, the *sakhīs* and the *manjarīs* are like fishes that swim in that great nectar-ocean of Her glories in great bliss!

The essential lesson for the aspirants is that by hearing and chanting about these pastimes one becomes immortal, one swiftly becomes conscious of one's spiritual identity, the highest form of devotion is attained and the disease of lust is removed from the heart.

vikrīḍitam vraja vadhūbhir idaṁ ca viṣṇoḥ śraddhānvito'nu śṛṇuyād atha varṇayed yaḥ bhaktim parām bhagavati pratilabhya kāmam hṛd rogam āśv apahinoty acireṇa dhiraḥ

(Śrīmad Bhāgavata 10.33.39)

Śrī Jīva Gosvāmī comments on this verse: *atra tu hṛd rogāpahānāt pūrvam eva parama bhakti prāptiḥ tasmāt parama balavad evedaṁ sādhanam iti bhāvaḥ* "The text first mentions that the highest form of devotion to God is attained, and then that the heart's disease of lust is destroyed. That shows that this devotional practise of hearing and chanting about the Rāsa is the most powerful *sādhanā*."

From this nectar-ocean of Rādhikā's great fame Her moon-like face, that shines brighter than millions of material moons, rises. Her moon-like face is most beautiful when She look at Her lover's lotusface and Her eyes dance in a frisky fashion while She dances the Rāsa with Her lover. Śrīpāda, whose mind is absorbed in beholding the sweetness of Rāseśvarī, anxiously prays: "When can I dive into the loving streams of the lovely and tender Rādhā-river?"

*ei dekho nikuñja vane, prati aṅga sancālāne,
keli kore rāi kamalinī
madhura hoite sumadhura, mahā kīrti sudhāpura,
apāra jaladhi svarūpinī*

"Look! In this *nikuñja*-forest Rāi Kamalinī (the Rādhā-lotus) plays, moving all Her limbs. She is like a shoreless ocean filled with the nectar of great fame, which is sweeter than sweet!"

*koṭīndu vilāsa jini, o cānda vadana khāni,
madālola netre nirupamā
saukumārye sulalitā, vṛṣabhānu rāja sutā
rasamayī rasera pratimā*

"The luster of Her moon-like face defeats many millions of material moons, and Her madly rolling eyes are incomparable! Mahārāja Vṛṣabhānu's tender and lovely princess is the very form of transcendental *rasa* and She is filled with that *rasa*!"

*premānanda nisyandinī, rāi keli kallolinīra
rasāmṛta praṇaya prabhāve
anudina kori snāna, kobe juḍāibo prāṇa
śrīpāda prabodhānanda bhane*

"Ecstatic love constantly flows from the playful river of nectarean *rasa* named Rādhā. Śrīpāda Prabodhānanda says: "When will I soothe my heart by daily bathing in that powerful stream of love?"

VERSE 164:

**MAT KAṆṬHE KIṂ NAKHARA ŚIKHAYĀ DAITYA-RĀJO'SMI NĀHAM
MAIVAM PĪDĀM KURU KUCA-TAṬE PŪTANĀ NĀHAM ASMI**

**ITTHAM KĪRAIR ANUKṚTA VACAḤ PREYASĀ SAṄGATĀYĀḤ
PRĀTAḤ ŚROṢYE TAVA SAKHI KADĀ KELI-KUÑJAM MRJANTĪ**

mat - my; *kaṇṭhe* - around the neck; *kiṃ* - why; *nakhara śikhayā* - with the nail; *daitya-rāja* - the king of demons; *asmi* - am; *na* - not; *aham* - I am not; *mā* - don't!; *evam* - thus; *paḍāṃ* - hurt; *kuru* - do; *kuca-taṭe* - breasts; *pūtanā* - Pūtanā; *na* - not; *aham* - I; *asmi* - am; *ittham* - thus; *karaiḥ* - by the parrots; *anukṛta* - imitated; *vacaḥ* - words; *preyasā* - beloved; *saṅgatāyāḥ* - in the company; *prātaḥ* - in the morning; *śroṣye* - hearing; *tava* - Your; *sakhi* - O friend!; *kadā* - when; *keli* - play; *kuñjam* - arbour; *mrjanta* - cleaning.

O sakhi! When can I hear parrots imitate these words You spoke to Your lover: "Why are You scratching My neck with Your sharp nails? I am not the king of demons! Don't hurt my nipples like that! I am not the witch Pūtanā!", as I clean up Your play-kuñja in the morning?

DEEPLY RELISHING THE PASTIMES AT DAWN:

Commentary: After dancing the Rāsa, Rādhā and Mādhava enter the arbour named Hemāmbuja Kuñja and take rest on a jewelled sofa there. How wonderful is the beauty of Hemāmbuja Kuñja at dawn! The pleasant southern breeze blows softly, making the blooming flowers on the vines dance, carrying their fragrance through the air, and attracting the bumblebees who come to drink their honey. The maidservants slowly wake up and begin their usual services of sweeping the yards of the arbours and preparing scented water, betel-leaves, flower-garlands and different unguents. The *sakhīs* look through the holes of the vines to witness the astonishing beauty of the divine Couple at daybreak and swim in oceans of bliss. When Vṛndādeva wakes up she engages the parrots in awakening Rādhikā and Mādhava with soft and sweet verses and songs.

While Śrīpāda, in his *kiṅkarī*-form, sweeps the play-*kuñja* at daybreak goosepimples of ecstasy erupt on her skin as she hears the sweet songs of the parrots. While the divine Couple was making love at night, the learned parrots had memorised Their joking romantic words, and now, at daybreak, they are giving the *sakhīs* and *mañjarīs* indescribable happiness by repeating these words. The parrots, the cuckoos, the bees and the peacocks - all are Rādhā and Kṛṣṇa's assistants in Their loving pastimes. The parrots serve Them and Their girlfriends and maidservants in a marvellous way by reminding them sweetly of Their past sports. During Their most intimate pastimes Śyāmasundara tightly embraced Śrīmatī and placed His hands on Her breasts, making Her jokingly say: "Why are You striking My breasts with Your nails? I am not the king of demons! O Kṛṣṇa! When You were a baby You scratched the neck of the Tṛṇāvarta-demon, who lifted You up into the air, thus destroying him! Do You want to kill Me in a similar way by scratching My breasts? And, O Vidagdharāja (king of clever pranksters)! Why do You hurt My breasts like that? I am not Pūtanā, the witch You killed by sucking the life out of Her breasts! You're not going to kill Me like that, are You?"

There is another humorous meaning to this verse: *kṛṣṇa-ke īśvara nāhi jāne vrajajana* (C.C.): "The people of Vraja do not know that Kṛṣṇa is God". When they see Kṛṣṇa's prowess while He kills some demon they lovingly think that Lord Nārāyaṇa, being satisfied with Nanda Mahārāja's worship, has empowered Kṛṣṇa to do this. This is also how they interpret Garga Muni's words *nārāyaṇa samo guṇaiḥ* (this child is equal in qualities to Lord Nārāyaṇa) to Nanda Mahārāja in the Bhāgavata (10.8.19). Śrī Rādhikā thinks in the same way: "During Your natural baby-sports You played with Pūtanā's breasts, and when Lord Nārāyaṇa's power entered You, You killed her! The same happened when the Tṛṇāvarta-demon lifted You up in the air! Now You have reached adolescence, why are You hurting My breasts like that? This is dreadful! What if Lord Nārāyaṇa's powers enter You once more and You kill Me?"

The parrots have memorised all these joking words, and when the maidservants sweep the yard of the *kuñja* they repeat them, making them relish a stream of nectar and causing goosepimples of ecstasy to erupt on their skins. Blessed are these maidservants! They can relish Rādhikā's sweetness like no one else!

śuno he nāgara, śyāmala sundara, rasamaya rasarāja
mora kaṅṭhe eki, nakhāghāta dekhi, āmi nahi daitya rāja

"Listen O lover, O Śyāmasundara, O king of relishers! What is this? I see that You're scratching My neck! I'm not the king of demons!"

punaḥ punaḥ boli, ohe vanamālī, vidagadha cūḍāmaṇi
kuca-taṭe heno, pīḍā koro keno, pūtanā nahi ye āmi

O Vanamālī! O Crown-jewel of clever pranksters! I tell You again and again: Why do You hurt My breasts like that? I am not Pūtanā!"

hāsya parihāse, priyā pītavāse, emati bolile dhani
rajanī vihāra, rasera pāthāra, śuka śārī duhuṅ śuni

"The Śārī and Śuka heard Rādhikā speak these joking words during Her nocturnal pastimes with Her dear Pītavāsa (Kṛṣṇa), that are like an ocean of *rasa*."

vilāsa kuñjera, dāḍimba ḍālete, sukhe bosī śuka śārī,
yugala ālāpa, gāibe yokhon, rasera bādara kori

"The Śuka and Śārī blissfully sit on a branch of the pomegranate-tree that stands in the play *kuñja*, and they repeat these words of the loving Couple in song to increase the ocean of *rasa*."

prabhāte śuniyā, ḍagamagi hoiyā, mārjana koribo kuñje
heno dina kobe, hoibe āmāra, bhane śrī prabodhānanda

"Śrī Prabodhānanda says: "When will that morning come that I can be absorbed in listening to these prattlings while I sweep the *kuñja*?"

VERSE 165:

**JĀGRAT SVAPNA SUSUPTIṢU SPHURATU ME RĀDHĀ PADĀBJA CCHAṬĀ
 VAIKUṆṬHE NARAKE'THAVĀ MAMA GATIR NĀNYĀSTU RĀDHĀM VINĀ
 RĀDHĀ KELI KATHĀ SUDHĀMBUDHI MAHĀ VĪCIBHIR ANDOLITAM
 KĀLINDĪ TAṬA KUṆJA MANDIRA VARĀLINDE MANO VINDATU**

jāgrat - wakefulness; *svapna* - dreaming; *susuptiṣu* - in deep sleep; *sphuratu* - may be manifest; *me* - to me; *rādhā padābja* - Rādhā's lotus-feet; *cchaṭā* - luster; *vaikuṇṭhe* - in Vaikuṇṭha; *narake* - in hell; *athavā* - or; *mama* - my; *gatiḥ* - shelter; *na* - not; *anya* - other; *astu* - may be; *rādhām vinā* - without Rādhā; *rādhā keli kathā* - topics of Rādhā's pastimes; *sudhāmbudhi* - nectar-ocean; *mahā* - great; *vīcibhiḥ* - by waves; *āndolitam* - swung; *kāṇḍī* - Yamunā; *taṭa* - bank; *kuṅja* - grove; *mandira* - temple; *vara* - excellent; *alinde* - on the terrace; *manaḥ* - mind; *vindatu* - may find pleasure.

May the luster of Rādhā's lotus-feet be manifest to me, either in wakefulness, dreams or in deep sleep! Let there be no other shelter for Me than Śrī Rādhā, either in Vaikuṇṭha or in hell! Let my mind sway on the great waves of the nectar ocean of Rādhā-topics on an excellent terrace of a bowerhouse on the bank of the Yamunā!

FIXATION IN RĀDHĀ:

Commentary: In this verse Śrī Prabhodhānanda shows how exclusively fixed he is in Śrī Rādhā: "Let me be aware of the luster of Rādhā, either in wakefulness, dreams, or deep sleep!" Conditioned souls have three kinds of consciousness: wakefulness, dreaming and deep sleep, and they cannot experience anything else. But beyond that is the fourth stage: *turīya* or transcendence. Although the *cit kaṇa jīva* (the spirit soul) is itself a drop of transcendence, it cannot experience this because of being bound up by the ropes of *māyā* (illusion). Only persons who practise *yoga* (*jñāna*, *rāja*, or *bhakti*) can reach the fourth stage of consciousness. In the 'wakeful' state the conditioned soul enjoys material objects through the material senses and his mind is always absorbed in thinking of these material things like wife, children and wealth, thinking that these temporary things are real, and, according to his activities in this life the soul accepts another body after death, in which he can enjoy his favorite sense-objects again. In this way the stream of *karma* flows on. Dreams are only an imagination of the mind. In wakefulness the senses are awake and active and think that all material objects around them are real, but in dreams the five senses are unconscious, so that impulses from the brains are more easily received. The mind is no longer subject to all the different impulses that enter into it during the sensuous state of 'wakefulness', and it enters into the subtle kingdom, becoming calmer. Dreams are simply negatives of the photo-like thoughts of wakefulness, but

during the dream these negatives appear to be real and are also creating negative feelings of misery or positive feelings of joy during sleep.

Dreams are the manifestations of the *saṁskāra* (cultivation) of the mental world. The subtle forms that are created in the mind during 'wakefulness' by the three psychic modes *sattva* (goodness) *rajaḥ* (passion) and *tamaḥ* (indolence) take solid forms during dreams. We can also dream of things we have never seen before in our lives. These things should be known as impressions from our previous incarnations ('lives' or 'births'). The transcendental forms of God or the holy places that the devotees dream of are all real and supernatural. Śrī Raghunātha dāsa Gosvāmī hardly slept at all, but if he slept, he dreamt of Rādhā and Kṛṣṇa: *cāri danda suti thāke, svapne rādhā-kṛṣṇa dekhe, ek tila vyartha nāhi yāy* (Sūcaka Kīrtana).

In the state of deep sleep the gross senses and the subtle identifications like the mind, the intelligence, consciousness and ego are all sleeping, and no thoughts take place (*sarvasya sthūla sūkṣmopādheḥ kāraṇopādhau līnatvaṁ suṣuptitvam*). The Māṇḍukya Upaniṣad says: *yatra supto na kancana kāryaṁ kāmāyate na kancana svapnaṁ paśyati tat suṣuptam*: "Suṣupti is that state in which a sleeping person does not desire, think or even dream anything anymore." For example, one night fourteen people may be playing cards with Each other; ten people in an outer circle and four people in an inner circle. a light burns in the middle to illuminate everything. after playing for a long time, the ten outer people fall asleep, but the inner four people continue playing. after some time these four also fall asleep and only the central light keeps on burning. The five active senses and the five knowledge-acquiring senses are the ten outer cardplayers, and if they stay awake along with the four inner players, the mind, intelligence, consciousness and ego, this state is called 'wakefulness'. When the ten senses fall asleep, but the four inner players stay awake, that state is called 'dreaming', and when even the inner four players fall asleep that is called 'deep sleep'. Baladeva Vidyābhūṣaṇa writes in his Govinda Bhāṣya on the Vedānta (1.3.42): *susuptau tāvat prājñenātmanā sampariṣvaktō na bāhyaṁ kincana veda nāntaram iti* "In the state of deep sleep the *jīva* (spirit soul) has merged with *brahman*, but is not aware of it."

Śrīpāda says: "Let Rādhā's lotus-feet be manifest to me in wakefulness, dreams and in deep sleep. When I am awake, let Rādhārāṇī always play in my mind, instead of all the illusory tricks of the perishable material world that come in through my senses at that time. O Rādhē! I am Your maidservant, I have an eternal relationship with You! Let me not mix with this external world! Make my mind strong, so that it will not be distracted by external matters that have nothing to do with You! Let me not remember anything else but Your names, forms, qualities and pastimes! Let Your lotus-feet always stay even in my *prāṅsa caitanya* (consciousness merged in deep sleep). Just as a person who awakes from deep sleep thinks *sukham aham asvāpam iti*, "I had a blissful sleep', let me think: "Aha! How wonderful is the sweetness of Rādhā's lotus-feet!" when I awaken from deep sleep!" How beautiful is that consciousness! Even to think of such a state is so blissful, what to speak of actually having that consciousness?

Then Śrīpāda says *vaikuṅṭhe narake'thavā mama gatir nānyāstu rādhāṁ vinā* "I have no other shelter but Rādhā, either in Vaikuṅṭha or in hell". The sweet Vraja-devotees never desire to go to Vaikuṅṭha, and even if they go there the majestic vision of the Lord can not obstruct their sweet thoughts. Gopa Kumāra, the hero of Sanātana Gosvāmī's 'Bṛhad Bhāgavatāmṛta', is the best example of that. The majestic vision of Lord Viṣṇu in Vaikuṅṭha could not mitigate his feelings of separation from his beloved Śrīman Madana Gopāla (Kṛṣṇa

of Vraja). Śrīpāda says: "Even if I go to Vaikuṅṭha, sweet Rādhārāṇī will play in my mind! The vast luxury of Vaikuṅṭha will not be able to cover over my sweet remembrance of Śrī Rādhikā!"

Then Śrīpāda says: "Even if I go to hell I will not have any other shelter than Śrī Rādhikā." actually, a person engaged in spiritual practice never goes to hell. The Padma Purāna says: *na karma bandhanam janma vaiṣṇavānām ca vidyate*. The Lord may desire that the devotee takes birth again, but that is only for the sake of His service or for the further development of love for Him. Śrīmad Viśvanātha Cakravartī comments as follows on Bhāg. 6.2.9-10: *niraparādhānām api keṣāncit prema viśeṣa siṣādhīṣuṇām bhagavat prāptau kincid vilambo'pi. yathaiivādi bharatasya janma trayam abhūt. kiṁ ca sāparādhānām madhye yadi kecid bhajanābhyāsābhāvād akṣiṇa prācīna pāpāḥ kriyamāna pāpa nāmāparādhāś ca syus tad api tair deha tyāgānantaram narakeṣu na gantavyam. sva puruṣam abhivikṣya pāśa-hastam vadati yamaḥ kila tasya karṇa-mūle. parihara madhusūdana prapannān prabhur aham anya nṛṇam na vaiṣṇavānām iti* "Even offenseless devotees who want to relish love of God may have to wait a little until they attain the Lord. For instance, Bharata had to take another three births. Even offensive devotees that may have some sinful reactions left over in them because they do not regularly practise *bhajana*, will not go to hell after they leave their bodies. Yamarāja, the king of death, orders his messengers: "Don't bring Madhusūdana's devotees to me, for I punish only the nondevotees, not the Vaiṣṇavas." Although he is an eternal associate of the Lord, Śrīpāda humbly thinks, though: "As a result of my *karma* it is inevitable that I will have to go to hell. O Rādhē! Please, if I go to hell then let me not forget Your lotus-feet there! May the luster of Your lotus-feet illuminate the dark cave of my heart there also! I may suffer in hell, I may enjoy in heaven or I may be dwelling in the Lord's blissful Vaikuṅṭha-abode; I don't mind, as long as my mind does not waver from Your lotus-feet!"

Finally, Śrīpāda says: "*rādhā keli kathā sudhāmbudhi mahā vīcibhir āndolitam kālindī taṭa kuṅja mandira varālinde mano vindatu* My body may be anywhere, but let my mind always oscillate on the great waves of the nectarocean of Rādhā-talks on a lovely terrace of a bowerhouse on the bank of the Yamunā, where Rādhā and Kṛṣṇa play Their wonderful pastimes."

VERSE 166:

**ALINDE KĀLINDĪ TAṬA NAVA LATĀ MANDIRA GATE
RATĀMARDODBHUTA ŚRAMA-JALA BHARĀPŪRṆA VAPUṢOḤ
SUKHA SPARŚENĀMĪLITA NAYANAYOḤ ŚĪTAM ATULĀM
KADĀ KURYĀM SAMVĪJANAM AHAHA RĀDHĀ MURABHIDOḤ**

alinde - on the terrace; *kālindī taṭa* - the bank of the Yamunā; *nava* - fresh; *latā* - vines; *mandira* - temple; *gate* - gone; *ratāmarda* - amorous sports; *udbhuta* - resulting from; *śramajala* - sweatdrops; *bharā pūrṇa* - full; *vapuṣoḥ* - bodies; *sukha* - blissful; *sparśena* - by touching; *amīlita* - closed; *nayanayoḥ* - the eyes; *śītam* - cold; *atulam* - incomparable; *kadā* -

when; *kuryām* - doing; *samvījanam* - fanning; *ahaha* - aho!; *rādhā murabhidoh* - Rādhā and Kṛṣṇa.

When can I fan Rādhā and Kṛṣṇa after They started sweating from the great endeavour of lovemaking, making Them blissfully close Their eyes while They enjoy the cool breeze I create on the terrace of a new vine-cottage on the bank of the Yamunā?

FANNING RĀDHĀ AND MURĀRĪ:

Commentary: In the spring Vṛndāvana's naturally beautiful trees and vines are filled with sweetly smiling, freshly blooming and sprouting flowers. What an amazing beauty Vasanta Lakṣmī (the goddess of vernal beauty) creates!

*śīśiraka antare āoye vasanta; phuṭala kusuma sab kānana anta
śrī vṛndāvana pulinaka raṅga; bhorala madhukara kusumaka saṅga
nava nava pallave śobhita ḍāla; śārī śuka pika gāoye rasāla*

"At the end of the winter the spring comes, making all the flowers in the forest blossom again. all the bumblebees of Vṛndāvana come to relish the open flowers again, and the Śukas, Śārīs and the cuckoos sing sweetly on the freshly sprouting branches of the mango trees." How beautiful the bank of the Yamunā is when the spring arrives! On the bank of the Yamunā is a new cottage made of vines, where Rādhā and Kṛṣṇa are enjoying Themselves. Śrīpāda, in his *kiṅkarī*-form, looks in through the holes in the vines to admire the sweetness of these pastimes. The divine Couple feel very inspired to make love when They see this romantic place at this romantic moment, and the eyes of the maidservant become like fishes that blissfully swim in the ocean of these wonderful pastimes.

After They made love, the divine Couple comes out of the *kuñja* and sits down on a jewelled throne on the outside terrace. They breathe deeply and Their bodies are adorned with sweatdrops of fatigue, so the maidservant starts fanning Them in such an expert way that Rādhā and Murāri can smell Each other's fragrance and The sweatdrops on Their bodies are dried up. With the corners of Their eyes They lick the nectar of Each other's forms, with Their skins They sense Each other's nectarean touch and with Their noses They smell Each other's fragrance. After this, the maidservant, who is devotional service personified, serves cool sweet syrup and betel-leaves. The divine Couple pleases Each other's ears by sprinkling them with Each others nectarean talks and satisfy Their tongues with the delicacies served by the maidservant. In this way They enjoy all of Their five senses, and They close Their eyes out of bliss and satisfaction. What a wonderful service! How sweet are the forms of the divine Couple to behold for the maidservant! How blessed she is!

VERSE 167:

**KṢAṆAM MADHURA GĀNATAḤ KṢAṆAM AMANDA HINDOLATAḤ
KṢAṆAM KUSUMA VĀYUTAḤ SURATA KELI ŚILPAIḤ KṢAṆAM
AHO MADHURA SAD RASA PRAṆAYA KELI VṚNDĀVANE
VIDAGDHA VARA NĀGARĪ RASIKA ŚEKHARAU KHELATAḤ**

kṣaṇam - moment; *madhura* - sweet; *gānataḥ* - singing; *kṣaṇam* - moment; *amanda* - nicely; *hindolataḥ* - swinging; *kṣaṇam* - moment; *kusuma* - flower; *vāyutaḥ* - by the wind; *surata* - amorous; *keli* - pastimes; *śilpaiḥ* - with expertise; *kṣaṇam* - moment; *aho* - O!; *madhura* - sweet; *sad* - real; *rasaḥ* - flavour; *praṇaya* - loving; *keli* - pastimes; *vṛndāvane* - in Vṛndāvana; *vidagdha* - clever; *vara* - excellent; *nāgarī* - heroine; *rasika* - relisher; *śekharaḥ* - monarchs; *khelataḥ* - playing.

Aho! In Vṛndāvana the king and queen of clever relishers play sweet pastimes of pure selfless love; one moment They sing sweetly, one moment They swing nicely, one moment They enjoy a breeze that carries the fragrance of flowers and one moment They diligently make love.

THE PLAY OF THE MOST CLEVER COUPLE:

Commentary: The words *sad rasa* means 'the pure, selfless desire to make Kṛṣṇa happy', and the sweet amorous way in which the Vrajasundarīs do this is called *praṇaya keli* in the text. The most fitting place for this *praṇaya keli* is Śrī Vṛndāvana. In Their endeavours to make Each other happy, the Yugala Kīśora think They are One soul. Śrī Jīva Gosvāmī described this eager *praṇaya keli* as follows in his 'Gopāla Campū (Pūrva 33.4)':

*anyo'nyam rahasi prayāti milati śliṣyaty alam cumbati
krīḍaty ullasati bravīti nidiṣaty udbhūṣayanty anvaham
gopī-kṛṣṇa yugam muhur bahu vidham kintu svayam nohate
śaśvat kiṁ nu karomi kiṁ nv akaravam kurviṣa kiṁ vety api*

"A *gopī* and Kṛṣṇa lovingly took Each other to a lonely place, met there, embraced Each other there, kissed Each other, gladdened Each other, spoke amorous words to Each other, gave Each other orders like 'dress Me!', and dressed Each other. although they were engaged in many different kinds of loving exchanges, they forgot about questions like: 'what am I doing?', 'what did I do?' and 'what can I do?'

In his *kiṅkarī rūpa* Śrīpāda sees that Rādhā and Kṛṣṇa are sweetly singing and dancing in Vṛndāvana like a pair of young elephants, keeping Their arms on Each other's shoulders. Naughty Śyāma makes His left hand hang over Svāminī's left shoulder, so low that He can touch Her left breast, but Svāminī slaps Him on the hand to stop Him. How sweetly clever Śyāma and clever Svāminī are singing! Svāminī holds Her head on Śyāma's chest, making

Śyāma indescribably happy. The maidservants follow the divine Pair like Their shadows. Sometimes Svāminī picks some flowers and personally decorates Śyāma with them, and sometimes Śyāma picks flowers to decorate Īsvari with them. Freely playing in the forest in this way, They arrive at the monsoon forest.

How beautiful is the monsoon-forest! The Yūthikā-flowers smile like society-girls, attracting the bumblebees from the laps of their wives, the jasmines, with their fragrance. The earth smiles with her beautiful blooming Mālatī-flowers, the forests erupt with goosepimples of ecstasy in the form of their opening Kadamba-blossoms, and the clouds shed streams of loving tears as Śrī-Śrī Rādhā-Mādhava arrive in the monsoon forest. How nicely is the forehead of the *dig vadhū* (the bride of the firmament) beautified by the rainbow! The darkness is like her hair, the lightningstrikes that illuminate the darkness are like the golden Ketakī-flowers that beautify that hair, and the ducks flying over the clouds are like her pearl necklace (the ducks) that hangs on her breasts (the clouds and breasts are both called *payodhara*). In this way the *dig vadhū* steals the hearts of Rādhā and Mādhava. In the monsoon forest (*varṣā harṣa vana*) the Yugala blissfully climbs on a softly rocking jewelled swing and begin to swing on it. *kṣaṇam amanda hindolataḥ*. Rasika Śekhara Kṛṣṇa increases the speed of the swing, making Śrīmatī afraid. Seeing that her Svāminī is afraid, the maidservant forbids Śyāma to increase the speed, but Śyāma pretends not to hear her and keeps on swinging. How sweet Rādhikā looks when Her braid loosens, Her veil slips from Her head and Her ornaments become dishevelled! With Her hands She tries to keep Her *sārī* from blowing up, so that Her underwear will not become visible, but then She is no longer able to hold on to the ropes of the swing. Seeing this, Śyāma laughs and simply increases the speed of the swinging, causing Śrīmatī to fearfully embrace Him around the neck. The maidservants are blessed with this sweet vision. Now the youthful Couple comes down from the swing and enters into the springforest where the wind pleases Their nostrils by carrying the fragrance of fresh flowers. The beauty of spring increases the young Couple's amorous desires, so They enter into a *kuñja* where They commence Their amorous pastimes. The maidservants looks into the *kuñja* through the holes in the vines and admires the Couple's wonderful expertise in lovemaking. The practising devotee will notice that his attachment to material life slackens when he faithfully hears and describes these transcendental pastimes.

madhura praṇaya, keli sudhāmaya, sukhamaya vṛndāvane
caturā nāgarī, khelata kiśorī, rasika śekhara sane

"In blissful Vṛndāvana, which is filled with nectarean sweet loveplays, the clever adolescent heroine plays with the king of relishers."

aho ki ānanda, mādhavī mukunda, sumadhura gāna kori
ratana hindole, ānande doliyā, jhulata govinda gaurī

"O! How blissfully Mādhavī (Rādhikā) and Mukunda sing Their sweet songs, and how blissfully Gaurī and Govinda sway on Their jewelled swing!"

kokhon kusuma, sugandhi pavana, sevane yugala pahun
kāma keli kalā prakāṣa koriyā surata vihāre duhun

"Sometimes the loving Couple is served by the wind carrying the fragrance of flowers and sometimes They show Their expertise in playing amorous pastimes."

*nitui nautuna, līlā rasāyana, darśane paramānanda
yugala vilāsa, korilā prakāśa, śrīpāda prabodhānanda*

"Śrīpāda Prabodhānanda thus reveals the Couple's pastimes, personally seeing these ever-fresh nectarean sports in topmost bliss."

VERSE 168:

**ADYA ŚYĀMA KIŚORA MAULIR AHAHA PRĀPTO RAJANYĀ MUKHE
NĪTVĀ TĀM KARAYOḤ PRAGRHYA SAHASĀ NĪPĀṬAVĪM PRĀVIŚAT
ŚROṢYE TALPA MILAN MAHĀ RATIBHARE PRĀPTE'PI ŚĪTKĀRITAM
TAD VĪCI SUKHA TARJANAM KIM U HAREḤ SVA ŚROTRA RANDHRĀŚRITAM**

adya - today; *śyāma kiśora* - adolescent Kṛṣṇa; *mauliḥ* - crown; *ahaha* - O!; *prāpta* - attaining; *rajanyā* - of the night; *mukhe* - opening; *nītvā* - having taken; *tām* - Her; *karayoḥ* - in the hands; *pragrhya* - catching; *sahasā* - suddenly; *nīpa* - Kadamba; *aṭavīm* - the forest; *prāviśat* - entering; *śroṣye* - hearing; *talpa* - bed; *milat* - meeting; *mahā* - great; *ratibhare* - absorbed in lovemaking; *prāpte* - attained; *api* - still; *śītkāritam* - screaming; *tad* - that; *vīci* - wave; *sukha* - blissful; *tarjanam* - rebuking; *kim u* - what; *hareḥ* - of Hari; *sva śrotra* - my ears; *randhra* - hole; *āśritam* - taking shelter.

Aho! This evening Śyāma, the jewel of adolescent boys, takes Rādhā by the hand and suddenly brings Her to a Kadamba-forest, where He lays Her on the bed to become absorbed in magnificent lovesports with Her. When can I hear how Rādhikā's blissful shrieks of chastisement enter Hari's earholes like waves?

LOVING INARTICULATE SHRIEKS:

Commentary: In the evening Śrīmatī stays at Yāvata, and Śrīpāda, in his *kinkarī-svarūpa*, is absorbed in Her service. Suddenly they hear Śyāmasundara playing His flute in the forest. How attractive! The flute is not played in the forest, but in Svāminī's mind! Śrīmatī cannot stay at home anymore, She is irresistably attracted to this magical flutesound! Not caring about morality or the vigilance of Her superiors, Śrīmatī rushes out on *abhisāra*, and Śrīpāda follows Her like Her shadow.

Vaṁśīdhārī eagerly waits for Śrīmatī at the foot of a Kadamba-tree, when suddenly a golden light illuminates the whole of Vrndāvana. Śyāma eagerly rushes forward to see Śrīmatī, but when She sees Him, She assumes Her natural *vāmya svabhāva* (unsubmissive mood) and wants to go back home. The anxious hero then takes Her by the hand and brings Her into the Kadamba-forest.

Śyāmasundara is called *kiśora mauli* here, or the crown-jewel of all adolescent boys. This appearance is the crown-jewel of all eternally manifest forms of God (in terms of attractiveness) and in this form He perfects His romantic dealings with the beautiful *gopīs*, headed by Śrī Rādhā, which is called *rasa niryāsa*, or 'squeezing out the essence of delicious transcendental flavours'.

The eager young Couple thus enters the Kadamba-forest and becomes absorbed in lovemaking on a bed in a bowerhouse there. The maidservant stands outside and hears Śrīmatī's loving screams and blissful chastisements. Only the maidservant can understand how happy Hari feels when these loving screams enter into His earholes! Kṛṣṇa is named 'Hari' because He steals everyone's hearts with His sweetness and beauty, but Śrīmatī's amorous shrieks and blissful rebukes steal even Hari's heart, and She knows it. The maidservant can clearly relish this like a stream of astonishing nectar. Even now these loving screams resound in Śrīpāda's earholes. Here he prays: "O Rādhē! When can I hear these inarticulate shrieks that give Hari so much pleasure?"

*adyai pradoṣe, parama hariṣe, śyāmala kiśora mauli,
he rādhē tomāra, karate dhariyā, rasera prasaṅga tuli,
kadamba kānane, praveśa koriyā, koto nā korile keli,
keli talpa mājhe, rāi rasarāje, koto nā korile keli*

"O Rādhē! This evening the bluish jewel of adolescent boys, Pītavāsa Vanamālī, most blissfully holds Your hand and takes You into the Kadambaforest, where He plays who-knows-how-many lovegames with You on a play-bed."

*rasera pāthāre, mahārati bhare, ye sukha tarjana koilo
śītakāre tāhā, pariṇata hoiyā, hari karṇe sudhā dhāle
heno kaladhvani, śunibo ki āmi, vṛṣabhānu kulacanda
ākuti koriyā, kore nivedana, śrīpāda prabodhānanda*

"Your loving shrieks and blissful rebukes during this intense lovegame, which is like an ocean of *rasa*, streams into Hari's ears like nectar. Śrīpāda Prabodhānanda prays: "O Moon of Vṛṣabhānu's family, when will I eagerly hear these inarticulate sounds?"

VERSE 169:

**ŚRĪMAD RĀDHĒ TVAM ATHA MADHURAM ŚRĪ YAŚODĀ KUMĀRE
PRĀPTE KAIŚORAKAM ATI RASĀD VALGASE SĀDHU-YOGAM**

**ITTHAM BĀLE MAHASI KATHAYĀ NITYA LĪLĀ VAYAḤ ŚRĪ
JĀTĀVEŚA PRAKĀṬA SAHAJĀ KINNU DRŚYĀ KĪSORĪ**

śrīmad rādhe - O beautiful Rādhā!; *tvam* - You; *atha* - and; *madhuram* - sweet; *śrī yaśodā kumāre* - in the son of Śrī Yaśodā; *prāpte* - attaining; *kaiśorakam* - adolescence; *ati* - very much; *rasāt* - from flavour; *valgase* - beauty; *sādhū yogam* - fit for meeting; *ittham* - thus; *bāle* - in childhood; *mahasi* - tender; *kathayā* - by speaking; *nitya* - eternal; *līlā* - pastimes; *vayaḥ* - age; *śrī* - beauty; *jātāveśa prakāṭa* - manifesting; *sahajā* - naturally; *kinnu* - whether; *drśyā* - seeing; *kīśorī* - adolescent girl.

O Śrīmatī Rādhe! You and Śrī Yaśoda's lad have attained sweet adolescence due to the strong influence of *rasa*, and thus You have become fit for romantic pastimes! When I say this, You become very attracted to young tender Kṛṣṇa. Will that Kīśorī (adolescent girl) Rādhikā, who thus suddenly and naturally attained the beautiful age fit for playing eternal pastimes, become visible to me?

SĀDHU YOGA:

Commentary: Śrīpāda now has a sweet vision of Śrī Rādhā's first meeting with Śrī Yaśodā Kumāra. Śrīmatī very eagerly came to the trysting-place with Her maidservant, but She is *mugdhā*, shy, afraid and inexperienced. When the maidservant takes Her inside the *kuñja*, She says:

*parihara e sakhi! tohe paranām!; hām nāhi yāobo so piyā ṭhām
vacana cāturī hām kichu nāhi jāno; iṅgita nā bujhiye nā jāniye māna
sahacarī meli banāyata veśa; bāndhite nā jāniye āpana keśa
kabhu nāhi śuniye surata ki bāt; kaichane milabo mādharma sātha
so vara nāgara rasika sujāna; hām abalā ati alapa geyān
vidyāpati kohe ki bolbo toy; abke milana samucita hoy*

"O *sakhi*! I offer My obeisances to Him! I'm not going there to meet Him! I don't know how to speak clever words, how to make clever gestures, or how to keep My honour! I dress Myself with the help of my maidservants; I do not know how to bind up My own hair (after He opens My braid)! I have never heard anything about lovemaking, how can I meet this Mādhava? He is a very experienced *rasika* lover, but I'm a weak maiden, I don't know anything (about love)!" Vidyāpati says: "What can I tell You? Now is the right time to meet Him!"

The eternal thing is now new, the eternal meeting becomes a first meeting. Everything is always made new again by the transcendental illusory potency *Yogamāyā*: the young Couple's looks, Their love and Their meeting. No matter how much the maidservant tries it, she cannot convince shy Rādhikā to meet Mādhava. She says: "O Śrīmatī Rādhe! Now that Yaśodā Kumāra has attained adolescence, are You still a child? You are His *prakāṭa sahajā*, You took birth at almost the same time as Him (one year and two weeks after Kṛṣṇa, according

to Śrī Jīva Gosvāmī), and girls' bodies are always ripe before the boys' bodies. You have now attained sweet and tender adolescence, just like Kṛṣṇa!" When one becomes fit for relishing the quintessence of *rasa* (*rasa niryāsa*), attaining the beginning of adolescence, it is called *sādhu yoga*.

The maidservant says: "O Rādhē! A girl's youth is wasted if She cannot enjoy with a nice boy, and You are most fortunate that You can get such a *rasika* lover as Kṛṣṇa! There's no such a beautiful boy like Him in the whole world, and everyone in Vraja loves Him! Therefore don't be shy! You are the most beautiful and qualified girl for Him!"

As Śrīmatī hears this, the age fit for eternal pastimes manifests in Her. adolescence is the original age of Rādhā and Kṛṣṇa, Their *paugaṇḍa* (childhood) and *kumāra* (babyhood) ages are only secondary 'expansions' of that original age. During His baby-age Kṛṣṇa merely relishes the love of His mother, during His *paugaṇḍa*-age the love of His parents and His cowherdboyfriends and during His *kiśora*-age the love of His parents, His boyfriends and His girlfriends. This *kiśora*-age is therefore the aggregate of all *rasas* and causes Kṛṣṇa to enjoy to the fullest extent. What a wonderful service the maidservant executes by causing the 'eternal age' to manifest in Śrī Rādhikā! While she takes Svāminī inside the *kuñja*, she warns Śyāmasundara:

śuno śuno kānu koroye dhanī bhīta;
kabahuñ nā jānai surata ki rita
rabhasa korobi bujhi vidagadha rāy;
yaiche sukumāri dukha nāhi pāy

"Listen, O Kṛṣṇa! This girl is very much afraid! She has never made love before and She doesn't know anything about it! O King of clever pranksters! I've handed this tender girl to You now, be careful so that She will not feel any pain!" Just as the maidservant says this, the transcendental revelation disappears, and Śrīpāda prays: "O Rādhē! You are an innocent maiden! When will adolescence appear in You as I speak encouraging words to You? When will I arrange for Your sweet meeting with Śyāmasundara? When will You become visible to my eyes like that?"

yaśodā kumara śrīla madana mohana; madhura kaiśore koile śubha padārpana
he rāi rāja nandinī āpana prabhāve; nava anurāge tumi milibe mādhava
alapa vayase rādhē hema kamalinī; prītipūrṇa kathā tumi mora mukhe śuni
nitya līlā vayah-śrī āpani āsibe; aṅge aṅge kaiśora śrī prakāṣa hoibe
āra kobe kiśorī rūpa dekhibo nayane; śrīpāda prabodhānanda sarasvatī bhaṅe

"Sweet and beautiful adolescence has made its auspicious appearance in Yaśodā's lad Madana Mohana. O Princess Rāi! On the strength of Your own new love You will meet Mādhava! O Golden lotus Rādhē! Your age is very tender when You hear my love-filled words. The beautiful age of the eternal pastimes will come by itself, and the beauty of adolescence will become manifest on each of Your limbs! Śrīpāda Prabodhānanda Sarasvatī says: When will I see that adolescent form with my own eyes?"

VERSE 170:

**EKAM KĀNCANA CAMPAKA CCHABI PARAM NĪLĀMBUDA ŚYĀMALAM
KANDARPOTTARALAM TATHAIKAM APARAM NAIVĀNUKŪLAM BAHIH
KIM CAIKAM BAHU MĀNA BHAṄGI RASAVAC CĀṬŪNI KURVAT PARAM
PAŚYA KRĪDATI KUṆJA SĪMNI TAD AHO DVANDVAM MAHĀ MOHANAM**

ekam - one; *kāncana* - golden; *campaka* - flower; *cchabi* - luster; *param* - the other; *nīlāmbuda śyāmalam* - blue cloud; *kandarpa* - lust; *uttaralam* - agitated; *tathā* - then; *ekam* - one; *aparam* - the other; *na* - not; *eva* - only; *anukūlam* - favorable; *bahih* - externally; *kim ca* - or; *ekam* - one; *bahu* - much; *māna* - honour; *bhaṅgi* - movements; *rasavat* - relishable; *cāṭūni* - flattering; *kurvat* - doing; *param* - the other; *paśya* - look!; *krīdati* - plays; *kuṅja* - arbour; *sīmni* - on the outskirts; *tad* - that; *aho* - O!; *dvandvam* - couple; *mahā* - great; *mohanam* - enchanter.

Aho! When can I see a very enchanting young Couple playing on the outskirts of a play-kuṅja, One shining like a golden Campaka-flower, the other like a blue cloud, One agitated by lusty desires, the other externally unwilling, One very proud and the other speaking flattering words?

A VERY ENCHANTING COUPLE:

Commentary: Śrīpāda, in his *kiṅkarī-rūpa*, comes to the outskirts of the play-kuṅja where Rādhā and Mādhava shine like a golden Campaka-flower and a blue cloud. Of course, Their transcendental luster cannot be compared with any such material objects, but still the poets try to give an indication with the help of some attractive material object. Śrīpāda sees that the blue cloud is agitated by lusty desires, although even Cupid himself becomes enchanted when Kṛṣṇa inundates the land of Vṛndāvana with His nectarean bodily luster and His nectarean smile:

*dhala dhala kāncā, aṅgera lāvaṇi, avanī gaḍiyā yāy
īṣat hāsibo, taraṅga hillola, madana murachā pāya*

Now even Vrajendranandana is eager to meet Rādhā and drink the nectar of Her prema, but She is *naivānukūlam bahih* externally unfavorable. She's naturally proud and unsubmitive, although inwardly She strongly desires to unite with Kṛṣṇa. How sweet is Her mood! She says: "Go away, You cheater! Keep Your clever pranks to Yourself! I understand Your deceitful words! You know very well how to smile sweetly, how to speak tender words, how to cast playful glances, and how to shower Me with the nectar of Your loving ways! If I don't get out from here soon, the people will ridicule Me!" Saying this, Śrīmatī proudly pulls Her veil over Her head, and the impatient hero tries to flatter Her with the following words:

rāmā he! kṣema aparādha mora!
marama vedana, nā yāy sahana, śarana loinu tora
o cānda mukhera, madhura hāsani, sadāi marame jāge
mukha tuli yadi, phiriyā nā cāho, āmara śapathi lāge
tomāra aṅgera, paraśe āmāra, cirajīvi hau tanu,
japa tapa tuhuṅ, sakali āmāra, karera mohana veṅu
deha geḥa sāra, sakali āmāra, tumi se nayāna tārā
tila ādha āmi, tomā nā herile, sob bāsi āndhiyāy
eto parihāra, koriye tomāre, mone nā bhāvīho āna
kabaja likhiyā, leho ye āmāra, dāsa kori abhimāna
jñāna dāsa kohe, śunoho sundari, e kon bhāva yugati
kānu se kātara, saday hoiyā, keno nā koroho prīti

"O girl! Forgive My offense! I cannot tolerate My heartache anymore! I take shelter of You! The sweet smile on Your moon-like face keeps on rising in My heart! I swear You that I will die if You do not lift Your face and look at Me! Your bodily touch increases My lifespan! You are My *japa* and My *tapa*, You are the enchanting flute in My hand! You are the essence of My body and My house, and You are the pupil of My eye! Everything is dark for Me if I don't see You for even half a moment! I can give up everything for You, and I don't think of anyone but You! Take this note I wrote to You and accept Me as Your servant! Jśāna dāsa says: "Listen, O beautiful girl! What kind of attitude is that? Kṛṣṇa is so eager to meet You! Be kind to Him! Why don't You give Him Your love?"

Still Śrīmatī does not give up Her proud mood. Although Her Prāṇaballabha, Her heart's lover, is so anxiously praying to Her, She maintains Her external pose of rejection and replies with a grave voice: "Don't say anything anymore, O Mādhava! What's the use? It won't work! I come from a spotless family, just give up Your deceitful behaviour! I know Your character well enough!"

Śrīmatī is only pretending to be angry, to make Kṛṣṇa relish the sweetness of that mood of Hers and to make Him more eager to meet Her. The hero becomes desperate when He sees that all His efforts to please Rādhikā are futile, and He finally takes shelter of Her maidservants, who manage to pacify their Svāminī. The maidservants are then rewarded with the beautiful vision of Rādhikā and Mādhava's loving pastimes, that take place on the outskirts of the bower. *paśya krīdati kuñja śimni tad aho dvandvaṁ mahā mohanam.*

VERSE 171:

**VICITRA RATI VIKRAMAṂ DADHAD ANUKRAMĀD ĀKULAM
MAHĀ MADANA VEGATO NIBHRṬA MAÑJU KUÑJODARE
AHO VINIMAYAN NAVAM KIM API NĪLA PĪTAM PAṬAM
MITHO MILITAM ADBHUTAM JAYATI PĪTA-NĪLAM MAHAḤ**

vicitra - wonderful; *rati* - loving; *vikramaṁ* - power; *dadhad* - doing; *anukramād* - gradually; *ākulaṁ* - anxious; *mahā* - great; *madana* - amorous; *vegataḥ* - urge; *nibhṛta* - lonely; *masju* - lovely; *kuñja* - arbour; *udare* - inside; *aho* - O!; *vinimayan* - exchanging; *navam* - new; *kim api* - indescribable; *nīla* - blue; *pītam* - yellow; *paṭam* - cloth; *mithaḥ* - mutual; *militam* - meeting; *adbhutaṁ* - wonderful; *jayati* - glory; *pīta* - yellow; *nīlam* - blue; *mahaḥ* - light.

All glories to the wonderful meeting of a yellow and a blue effulgence, who are very eager to progress in Cupid's great, wonderful urges in a lovely solitary grove in which They exchange Their indescribable new yellow and blue garments!

THE SWEET MEETING OF TWO LIGHTS:

Commentary: Śrīpāda, in his form as a maidservant, looks inside the grove through the holes in the vines to admire the sweetness and beauty of the intimate pastimes of the young Couple, who are gradually becoming more and more absorbed in lovemaking. There are amorous pictures hanging in this solitary grove, that incite lusty feelings, the southern breeze carries the fragrance of flowers inside, making the bumblebees drunk, and the cuckoos sing in the fifth note. This is a *mañju kuñja*, a lovely place. Rādhā and Kṛṣṇa become more and more eager to please Each other in these love-pastimes. In Ujjvala Nīlamanī Śrīla Rūpa Gosvāmi writes about this pure and selfless enjoyment:

*darśanālīṅganādīnām ānukūlyān niṣevayā
yūnor ullāsam ārohan bhāvaḥ sambhoga īrṣyate*

"When a couple sees and embraces Each other favorable, solely for Each other's pleasure, it is called *sambhoga*." Śrī Viśvanātha Cakravartī gives the following beautiful example: *mahā prasādam sevate bhakto yathā tadvad ity arthaḥ*. It is just like the devotees' taking *mahā prasāda*. although it seems that they are enjoying themselves, they are actually serving, honouring and worshipping the remnants of what the Lord has enjoyed Himself. Knowing that the food has made the Lord happy, they also become happy. Kṛṣṇa and the *gopīs* are absorbed in their loveplay in a similar way. They are only happy when they know that the partner is happy. The word *anukrama* in the text means that one time the hero, and the other time the heroine show their amorous force during the loveplay. The maidservants float in an ocean of *rasa* when they see this!

The *sādhaka* should get this relish while awakening his *svarūpa*. The scriptures say about the deity-worship of the Lord: *nādevo devam arcayet*, and *devo bhūtvā devaṁ yajet* "Without becoming a god (attaining a spiritual identification) one should not worship God.", and "First one must become a god himself before worshipping God." Hence the scriptures have prescribed *bhūta śuddhi* (assumption of a spiritual identification). About this Śrīmat Jīva Gosvāmī has written: *tatra bhūta-śuddhir nijābhilaṣita bhagavat sevaupayika tat pārṣada deha bhāvanā-paryantaiva tat sevaika puruṣārthibhiḥ kāryā nijānukūlyāt* (Bhakti Sandarbha 286)

"Those for whom the service of the Lord is the supreme goal of life should think of themselves in the form of an associate of the Lord, having a spiritual body which is suitable for the Lord's service. This will be most favorable for that service, and this is their *bhūta śuddhi*." This is also the *siddhānta* of Śrīmad Bhāgavata (3.9.11): *yad yad dhiyā ta urugāya vibhāvayanti tat tad vapuḥ praṇayase sad anugrahāya*, and is confirmed by Śrīla Viśvanātha Cakravartīpāda in his Sārārtha Darśinī-commentary on this verse: *te sādḥaka-bhaktāḥ sva sva bhāvānurūpaṁ yad yad dhiyā bhāvayanti tat tad eva vapuḥ teṣāṁ siddha dehaṁ praṇayase prakarṣeṇa tān prāpayasi aho te sva bhakta pāravaśyam iti bhāvaḥ* "Whatever the *sādḥaka bhaktas* meditate on, according to their own feelings, the Lord will make them a *siddha deha* accordingly, which they will attain. Aho! This is how the Lord is subdued by His devotees!"

Śrīpāda, in his *kiṅkarī rūpa*, sees that the young Couple forgets everything, even Their own identities, in the ecstasy of lovemaking. In this way Śyāma accidentally puts Rādhikā's blue *sārī* on and Rādhikā accidentally puts Śyāma's yellow *dhotī* on. Thus They play on like transcendental blue and yellow lights.

*mañjula kuñjodare, mañimaya śrī mandire,
nīla pīta navīna yugala
ati adabhuta rati vikrama vilāse māti
madana vegete veyākula*

"In a jewelled temple in a lovely grove, a young blue and yellow Couple engages in wonderfully powerful amorous sports, being greatly agitated by amorous urges."

*vilāsa taraṅga mājhe, rasamayī rasarāje,
nā jāni ki sukhe ageyān
pīta nīla suvarana, nija nija ye vasana,
vinimaye koilā paridhāna*

"The king of *rasikas* and *rasamayī* Rādhā forget Themselves of bliss while They float on the waves of Their pastimes, and They accidentally exchange Their blue and yellow garments."

*nirajane nandasuta, vṛṣabhānu sutā yuta
sphuraṇete daraśana kori
śrīpāda prabodhānanda, se vilāsa rasakanda
prakāśa korilā chanda kori*

"Śrīpāda Prabodhānanda shows the desire to see these intimate pastimes of Nanda's son and Vṛṣabhānu's daughter, who are the source of all *rasa*, in a transcendental revelation."

VERSE 172:

**KARE KAMALAM ADBHUTAM BHRAMAYATOR MITHO'MSARPITA
SPHURAT PULAKA DOR LATĀ YUGALAYOḤ SMARONMATTAYOḤ
SAHĀSA RASA PEŚALAM MADA KARĪNDRA BHAṄGĪ-ŚATAIR
GATIM RASIKAYOR DVAYOḤ SMARATA CĀRU VṚNDĀVANE**

kare - in the hand; *kamalam* - lotus; *adbhutam* - wonderful; *bhramayatoh* - twirling around; *mithah* - Each other; *amśa* - shoulders; *arpita* - placing; *sphurat* - clear; *kanaka* - golden; *doḥ* - arm; *latā* - vine; *yugalayoḥ* - the couple; *smaronmattayoḥ* - intoxicated by lust; *sahāsa* - with laughter; *rasa* - flavour; *peśalam* - beautiful; *mada* - mad; *karīndra* - king of elephants; *bhaṅgī* - gesture; *śataih* - with hundreds; *gatim* - course; *rasikayoḥ dvayoḥ* - of both relishers; *smarata* - remembering; *cāru* - beautiful; *vṛndāvane* - in Vṛndāvana.

Just remember the hundreds of gestures of the *rasika* Couple in beautiful Vṛndāvana, that resemble those of intoxicated elephants that enjoy the *rasa* of laughter, who are intoxicated by feelings of love, who keep their vine-like arms, that are erupting with goosepimples of ecstasy, on Each other's shoulders and who twirl wonderful lotus-flowers around in Their hands!

THE MOVEMENTS OF TWO RELISHERS:

Commentary: The *rasika* pastimes are completed, so the maidservant enters the *kuñja* to serve delicious syrup and betel-leaves and to fan the exhausted young Couple. After a short rest the young Couple wants to ramble in the forest, so They walk out of the *kuñja*, with Their arms on Each other's horripilating shoulders, to behold the beauty of Vṛndāvana. Śrī Jīva Gosvāmī says there is more bliss in such sportive pastimes than in the actual sexual union: *vidagdhānām tu yathā vanitānurāgāsvādane vāñchā na tathā tat sparśādāv api* (Pṛīti Sandarbha). "The exchange of feelings between amorous lovers is more relishable than the touch (kissing, embracing etc.)." Rādhā and Mādhava relish this romantic mood while They walk around admiring the beauty of the forest:

*bhṛṅgaiḥ kvāpi vanapriyāḥ kvacid ime cāṣais ca dhūmyāṭakā
dātyūhaiḥ śikhi cātakās tata ito haṁsādayaḥ sārasaiḥ
kīrāḥ kvāpi kikhī kulair iha bharadvājais ca hārītakāḥ
gāyantīva mudātra vām guṇa yaśaḥ preṁṇā ruvantaḥ sadā*

(Govinda Līlāmṛta 12.47)

"Somewhere the bees sing with the cuckoos, somewhere the Cāṣa-birds (golden Cātakas) sing with the forktailed passerine-birds, somewhere the gallulines sing with the peacocks and the Cātaka-birds, somewhere the cranes sing with the swans, somewhere the

parrots sing with the Kikhī-birds and somewhere the larks and Haritakis always blissfully and lovingly sing of Your qualities and Your fame!

Śyāmasundara twirls His playlotus around in His right hand, Śrīmatī twirls Her playlotus around in Her left hand and both are twirling Each other's minds around with these lotuses. There are no *sakhīs* around here, so the young Couple can freely enjoy Their forestwalk like two elephants intoxicated by lusty desires. How many hundreds of beautiful movements They make! The maidservant follows Them like Their shadow and is engaged in Their loving service. Sometimes the romantic Couple sings sweet lovesongs, describing the sweetness of Each other's love and Each other's forms. The whole of Vṛndāvana is illuminated by the luster of Their sweet forms and inundated by the nectarflood of Their joking and laughter. all the creatures of the forest are enchanted! Sometimes the young Couple picks flowers and decorates Each other with them, sometimes They listen to the prattlings of the male and female parrots in the branches of the trees and sometimes They enjoy a cool breeze that carries the fragrance of flowers. Śrīpāda prays: "May I remember Rādhā and Mādhava's fascinating walk through the Vṛndāvana forest!"

*sucāru śrī vṛndāvane rasika rasikā;
sajala jalada āra svarṇa pañcālikā
līlā padma dolāyīya parama ānande;
samarpiyā bāhu latā paraspara skandhe
śata śata rasa-bhaṅgī vistāra koriyā;
koto hāsya rase yāy heliyā duliya
smaronmatta rasamayī rasika nāgara;
śata śata matta karīndra madahara
he mon! smaraṇa koro se gati sundara!
bhaṇe śrī prabodhānanda kāvya manohara*

"In beautiful Vṛndāvana, *rasika* Kṛṣṇa looks like a full raincloud and *rasikā* Rādhikā looks like a golden statue. In topmost bliss They twirl playlotuses in Their hands, placing Their vine-like arms on Each other's shoulders. They make hundreds of *rasika* gestures and so many jokes, leaning and swaying against Each other. This *rasika* hero and heroine is intoxicated by lust and thus destroy the pride of hundreds of mad elephants. O Mind! Remember Their beautiful gait! Thus Śrī Prabodhānanda beautifully rhymes."

VERSE 173:

**KHELAN MUGDHĀKṢI MĪNA SPHURAD ADHARA MAṆI VIDRUMA ŚROṆI
BHĀRA
DVĪPĀYĀMOTTARAṄGA SMARA KALABHA KAṬĀTOPA VAKṢORUHĀYĀḤ
GAMBHĪRĀVARTA NĀBHER BAHULA HARI MAHĀ-PREMA PĪYŪṢA SINDHOḤ
ŚRĪ RĀDHĀYĀḤ PADĀMBHORUHA PARICARAṆE YOGYATĀM EVA GEṢE**

khelat - playing; *mugdha* - innocent; *akṣi* - eyes; *mīna* - fish; *sphurat* - clear; *adhara* - lips; *maṇi* - jewels; *vidruma* - coral; *śroṇi* - hips; *bhāra* - weight; *dvīpa* - island; *āyāma* - long; *uttaraṅga* - extraordinary; *smara* - Cupid; *kalabha* - elephant; *kaṭa* - trunk; *āṭopa* - pride; *vakṣoruhāyāḥ* - of the breasts; *gambhīra* - deep; *āvārta* - whirlpool; *nābheḥ* - of the navel; *bahula* - many; *hari* - of Hari; *mahā* - great; *pīyūṣa* - nectar; *sindhoḥ* - of the ocean; *śrī rādhāyāḥ* - of Śrī Rādhā; *padāmbhoruha* - lotus-feet; *paricaraṇe* - worshipping; *yogyatām* - qualification; *eva* - only; *geṣe* - searching.

I desire the privilege to serve the lotus-feet of Śrī Rādhā, who is a great nectar-ocean of love for Śrī Hari, in which Her innocent playful eyes are the fishes, Her red lips are the coralstones, Her big buttocks a long island, Her breasts the temples of mad baby-elephants and Her navel a deep whirlpool.

THE GREAT NECTAROCEAN OF LOVE FOR HARI:

Commentary: How sweetly Rādhā and Mādhava stroll through the forest, while the birds sing Śrī Rādhā's glories and Their arms are erupting with goosebumps of ecstasy! It seems as if Śrī Rādhā is a great ocean of love for Hari, in which Her restless eyes, with which She casts restless glances at Śyāmasundara, are the playful fishes, that are swimming most blissfully in the nectarean waves. The ocean is an abode of jewels, and Śrī Rādhā's lips are the coralstones that give dignity to the nectar-ocean of Hariprema. Rādhā's large buttocks are like islands in this ocean, on which the mad-baby elephants of Cupid reside. Śrīpāda mentions this because he remembers that Hari becomes very lusty after He sees Rādhā's big buttocks. Śrī Rādhā's breasts are like the trunks of Cupid's baby-elephants, and Her navel is one of the deep whirlpools one often finds in a vast ocean. The boat of Kṛṣṇa's mind is always sucked into that deep whirlpool of *rasa*. Moreover, Śrī Rādhā's feet are lotus-flowers that float on this vast ocean, Her thighs are the stems of these lotus-flowers, and the honey that trickles from these lotus-flowers is the *prema rasa* that is always so eagerly relished by the devotees' bee-like minds and that extinguishes the burning fire of desire in Kṛṣṇa's heart.

VERSE 174:

**VICCHEDĀBHĀSA MĀTRĀD AHAHA NIMIṢATO GĀTRA VISRĀMSANĀDAU
DĪPYAT KALPĀGNI KOṬI JVALITAM IVA BHAVED BĀHYAM ABHYANTARAM
CA
GĀḌHA SNEHĀNUBANDHA GRATHITAM IVA YAYOR ADBHUTA PREMA
MŪRTYOḤ**

**ŚRĪ RĀDHĀ MĀDHAVĀKHYAM PARAM IHA MADHURAM TAD DVAYAM DHĀMA
JĀNE**

viccheda - separation; *ābhāsa* - semblance; *mātrāt* - only; *ahaha* - O!; *nimiṣata* - a moment; *gātra* - body; *visraṁsana* - movement; *ādau* - and so; *dīpyat* - blazing; *kalpāgni* - fire of destruction; *koṭi* - millions; *jvalitam* - burning; *iva* - as if; *bhaved* - is; *bāhyam* - externally; *abhyantare* - inside; *ca* - and; *gāḍha* - deep; *sneha* - affection; *anubandha* - bonds; *grathitam* - bound; *iva* - as if; *yayoḥ* - of them; *adbhuta* - wonderful; *prema* - love; *mūrtyaḥ* - of form; *śrī rādhā mādhavākhyam* - known as Rādhā and Mādhava; *param* - supreme; *iha* - here; *madhuram* - sweet; *tad* - that; *dvayam* - couple; *dhāma* - effulgence; *jāne* - I know.

Aho! I know the sweet effulgent Couple named Rādhā-Mādhava, who are the wonderful forms of love, who are bound to Each other with the tight knot of mutual affection and who experience a moment of supposed separation to be more burning than million of blazing fires of destruction in Their bodies, inside and outside!

THE SUPREME EFFULGENCE RĀDHĀ-MĀDHAVA:

Commentary: Śrī-Śrī Rādhā-Mādhava are making love in a lovely grove in Vṛndāvana. It is as if They are tightly bound by a knot of *sneha*. Śrīla Rūpa Gosvāmī defines *sneha* as follows in his 'Ujjvala Nīlamanī (Sthāyi 57)':

*āruhya paramām kaṣṭhām premā cid dīpa dīpanaḥ
hṛdayam drāvayann eṣa sneha ityabhidhīyate
atrodite bhavaj jātu na trptir darśanādiṣu*

"When *prema* reaches its pinnacle it begins to illuminate the transcendental object of love and it causes the heart to melt. This is known as *sneha*. When that *sneha* arises, the lover is never satisfied even if he sees or touches the beloved." Śrī Rādhā has the *madīyatā*-attitude towards Kṛṣṇa, thinking 'You are Mine'. This most elevated feeling is called *madhu sneha*. It is sweet of itself, it is a collection of different transcendental flavours, it is warm and intoxicating and it is very firm (*gāḍha*). This is Śrī Rūpa Gosvāmī's teaching:

*madīyatvātīśaya bhāk priye sneho bhaven madhu
svayam prakāṣa mādhuryo nānā rasa samāhṛtiḥ
mattatosmadharah sneho madhu sāmyān madhūcyate (ibid, 61)*

Śrīpāda says: "Śrī Yugala is tightly bound by the knot of mutual *sneha* in the *kuñja*." In the devotional scriptures different explanations have been given of the word *anubandha*, and all of them are applicable here. One meaning is 'attachment'. The lovers cannot get enough of touching and seeing Each other, and Their attachment to Each others forms, qualities and natures always increases. Poet Vidyāpati sings:

*hātaka darapaṇa māthaka phula; nayanaka anjana mukhaka tāmbūla
hṛdayaka mṛgamada gīmaka hara; dehaka saravasa gehaka sāra
pākhika pākh minaka pāni; jīvaka jīvana hām tuhu jāni
tuhu koise mādhaba koho tuhu moy; vidyāpati koho- duhun doho hoy*

"O Mādhava! You are the mirror in My hand, the flowers in My hair, the eyeliner around My eyes, the betel-leaves in My mouth, the musk on My breasts, the necklace around My neck, the all-in-all for My body and the best thing in My house. You are the life of My life, as a bird needs its wings and the fish needs water. O Mādhava, tell Me, what am I to You?" Vidyāpati says: "They both belong to Each other." Like two flowers, Rādhā and Mādhava are bound to the string of strong attachment to Each other. another meaning of the word *anubandha* can be *abhiniveśa*. The knot of love is the result of deep absorption in *līlā-rasa*, the flavour of pastimes coming from this deep affection. also then one is unsatiated and very thirsty for love. No one has as much of this divine thirst as Rādhā and Mādhava. The word *anubandha* also means *bandhana* (bondage), *āgraha* (eagerness), *paripāṭi* (expertise) and even more. all these meanings are applicable to this verse. The bondage of the young Couple's natural love is very firm and genuine, full of wonderful expertise and eagerness and ties Them together like two flowers on the string of love. When there's even the slightest thought of separation, the young Couple feels a burning sensation which is even hotter than millions of fires of universal cataclysm. No material words can describe this feeling. Even a fraction of a moment of separation is intolerable. Śrī Śuka Muni says: *yat prekṣaṇe dṛṣiṣu pakṣma-kṛtaṁ śapanti* (Bhāg. 10.82.40) "When the *gopīs* saw Kṛṣṇa, they cursed the Creator for making eyelashes on their eyes, so that they could not constantly stare at Him." This mood is manifest to the utmost in Rādhā and Mādhava. When They are united They don't even accept sandalpaste or garlands on Their bodies, for that will interrupt Their mutual touch. *cīra candana ure hāra na delā* (Vidyāpati). *hiyāya hiyāya lāgibo lāgiyā candana nā mākhe aṅge* (Jñāna dāsa). Even when the *gopīs*, who have an extra-marital relationship with Kṛṣṇa, meet with Him, they experience separation from Him, and that mood is manifested to the utmost in Śrī Rādhā's *mādanākhyā mahā bhāva*.

*prema-kuñje prema mūrti, rādhā kṛṣṇa prāṇa-pati,
yukta bhāve yugala ratana
gāḍha snehe rāi kānu, ābaddha grathita janu,
aparūpa madhura milana*

"Rādhā and Kṛṣṇa, the forms of love, the two jewels Rāi-Kānu, are bound in a knot of deep mutual affection as They sweetly meet Each other in a wonderful arbour of love."

*nimiṣe vicchedābhāsa, pramodinī pītavāse,
anubhave rādhā dāmodara
kalpānta anala sama, virahete dahe yeno,
doṅhākāra bāhya abhyantara*

"When Pramodinī (blissful) Rādhā and Pītavāsa Dāmodara are feeling separated from Each other for even a fraction of a moment, They are burning inside out in the fire of universal destruction."

tribhuvane vidagadha, śrī rādhikā śrī mādhaba
madhura madhura rasa-dhāma
śrīpāda prabodhānanda, mahā ratna śloka cchanda,
yugala mādhuri kore gāna

"Rādhikā and Mādhaba are the most clever lovers of the three worlds and They are the ever-so-sweet abodes of *rasa*. With great jewelled verses and rhymes Śrīpāda Prabodhānanda sings of the sweetness of this Couple."

VERSE 175:

**KADĀ RATYUNMUKTAM KACA-BHARAM AHAM SAMYAMAYITĀ
KADĀ VĀ SAMDHĀSYE TRUṬITA NAVA MUKTĀVALIM API
KADĀ VĀ KASTURYĀS TILAKAM API BHUYO RACAYITĀ
NIKUÑJĀNTAR VṚTTE NAVA RATIRAṆE YAUVATA MAṆEḤ**

kadā - when; *rati* - loveplay; *unmuktam* - loosened; *kaca-bharam* - braid; *aham* - I; *samyamayitā* - rebind; *kadā vā* - or when; *samdhāsyē* - restring; *truṭita* - broken; *nava* - new; *muktāvalim* - pearl necklace; *api* - even; *kasturyāḥ* - of musk; *tilakam* - tilaka; *api* - even; *bhūyaḥ* - again; *racayitā* - making; *nikuñja* - arbour; *antaḥ* - inside; *vṛtte* - engaging; *nava* - new; *rati raṇe* - amorous fight; *yauvata* - youngster; *maṇeḥ* - of the jewel.

When can I serve the jewel of young girls (Rādhā) by arranging Her hair, which was loosened during Her amorous fight in the groves? When can I collect and restring the new pearls that fell from Her broken necklace, and when can I put the musk-tilaka back on Her forehead?

HEART'S SERVICE:

Commentary: The maidservant admires the beauty of the ever-fresh amorous battle of the Yugala Kīśora, looking through the holes of the vines, her fish-like eyes blissfully swimming in the ocean of these sweet pastimes. Śrīla Raghunātha dāsa Gosvāmī anxiously prayed:

smara vilasita talpe jalpa līlāmanalpām;

*krama kṛti parihīnām vibhrati tena sārddham
mitha iva parirambhārambha vṛttaika varṣma;
kṣaṇam api mama rādhe netram ānandaya tvam
pramada madana yuddha śrāntitaḥ kānta kṛṣṇa;
pracura sukhada vakṣaḥ sphāra talpe svapantī
rasa mudita viśākhā vijitāddha samṛddhā;
kṣaṇam api mama rādhe netram ānandaya tvam*

(Prema Pūrābhidha Stotram 4 and 5)

"O Rādhe! Without interruption You are having different joking discussions with Kṛṣṇa on the bed of amorous pastimes and You embrace Him so firmly that it seems as if Your two bodies have become One. Please delight my eyes for even a moment! O Rādhe! When You become tired of a passionate amorous battle You sleep on the great, blissful bed of Your beloved Kṛṣṇa's broad chest, being blissfully fanned by Viśākhā. Please delight my eyes for even a moment!" When Kiśorīmaṇi is victorious in the amorous battle, the maidservant becomes very proud. Just like a jewel, the beauty of adolescent Rādhikā is ever-fresh and imperishable, and even more so, and this makes the amorous battle also ever-fresh.

Now the amorous battle is finished and the young Couple sits on Their play-bed. The maidservant, understanding that the lovemaking is over, enters into the *kuñja. rasa* personified (Kṛṣṇa) personally starts making up Svāminī. Her hair was loosened during the amorous battle, Her pearl necklace was broken, Her sweatdrops washed away the musk tilaka on Her forehead, and Her ornaments were all disarranged. The maidservant is out of her mind of ecstasy when she sees the sweet form of her victorious Svāminī. The two lovers breath deeply and stare in Each other's eyes. Streams of sweetness gush from Their limbs when They understand that They were able to make Each other happy. First, the maidservant dries up Rādhā and Mādhava's sweatdrops by fanning Them, and then she serves Them water and betel-leaves. She re-arranges Svāminī's loosened hair and rewinds it with a garland of fresh jasmine-flowers. She collect the pearls from Rādhikā's necklace, that were strewn all over the *kuñja* after Śyāma broke it during Their love-sports, and restrings it into a new necklace, and she makes a new *tilaka* of musk on Svāminī's forehead, after the old *tilaka* was washed away by Her profuse perspiration.

VERSE 176:

**KIM BRŪMO'NYATRA KUṆṬHĪKṚṬAKA JANAPADE DHĀMNY API ŚRĪ
VAIKUṆṬHE
RĀDHĀ MĀDHURYA VETTA MADHUPATIR ATHA TAN MĀDHURĪM VETTI
RĀDHĀ
VRNDĀRĀNYA STHALĪYĀM PARAMA RASA SUDHĀ MĀDHURĪṆĀM DHURĪṆĀM
TAD DVANDVAṀ SVĀDANĪYĀM SAKALAM API DADAU RĀDHIKĀ KINKARĪṆĀM**

kiṁ - what; *brūmah* - saying; *anyatra* - elsewhere; *kuṅṭhikṛtaka* - limiting; *janapade* - in the area; *dhāmi* - in the abode; *api* - even; *śrī vaikuṅṭhe* - in Śrī Vaikuṅṭha; *rādhā mādhurya* - Rādhā's sweetness; *vetta* - knowing; *madhupatiḥ* - the Kṛṣṇa-bee; *atha* - then; *tad* - His; *mādhurī* - sweetness; *vetti rādhā* - Rādhā knows; *vṛndāraṇya* - Vṛndāvana; *sthalīyaṁ* - this place; *parama rasa* - the highest taste; *sudhā* - nectar; *mādhurīṇām* - of sweetnesses; *dhurīṇām* - of great amounts; *tat* - that; *dvandvaṁ* - couple; *svādanīyaṁ* - relishable; *sakalam* - all; *api* - even; *dadau* - giving; *rādhikā kiṅkariṇām* - of Rādhikā's maidservants.

Only in Śrī Vṛndāvana, which puts to shame even Śrī Vaikuṅṭha, what to speak of other places, Madhupati knows Rādhā's sweetness and Rādhā knows His sweetness. Śrī Vṛndāvana, the sweet nectar-ocean full of supreme *rasa*, gives Rādhikā's maidservants all of Their relishable sweetness.

THE AREA WHICH LIMITS EVEN THE UNLIMITED ABODE:

Commentary: The area of Vṛndāvana limits even the glories of Lord Viṣṇu's unlimited abode Śrī Vaikuṅṭha. The Padma Purāṇa states: *aho madhupurī dhanyā vaikuṅṭhāc ca garīyasī* "O How blessed is the area of Mathurā! It is even greater than Vaikuṅṭha!", and Śrīla Rūpa Gosvāmī writes in 'Upadeśāmṛta' *vaikuṅṭhāj janito varā madhupuri*: "Mathurā is greater than Vaikuṅṭha." There is no sorrow in Vaikuṅṭha, everyone is blissfully engaged in the Lord's service there, that is why it is called *vai* (without) *kuṅṭha* (sorrow). But the opulence of Vraja limits (*kuṅṭha*) even the opulence of Vaikuṅṭha. In Caitanya Caritāmṛta it is said:

*vṛndāvane sāhajika ye sampad sindhu; dvārakā vaikuṅṭha sampad tāra ek bindu
parama puruṣottama svayaṁ bhagavān; kṛṣṇa yāhā dhanī tāhā vṛndāvana dhāma
cintāmaṇimaya bhūmi, ratnera bhavana; cintāmaṇi-gaṇa dāsī caraṇa bhūṣaṇa
kalpavṛkṣa latā yāhā sāhajika vana; puṣpa phala vinā keho nā māge anya dhana
ananta kāma dhenu yāhā care vane vane; dugdha mātra dena keho nā māge anya dhane*

"The opulence of Dvārakā and Vaikuṅṭha is only a drop compared to the ocean of Vṛndāvana's natural opulence. The Supreme Person, Śrī Kṛṣṇa, is the opulent proprietor of that abode of Vṛndāvana. The earth as well as the anklets of the maidservants are made of Cintā-gems and the houses are made of jewels. Nobody asks anything else but fruits and flowers from the wishyielding vines and trees of this natural forest. Innumerable wish yielding cows graze from forest to forest, but nobody asks anything else but milk from them." This is why Vṛndāvana is called an 'area' or 'district' (*janapada*) in this verse. It is the most suitable ground for the human-like pastimes of Śrīman Madana Gopāla and His parents Nanda and Yaśodā and the cowherders. The happiness of a Vraja-devotee will be reduced (*kuṅṭha*) if he were to be transferred to Vaikuṅṭha. The best example is that of Gopa Kumāra in Bṛhad Bhāgavatāmṛta. Even Nārada Muni was astonished to see that Gopa Kumāra was not even

attracted to Lord Viṣṇu after He had assumed the form of Kṛṣṇa in a sweet garden somewhere in Vaikuṅṭha, and Lakṣmī had turned into Rādhā. Gopa Kumāra was only interested in Madana Gopāla's (Kṛṣṇa's) sweet pastimes in Vṛndāvana.

Then Śrīpāda says: *rādhā mādhyura vetti madhupati atha tan mādhyurim vetti rādhā*. The *rasika* Kṛṣṇa-bee Madhupati knows Rādhā's sweetness:

"Sakhi ! When He sees the lightning-like luster of the jewel of Vraja-girls, Madhupati loses His patience and He goes mad! Her teeth shine like pearls and Her smiling face shines like the moon! Her sweetness comes forth from *mahā bhāva*, and that is why it enchants the transcendental Cupid of Vṛndāvana like that." (Caṇḍī dāsa)

Kṛṣṇa is Madhupati, the emperor of sweetness, and no one can relish His sweetness like Śrī Rādhā, who reigns over the kingdom of *mahā bhāva*. Śrīla Jñāna dāsa sings:

*kene gelām jala bharibāre,
yāite yamunāra ghāte, sekhāne bhulilo bāte
timire garāsilo more*

"Why did I go to the bathingplace by the Yamuna to fetch water? I forgot everything after I was swallowed by the darkness (of Kṛṣṇa's luster)."

*rase tanu dhara dhara, tāhe nava kaiśora,
āra tāhe naṭavara veśa
cūḍāra ṭālani vāme, mayūra candrikā ṭhāme
lalita lāvanya rūpa śeśa*

"Nectar drips from His adolescent body and He is dressed like the best of dancers. His crown of peacock-feathers slightly tilts to the left and His lovely form is the limit of elegance."

*lalāte candana pānti, nava gorocanā bhāti,
tāra mājhe punamika cānd
alakā balita mukha, tribhaṅga bhaṅgima sukha
kāminī janera mana phānda*

"The spots of sandalpaste on His forehead shine like fresh *gorocanā* pigments, and in their midst (between His eyes) is a full moon (spot of sandal). Lovely curly locks flank His face and He poses in a blissful threefold bending form, that works like a net to catch the minds of all the girls."

*loke tāre kālo koy, sahaja se kālo noy,
nīlamaṇi mukutāra pānti
cāhani cancala bānkā, kadamba gāchete ṭhekā,
bhuvana mohana rūpa bhāti*

"The people call Him *kālo* (black boy) but actually He isn't black. He is like a sapphire with a row of pearls. His form enchants the whole world as He stands under a Kadamba-tree, casting restless glances around."

Such songs show what a sweet area Śrī Vṛndāvana is. Even if Rādhā and Kṛṣṇa would meet Each other outside of Vṛndāvana They would not feel happy. Rather, They would feel very sad! Śrī Rādhā told Kṛṣṇa in Kurukṣetra (in Caitanya Caritāmṛta):

*sei tumi sei āmi se nava saṅgama; tathāpi āmāra mon hare vṛndāvana
ihā lokāraṇya hāthi ghoḍā ratha dhvani; tāhā puṣpāraṇya bhṛṅga pika nāda śuni
ihā rāja veśa sab saṅge kṣatriya-gaṇa; tāhā gopagaṇa sange muralī vadana
vraje tomāra saṅge yei sukha āsvādana; se sukha samudrera hoiya nāhi eka kaṇa*

"This is You and this is Me, and this is the same new meeting of Ours. Nevertheless, My mind is still stolen by Vṛndāvana. Here is a forest of people, and I hear elephants, horses and chariots. There (in Vraja) is a forest of flowers where I hear bees and cuckoos. Here You are dressed like a king, and You're surrounded by warriors, and there You play Your flute with the cowherders. Here I cannot get even a drop of that ocean of happiness I had when I was with You in Vraja!"

Śrīpāda concludes by saying: *tad dvandvaṁ svādanīyaṁ sakalam api dadau rādhikā kiṅkarīnām* "The abode of Vṛndāvana gives the maidservants of Śrī Rādhikā everything to relish the full nectar of Her devotional service." Anyone who earnestly comes to Vraja to take shelter of Śrī Rādhikā's lotus-feet, will be blessed with Her *nikuṅja sevā*.

VERSE 177:

**LASAD VADANA PAṆKAJĀ NAVA GABHĪRA NĀBHI BHRAMĀ
NITAMBA PULINOLLASAN MUKHARA KĀNCI KĀDAMBINĪ
VIŚUDDHA RASA VĀHINĪ RASIKA SINDHU SAṄGONMADĀ
SADĀ SURATARAṄGIṆĪ JAYATI KĀPI VṚNDĀVANE**

lasad - beautiful; *vadana* - face; *pañkajā* - lotus; *nava* - new; *gabhīra* - deep; *nābhī* - navel; *bhramā* - resembling; *nitamba* - buttock; *pulina* - riverbank; *ullasat* - beautified; *mukhara* - jingling; *kāncī* - waistbells; *kādambinī* - swan; *viśuddha* - pure; *rasa vāhinī* - river of nectar; *rasika* - Kṛṣṇa, the relisher; *saṅga* - union; *unmadā* - mad after; *sadā* - always; *suratarāṅgiṇī* - Gaṅgā; *jayati* - glories; *kāpi* - some; *vṛndāvane* - in Vṛndāvana.

All glories to some Suratarāṅgiṇī (Rādhā, a Gaṅgā-river of amorous love) in Vṛndāvana, that is always eager to meet the ocean of *rasikas* (Kṛṣṇa), whose face is its lotus-flower, whose navel is like its deep whirlpool, whose buttocks are like its banks and whose waistbells are its cooing swans!

THE GAṄGĀ-RIVER OF VRAJA:

Commentary: It is evening and Śrīpāda, in his *kinkarī*-form, is engaged in Śrīmatī's service in Yāvat. The moon rises in the sky, the Malayan breezes are blowing, and the moonrays increase Śrīmatī's eagerness to meet Śyāma. Just then Śyāma plays His enchanting flute in a trystingplace, and Rāi madly rushes out to meet Him (*abhisāra*). "Although the night is as dark as a mass of collyrium, the path is slippery and there are snakes coiling all over the dark forest, these things cannot stop Her passionate course. All the tigers, bears, buffaloes and wild boars flee when they see passionate Rāi approaching, and when She sees a snake with effulgent jewels on its hoods She fearlessly covers these jewels with Her hands, so that they will not betray Her presence to Her superiors. O Rāi! What can I say about Your passionate love for Mādhava?"

The maidservants follow Śrīmatī like Her shadow, seeing Her as a Gaṅgā-river of passionate love speedily flowing towards the ocean of Śyāma. *Surataraṅgiṇī* can mean *sura-taraṅgiṇī*, the river of the gods (Gaṅgā) or *surata-raṅgiṇī*, a woman who enjoys amorous pastimes. Just as both the banks of a river (*du kula*) are flooded during the rainy season, this girl also forgets Her two families (*du kula*), Her own family and Her husband's family, as She swiftly flows towards the ocean of Her paramour. The maidservant sees that Rādhā is a pure *rasa*-river (*viśuddha rasa vāhinī*) of love. Pure means: having no desire for personal satisfaction, but having only a firm desire for satisfying Kṛṣṇa's senses. This pure love can never be compared to the love of a wordly heroine for her paramour. Rādhā's love is the essence of the transcendental, selfless love of Vraja. She's very anxiously thinking: "How eagerly My *rasamaya prāṇakānta* must be waiting for Me!", always carrying the eager king of transcendental amorous *rasa*, Śrī Kṛṣṇa, in Her heart.

Śrīmatī's beautiful face is like a blooming golden lotus-flower that floats on this pure love river, from which the honey of pure love for Kṛṣṇa drips, and Her navel is like a deep whirlpool of *rasa* in this strong river, which constantly sucks up the blades of Kṛṣṇa's grass-like thoughts and desires. *nīpatita mādharma mugdha mano mṛga nābhi sudhārasa kūpam* (Saṅgīta Mādhava) "The deer-like mind of enchanted Mādhava falls into the nectar-well of Rādhikā's navel, and cannot come out anymore." Just as lordly swans are sweetly cooing and playing on the banks of the Gaṅgā, so the waistbells of Śrī Rādhā sweetly jingle on Her bank-like buttocks as She rushes towards the Kṛṣṇa-ocean. The maidservant glorifies this Gaṅgā of passionate love while she follows Her.

jaya sura taraṅgiṇī, amṛtera mandākinī
vr̥ndāvane sadā vartamāna
hāsya yukta śrī vadana, praphulla pañkaja yeno
nitya nava nayanābhirāma

"All glories to the celestial nectar-Gaṅgā of love (Śrī Rādhā) that always stay in Vṛndāvana, and whose smiling face is like an everblooming lotus-flower that delights the eyes!"

sugabhira nābhi śobhā, rasāvarta manolobhā,
daraśane hare mana prāṇa
nitamba pulina jāni, kāñci-dāma kādambinī,
mukharita amṛta samāna

"Her deep, beautiful navel is like a whirlpool of *rasa* whose sight steals one's mind, and Her buttocks are like the banks of this river, that carry a nectarean jingling swan-like sash of bells."

*prabodhānandete koy, rasamayī rādhānāme,
niramala taṭinī agādhā
nāmera taraṅga tule, yeno unmādinī cale,
śyāmāmbudhi saṅgame sarvadā*

Prabodhānanda says: "The nectarean name of Rādhā is a spotless and deep river, that always madly flows towards the Śyāma-ocean!"

VERSE 178:

**ANAṅGA NAVA RAṄGIṆĪ RASA TARAṄGIṆĪ SAṄGATĀ
DADHAT SUKHA SUDHĀMAYE SVA TANU NĪRADHAU RĀDHIKĀ
AHO MADHUPA KĀKALĪ MADHURA MĀDHAVĪ MAṄDAPE
SMARA KṢUBHITAM EDHATE SURATA SĪDHU MATTAM MAHAḤ**

anaṅga - Cupid; *nava* - new; *raṅgiṇī* - enjoyer; *rasa taraṅgiṇī* - river of mellows; *saṅgatā* - meeting; *dadhat* - making; *sukha* - joy; *sudhāmaye* - full of nectar; *sva tanu* - own body; *nīradhau* - oceans; *rādhikā* - Rādhikā; *aho* - O!; *madhupa* - bumblebee; *kākalī* - buzzing; *madhura* - sweet; *mādhavī maṅdape* - in a pavillion of Mādhavī-flowers; *smara* - amorous; *kṣubhitam* - agitation; *edhate* - increasing; *surata* - amorous; *sīdhu* - nectar; *mattam* - intoxicated; *mahaḥ* - effulgence.

Aho! Bearing the union with the waves of the new enjoyer of amorous *rasa*, Śrī Rādhikā, accepting Her flow into His own body, the nectarfilled ocean of joy, a transcendental light (Kṛṣṇa) dwells in a Mādhavī-pavillion with sweetly humming bumblebees, intoxicated by nectarean amorous desires.

THE RIVER MEETS WITH THE OCEAN:

Commentary: Śrīpāda, in his *kinkarī*-form, follows passionate Rādhikā on Her *abhisāra*. Śrīmatī lost all sense of direction and the maidservant, running behind Her, tells Her what is the way. Meanwhile Śyāmasundara eagerly waits for Her in a sweet pavillion of Mādhavī-flowers. How beautiful is this pavillion of Mādhavī-flowers! The vines and trees bear many blooming flowers, whose fragrance attracts the thirstily buzzing bumblebees, and the drunken cuckoos fill all the directions with their sweet songs. All the forest creatures shiver of ecstasy when they are touched by the pleasantly blowing soft breeze. The peacocks blissfully

spread their feathers and start to dance sweetly, bucks and does walk happily walk around and different birds are chirping. This wonderful natural beauty creates strong amorous feelings in Śrī Kṛṣṇa, for it reminds Him of Śrīmatī Rādhā; the transcendental Cupid of Vṛndāvana becomes agitated Himself. The southern breezes, the fragrance of the flowers, the buzzing of the bees, the singing of the cuckoos and the dancing of the peacocks are like Cupid's five cruel arrows that pierce the tender prince of Vraja and make Him helpless. In a very agitated state He then prays to Cupid:

*pāṇau mā kuru cūta śāyakam amuṁ mā cāpamāropaya
krīḍā nirjita viśva mūrccita janāghātena kiṁ pauruṣam
tasya eva mṛgī-dṛśo manasija preṅkhat kaṭākṣāśuga
śreṇī jarjaritaṁ manāg api mano nādyāpi saṁdhukṣate*

(Gīta Govindam)

"O Cupid! Don't hold that mangobud-arrow in your hand and don't place it on your bow! You are easily capable of conquering the whole world, so how can you show your prowess by piercing a person who has already fainted? A hero like you will simply be criticised for that! And if you ask Me: 'Why did You faint?', then listen, I will tell you: some doe-eyed girl (out of ecstasy Kṛṣṇa could not pronounce Rādhā's name) has already aimed Her arrow-like glances at Me from the bow of Her eyebrows!" Although Kṛṣṇa is the personification of bliss, such are His feelings of separation. When He hears the bees buzzing around the blooming Mādhavī-flowers, He becomes so agitated by lusty feelings that He blocks His ears with His hands. *dhvanati madhupa samūhe śravaṇam apidadhāti* (Gīta Govinda). Then the afflicted hero sees that the whole of Vṛndāvana is illuminated by a golden splendour and He hears the jingling of waistbells and anklebells. These delightful impulses make Him rise from death once more. Śrīmatī is also very anxious when She sees a bluish light illuminating the Mādhavī-pavillion. She is very agitated when She sees the ocean of nectarean ecstatic *rasa*, Śrī Śyāmasundara, the transcendental Cupid of Vṛndāvana, and Śyāma is also very happy when He sees the *anaṅga nava raṅgiṇī* (young girl who enjoys amorous sports) *rasa taraṅgiṇī* (river of mellows) Śrī Rādhā.

*duhuṁ doṅhā daraśane ulasita bhelo; ākula amiyā sāgare ḍubi gelo
duhuṁ jana nayana hoyala sab thira; duhuṁ mukha duhu heri ḍharakata nira
kare dhari rāi loi bosāolo vāme; pūtavāse mochai rāi mukha ghāme
aparūpa rādhā kānu vilāsa; ānande nirakhai govinda dāsa*

"They are very happy to see Each other. It is as if They anxiously float on an ocean of nectar. When Their eyes become steady They can see Each other's faces and Their eyes become filled with tears. He takes Rāi by the hand and seats Her on His left, wiping the sweatdrops from Her face with His yellow cloth. Govinda dāsa blissfully beholds Rādhā and Kṛṣṇa's wonderful pastimes." Thus the Rādhā-river meets with the Kṛṣṇa-ocean. Just as the ocean swells when a river merges into it, so Śyāma's heart blooms up with amorous desires when He holds the Rādhā-Ganges-river to His chest.

VERSE 179:

**ROMĀLĪ MIHIRĀTMAJĀ SULALITE BANDHŪKA BANDHU PRABHĀ
SARVĀṄGE SPHUṬA CAMPAKA CCHABIR AHO NĀBHĪ SARAḤ ŚOBHANĀ
VAKṢOJA STAVAKĀ LASAD BHUJA-LATĀ ŚĪNJĀPATAJ JHAṆKṚTIḤ
ŚRĪ RĀDHĀ HARATE MANO MADHUPATER ANYEVA VṚNDĀṬAVĪ**

romāli - hairs; *mihira* - the sun; *ātmajā* - daughter; *sulalite* - very lovely; *bandhūka bandhu* - friend of the Bandhūka-flower; *prabhā* - luster; *sarva* - all; *aṅge* - on the body; *sphuṭa* - blooming; *campaka cchabi* - luster of the Campaka-flower; *aho* - O!; *nābhī* - navel; *saraḥ* - lake; *śobhanā* - beauty; *vakṣoja* - breasts; *stavaka* - bunch; *lasad* - beautiful; *bhuja* - arm; *latā* - vines; *śīnjāpatat* - bees; *jhaṅkṛtiḥ* - jingling; *śrī rādhā harate* - Śrī Rādhā steals; *manaḥ* - the mind; *madhupateḥ* - of the Kṛṣṇa-bee; *anya* - other; *iva* - just like; *vṛndāṭavī* - Vṛndāvana.

Just like Vṛndāvana Śrī Rādhā steals Madhupati's mind with the hairlines on Her body, that look like the streams of the Yamunā-river, Her bodily aura that shines like Bandhūka-flowers, Her limbs that shine like Campaka-flowers, Her lake-like navel, Her bouquet-like breasts, Her vine-like arms and Her ornaments, that buzz like bees.

ŚRĪ RĀDHĀ IS VṚNDĀVANA

Commentary: Śrīpāda's transcendental vision continues. After Rādhā and Mādhava made love in the Mādhavī-pavillion, the fortunate maidservant can fan Them and serve Them fresh betel leaves and scented water. After a short rest Rādhā and Mādhava set out to admire the beauty of the vernal forest. Even when Rādhā is not with Him, this vernal forest can cause Kṛṣṇa to become pierced by Cupid's arrows, but now He can relish the beauty of the forest together with Her:

*kusuma bhare nava pallava dola; madhu pibi madhukarī madhukara rola
tāhe nava kokila pascama gāya; duhuṅ jana ārati candana vāya
punamika rāti mohana ṛtu-rāja; vaidagadhī vidagadha milalo samāja
nāha nīlamaṇi varaṇa suṭhāma; rāi mukura kāncana daśa bāṇa
doṅhe doṅhā heraitte duhuṅ bhelo bhori; rāi bhelo śyāma, śyāma bhelo gorī
āliṅgana koroite upajala hāsa; o rūpa bolihārī balarāma dāsa*

"The branches of the trees are filled with flowers and fresh sprouts surrounded by buzzing and drinking bumblebees. There the young cuckoos sing in the fifth note and the wind performs *ārati* to the young Couple by carrying the scent of sandalwood. It is the fullmoon

night of the enchanting king of seasons (spring) and the clever hero meets the clever heroine. Kṛṣṇa's body shines like an emerald and Rāī's body like a golden mirror melted ten times. When They look at Each other, They become absorbed in Each other: Rāī became Śyāma and Śyāma became Gaurī (Rādhikā). When They embrace Each other They start to laugh. Balarāma dāsa glorifies this vision!" Rādhā and Śyāma keep Their arms on Each other's shoulders and wander through the vernal forest, admiring its beauty in the light of the full moon. All the creatures of the forest shiver of ecstasy when they see the sweetness of the Yugala. A devotee who remembers this feels as if he directly experiences the slight smiles, the glossy golden and bluish complexions and the unrivalled beauty of the Yugala Kiśora. Sometimes goosebumps erupt on his skin when he hears Their voices or the jingling of Their ornaments, and sometimes he humbly thinks: "Alas! When will I see this youthful Couple face to face and serve Them directly?"

After touring the vernal forests, the divine Couple sits down on a moonlit jewelled platform on the bank of the Yamunā, being fully enchanted by Each other's sweetness. The maidservant follows Them like Their shadow and fans Them. Kṛṣṇa tells Rādhikā: "O Priye! You look like another form of Vṛndāvana to Me! The erect hairs on Your body are like the waves of the Mihirātmajā (Yamunā) because of their blackish luster, Your lips shine like the Bandhūka-flowers that grow all over Vṛndāvana, Your bodily luster shines like the golden Campaka-flowers in the forest and Your beautiful navel is like one of the many beautiful lakes in Vṛndāvana. O Priye! There is no shortage of comparisons between You and Vṛndātavī! Your arms are like its fresh vines in spring, Your breasts are like its big bunches of flowers, and the jingling of Your ornaments is like the buzzing of the bees! When I wander through Vṛndāvana, I see that You have given this forest all of Your personal beauty. With Your sweet beauty You steal My heart, just as Vṛndātavī does!" No *gopī* can steal Kṛṣṇa's mind as Śrī Rādhikā does. The great poet Karṇapura has written: *āsāṁ madhye sakala ramaṇī mauli maṇi māleḥ vaidarbhī ritir iva mādhuryojaḥ prasādādi sakala guṇavatī sakalālaṅkāravatī rasabhāvamayaī ca, kanaka ketakīva premārāmasya taḍin mañjarīva madhurima jaladharasya kanaka rekheva saundarya nikaṣa-pāṣānasya kaumudivānanda kumuda bāndhavasya...sāra śrīr iva lāvaṇya jaladheh hāsa lakṣmīr iva madhumadasya ākarabhūr iva kalā kalāpasya khanir iva guṇamaṇi gaṇasya kāpi śrī rādhikā nāma* (Ānanda Vṛndāvana Campū 1.167) "Śrī Rādhikā is like a garland of crown-jewels on the heads of all the cowherd girls. Just as the Vaidarbī-poetry is endowed with all qualities of embellishment as *mādhurya* (sweetness), *ojaḥ* (power) and *prasāda* (grace), She is also adorned with jewel-like qualities like *mādhurya*, *ojaḥ* and *prasāda*. She is like a golden Ketakī-flower in a garden of love, a lightningbud in a cloud of sweetness, a golden stripe on the whetstone of beauty, the moonlight of ecstasy, the essential wealth of an ocean of beauty, the beautiful proud smile of spring, and a mine of all arts and all jewel-like qualities". The heart of the maidservant is absorbed in the sweet *rasa* of Kṛṣṇa's comparisons between Śrī Rādhā and Vṛndātavī while she prepares a bed of soft flowers for the young Couple, where They can become absorbed in Their amorous pastimes. While the maidservants fan Them and massage Their feet, Rādhā and Mādhava fall asleep. The blessed maidservants then also fall asleep at Their feet, being absorbed in tasting Their sweetness.

VERSE 180:

**RĀDHĀ MĀDHAVAYOR VICITRA SURATĀRAMBHE NIKUÑJODARE
SRASTA PRASTARA SAṄGATAIR VAPUR ALAṄKURVE'ŅGA-RĀGAIḤ KADĀ
TATRAIVA TRUṬITAḤ SRAJO NIPATITĀḤ SANDHĀYA BHŪYAḤ KADĀ
KAṆṬHE DHĀRAYITĀSMI MĀRJANA KṚTE PRĀTAḤ PRAVIṢṬĀSMY AHAM**

rādhā mādhavayoḥ - Rādhā and Mādhava; *vicitra* - wonderful; *surata* - amorous; *arambha* - in the beginning; *nikuñjodare* - in a grove; *srasta* - dishevelled; *prastara sangataiḥ* - bed of flowers; *vapuḥ* - body; *alaṅkurve* - decorate; *aṅga-rāgaiḥ* - with body make up; *kadā* - when; *tatra* - there; *eva* - only; *truṭitaḥ* - broken; *sraja* - garland; *nipatitaḥ* - fallen; *sandhāya* - restringing; *bhūyaḥ* - again; *kadā* - when; *kaṇṭhe* - around the neck; *dhārayistāsmi* - I wear; *mārjana* - cleaning; *kṛte* - doing; *prātaḥ* - in the morning; *praviṣṭāsmi* - I enter; *aham* - I.

When will I decorate my body with the unguents that stuck on Rādhā and Mādhava's love-bed, having fallen off at the beginning of Their wonderful love-play in the *nikuñja*? When will I restring the broken garlands that fell off Their bodies and wear them around my neck when I enter the *nikuñja* in the morning to sweep it up?

SWEET COSMETICS IN THE ARBOUR:

Commentary: Śrīpāda, in his *kinkarī*-form, has fallen asleep while massaging Rādhā and Mādhava's lotus-feet. Meanwhile, daybreak is coming. How beautiful is the daybreak in sweet Vṛndāvana!

*vikasita kusuma jharai makaranda;
sab vana pavana pasārālo gandha
madhu pibi dhāvai madhukara punja;
gāvai bhrami bhrami keli nikuñja
kujai kokila madhukara nāda;
śuni śuni manamatha mana unamāda
daśa diśa pūralo khaga mṛga gāne;
balarāma jānalo niśi avasāne*

"Honey oozes from the blooming flowers, whose fragrance pervades the whole forest. The bumblebees come quickly to drink their honey and they buzz around all over the playgrove. The cuckoos sing so sweetly that even Cupid's mind becomes intoxicated when he hears it. The ten directions are filled with the songs of the birds and the deer, so that Balarāma dāsa knows that the night has ended." The maidservants wake up and become engaged in their usual sweet loving services. Some pour scented water from golden pitchers, some make enchanting garlands and some prepare sweet water and betel-leaves. The maidservants are all

love personified. The aspirants should pray to the eternally perfect maidservants like Raghunātha dāsa Gosvāmī was praying:

*man mānasonmilad aneka saṅgama prayāsa kuñjodara labdha sangayoh
nivedya sakhy arpaya māñiṅṅ svā sevane vīṭi pradānāvasare vrajeśayoh*

"O Friend (Rūpa Mañjari)! The king and queen of Vraja, who are always manifest in my heart, have met in the *kuñja* after great endeavour! Please submit me to Their service while You offer Them betel-leaves!" (Abhīṣṭa-sūcana stava - 4) Through the holes in the grove's foliage the *sakhīs* and *mañjarīs* relish the sweetness of the young Couple with the cups of their eyes. It is as if all beauty of the world is lying before them on a bed of flowers in the form of Rādhā and Kṛṣṇa's bodies. Their clothes and ornaments have fallen off and the lamps that burn in the corners of the *kuñja* make Them look like a blue lotusbud and the golden bud of a Campaka-flower. They have fainted of ecstasy from Each other's touch and They are lying next to Each other, heart-to-heart, Kṛṣṇa's right foot reaching up to Rāi Kiśorī's left thigh. The *sakhīs* and *mañjarīs* are staring at this gorgeous sight without blinking and float in oceans of blissful *rāsa* as they discuss this sweet vision with Each other. On Vṛndā's indication a male and female parrot begin to sing an awakening song to Kṛṣṇa: "Hari! Hari! Wake up, O hero! The rascal Creator is giving You so much misery by causing the night to end! The Queen of Vraja is eager to churn curd!" When our clever hero hears these words He becomes worried and slightly opens His eyes, but when He sees His Priyā He closes them again, while His hairs stand on end of ecstasy. He brings a jewelled lamp closer by and holds the chin of His beloved. Tears stream from His eyes while He beholds Rāi's moon-like face and both Rādhikā and Him shiver of ecstasy.

When the loving Couple sits up on the bed, the maidservants serve Them scented water and betel-leaves, and straighten out Their clothes and ornaments before They get up from the bed and sit on a jewelled throne on the terrace of the *kuñja*. Just then the *sakhīs* enter the *kuñja*, giggling, covering their mouths with their veils, and making hundreds of waves of jokes and laughter. Śrīpāda, in his *kinkarī*-form, floats in an ocean of bliss while he hears these sweet jokes and sweeps the *kuñja*. She sees that the bed of flowers was destroyed by the powerful motion of the amorous Couple's amorous battle and the flowers were scattered here and there. The word *prastara* means 'flowerbed': *pallavādyair viracite śayanīye tu sambharaḥ; prastaraḥ prastiraś ceti prastāro'pi ca kutrācit*. (Śabda Ratnāvalī). The maidservants decorate their own bodies with the cosmetics that have come from Rādhā and Mādhava's bodies onto the bed of flowers. The garlands have become sweetened by the young Couple's sweet love and the hairs of the maidservants stand up of ecstasy when they remember that. The flowers of this garland, that was broken during the amorous battle, were scattered all over the *kuñja*, and the maidservants collect them and restring them into new garlands that they then hang around their own necks in boundless bliss. Suddenly the spiritual vision disappears and Śrīpāda humbly prays to the lotus-feet of his beloved deity if he can attain this good fortune once again.

VERSE 181:

**ŚLOKĀN PREṢṬHA YAŚO'ŅKITĀN GR̥HA ŚUKĀN ADHYĀPAYET KARHICID
 GUÑJĀ MAÑJULA HĀRA BARHA MUKUṬAM NIRMĀTI KĀLE KVACIT
 ĀLIKHYA PRIYA MŪRTIM ĀKULA KUCAU SAṂGHATṬAYED VĀ KADĀ
 PYEVAM VYĀPṚTIBHIR DINAM NAYATI ME RĀDHĀ PRIYA SVĀMINĪ**

slokān - verses; *preṣṭha* - beloved; *yaśah* - fame; *aṅkitān* - marked; *gr̥ha* - pet; *śukān* - parrot; *adhyāpayet* - teaching; *karhicit* - sometimes; *guñjā* - berries; *mañjula* - lovely; *hāra* - wreath; *barha* - peacock-feather; *mukuṭam* - crown; *nirmāti* - makes; *kāle* - in time; *kvacit* - sometimes; *ālikhya* - drawing; *priya* - beloved; *mūrtim* - form; *ākula* - anxious; *kucau* - on the breasts; *saṅghatṭayed* - massages; *vā* - or; *kadāpi* - whenever; *evam* - thus; *vyāpṛtibhiḥ* - with activities; *dinam* - the day; *nayati* - passes; *me* - to me; *rādhā priya svāminī* - dear mistress Rādhā.

My dear mistress Rādhā sometimes spends Her day teaching Her pet parrot verses glorifying Her beloved, sometimes by making lovely strings of fresh *gunjā*-beads and a crown of peacock-feathers for Him, and sometimes by drawing a picture of Her beloved and then anxiously rubbing it to Her breasts as if She wants to experience His embrace!

VIRAHINĪ RĀDHĀ'S ACTIVITIES:

Commentary: It is afternoon and Śrīpāda, in his *kinkarī*-form, is engaged in Śrīmatī's service in Yāvat. Śrīmatī suffers very much out of separation from Her Priyatama and Her girlfriends try to pacify Her by saying: "O Rādhē! Don't be so upset! Vrajendranandana will come by just now with His cows, when He returns home with them (*uttara goṣṭha*). He will surely extinguish the fire of separation that rages in Your heart by giving You His sweet *darśana*!" Alas! But is there any way to console Śrīmatī at all? She thinks that a single moment without Kṛṣṇa is like millions of ages! Anxiously She asks Her girlfriends:

*avitatham asau kim drāghīyān gamiṣyati vāsaraḥ
 sumukhi sa niśārambhaḥ kim vā sameṣyati maṅgalaḥ
 smita mukha śaśī godhūlibhiḥ karambita kuntalaḥ
 kṣapayati dṛśām ārtim yatra vrajeśvara nandanaḥ* (Ujjv Nīlam)

"O fair-faced friend! Will this long day pass in vain, or will that most blessed afternoon, in which the burning feeling in My eyes will be extinguished by seeing the smiling moon-like face of the prince of Vraja, which is flanked by His curly locks that are greyed by the dust thrown up by the hooves of the cows, finally come?" The *sakhīs* then soothe Śrīmatī's pain somewhat by saying: "O Rādhē! That most desired time will come now! Be a little patient!"

Some of this anxiety has been drawn into this sweet verse of Śrīpāda's also. Śrīmatī teaches Her pet parrot verses about the spotless fame of Śrī Kṛṣṇa, so that the burning fire of Her separation can be somewhat extinguished. The *sakhīs* are very upset when they see how much Śrīmatī suffers out of separation from Kṛṣṇa, and while they wonder how they can save Her life, Śrīmatī Herself finds the remedy by teaching Her pet parrot verses about Kṛṣṇa. In the *bhramara gītā* (song to the bumblebee, Śrīmad Bhāgavata 10.47.12-21) it is described that Śrīmatī, who suffered out of separation from Kṛṣṇa, Who had left for Mathurā, took a bumblebee that was buzzing around Her feet to be one of Kṛṣṇa's messengers, and She glorified Kṛṣṇa in many ways by revealing Kṛṣṇa's many faults to the bee. Premamayī Rādhā imagined that the bee replied with his natural humming drone: "O Goddess! If my Lord has so many faults, then why are You always speaking about Him? Is He such a good person that You always have to speak about His faults?" Śrī Rādhā then replies *dustyajas tat kathārthaḥ*: "Ore! Although I don't need any non-white friends, still I am unable to stop speaking about Them! When your friend was still in Vraja everybody was speaking about Him, and now that He's not here anymore, everyone is constantly crying over Him! I'm only speaking about Him to save My own life! I can renounce everything, even your friend, but I cannot give up speaking about Him! Talking about Him is My only support in life now, if I stop speaking about Him for even a moment I cannot stay alive!

While Śrīmatī teaches Her pet parrot verses about Kṛṣṇa in this way, Her mood suddenly changes. She thinks: "Alas! Am I only trying to make Myself happy by trying to mitigate My own pain of separation, forgetting My service to Him? How unfortunate I am!" Then She calls Her maidservants and tells them to start making a string of fresh *guñjā*-beads and a peacock-feather-crown for Kṛṣṇa. Remembering how happy these items will make Her beloved, Śrīmatī feels some relief from Her anxiety.

And sometimes, when the fire of separation from Her beloved increases, She draws a picture of Him and embraces it (a picture of Kṛṣṇa is nondifferent from Him, the self-realized souls know this) to extinguish this fire, rubbing it against Her breasts. The maidservants are very upset when they see their beloved Svāminī suffering like that, that is why Śrīpāda calls Her *priya svāminī* in this verse.

*nija grhe rādhārāṇī, svāminī mukuṭa maṇi,
hari yaśe pūrṇa ślokāvalī
āpani śrī haripriyā, nija śuke śikṣā diyā
premera taraṅge kore keli*

"Śrī Haripriyā Rādhārāṇī, the crown-jewel of mistresses, teaches Her pet parrot verses filled with Hari's fame and glory, while playing on the waves of *prema*."

*kokhon vā kuñjeśvarī, vṛṣabhānu sukumārī,
kānta tare kṛṣṇa priyatamā
nava guñjā mañju hāra, mohana mukuṭa āra
śikhi piñche koriche racanā*

"And sometimes Vṛṣabhānu's tender princess, the queen of the *kuñjas*, makes new strings of *guñjā*-beads and an enchanting crown of peacock-feathers for Her beloved Kṛṣṇa."

*kokhono ei śrīmatī, prāṇa priyatama mūrti,
 premajale kori vilikhana
 alikhye ākula prāṇe, koto kori nivedane,
 kuca-yuga kore saṅghaṭana*

"And sometimes Śrīmatī draws the form of Her heart's beloved with Her loving tears and rubs this picture on Her breasts with an anxious heart."

*ei rūpe nitya sadā, hari virahinī rādhā,
 grhe kore divasa yāpana
 dhanya śrī prabodhānanda, dhanya dhanya līlā kanda,
 dhanya dhanye se līlā darśana*

"In this way Rādhā, being separated from Hari, always spends Her days at home. Blessed is Śrī Prabodhānanda, blessed are these pastimes, and blessed is the vision of these pastimes!"

VERSE 182:

**PREYAḤ SAṄGA SUDHĀ SADĀNUBHAVINĪ BHŪYO BHAVAD BHĀVINĪ
 LĪLĀ PAÑCAMA RĀGINĪ RATI-KALĀ BHAṄGĪ ŚATODBHĀVINĪ
 KĀRUṆYĀD DRAVA BHĀVINĪ KAṬITAṬE KĀŅCĪ KALĀ-RĀVINĪ
 ŚRĪ RĀDHAIVA GATIR MAMĀSTU PADAYOḤ PREMĀMṚTA SRĀVINĪ**

preyaḥ - beloved; *saṅga* - company; *sudhā* - nectar; *sadā* - always; *anubhavini* - experiencing; *bhūyaḥ* - repeatedly; *bhavad* - future; *bhāvinī* - thinking of; *līlā* - pastimes; *pāncama* - fifth; *rāginī* - in the tune; *rati kalā* - the art of love; *bhaṅgī* - movements; *śata* - hundreds; *udbhāvinī* - coming up; *kāruṇyāt* - from grace; *drava* - melting; *bhāvinī* - emotional girl; *kaṭitaṭe* - on the hips; *kāñcī* - waistbells; *kalārāvinī* - making soft sounds; *śrī rādhā eva* - only Śrī Rādhā; *gatiḥ* - shelter; *mama* - my; *astu* - let it be; *padayoḥ* - feet; *prema* - love; *amṛta* - nectar; *srāvinī* - streaming.

May that Śrī Rādhā, who always experiences the nectarean company of Her beloved, who always thinks of Her future duties, who playfully sings in the fifth note, who can make hundreds of amorous artful gestures, who is so emotional that She melts of compassion, whose sash of bells jingles softly and from whose lotus-feet spring forth rivers of nectar, be my only shelter!

ŚRĪ RĀDHĀ WITH SEVEN ATTRIBUTES:

Commentary: Śrīpāda's transcendental vision of Kṛṣṇa's *uttara goṣṭha līlā* continues in this verse. Kṛṣṇa now comes walking past Yāvaṭa, and Rādhikā's girlfriends take Her to a flowergarden on the pretext of picking flowers, in order to enable Her to freely look at Kṛṣṇa from there. The thirst of the *gopīs'* Cakorabird-like eyes is quenched when the moon of Nanda's family (*vrajendra kula candramā*) rises in the sky of their hearts. Rādhā and Mādhava are immersed in the ocean of ecstatic love when They see Each other, and the pain of Their separation is mitigated. But Subala and the cowherdboys quickly take Kṛṣṇa away from there, afraid that Rādhikā's superiors will notice something, and Lalitā and other *sakhīs* also take Rādhikā home out of precaution, promising Her: "Soon You will meet Him again". Śrīpāda, in his *kīṅkarī*-form, follows Śrīmatī like Her shadow and is fully engaged in Her service. At home Śrīmatī is *preyaḥ saṅga sukha sadānubhāvinī* always thinking of Her beloved's blissful company. She tells Her friend Viśākhā: "O Viśākhe! This shameless rake is forcibly attacking Me on the road, wanting to put His dirty hands on My girdle! Have you seen that? I'm crying loudly, but still He doesn't want to let Me, the most chaste girl, go! O *sakhi!* Quickly go home and tell this to *āryā* Jaṭilā!" The heroine feels Her lover's presence even more intensely when she is separated from him then when she is together with him:

*saṅgama viraha vikalpe varam iha viraho na saṅgamas tasya
ekaḥ sa eva saṅge tribhucanam api tanmayam viraha*

(Padyāvali, Rūpa Gosvāmī)

"Separation is preferable over union, because when I am together with My beloved I see Him alone, but when I'm separated from Him I see that all the three worlds are full of Him alone!" Maddened by these feelings of separation, Śrīmatī then tells Her friends: "O Friends, where is My beloved? What am I doing on this road? Am I in the flowergarden or inside the house, tell Me! Is it evening, morning, or night? Am I sleeping or am I awake?" Hearing this, the *sakhīs* reply: "O lotus-faced girl! You have come back from the garden into the house! Your beloved, the moon of Vraja, has returned home after playing different love pastimes with You! After removing the distress of His parents by showing Himself to them He will return here and make Your lotus-like eyes bloom up once more!" After this Śrīmatī will hear about Kṛṣṇa's cowmilking pastimes from Her friend Induprabhā, who also makes Her very happy by telling how eager Kṛṣṇa is to meet Her tonight in the trystingplace in Vṛndāvana. This makes Śrīmatī *bhūyo bhavad bhāvinī*, constantly thinking about Her future pastimes with Kṛṣṇa. Śrīmatī, who is very eager to meet Kṛṣṇa, then eats the nectarean remnants from Kṛṣṇa's meal and lies down to rest. Later in the evening Śyāma plays His enchanting flute and Śrīmatī immediately runs out to meet Him, followed by Her maidservants. When Śrīpāda sees this, he experiences it as *līlā pañcama rāginī*, or *līlāyam yat pañcamam surata vyāpāram tasmin rāgo yasyāḥ sā* The fifth *rāga*, or amorous passion is in Rādhikā during Her pastimes. She's passionately anticipating Her future pastimes with Śyāmasundara in the greatest ecstasy. While She remembers this, the waves of *mahā bhāva* play in Her limbs. By Śrīmatī's grace, Śrīpāda understands it all like this. Śrīmatī cannot hide anything from him (her).

*tanu tanu milane upajala prema; marakata yaichana beḍalo hema
kanaka latāye janu taruna tamāla; nava jaladhare janu vijurī rasāla
kamale madhupa yeno pāola saṅga; duhuṅ tanu pulakita prema taraṅga
duhuṅ adharāmṛta duhu karu pāna; govinda dāsa duhuka guṇa gāna*

"When Their bodies meet, love arises, like gold embracing an emerald. She looks like a golden vine embracing a young Tamāla-tree or a delicious lightning-strike embracing a fresh raincloud. He is like a bumblebee meeting the lotus-flower. Both Their bodies erupt with waves of goosepimples of ecstatic love. They drink the nectar of Each other's lips while Govinda dāsa sings Their glories." The young Couple becomes absorbed in intimate amorous pastimes and the *kinkarī* sees through a hole in the *kuñja* that Śrīmatī is *rati-kalā bhaṅgī śatodbhāvinī*, the source of hundreds of artful amorous gestures. All these amorous arts come forth from Her *mādana mahā bhāva*, and cause the transcendental youthful Cupid of Vṛndāvana to go out of His mind. Śrīmatī's waistbells jingle to show how wonderful is Her expertise in these arts of love. Through these sounds the maidservant experiences the meaning of the words *kaṭi-taṭe kāncī kalārāvinī*.

The amorous pastimes are now over and the maidservant enters the *kuñja* to be blessed with different devotional services. Śrīmatī is very pleased with the maidservant when She sees how expertly she is doing her service, and a stream of compassion gushes out of Her eyes, streaming towards Her maidservant. Śrīla Raghunātha dāsa Gosvāmī says that not only Śrīmatī's heart melts of compassion, but Her whole body as well: *karuṇā vidravat dehā*. Finally the maidservant becomes so fortunate to massage Śrīmatī's lotus-feet, and when she sees the beauty of these feet, she understands why the words *padayoḥ premāmṛta srāvinī* (the nectar of love flows from Her feet) are fully justified. When a bee-like devotee catches even a single drop of this nectar, he always remains fixed at these lotus-feet, forgetting everything else. *śrī rādhāiva gatir mamāstu*: "May Śrī Rādhā be my only shelter".

VERSE 183:

**KOṬĪNDU CCHABI HĀSINĪ NAVA-SUDHĀ SAMBHĀRA SAMBHĀṢINĪ
VAKṢOJA DVITAYENA HEMA KALASA ŚRĪ GARVA NIRVĀSINĪ
CITRA GRĀMA NIVĀSINĪ NAVA NAVA PREMOTSAVOLLĀSINĪ
VṚNDĀRAṆYA VILĀSINĪ KIM U RAHO BHŪYĀN MAMOLLĀSINĪ**

koṭi - millions; *indu* - moons; *chabi* - luster; *hāsinī* - laughing girl; *nava* - fresh; *sudhā* - nectar; *sambhāra* - quantity; *sambhāsinī* - speaking girl; *vakṣoja* - breasts; *dvitayena* - with the pair; *hema* - golden; *kalasa* - pitchers; *śrī* - beauty; *garva* - pride; *nirvāsinī* - destroyer; *citra* - wonderful; *grāma* - village; *nivāsinī* - resident; *nava nava* - ever-fresh; *prema* - love; *utsava* - festival; *ullāsinī* - rejoicer; *vṛndāraṇya* - Vṛndāvana; *vilāsinī* - enjoyer; *kim u* - whether; *rahaḥ* - private; *bhūyan* - repeatedly; *mama* - my; *ullāsinī* - giver of delight.

Will Śrī Rādhā, the sportress of Vṛndāvana, whose smile shines like millions of moons, whose speech is like an abundance of fresh nectar, whose breasts destroy the pride of the beauty of golden pitchers, who lives in a wonderful village and who experiences ever-new joy from the festival of love, delight me again and again?

ANOTHER SEVEN ATTRIBUTES OF ŚRĪ RĀDHĀ:

Commentary: Śrīpāda has no other shelter but Rādhārāṇī. Without Her the world is empty for him. In the previous verse Śrīpāda described seven of Her attributes and in this verse he introduces another seven. *guṇe kore mana pāgala* "You madden my mind with Your qualities"

Śrī-Śrī Rādhā-Mādhava lie face to face on a lovebed and Śrīpāda, in his kinkarī form, sits at the end of the bed, massaging Their lotus-feet. The *rasika* Couple is engaged in joking with Each other and Śyāmasundara relishes Śrīmatī's sweet smile. It is as if He floats to some unknown direction on the stream of this sweet smile. The maidservant realizes how much Śyāmasundara enjoys. The luster of Svāminī's smile drives Him mad! The maidservant cannot find a proper comparison to this sweet smile. It is made of *mahā bhāva*, after all! Nevertheless, she decides to compare it to millions of moons: *koṭīndu cchabi hāsinī*. Śrī Rādhikā's words are so nectarean that Nāgara pretends not to hear them properly, so that She will keep on speaking on His request (*kohilo kāhinī puchaye koto beri*, Kavi Rañjana). Even though She repeats the same topics again and again, it appear to be ever-fresh to Kṛṣṇa. The maidservant experiences the same and therefore addresses Svāminī here with *nava sudhā sambhāra sambhāṣiṇī*: She whose words are filled with an abundance of fresh and sweet nectar. This can be tasted in each syllable She pronounces! The young loving Couple can spend ages speaking and laughing with Each other in this way.

During the young Couple's beautiful pastimes the maidservant realizes that Rādhikā's breasts defeat the pride of golden pitchers in beauty: *vakṣoja dvitayena hema kalasa śrī garva nirvāsinī*. The jewels of Kṛṣṇa's desires are hidden in these golden pitcher-like breasts, and they are everything to Him, so ordinary golden pitchers are most insignificant compared to these breasts.

The maidservant also realizes that Śrīmatī is *nava nava premotsavollāsinī*, one who takes delight in ever-fresh festivals of love. Nothing else but pure selfless love is able to control Kṛṣṇa, and the love of the *gopīs* is the greatest. Śrī Rādhā is again the greatest among the *gopīs*, and Her indescribable love controls Kṛṣṇa completely. During special pastimes the maidservant realizes that Kṛṣṇa can freely float on the blissful waves of the ocean of Rādhikā's ever-fresh love for Him.

Śrī Vṛndāvana is the most suitable playground for such love-festivals, therefore Śrīmatī is called *vṛndāraṇya vilāsinī* here. Vṛndāvana is the crown-jewel of all holy places, where the sweet ocean of Kṛṣṇa's amorous pastimes constantly swells. Śrīpāda says:

*kasyāpi divya rati manmatha koṭi rūpa dhāma dvayasya kanakāsita ratna bhāsaḥ
aty adbhutair madana keli vilāsa vṛndair vṛndāvanam madhurimāmbudhi magnam ikṣe*

(Vṛndāvana Mahimāmṛta 1.20)

"I desire to see the sweet ocean named Vṛndāvana, where there is an effulgent jewel-like Couple shining more beautifully than millions of golden Ratis and blackish Kāmadevas, engaged in very wonderful amorous pastimes."

The night has come into its small hours and the young Couple, tired of lovemaking, slowly close Their eyes, that are like bumblebees being gradually closed into the lotuspetsals at dusk. The maidservant relish the sweetness of this sight and then also fall asleep out of exhaustion. Then the dawn approaches and the young Couple, afraid of being embarrassed by outsiders, return home. How heartbreaking is the scene of Their forced separation! .

*pada ādha coloto khalato puna beri; puna pheri cumbaye duhuṁ mukha heri
duhu jana nayane goloye jaladhāra; roi roi sakhīgaṇa coloi nā pāro
kṣaṇe bhoye sacakita nayane nehāro; golita vasana phula kuntala bhāra
nūpura ābharaṇa ācare nelo; duhu ati kātare duhu pathe gelo
puna puna heroite heroi nā pāre; nayanaka lorahi vasana bhigāya*

"After walking half a step, the young Couple return, look at Each other's faces and kiss Each other again. Streams of tears flow from Their tears, and the *sakhīs* also cry, unable to move. For a moment They look anxiously into Each other's eyes while Their clothes loosen and the flowers fall from Their hair. They take off Their anklets and other ornaments and go Each Their own way, in great distress. They look at Each other again and again until They cannot see Each other anymore. Their clothes become soaked by Their tears." The *sakhīs* and *manjarīs* are all very much afraid that someone will notice their tender princess, but actually there is nobody on the road at that time of the day. The maidservant then begins to breathe steadily and realizes that Śrī Rādhikā lives in a marvellous village: *citra grāma nivāsini*. Actually, all the people of Vraja are Kṛṣṇa's eternal associates and they always assist Him in His pastimes.

*coloitte heralo nikaṭahi geho; pīta vasane sob gopaye deho
ā pāda mastaka sab vasane veyāpi; alape alape cole pada-yuga cāpi
nija mandire dhanī āoli dekhi; guru-jana grhe puna sacakita pekhi
turitahi paīṭhali mandira mājhe; baiṭhalo sundarī āpana seje
niti niti aichana duhuka vilāsa; niti niti herabo balarāma dāsa*

"Approaching home, the *gopīs* cover themselves from head to toe with yellow garments, trying to hide themselves, and they walk very slowly. When beautiful Rādhā enters Her house She looks around fearfully if none of Her superiors are around, and then She quickly lies down on Her own bed. Balarāma dāsa prays that he may always see these pastimes." Similarly, Śrī Prabodhānanda Sarasvatī prays: May this *vṛndāraṇya vilāsini* Rādhā be my only *ullāsini* (giver of delight)!"

VERSE 184:

**KADĀ GOVINDĀRĀDHANA GALITA TĀMBŪLA ŚAKALAM
MUDĀ SVĀDAM SVĀDAM PULAKITA TANUR ME PRIYA SAKHĪ
DUKŪLENONMĪLAN NAVA KAMALA KIŅJALKA RUCINĀ
NIVĪTĀNGĪ SAṄGĪTAKA NIJA KALĀḤ ŚIKṢAYATI MĀM**

kadā - when; *govindārādhana* - worship of Govinda; *galita* - coming from; *tāmbūla* - betel-leaves; *śakalam* - portion; *mudā* - joyfully; *svādam svādam* - relishing; *pulakita* - horripilating; *tanuḥ* - body; *me* - my; *priya* - dear; *sakhī* - girlfriend; *dukūlena* - with cloth; *unmīlat* - opening; *nava* - new; *kamala* - lotus; *kiñjalka* - whorl; *rucinā* - with the luster; *nivītāngī* - body wrapped in; *saṅgītaka* - song; *nija* - own; *kalāḥ* - arts; *śikṣayati* - teaches; *mām* - me.

When will my dear *sakhī* Rādhā, whose body erupts with goosepimples of ecstasy when She relishes the betel-leaves leftover from Her worship of Govinda, and who wears a *sārī* as beautiful as the whorl of a freshly opening lotus-flower, teach me Her own arts of song and dance?

ŚRĪ RĀDHĀ, THE TEACHER OF SONG AND DANCE:

Commentary: These are not ordinary songs that Śrī Rādhā teaches Her maidservant. Their subject is Her own love for Śyāma, and it is the duty of the maidservant to sing these songs to Śyāma after He has fainted out of amorous ecstasy and even Svāminī Herself is unable to bring Him back to life. If the maidservant does not learn these songs there will be obstacles in Rādhikā's unique service to Kṛṣṇa. These songs are of such an intimate nature that Svāminī does not teach them even to Her personal girlfriends like Lalitā and Viśākhā. If they hear these songs, they may make jokes about them in front of Her, but Svāminī fully trusts Her maidservants, so they get the privilege to learn these extraordinary songs. Even Svāminī is astonished when She hears the maidservant sing these songs! Svāminī personally takes the Vīṇā at hand to teach Her maidservant. How sweet is Her nectarean voice and how sweet is Her song! How wonderfully She twangs the strings of the Vīṇā! It all sounds so wonderful that Kṛṣṇa hears it from a distance. Śyāma, curious to hear what songs Svāminī teaches Her maidservants, enters the *kuñja* and sits down next to Svāminī like someone who is enchanted by a *mantra*. The maidservant serves Śyāma some delicious betel-leaves and Śyāma puts these chewed leaves again into Svāminī's mouth while He kisses Her. When Svāminī receives this nectar Her body erupts with goosebumps of ecstasy. Knowing the desire of Her Prāṇanātha, Śrīmatī, whose limbs are concealed by a *sārī* which is as beautiful as the whorl of a fresh lotus-flower, begins to teach Her maidservant Her songs.

Then the maidservant is to be examined, so Svāminī tells her: "Let My Nāgara hear how you have learned My songs!" On Svāminī's order the maidservant takes the Vīṇā in the hand and begins to sing. How wonderful is the prowess of this maidservant, who is

nondifferent from her Svāminī! It is as if the song takes shape before the audience! This song makes the divine Couple become desirous to enjoy love-pastimes, so the maidservant leaves the *kuñja* and looks in through the holes in the vines to witness these beautiful pastimes. Blessed is this maidservant!

VERSE 185:

**LASAD DAŚANA MAUKTIKA PRAVARA KĀNTI PŪRA SPHURAN
MANOJÑA NAVA PALLAVĀDHARA MAṆI CCHAṬĀ SUNDARAM
CARAN MAKARA KUṆḌALAM CAKITA CĀRU NETRĀÑCALAM
SMARĀMI TAVA RĀDHIKE VADANA MAṆḌALAM NIRMALAM**

lasat - beautiful; *daśana* - teeth; *mauktika* - pearls; *pravara* - excellent; *kānti* - luster; *pūra* - filled; *sphurat* - manifest; *manojña* - beautiful; *nava* - new; *pallava* - sprouts; *adhara* - lips; *maṇi* - jewel; *cchaṭā* - luster; *sundaram* - beautiful; *caran* - dangling; *makara kuṇḍalam* - earrings; *cakita* - startled; *cāru* - beautiful; *netra* - eyes; *añcalam* - corners; *smarāmi* - I remember; *tava* - Your; *rādhike* - O Rādhikā!; *vadana maṇḍalam* - face; *nirmalam* - spotless.

O Rādhike! I remember Your spotless face with the beautifully perking pearl-like teeth, that are beautified by the jewel-like radiance of Your fresh sprout-like lips, with the dangling Makara-earrings and the beautiful corners of Your restless eyes!

ŚRĪ RĀDHĀ'S SPOTLESS FACE:

Commentary: Śrīpāda's transcendental vision in the previous verse continues here. When Śyāma sits next to Svāminī, examining the singing of the *kinkarī*, He realizes that Svāminī's face is completely spotless, freed from the stains of distress, useless pride and worry. Her face glows with the bright beauty of delight as She softly smiles at Her lover and speaks intimate words with Him, and Her teeth shine like pearls, making the boat of the world-enchanting Kṛṣṇa float in all directions on a stream of luster. The maidservant relishes all this through Śyāmasundara. Śrīmatī's beautiful fresh sproutlike lips glitter wonderfully like rubies, revealing the enchanting beauty of Her splendid face and Her pearl-like teeth, and Her earrings dangle along while She laughs and speaks with Śyāma, enhancing the beauty of Her face. With the corners of Her restless eyes She licks the beauty of Her lover's face and sometimes anxiously stares at Him. What if one of Her girlfriends or anyone else would show up? How beautiful is that startled look! With enchanted eyes Śyāma relishes the beauty of that face of Śrīmatī's. In the beginning of Their love (*pūrva rāga*) He becomes overwhelmed by beholding the sweetness of Her face:

ratana mañjarī dhanī, lāvāṇi sāyara,
adharahi bāndhulī raṅga
daśana-kiraṇa koto, dāminī jhalakata,
hasaite amiyā taraṅga
sajani! yāite pekhaluṅ rāi!
mujhe heri sundarī, bharamahi cañcala,
cakita camaki coli yāi
pada dui cāri, coloi vara nāyarī,
rahala nimikha śara jori
kuṭila kaṭākha, kusuma śara varikhaṇe
saravasa leyolo mori
majhu mana yaśa guṇa, sudhi mati sādhasa
lei cololo saba bālā
govinda dāsa, kohoi aba mādhasa
japatahi tuyā guṇa-mālā

"This fortunate girl is a jewel crown, an ocean of elegance and Her lips are colored like Bāndhulī-flowers. The rays of Her teeth shine like so many lightningstrikes. When She smiles She creates waves of nectar! O *sakhi!* I went and saw that Rāi! This beautiful girl saw Me and became restless of delusion. In a startled way She walked away. After this excellent heroine walked two or four steps She stopped for a while and showered Me with the arrows of Her crooked glances, that were like Cupid's glances. Thus She stole everything from Me - My mind, fame, attributes, virtues and intelligence. After taking all this, this Girl went away. Govinda Dāsa says: "Now Mādhasa is doing *japa* on the *mālā* of Your qualities!"

The spotless sweetness of Śrīmatī's face causes the ocean of Śyāmasundara's beauty to swell, and the sweetness of Śyāma also causes waves on the ocean of the beauty of Śrī Rādhā's face. Although the maidservant constantly relishes the sweetness of this beautiful Pair, still her eyes, that are like Cakora-birds, can never become satiated by drinking the nectar oozing from Śrī Rādhikā's moon-like face. In that state Śrīpāda prays: "I will never be so fortunate that merciful Śrīmatī will once give me Her indescribable *darśana!*" *smarāmi tava rādhike vadana maṇḍalaṁ nirmalam.*

VERSE 186:

CALAT KUṬILA KUNTALAM TILAKA ŚOBHI BHĀLA-STHALAM
TILA PRASAVA NĀSIKĀ PUṬA VIRĀJI MUKTĀ-PHALAM
KALAṆKA RAHITĀMṚTA CCHABI SAMUJVALAM RĀDHIKE
TAVĀTI RATI PEŚALAM VADANA MAṆḌALAM BHĀVAYE

calat - restless; *kuṭīla* - crooked; *kuntalam* - locks; *tilaka śobhi* - beautiful *tilaka*; *bhāla sthalaṃ* - forehead; *tila prasava* - sesame-flower; *nāsikā* - nose; *puṭa* - end; *virāji* - stays; *muktāphalam* - pearl; *kalaṅka* - contamination; *rahita* - without; *amṛta cchabi* - moon (luster of nectar); *samujjvalaṃ* - glistening; *rādhike* - O Rādhikā!; *tava* - Your; *ati* - very; *rati* - amorous; *peśalaṃ* - abundance; *vadana maṇḍalaṃ* - face; *bhāvaye* - I think.

O Śrī Rādhike! I meditate on Your very splendid and beautiful amorous face, that is like a spotless ambrosial moon with a sesame-flower in the form of Your nose, from which a pearl hangs, and a forehead beautified by *tilaka* and flanked by restless curly locks.

ŚRĪ RĀDHĀ'S AMOROUS FACE:

Commentary: In external consciousness Śrīpāda thinks he is totally unqualified to behold Śrī Rādhā's beautiful face, but nevertheless he desires to see that sweet face. After They examined the maidservant's singing, the *rasika* Couple becomes absorbed in an intimate amorous battle. The maidservant looks inside the arbour through the holes in the vines to admire the mindstealing sweetness of these pastimes. In the course of these pastimes Śrīmatī takes the leading (masculine) role, and it is in this condition that Śrīpāda likes to see Her sweet and radiant face. How beautiful is that bent-down shining moon-like face, flanked by curly, downhanging locks! It looks like a golden lotus-flower surrounded by some thirsty bumblebees (the curly locks) that want to drink its nectar. What a beautiful *tilaka*-mark Śrīmatī wears on Her forehead and what a sweet pearl hangs from that nose!

Svāminī becomes victorious in Cupid's battle and Her beautiful face turns into an ocean of delight when She notices that She gives Her lover inconceivable ecstasy. The fish-like eyes of the maidservant are swimming on the waves of that ocean while she witnesses these extraordinary pastimes. The Gosvāmīs say that these pastimes can only be truly relished when one discusses them with experienced and advanced *rasika* devotees. Śrīla Rūpa Gosvāmī says: *rasikā saṅga raṅginām* "It can be joyfully experienced in the company of *rasika* saints", and Śrī Jīva Gosvāmī says: *tad anubhava-mayaṃ rasa-sāraṃ svānubhava-mayena rasenaikatayā vibhāvya pibataḥ* (Prīti Sandarbha) "The essence of *rasa* can be tasted and drunk together with experienced *rasika* devotees."

VERSE 187:

**PŪRṆA PREMĀMṚTA RASA SAMULLĀSA SAUBHĀGYA SĀRĀM
KUÑJE KUÑJE NAVA RATI-KALĀ KAUTUKENĀTTA KELI
UTPHULLENDĪVARA KANAKAYOḤ KĀNTI CAURĀM KIŚORĀM
JYOTIR DVANDVAṀ KIM API PARAMĀNANDA KANDAṀ CAKĀSTI**

pūrṇa - full; *prema* - love; *amṛta* - nectar; *rasa* - flavour; *samullāsa* - delighting; *saubhāgya* - fortune; *sāraṁ* - essence; *kuñje kuñje* - from grove to grove; *nava* - new; *ratikalā* - love-arts; *kautukena* - with great joy; *ātta* - intense; *keli* - pastimes; *utphulla* - blooming; *indīvara* - blue lotus; *kanakayoḥ* - golden; *kānti* - luster; *cauraṁ* - thief; *kiśoraṁ* - adolescent boy; *jyotiḥ* - light; *dvandvaṁ* - couple; *kim api* - indescribable; *paramānanda* - pinnacle of bliss; *kandaṁ* - source; *cakāsti* - there is.

There is an indescribable, most blissful effulgent adolescent Pair that is full of nectarean blissful love-rasa, that is the essence of good fortune, that is engaged in new funny love-games in every *kuñja* and that shines like blooming golden and blue lotus-flowers!

THE TWO MOST BLISSFUL LIGHTS:

Commentary: Śrī-Śrī Rādhā Śyāma are engaged in Their pastimes of enjoyment in Vṛndāvana, and Śrīpāda, in his *kinkarī*-form, is engaged in Their service. For the pleasure of Rādhā and Mādhava, Vṛndāvana extends the beauty of its six seasons (winter, spring, summer, monsoon, autumn, and Hemanta) throughout its forests, so that They can enjoy Their artful amorous pastimes in different seasons and different *kuñjas* according to Their liking. These transcendental pastimes are the limit of good fortune because they are full of the delightful nectar of love. Kṛṣṇa is only controlled by the love of His devotees and the more they love Him, the more He desires to accept their loving service. Śrī Rādhikā's love is the greatest and it's sweetness completely maddens Kṛṣṇa. The loving devotee feels very fortunate when He can serve Kṛṣṇa, and Kṛṣṇa feels very fortunate when He can receive that loving service. No wonder that Govinda feels Himself most blessed when He can receive Śrī Rādhikā's most delightful nectarean loving service! Both Rādhā and Mādhava think that They have attained the essence of good fortune while They enjoy in every seasonal *kuñja* of Vraja, and the maidservant thinks she is most fortunate that she can witness these pastimes. This consciousness is the great gift of Śrīman Mahāprabhu to the fallen souls of the age of Kali, something which is not bestowed even upon the most elevated souls in the most holy ages! Just as the water in a stream is fresh at every moment, so the funny artful pastimes of the divine Couple in the *kuñjas* of Vraja are also ever-fresh. Their golden and bluish auras become brighter and brighter the more They know that They're making Each other happy with these loving pastimes. This world-enchanting Kiśora and Kiśorī are thus stealing the luster that is hidden inside the leaves of blossoming blue and golden lotus-flowers that grow in deep lakes. This young adolescent Couple spreads its spotless luster in all directions, defeating all possible objects of comparison. Their luster is not hurting the eyes, like the blazing sunlight, but is soothing the eyes, because it is *paramānanda kanda*, the source of the greatest bliss. The devotees who remember this can also attained the pinnacle of transcendental bliss.

kuñje nava yuva dvandva, parama ānanda kanda,

vinodinī vrajendra kumāra
paripūrṇa premāmṛta, rasollāse ucchalita,
saundarya saubhāgya sukha sāra

"In the arbours Vinodini (Rādhā) and the prince of Vraja (Kṛṣṇa), who are the essence of beauty and good fortune personified, enjoy the highest bliss, which full of love-nectar that ever increases in taste."

utphulla indīvara, kanakera kānti caura,
nīla pīta śyāma hema gaurī
kuñje kuñje ei yugale, rati kalā kutūhale,
keli kore kibā manohārī

"Bluish Śyāma steals the luster of a blossoming blue Indīvara-lotus and golden Gaurī (Rādhā) steals the luster of a blooming golden lotus. How funny and enchanting are the artful amorous pastimes of this Couple in the *kuñjas* of Vraja!"

saviśeṣa rasa jyotiḥ, yugala madhura mūrti,
advitīya akhila bhuvane,
daraśane ye ānanda, dhik dhik brahmānanda,
śrīpāda prabodhānanda bhane

"Śrīpāda Prabodhānanda says: These two qualified, specifically delicious sweet forms are unrivalled in this world. When I see them, my ecstasy curses the bliss of *brahman!*"

VERSE 188:

**YAYONMĪLAT KELI VILASITA KAṬĀKṢAIKA KALAYĀ
 KRTO BANDĪ VṚNDĀ-VIPINA KALABHENRO MADA KALAḤ
 JAḌĪBHŪTAḤ KRĪḌĀ-MṚGA IVA YAD ĀJÑĀ LAVAKṚTE
 KṚTĪ NAḤ SĀ RĀDHĀ ŚITHILAYATU SĀDHĀRAṆA GĀTIM**

yayā - by whom; *unmīlat* - opening; *vilasita* - playful; *kaṭākṣa* - glance; *eka* - one; *kalayā* - by a fraction; *kṛtaḥ* - doing; *bandī* - binding; *vṛndāvipina* - Vṛndāvana; *kalabhendra* - king of elephants; *madakalaḥ* - mad; *jaḍībhūtaḥ* - controlling; *krīḍā-mṛga* - toy-animal; *iva* - just like; *yad* - whose; *ājñā* - order; *lava kṛte* - slightest; *kṛti* - doing; *naḥ* - our; *sā* - She; *rādhā* - Rādhā; *śithilayatu* - may slacken; *sādhāraṇa* - ordinary; *gatiḥ* - course.

May that Śrī Rādhā, who binds up the mad elephant of Vṛndāvana (Kṛṣṇa) with even a fraction of Her playfully opening sidelong glance, and who controls Him as if He is Her toy-animal, with even the slightest order, slacken our ordinary course of life!

THE POWER OF RĀDHĀ'S SUPREME LOVE:

Commentary: Śrīpāda's vision continues. He still sees the sweet pastimes of the sweet Pair in the sweet arbours of sweet Vṛndāvana. The *rāgānugā-sādhakas* should first find some easy means to fix their minds on the forms, names, qualities and pastimes of the divine Couple, and as soon as the mind is sufficiently attracted, this sweet experience will act like a magnet on the iron-like mind. When, after *dhyāna*, or meditation, *dhruvānusmṛti*, constant and steady remembrance, is attained, the transcendental pastimes will directly take place before the mind's eyes. This is the teaching of Śrī Rāmānujācārya: *bhavati ca smṛter bhāvanā prakarṣād darśana rūpatā*. In a transcendental revelation Śrīpāda realizes how powerful the influence of even Śrīmatī's slightest glance is. Even the slightest fraction of this glance can tightly bind up the mad elephant of Vṛndāvana, for it is colored by the highest love *mādana mahā bhāva*. In Śrīmad Bhāgavata (10.61.4) it is shown that the most intimate glances and the most enchanting playful movements of the eyebrows of the Lord's 16,108 Queens in Dvārakā, that act like the best *mantras* and arrows of Cupid, could not agitate the Lord's mind or senses:

*smāyāvaloka lava darśita bhāva hāri bhrū maṇḍala prahita saurata mantra śauṇḍaiḥ
patnyas tu ṣoḍaśa sahasram anaṅga bāṇair yasyendriyaṁ vimathituṁ kuhakair na śekuḥ*

The Vaiṣṇava Toṣaṇī comments on this verse: *evaṁ vrajādevīnāṁ tatra parama suddhotkṛṣṭaṁ prema praśaṁsanādābhyāḥ sarvābhyo'pyādhikyaṁ sūcitam* "When he described the Rāsa-līlā, Śrī Śuka Muni explained how the goddesses of Vraja (the *gopīs*) fully controlled Kṛṣṇa with their supreme pure love, and here it is shown that the Queens of Dvārakā could not enchant Him even with all the amorous means at their command. This proves the loving superiority of the *gopīs* over the Queens." Nothing else but pure, selfless love can control and bind up the mad elephant of Vṛndāvana, Śrī Kṛṣṇa, and the *mādana mahā bhāva* of Śrī Rādhā is like a powerful goad that can drive this mad elephant wherever She wants it. Śrīla Raghunātha dāsa Gosvāmī has written (Vilāpa Kusumāñjali 42):

*yat prānta deśa lava leśa vighūrṇitena baddhaḥ kṣaṇād bhavati kṛṣṇa karīndra uccaiḥ
tat khañjarīta jayi netra-yugaṁ kadāyam saṁpūjayiṣyati janas tava kajjalena*

"With even the slightest blink from the corners of Your eyes You immediately tie down the king of elephants Kṛṣṇa tightly. When will this person worship those two eyes, that defeat the fickleness of the wagtailbird, with eyeliner?" The Supreme Personality of Godhead, whose audience is coveted by millions of sages and mystics, who are engaged in meditation and austerities age after age, is now ready to fulfill even the slightest order of this cowherdgirl Rādhā and feels Himself greatly blessed when He can be engaged in Her service! The word

sādhāraṇa gatiḥ means 'ordinary moods'. 'May She slacken our ordinary moods' means, 'may She cause me to forget any other consciousness but *mañjarī bhāva*, the mood of Her surrendered maidservants!'

VERSE 189:

**ŚRĪ GOPENDRA KUMĀRA MOHANA MAHĀVIDYE SPHURAN MĀDHURĪ
SĀRA SPHĀRA RASĀMBU RĀŚI SAHAJA PRASYANDI NETRĀÑCALE
KĀRUṆYĀRDRA KAṬĀKṢA BHAṄGI MADHURA SMERĀNANĀMBHORUHE
HĀ HĀ SVĀMINI RĀDHĪKE MAYI KṚPĀ-DRṢṬĪM MANAṆ NIKṢIPA**

śrī gopendra kumāra - the prince of cowherders; *mohana* - enchanting; *mahāvidye* - O great illusory potency!; *sphurat* - evident; *mādhurī* - sweetness; *sāra* - essence; *sphāra* - extending; *rasāmbu-rāśi* - ocean of *rasa*; *sahaja* - natural; *prasyandi* - flow; *netrāñcale* - corners of the eyes; *kāruṇya* - compassion; *ardrā* - melting; *kaṭākṣa* - glances; *bhaṅgi* - gestures; *madhura* - sweet; *smera* - smile; *ānana* - face; *ambhoruhe* - lotus; *hā hā svāmini rādhīke* - O my mistress Rādhikā!; *mayi* - to me; *kṛpā* - mercy; *drṣṭīm* - glance; *manāk* - slightly; *nikṣipa* - cast.

O my mistress Rādhīke! O Great illusory potency that enchants the prince of Vraja! O You whose eyelids are a naturally flowing vast ocean of the essence of sweet *rasa*! O Girl whose glances are melting with compassion! O Girl with the sweetly smiling lotusface! Please cast a slightly merciful glance on me!

ŚRĪ RĀDHĀ'S GREATLY ENCHANTING MERCIFUL GLANCE:

Commentary: In external consciousness Śrīpāda humbly considers his own unworthiness for attaining Śrī Rādhikā's mercy, feeling unable to slacken his 'ordinary moods'. He thinks: "I'm not fixed in worshipping Śrī Rādhā's lotus-feet with determination! How can I attain this most precious devotional service?" Suddenly the remembrance of Śrī Rādhikā's mercy lights up His heart, which is darkened by despair. The aspirants should be absorbed in hoping for the Lord's mercy in a similar way. Śrī Rādhā is compassion personified, even Her body melts out of compassion! When a devotee remembers Rādhā and Mādhava's compassion he forgets how unqualified he is. Śrīla Rūpa Gosvāmī shows this in his 'Kārpaṇya Pañjikā Stotram (11-13)':

*yogyatā me na kācid vāṁ kṛpā lābhāya yadyapi
mahā kṛpālu maulitvāt tathāpi kurutaṁ kṛpām
ayogye sāparādhe'pi drśyante kṛpayākulāḥ*

*mahā kṛpālavō hanta loke lokaśa vanditau
bhakter vām karuṇā hetor leśābhāso'pi nāsti me
mahā līleśvaratayā tad apy atra prasīdatam*

"O Rādhā Mādhava! Although I am not worthy of Your mercy, You should still be merciful to me, for You are the crowns of all merciful persons. O You who are worshiped by the masters of the world! Merciful persons are merciful even to the unworthy and the offenders! Although I don't have even the faintest shadow of devotion, which is the cause of Your mercy, still, because You are the masters of all great pastimes, please be merciful to me!" When a devotee remembers his unworthiness he becomes desperate, sad and anxious, but when he remembers the Lord's mercy, he becomes filled with joy, hope and prayer. This is a desirable stage of devotion, and in this mood Śrīpāda prays: "Aho Svāmini Rādhike! Please cast a slight merciful glance on me! I don't have anyone else but You in this world! If You are not merciful to me, then where will I be? You are named Rādhikā, Kṛṣṇa's *ārādhikā* (worshipper)! You will need this maidservant during Your worship of Kṛṣṇa, so please take this wretched girl with You!"

"O Great illusory potency that enchants even Śrī Gopendra-kumāra! Prejeśanandinī Durgā enchants Lord Śiva's mind with Her ten *mahā vidyā* illusions, but You can enchant the Original Personality of Godhead, Śrī Kṛṣṇa, in innumerable ways! What to speak of Lord Mahādeva (see Canto Eight of the Bhāgavata), Kṛṣṇa can enchant even the Bhūmā Puruṣa, Lord Nārāyaṇa (see Canto Ten of the Bhāgavata), and even Himself (*vismāpanam svasya ca saubhagārdheḥ*, Bhāg. Canto Three)! *rūpa dekhi āpanāra, kṛṣṇera hoilo camatkāra* (Caitanya Caritāmṛta) "Even Kṛṣṇa was amazed when He saw His own form! But Śrī Rādhā can enchant even the all-enchancing Śrī Kṛṣṇa: *śrī gopendra kumāra mohana mahā vidyā*."

Śrī Rādhā is known as *koṭi dāsī vatsalā*, She who is full of motherly affection for all Her millions of maidservants. The corners of Her eyes melt with compassion when She looks at Her maidservants, and the maidservants feel very happy and blessed when She smiles and looks at them in this sweet way: *kāruṇyārdrā kaṭākṣa bhaṅgi madhura smerānanāmboruhe!*

*he svāmini rādhārāṇī, vṛndāvana vilāsini,
govinda mohana mahāvidye
mādhurya rasābdhi yāra, netrāñcale paracāra,
padma-mukhī pramodinī rādhe*

"O My mistress Rādhārāṇī, who sports in Vṛndāvana! O great enchantress of Govinda! O Lotusfaced source of delight, O Rādhe! The movements of Your eyelashes are like oceans of sweetness!"

*he gaurāṅgi boḍo raṅgī, kāruṇya kaṭākṣa bhaṅgī
madhura madhura smitānanā
śrī prabhodhānanda bhāṇe, kṛpā diṭhe mora pāne,
cāho rāi kṛṣṇa priyatamā*

Śrī Prabhodhānanda says: "O Golden limbed girl with the sweetly smiling face! O Rāi, Kṛṣṇa's beloved! Please cast Your merciful glance on me!"

VERSE 190:

**OṢṬHA PRĀNTOCCHALITA DAYITODGĪRṆA TĀMBŪLA RĀGA
RĀGĀNUCCAIR NIJA RACITAYĀ CITRA BHAṄGYONNAYANTĪ
TIRYAG GRĪVĀ RUCIRA RUCIRODAÑCAD ĀKUÑCITA BHRŪḤ
PREYAḤ PĀRŚVE VIPULA PULAKAIR MAṄḌITĀ BHĀTI RĀDHĀ**

oṣṭha - lips; *prānta* - corners; *ucchalita* - moving up; *dayita* - beloved; *udgīrṇa* - coming out; *tāmbūla* - betel-leaves; *rāga* - colour; *rāgānuccaiḥ* - loudly singing; *nija* - own; *racitayā* - composition; *citra* - wonderful; *bhaṅgya* - with gestures; *unnayantī* - elevating; *tiryak* - bent; *grīva* - neck; *rucira* - beautiful; *udascad* - raised; *ākuñcita* - contracted; *bhrūḥ* - eyebrows; *preyaḥ* - beloved; *pārśve* - by the side; *vipula* - great; *pulakaiḥ* - with goosepimples; *maṅḍitā* - decorated; *bhāti* - shines; *rādhā* - Rādhā.

Śrī Rādhā shines on Her lover's side, adorned with big goosepimples of ecstasy, Her lips tainted with the red *pān* from Her beloved's mouth as She loudly sings Her own selfmade songs, accompanying Herself with Her Vīnā named Citrabhaṅgī, Her bent neck and Her raised, yet contracted eyebrows looking sweeter than sweet.

ŚRĪ RĀDHĀ'S SELFMADE SONGS:

Commentary: Śrīpāda, in external consciousness, very humbly prays for Rādhā's merciful glance. He thinks: "I am deprived of Śrīmatī's mercy, but let me at least beg for Her merciful glance, following the *yācaka rīti* (that is, a beggar may desire to receive a lot, but he still prays for a little out of despair or humility)."

Śrī Śrī Rādhā Mādhava are enjoying in a grove and Śrīpāda, in his *kinkarī*-form, is engaged in Their service. Śyāmasundara tenderly holds Śrīmatī's face and pushes His chewed betel-leaves into Her mouth while kissing Her, staining the edges of Her lips with their juice. Because it is given with so much love, the edges of Śrīmatī's lips become so beautiful. The nectar of Śrīmatī's lips is the very life sustenance for the Cakorabird named Śyāmasundara. Without this nectar He will die, and now it has become even more delicious because His leftover betel-leaves are staining these lips. In this way the colour of love sticks on transcendence (personified by Kṛṣṇa). The red colour of passion (Her love for Kṛṣṇa) is now clearly visible on Śrīmatī's lips in the form of these leftover betelnuts.

Śyāmasundara says: "Priye! Now You have to sing a completely new song with all new tunes and rhythms, that will astonish Me with its sweetness!" Svāminī understands Sundara's desire, so She begins to sing a sweet song with new selfmade tunes and rhythms, accompanying

Herself with Her Citrabhaṅgī-Viṇā. Śyāma has never heard such an extraordinary song before! Although Kṛṣṇa is the art-teacher of all the worlds, even He is astonished, and He repeatedly praises Rādhikā for Her selfmade new song, Her nectarean voice, the coquettish movements She makes with Her eyes, Her face and Her neck, and the sweet way in which She glorifies His form, names, qualities, and pastimes. Kṛṣṇa once told sage Nārada how much He likes His devotees' glorification of Him:

*nāhaṁ vasāmi vaikuṅṭhe yogīnāṁ hṛdaye na ca
mad bhaktāḥ yatra gāyanti tatra tiṣṭhāmi nārada*

"O Nārada! I don't reside in Vaikuṅṭha, nor in the hearts of the mystics, but wherever My devotees sing My glories, there I reside!" Nārada personally testified that to the great sage Vyāsa in Śrīmad Bhāgavata (1.6.33):

*pragāyataḥ sva vīryāṇi tīrthapādaḥ priyaśravāḥ
āhuta iva me śiḅhram darsanaṁ yāti cetasi*

"When I sing His glories, the Lord, who likes to hear His own glorification (*priya śrava*) and who is Himself the aggregate of all holy places (*tīrtha pāda*) swiftly reveals Himself in my heart!" It is therefore needless to say how much bliss Kṛṣṇa will feel when He hears the sweet voice of *premamayī* Rādhārāṇī glorifying His qualities with new tunes and rhythms! All *sāttvika* ecstasies become manifest in Śrīmatī when She sees how happy Her beloved is when He hears Her song. Her skin becomes beautified by goosepimples of ecstasy, and Her mind becomes so much filled with the remembrance of Her beloved that She bends Her neck and contracts Her eyebrows each time She gives the rhythm. This beautiful and sweet vision steals the hearts of Śyāmasundara and Her maidservants. How sweetly this *bhāvamayī gāyikā* (emotional girlsinger) stays with Kṛṣṇa in the *kuñja*, extending endless sweetness.

*prāṇa koṭi priyatama, prāṇa kānta mukhodgīrṇa,
tāmbūlera ucchalita rāge
oṣṭhādara suranjitā, vṛṣabhānu rāja sutā,
svaracita saṅgita ālāpe*

"While Her lips are tainted with the red pān-spots that come from the mouth of Her Priyatama, Whom She loves more than millions of lives, Vṛṣabhānu's princess sings Her selfmade songs."

*pañcama rāgete pyārī, ūrdhve bhrū kuñcita kori,
bhaṅgī kori grīvā phirāiyā
ballabī vallabha pārśve, vipula pulaka harṣe,
śobhā kori sukhe hari priyā*

"She lifts Her crooked eyebrows while She sings in the fifth note, turning Her neck in a bent way. Big goosepimples of joy erupt on Hari Priyā's (Rādhā's) body as She blissfully stands next to Vallabī Vallabha (Kṛṣṇa, the lover of the *gopīs*)."

aparūpa bhāvavatī, dekhi rāi rasavatī
rasamaya nāgarendra vāme
nikuñja rahasya līlā, chanda kori prakāśilā,
śrīpāda prabodhānanda nāme

"I see Rasavatī Rāi, the wonderful Bhāvavatī, standing on Rasamaya Nāgarendra's left side. Thus Śrīpāda Prabodhānanda reveals the intimate pastimes in the *nikuñja* in verse."

VERSE 191:

**KIṂ RE DHŪRTA PRAVARA NIKAṬAM YĀSI NAḤ PRĀṆA-SAKHYĀ
NŪNAM BĀLĀ KUCA-TAṬA KARA SPARŚA MĀTRĀD VIMUHYET
ITTHAM RĀDHE PATHI PATHI RASĀN NĀGARAM TE'NULAGNAM
KṢIPTVĀ BHAṄGYĀ HRDAYAM UBHAYOḤ KARHI SAMMOHAYIṢYE**

kiṁ - what; *re* - O!; *dhūrta* - shameless one; *pravara* - best; *nikaṭam* - close by; *yāsi* - You go; *naḥ* - our; *prāṇa sakhyā* - our heart's friend; *nūnam* - this; *bālā* - young girl; *kuca* - breasts; *taṭa* - edge; *kara* - hand; *sparśa* - touch; *mātrāt* - from the mere; *vimuhyet* - bewildered; *ittham* - thus; *rādhe* - O Rādhā!; *pathi pathi* - on the road; *rasānnāgara* - hero of relishers; *te* - You; *anulagnam* - following; *kṣiptvā* - casting; *bhaṅgyā* - with a gesture; *hrdayam* - the heart; *ubhayoḥ* - of both; *karhi* - when; *sammohayiṣye* - I will enchant.

O Rādhe! When will I totally enchant You and Kṛṣṇa by following You down the road, pushing Your *rasika* lover away from You and telling Him: "O most shameless boy! Where are You approaching our heart's friend, who is enchanted like a little girl when You simply touch the borders of Her breasts?"

THE CLEVER WORDS OF RĀDHĀ'S MAIDSERVANTS:

Commentary: Śrīpāda's sweet vision of ecstatic Rādhikā singing Her selfmade songs continues. When the heart of an aspirant who meditates on these sweet pastimes becomes ripe, then love will arise in it and the devotee can specifically experience the forms, qualities and pastimes of the beloved deity. The sweetness of the divine Couple becomes automatically manifested in a heart purified by pure love. This is the opinion of Śrī Jīva Gosvāmī, and Śrīpāda personally experiences this.

Śrīmatī stops Her singing now and a new wave of emotions swells in Her heart. When She sits next to Śyāma and sees Her own reflection in His brilliant body, She thinks that it is some other girl, so She becomes angry and She scurries out of the *kuñja* in a proud huff. How indescribably relishable is Rādhikā's loving anger! It makes Her form, Her qualities and Her activities a thousand times more attractive to Nāgara Maṇi, so He begins to follow Her with increased eagerness. Śrīpāda, in his *mañjarī*-form, follows Śrīmatī like Her shadow, and, just to increase the ocean of Śyāma's eagerness, she chastises Him by saying: "O King of cheaters (*dhūrta rāja*)! Why are You following our *prāṇa sakhī* Rādhā like that? Get lost!" *mukhaṁ padma dalākāraṁ vācaḥ pīyūṣa śītalāḥ; hṛdayaṁ kartarī tulyaṁ trividhaṁ dhūrta lakṣaṇam*: The *dhūrta* has three characteristics: his face is as beautiful as a lotuspetal, his words are soothing like nectar and his heart is as sharp as a razorblade." The maidservant says: "O greatest of *dhūrtas*! You are maddening our dearest friend with Your sweet and beautiful face and with Your clever words, and then You break Her heart by going off with some other girl! This is giving great distress to my friends and me! It's better that a *dhūrta* like You stays far away from us! You are ruining the reputation of all the chaste housewives of Vraja, everybody knows that! Our *prāṇa sakhī* is widely reputed for Her chastity, so don't come following Her! What will the people say when they see this? A womaniser like You should not run after chaste girls like our friend! Go away!"

How sweetly the maidservant chastises Śyāma, without any hesitation! Although she is a maidservant she is also Śrīmatī's friend! How much relish she gives to Śyāmasundara with these sweet chastisements! Blessed is Rādhā's service!

Śyāma becomes only more enthusiastic by seeing Śrīmatī's sweet form and hearing the rebukes of Her maidservant, so He comes up to Śrīmatī and tries to touch Her. Seeing this, the maidservant stops Him and says: "Dhūrta! My friend Śrīmatī is a tender young girl! She will even faint when You touch the borders of Her breasts like this! Don't touch Her!" Both Rādhā and Śyāma are enchanted by these clever words of the maidservant and Śrīmatī forgets Her proud huff completely! Now Rādhā and Śyāma both become very eager to meet Each other somewhere in private and to make love together.

he dhūrta pravara, navīna nāgara, nandera nandana śuno
āmādera prāṇa, sakhīra nikāṭe, ebe yāitecho keno

"O Greatest *dhūrta*! O Young lover! O Son of Nanda! Listen! Why are You going to our heart's friend now?"

ei sukumārī, moha prāpta hoy, kuca-taṭe kara sparśe
e minati kori, dūre yāo hari, hita kathā parāmarśe

"This tender girl is completely bewildered when You touch the borders of Her breasts! I ask You for Your own sake, O Hari: go far away!"

rasera āvese, pathe pītavāse, anulagna rādhānāthe
rasa bhaṅgīmaya, vacana boliyā, parihāsa koro kobe

"When can I make such *rasika* joking remarks while Rādhānātha Pītavāsa follows Rādhikā down the road in *rasika* ecstasy?"

yugala kiśora, vāg vyavahāra, mohita koribo āmi
sarasvatī bhane, e lālasā prāṇe, ogo rādhā vinodinī

Sarasvatī says: "When will I enchant the Yugala Kiśora with these clever words?" O Rādhā Vinodini! This is my heart's desire!"

VERSE 192:

**KADĀ VĀ RĀDHĀYĀḤ PĀDAKĀMALAM ĀYOJYA HRDAYE
DAYEŚAM NIḤŚEṢAM NIYATAM IHA JAHYĀM UPAVIDHIM
KADĀ VĀ GOVINDAḤ SAKALA SUKHADAḤ PREMAKARAṆĀD
ANANYE DHANYE VAI SVAYAM UPANAYATE SMARA KĀLĀM**

kadā - when; *vā* - or; *rādhāyāḥ* - of Rādhā; *pada kamalam* - lotus-feet; *āyojya* - holding; *hrdaye* - to the heart; *dayeśam* - the merciful Lord; *niḥśeṣam* - endlessly; *niyatam* - constantly; *iha* - here; *jahyām* - giving up; *upavidhim* - endeavours for meeting; *kadā vā* - and when; *govindaḥ* - Govinda; *sakala* - all; *sukhada* - giving delight; *premakaraṇāt* - loving service; *ananye* - exclusively; *dhanye* - blessed; *vai* - certainly; *svayam* - personally; *upanayate* - taking me close by; *smara* - amorous; *kalām* - arts.

When can I give up all the petty regulations of this world and enshrine Śrī Rādhā's lotus-feet in my heart? When will Govinda personally take this exclusively blessed person to Him and show her all the arts of love, being pleased with her loving service?

THE EXCLUSIVELY BLESSED MAIDSERVANT:

Commentary: Śrī Govinda personally asks Śrīmatī what kind of reward He should give to the maidservant for her loving service, and Śrīmatī, who likes to show Govinda how exclusively dedicated her maidservants are to Her lotus-feet, hints at Him with Her eyes: "She likes You to teach her the arts of love by embracing her and kissing her and so on." Śyāmasundara understands Śrīmatī's desire and shows the maidservant the arts of love by kissing her and pulling at her blouse. Śrī Govinda is *sakala sukhada*, the delighter of all, but the maidservants do not desire His bodily association. That is the difference between the *sakhīs* and the *manjarīs*. The maidservant fearfully flees when she sees what Govinda is trying to do, and says "O Merciful Rādhē! Please save me from the hands of this womaniser!", and

Svāminī laughs in amusement when She hears the anxious appeal of Her maidservant. The maidservants are so exclusively to Her lotus-feet that they give up even the most desired treasure of the *gopīs*: Kṛṣṇa's bodily association! This is the result of Rādhikā's personal grace upon these girls, that are always immersed in the service of the young Couple's lotus-feet. In this case the word *upavidhi* can mean 'the maidservants' endeavours to arrange for Rādhā and Kṛṣṇa's meeting are their main purpose (*mukhya vidhi*), and personal enjoyment (with Govinda) is a secondary purpose (*upavidhi*)'.

*āra koto dine, vṛndāvana dhāme,
kuñjete vasati kori
rādhāra komala, caraṇa kamala,
āpana hṛdaye dhari*

"When will I live in an arbour in Vṛndāvana, keeping Rādhā's tender lotus-feet to my heart?"

*sakala sukhada, śrī govinda deva,
rasikendra cūḍāmaṇi,
ananya dhanyā, more sevā prāṇā,
rādhāra kiṅkarī jāni*

"Śrī Govinda deva, the crown-jewel of relishers, delights all, and he knows that I am Rādhā's exclusively blessed maidservant, whose very life is Her service."

*se chalanāmaya, kuñje śyāma rāya,
smara kalā premānanda
prakāśa korile, tāhā parihāra,
koribe prabodhānanda*

"That trickster Śyāma Rāya shows the arts of eros in great loving bliss, but Prabodhānanda avoids this."

VERSE 193:

**KADĀ VA PRODDĀMA SMARA SAMARA SAMRAMBHA RABHASA
PRARŪDHA SVEDĀMBHAḤ PLUTA LULITA CITRĀKHILA TANŪ
GATAU KUÑJA DVĀRE SUKHA MARUTI SAMVĪJYA PARAYĀ
MUDĀHAM ŚRĪ RĀDHĀ RASIKA TILAKAU SYĀM SUKṚTINĪ**

kadā vā - and when; *proddāma* - great; *smara* - amorous; *samara* - fight; *samrambha rabhasa* - powerful urge; *prarūḍha* - elevated; *svedāmbhaḥ* - sweatdrops; *pluta* - drenched;

lulita - slackened; *citra* - wonderfully; *akhila* - completely; *tanu* - body; *gatau* - having gone; *kunje* - in the arbour; *dvāre* - in the gate; *sukha* - joy; *maruti* - wind; *saṁvījya* - fanning; *parayā* - by another; *muda* - joyfully; *ahaṁ* - I; *śrī rādhā rasika tilakau* - Śrī Rādhā and the greatest relisher; *śyām* - being; *sukṛtinī* - fortunate girl.

When will I, having gone to the gate of the *kuñja*, be such a fortunate girl that I can blissfully fan Rādhā and Rasika Tilaka (Kṛṣṇa, the greatest relisher), whose weakened wonderful bodies are drenched in perspiration of exhaustion from Their intense and powerful amorous battle?

FANNING RĀDHĀ AND RASIKA TILAKA:

Commentary: After rewarding Their maidservant, the young Couple becomes overwhelmed by lusty desires, seeing Each other's form and qualities, so They enter into a *kuñja* to make love with Each other. The maidservant peeps into the *kuñja* through the holes in the vines and thus fulfills her long-cherished desire to witness the sweet amorous pastimes of the divine Couple. Their passionately powerful amorous battle causes Their bodies to become moistened by sweatdrops, Their limbs grow weak and Their bodies carry a wonderful beauty with Their loosened clothes and ornaments and Their washed-off unguents. How desirable the sweet vision of Rādhā and Mādhava engaged in Their amorous battle is for the maidservants! When the great hero Bhīṣma-deva lay on his bed of arrows, he prayed for Kṛṣṇa's audience as follows:

*yudhi turaga rajo vidhūmra viṣvak kaca lulita śrama vāryalaṅkṛtāsye
mama niṣita śarair vibhidyamāna tvaci vilasat kavace'stu kṛṣṇa ātmā* (Ś. B. 1.9.34)

"May my mind be fixed on Kṛṣṇa, the Supreme Self, whose hair was flowing as it was greyed by the dust thrown up by the hooves of the horses, whose face was adorned by sweatdrops, and who enjoyed being pierced by my sharp arrows!" In the same way, the maidservants like to see the divine Couple's weakened bodies moistened by sweatdrops, Their clothes and ornaments dishevelled after They finished Their amorous battle.

To relieve Their fatigue, Rādhā and Rasika tilaka sit near the gate of the *kuñja* and the maidservant dries up Their sweatdrops by blissfully fanning Them. When the beautiful Couple is thus enjoying the cool breeze They lean against Each other and close Their eyes, while Their natural sweetness gushes from Their limbs. When the maidservant performs this service she considers herself to be the most fortunate girl (*sukṛtinī*).

VERSE 194:

**MITHAḤ PREMĀVEŚĀD GHANA PULAKA DOR-VALLI RACITA
PRAGĀDHĀŚLEṢENOTSAVA RASABHARONMĪLITA DṚŚĀU
NIKUÑJE KLRPTE VAI NAVA KUSUMA TALPE'BHIŚAYITAU
KADĀ PAT SAMVĀHĀDIBHIR AHAM ADHĪŚAU NU SUKHAYE**

mithaḥ - mutual; *premāveśāt* - out of loving ecstasy; *ghana* - big; *pulaka* - goosebumps; *doh* - arm; *valli* - vines; *racita* - making; *pragādhā* - intense; *āśleṣeṇa* - by embracing; *utsava* - festival; *rasabhara* - full of flavour; *unmīlita* - opened; *dṛśau* - eyes; *nikuñje* - in the grove; *klṛpte* - making; *vai* - certainly; *nava* - new; *kusuma* - flower; *talpe* - on the bed; *abhiśayitau* - lying on; *kadā* - when; *pat* - feet; *samvāhādibhiḥ* - by fanning and so on; *aham* - I; *adhīśau* - the king and queen; *nu sukhaye* - delight.

When will I delight my king and queen (Rādhā-Kṛṣṇa) by massaging Their feet and performing other such services, while They are lying in a tight embrace on a fresh bed of flowers in the *nikuñja*, Their eyes wide open because of absorption in amorous mellow, and Their vine-like arms studded with goosepimples of ecstatic love for Each other?

MASSAGING THE FEET OF MY KING AND QUEEN:

Commentary: Śrīpāda, in his *kinikarī*-form, has removed the young Couple's fatigue by fanning Them and now she makes Them lie down on a bed made of fresh stemless flowers that she had made just before. There the divine Couple tightly embrace Each other with Their horripilating, vine-like arms. They are eagerly crying for the touch of each of Each other's limbs and They keep Their eyes wide open, so that They will not fall asleep and be deprived of the bliss of Each other's loving embrace. The fortunate maidservant is now ordered to massage the feet of this young loving Pair. All the softness of the maidservant's hands becomes manifest on her handpalms, so that she can delight her beloved king and queen to the utmost by massaging Their tender lotus-feet. The aspirants should mentally sit by the side of this maidservant to learn these services from her. *ei sab sevā yāra, dāsī yeno hon tāra, anukṣaṇa thāki tāra saṅge* (Prārthanā). The maidservant holds these precious lotus-feet to her heart while she drinks the great sweetness of the forms of her king and queen, Who are tightly embracing Each other, with the cups of her eyes. What a blissful condition! The maidservant has no idea how much time passes in this way, because the influence of material time is completely absent in the spiritual realm.

VERSE 195:

**MADĀRUṆA VILOCANAM KANAKA DARPAKĀMOCANAM
MAHĀ PRAṆAYA MĀDHURĪ RASA VILĀSA NITYOTSUKAM
LASAN NAVA VAYAḤ ŚRIYĀ LALITA BHAṄGI LĪLĀMAYAM
HRDĀ TAD AHAM UDVAHE KIM API HEMAGAURAM MAHAḤ**

mada - intoxicated; *aruṇa* - red; *vilocanam* - eyes; *kanaka* - golden; *darpakāmocanam* - stealing the pride; *mahā* - great; *praṇaya* - loving; *mādhurī* - sweetness; *rasa* - flavour; *vilāsa* - pastimes; *nitya* - always; *utsukam* - eager; *lasat* - beautiful; *nava* - new; *vayaḥ* - age; *śriyaḥ* - beauty; *lalita* - lovely; *bhaṅgi* - movements; *līlāmayam* - full of sports; *hrdā* - the heart; *tad* - that; *aham* - I; *udvahe* - keeping; *kim api* - indescribable; *hema gauram* - golden; *mahaḥ* - light.

I keep some indescribable golden light, that has red intoxicated eyes, that destroys the pride of gold, that is always eager for very sweet romantic lovesports and that is full of lovely playful gestures and tender age, in my heart!

MEDITATING ON A GOLDEN LIGHT:

Commentary: Śrīpāda experiences the sweetness of the divine Couple in his transcendental visions. When They are very close to Each other, the divine Couple increases the oceans of Each other's sweetness, and the hearts of the maidservants float along in all directions on the waves of this ocean. *rūpaṁ kim apyanirvācyam tanor mādhuryam ucyate* (Ujjvala Nīlamanī) "When a body is indescribably beautiful it is called *mādhurya*, or sweetness." This can only be experienced by an advanced devotee, it cannot be expressed with words. Śrīla Rūpa Gosvāmī has written (B.R.S 2.5.132): *vyatītya bhāvanā vartma yaś camatkṛti bhāra bhūḥ hr̥di sattvojjvale bādhāṁ svādate sa raso mataḥ* "That which transcends the mental conceptions of a human being, which is the cause of great astonishment, and which is experienced in the hearts of those who are enlightened by *visuddha sattva*, or pure goodness, is called *rasa*". Kṛṣṇa is sweetness Himself, but Śrī Vṛṣabhānu's daughter drowns even Him in the ocean of Her sweetness. The sweetness of Her love ever increases when She is with Him...

*yadyapi nirmala rādhāra sat prema darpaṇa;
tathāpi svacchatā tāra bādhhe kṣaṇe kṣaṇa
āmāra mādhuryera nāhi bādhite avakāṣe;
e darpaṇera āge nava nava rūpa bhāse
man mādhurye rādhā prema doṅhe hoḍa kori;
kṣaṇe kṣaṇe bādhhe doṅhe keho nāhi hāri* (C.C.)

"Although the mirror of Rādhā's true love is spotless, its clearness increases at every moment. There is no end to the increase of My sweetness, but in front of that mirror it assumes

always new forms. My sweetness and Rādhā's love thus always increase Each other, and no one suffers defeat." When the devotee experiences the sweetness of this loving Couple, his *prema* also increases: *mādhuryādyāśrayatvena kṛṣṇādīms tanute ratiḥ tathānubhūyamānās te vistīrṇām kurvate ratim* (Bhakti Rasāmṛta Sindhu 2.5.98) "*rati* takes shelter of sweetness and so, and thus reveals Kṛṣṇa and so, and when this is experienced, *rati* also increases again." Śrīpāda, in his *kinkarī*-form, has attained the great fortune of tasting that sweetness, and that savour has extended the ocean of his *prema*. When he sees Śrīmatī's lovely movements, he says *lasan nava vayah śriyā lalita bhaṅgi līlāmayaṃ* "Her tender age is so beautiful and Her playful movements are so lovely!"

*vinyāsa bhaṅgi raṅgānām bhrū vilāsa manoharā
sukumārā bhaved yatra lalitām tad udīritam* (U.Nīlam.)

"When a tender girl makes playful gestures with Her limbs and enchanting movements with the eyebrows, it is called a *lalitalānkāra*. (the emotional ornament named *lalita*)" The maidservant sees these lovely movements in all of Svāminī's pastimes.

Śrīmatī is called *mahā praṇaya mādhurī rasa vilāsa nityotsukam*, She who is always eager to play very sweet loving pastimes." Śrīpāda realizes that when he sees the divine Couple locking Each other in a tight embrace. Śrī Jīva Gosvāmī says that *praṇaya* creates a sense of nondifference between the two divine lovers, a feeling of oneness in mind, heart, body and intelligence, according to Śrīla Viśvanātha Cakravartīpāda.

Śrīmatī's naturally beautiful eyes are slightly reddish out of amorous intoxication, and the luster that gushes out from Her body because She knows that She was able to please Her beloved, defeats the pride of gold. Śrīpāda always holds that indescribable golden light in his illuminated heart.

*kelikuñje dyotamānā gorocanā gaurī; premamayī pramodinī paramā sundarī
madāruṇa vilocanā madana mohinī; kanakera darpa hare rāi kamalinī
mahojjala prema-rasa praṇaya mādhurī; vilāse autsuka sadā navīnā nāgarī
nava vayah śriyā nava hema gaura jyotiḥ; sulalita bhaṅgi-maya līlāmaya devī
tāruṇya vaibhavā mūrti satata smarāṇe; hṛdaye bohona kori sarasvatī bhaṇe*

"Śrīmatī is shining in the play-*kuñja* as Gorocanā (vermilion-complexioned girl) Gaurī (golden complexioned girl) Premamayī (a girl full of love), Pramodinī (giver of delight and amusement) and Paramā Sundarī (the most beautiful girl). Rāi Kamalinī (Lotus-like Rādhā)'s eyes are red of amorous intoxication, She enchants Cupid and She destroys the pride of gold. The love of our Navīnā Nāgarī (youthful heroine) is sweetened by the very brilliant flavour of love and She is always eager to enjoy amorous pastimes. This new golden light is beautiful because of Her tender age and Her lovely, playful gestures. This is why She is also called *devī* (playful and splendid). Sarasvatī says: I always keep this opulent youthful form in my heart and in my mind."

VERSE 196:

**MADĀGHŪRṆAN NETRAṂ NAVA RATI RASĀVEŚA VIVAŚOL-
LASAD GĀTRAM PRĀṆA PRAṆAYA PARIPĀṬYĀM PARATARAM
MITHO GĀDHĀŚLEŚĀD VALAYAM IVA JĀTAM MARAKATA
DRUTA SVARṆA CCHĀYAM SPHURATU MITHUNAM TAN MAMA HRDI**

mada - intoxication; *aghūrṇat* - twirling; *netraṁ* - eyes; *nava* - new; *rati* - love; *rasāveśa* - ecstasy of *rasa*; *vivaśa* - overwhelmed; *ullasad* - gladdened; *gātram* - body; *prāṇa* - life; *praṇaya* - love; *paripāṭyām* - expertise; *parataram* - higher; *mithaḥ* - mutual; *gāḍha* - tight; *āśleśa* - embrace; *valayam* - bracelet; *iva* - like; *jāta* - becoming; *marakata* - emerald; *druta* - molten; *svarṇa* - gold; *cchāyam* - luster; *sphuratu* - may it manifest; *mithunam* - couple; *tat* - that; *mama* - my; *hrdi* - heart.

May that transcendental Couple (Rādhā-Kṛṣṇa), that is colored like molten gold (Rādhā) and emerald (Kṛṣṇa), that is absorbed in always new *rati* (mutual attraction), whose eyes twirl of amorous intoxication and who became like a bracelet by tightly embracing Each others beautiful bodies, being most expert in the art of lovemaking, be manifest in my heart!

THE AMOROUS EXPERTISE OF RĀDHĀ AND MĀDHAVA:

Commentary: *nava rati rasāveśa vivaśollasad gātram* mean that the limbs of the divine Couple are thrilled by amorous rapture which is ever new, just like the water flowing in a brook. The divine Couple's limbs are overwhelmed because They seem to be unable to bear the weight of this amorous rapture. The maidservant is fully absorbed in relishing the unprecedented beauty of this amorous Couple; her heart is also unable to bear the weight of this savour.

prāṇa praṇaya paripāṭyām parataram means that the expertise of their heart's love is unrivalled. Śrī Rādhā is the transformation of Śrī Kṛṣṇa's love. *rādhā-kṛṣṇa praṇaya vikṛti*, says Śrī Svarūpa Dāmodara. The word *vikṛti* means the boiled-up essence, just as the boiled up essence of milk is *kṣīra* (sweet rice) or *barphi* (milk-sweet). As a result of this 'boiling' two bodies grow from the deep lake of one soul, strung together in one heart again. *ekātmaniha rasa-pūrṇatametyagāḍhe ekāsu saṁgrathitam eva tanū-dvayam nau* (Prema Samputa). Although They are strung together in one heart Śrīman (beautiful Kṛṣṇa) is *priya* (lover) and Śrīmatī (beautiful Rādhikā) is *priyā* (beloved), for the sake of relishing transcendental *rasa*: *rādhā-kṛṣṇa eka ātmā dui deha dhari; anyonye vilase rasa āsvādana kori* (Caitanya Caritāmṛta, Ādi) The great poet Karṇapura wrote in Alaṅkāra Kaustubha (5.33):

*preyāṁs te'haṁ tvam api ca mama preyasīti pravādas
tvam me prāṇā aham api tavāsmīti hanta pralāpaḥ
tvam me te śyām aham iti yat tac ca no sādhu rādhe
vyāhāre nau na hi samucito yuṣmad asmat prayogaḥ*

"Anyone who says that I am Your beloved or You are My beloved is just raving. Alas! Anyone who says that You are My life and I am also Your very life is speaking nonsense! It is also not nice to say that I am Yours and You are mine. O Rādhē! All such statements are improper, for they indicate a difference between the two of Us! Words like 'You and Me' are only an illusion!"

VERSE 197:

**PARASPARAM PREMA-RASE NIMAGNAM AŚEṢA SAMMOHANA RŪPA KELI
VṚNDĀVANĀNTAR NAVA KUÑJA GEHE TAN NĪLA PĪTAM MITHUNAM CAKĀSTI**

parasparam - mutually; *prema rase* - in the flavour of love; *nimagnam* - immersed; *aśeṣa* - endless; *sammohana* - enchantment; *rūpa* - form; *keli* - pastime; *vṛndāvanāntara* - in Vṛndāvana; *nava* - new; *kuñja* - grove; *gehe* - in a house; *tad* - that; *nīla* - blue; *pītam* - yellow; *mithunam* - couple; *cakāsti* - exits.

There is an enchanting blue and yellow Pair immersed in the flavour of Each other's love, showing innumerable enchanting forms and pastimes in a bowerhouse in Vṛndāvana.

ENCHANTING PASTIMES:

Commentary: In his 'Gopāla Campū' (Pūrva 33.6), Śrī Jīva Gosvāmī describes how the divine Couple is enchanted by Their own amorous pastimes:

*rādhā'jānād asaṅge danuja vijayinaḥ saṅgamārād asaṅgam
saṅge caivam samantād grha samaya sukha svapna śītādikāni
etasyā vṛttir eṣājani sapadi yadānyad vicitram tadāsīt
kāntākānta svabhāvo'pyahaha ya anayor vaiparityāya jajñe*

"When Rādhā is with Kṛṣṇa She feels separated from Him, and when She is separated from Him, She feels united with Him. She thinks Her home is the forest and the forest is Her home, a moment is an age and an age is a moment, sleeping is wakefulness and wakefulness is sleep, cold is heat and heat is cold, joy is sorrow and sorrow is joy. Why, She even thinks that She is Her lover and Her lover is She Herself!" That is the ultimate result of Their absorption in *prema rasa*. The maidservant is a direct witness of this divine delusion of the divine adolescent Pair. Actually, not only Rādhā and Mādhava are enchanted by this *prema rasa*, the whole world is enchanted by it! Not only the *sakhīs* and *mañjarīs* are enchanted by it, but also

the practising devotees when they hear and chant about these pastimes. Even a neophyte sees that the heart's disease of lust is swiftly driven out of his heart when he sincerely and offenselessly hears and chants about these pastimes.

VERSE 198:

**ĀŚĀSYA DĀSYAM VṚṢABHĀNU JĀYĀS TĪRE SAMADHYĀSYA CA BHĀNU JĀYĀḤ
KADĀ NU VṚNDĀVANA KUṆJA VĪTHIṢVAHAM NU RĀDHE HYATITHIR
BHAVEYAM**

āsāsyā - of the aspiration; *dāsyam* - servanthood; *vṛṣabhānu jāyāḥ* - of Vṛṣabhānu's daughter; *tīre* - on the bank; *samadhyāsyā* - sitting; *ca* - and; *bhānu* - the sun; *jāyāḥ* - of the daughter; *kadā nu* - and when; *vṛndāvana kuṅja* - Vṛndāvana's groves; *vīthiṣu* - on the pathways; *aham* - I; *nu rādhe* - O Rādhā!; *hi* - surely; *atithiḥ* - guest; *bhava* - being; *iyam* - this.

O Rādhe! When will I become a guest on the pathways of Vṛndāvana's groves, sitting on the bank of the Yamunā, aspiring for the service of Vṛṣabhānu's daughter?

A GUEST IN VRAJA'S GROVES:

Commentary: The Yamunā river is the daughter of the sun (*bhānu*) and Rādhikā is the daughter of Vṛṣabhānu, the sun in the sign of Taurus, and thus they are sisters. Bound by the ropes of firm hopes, Śrīpāda Sarasvatī prays to Śrīmatī's lotus feet: "O Vṛṣabhānu-nandini! When will I, who sits on the bank of the Yamunā, hoping for Your service, become a guest on the pathways of Vṛndāvana's groves?"

*yasya na jñāyate nāma na ca gotraṁ na ca sthitiḥ
akasmād grham āyāti so'tithiḥ procyate budhaiḥ*

"The wise call that person, whose name, family or residence is not known, and who suddenly comes to one's house, an atithi or a guest." It is a great fault of a householder not to receive a guest, because:

*atithir yasya bhagnāsā grhāt prati nivartate
sa tasmai duskṛtiṁ dattvā puṇyam ādāya gacchati*

"A guest whose hopes are frustrated because he is sent away from the house he comes to, gives the inhospitable householder all his bad *karma* and takes the householder's good

karma with him as he leaves." Even if the host has no food to offer to his unexpected guest, he should at least offer him a restingplace, a sittingplace some water or some sweet words. There is never any shortage of that:

*trṇāni bhūmir udakaṁ vāk caturthī ca sunṛtā
etānyapi satāṁ gehe nocchidyante kadācana*

"O Rādhe! You are Vṛṣabhānu's princess, the Queen of Vṛndāvana, and an ocean of compassion! You cannot reject this wretched guest of Yours! Please forget my unworthiness and fulfill my desires for Your *nikuñja*-service! When You go out to meet Your beloved in Vṛndāvana's groves this wretched maidservant will be waiting for You, sitting on the pathways on the bank of the Yamunā! If You don't bestow Your mercy on me then I will not leave this seat, that is my firm vow! Surely You will bestow Your mercy on this fallen maiden when You see her sitting there! You are Kṛṣṇa's *ārādhikā* (worshiper) and I can be of great help to You! O Premamayi! Will You not bless this maidservant with Your loving devotional service? O Rādhe! When will that fortune be mine that I can forget everything and sit on the bank of the Yamunā, becoming a guest on the pathways to Vṛndāvana's groves?"*

VERSE 199:

**KĀLINDĪ TAṬA KUÑJE PUÑJĪBHŪTAṀ RASĀMṚTAṀ KIM API
ADBHUTA KELI NIDHĀNAṀ NIRAVADHI RĀDHĀBHIDHĀNAM ULLASATI**

kāṁdī - Yamunā; *taṭa* - bank; *kuñje* - in a grove; *puñjībhūtaṁ* - abundant; *rasāmṛtaṁ* - nectarean flavour; *kim api* - indescribable; *adbhuta* - wonderful; *keli* - pastimes; *nidhānam* - reservoir; *niravadhi* - constantly; *rādhābhidhānam* - named Rādhā; *ullasati* - dwells.

An indescribable reservoir of great nectarean flavours and wonderful pastimes named Rādhā always dwells in the groves on the bank of the Yamunā.

ŚRĪ RĀDHĀ, THE ABODE OF WONDERFUL PASTIMES:

* The great poet Vidyāpati prays to Śrī Kṛṣṇa in his song *yatane yoteko dhana, pāpa baṭoraloṇi*: "If someone comes to the door of a householder in the evening, begging for alms, then shame will come upon the householder if he disappoints the beggar. In the same way I am a beggar at Your door in the evening of my life, begging for Your grace. If You let me down shame will come upon Your name of Dayāmaya (the benign One)."

Commentary: Śrīpāda, in his *kinkarī svarūpa*, sits on the bank of the Yamunā, anxiously hoping for Śrīmatī's service as she sees that Vṛndāvana is suddenly illuminated by a golden aura. The maidservant immediately gets up and ecstatically sees that Śrī Rādhikā has come to the bank of the Yamunā to meet Her beloved. All of Svāminī's limbs are playing on the waves of the desire to meet Her beloved while She enters the trysting-*kuñja*. The maidservant follows Her inside and sees that She is the very form of a great abundance of indescribable nectarean flavours. It is as if the formless abundance of *prema rasa* assumes the form of Vṛṣabhānu's princess.

Knowing for sure that Her beloved is going to come, Śrīmatī blissfully decorates the trysting *kuñja*, and the maidservant hands Her the necessary soft flowers and sprouts. Different wonderful flower-like *bhāvas* (ecstatic emotions) erupt on Śrīmatī's vine-like body when She remembers all the artful, *rasika* pastimes She played with Her Nāgara, and this causes the maidservant to think of Her as the wonderful *keli nidhāna*, the reservoir of pastimes. Śrīmatī can make Her Nāgara relish pleasure that He couldn't even dream of, and this makes Her enjoy great happiness at every moment: *niravadhi rādhābhidhānam ullasati*.

VERSE 200:

**PRĪTIR IVA MŪRTIMATI RASASINDHOḤ SĀRA SAMPAD IVA VIMALĀ
VAIDAGDHĪNĀM HRDAYAM KĀCANA VṚNDĀVANĀDHİKĀRIṆĪ JAYATI**

prītiḥ - love; *iva* - just like; *mūrtimati* - the very form; *rasa sindhoḥ* - of the ocean of flavour; *sāra* - essence; *sampad* - opulence; *iva* - like; *vimalā* - spotless; *vaidagdhīnām* - of clever girls; *hrdayam* - heart; *kācana* - some; *vṛndāvanādhikāriṇī* - empress of Vṛndāvana; *jayati* - glories.

All glories to the queen of Vṛndāvana, who is the heart of all the clever girls, who is like love personified and who is the spotless treasure of Śrī Kṛṣṇa, Who is Himself the essence of an ocean of *rasa* !

ŚRĪ RĀDHĀ, LOVE PERSONIFIED:

Commentary: Śrīmatī has finished decorating the trysting-*kuñja* and now simply waits for Kṛṣṇa's arrival. When the appointed time passes and Kṛṣṇa still did not show up, the ocean of Śrīmatī's anxiety increases. Finally She is unable to remain patient and She pitifully laments:

kathita samaye'pi harir ahaha na yayau vanam

*mama viphalam idam alam api rūpa yauvanam
yāmi he kam iha śaraṇaṁ sakhī-jana vacana vancitā* (Gīta Govinda)

"Alas! Hari did not show up in the forest on the appointed time! If I cannot serve Him, then all My youthful beauty is useless! Alas! Of whom shall I take shelter now, now that I've been deceived by My friends' words?"

The maidservant sees Śrī Rādhā as love personified. Śrī Jīva Gosvāmī says in Prīti Sandarbha: *hlādinī sāra vṛtti viśeṣa svarūpā bhāgavatī prīti* "Love of God is the essence of God's energy of bliss", and Caitanya Caritāmṛta says:

*hlādinīra sāra - prema, prema sāra - bhāva
bhāvera paramakāṣṭhā - nāma mahābhāva
mahā bhāva svarūpā - rādhā ṭhākuraṇī*

"The essence of the pleasure-energy is *prema*, the essence of *prema* is *bhāva*, and the highest stage of *bhāva* is named *mahābhāva*. Goddess Rādhā is the very form of that *mahā bhāva*." *tatra tāsāṁ kevala śakti-mātratvenāmūrtānāṁ bhagavad vighrahādyaikātmyena sthītiḥ. adhiṣṭhātrī rūpatvena mūrtānāṁ tu tad āvaraṇatayeti dvi rūpatvam api jñeyam* (Bhagavad Sandarbhaḥ) "The energies like *hlādinī* are one with God's form in a formless way, but they assume forms as their presiding goddesses and appear externally as the Lord's consorts (Lakṣmī, Sītā, Rukmiṇī, Rādhā and so on)."

rasa sindhoḥ śrī kṛṣṇasya vimalā sāra rūpā sampad iva "She is the spotless essence of the ocean of *rasa*. Who is that ocean of *rasa*? Śrī Kṛṣṇa. She is the very wealth of Kṛṣṇa's heart, as Kṛṣṇa Himself admits in Gīta Govinda:

*tvam asi mama jīvanam tvam asi mama bhūṣaṇam
tvam asi mama bhava jaladhi ratnam
bhavatu bhavatiḥ mayi satatam anurodhinī
tatra mama hṛdayam ati yatnam*

"You are My life, You are My ornament, and You are the jewel in the ocean of My desires. May You always stay in My heart!" When someone in the material world finds a jewel, he will sell it to buy things for sense gratification that will contaminate his mind, but the mind of anyone who finds this transcendental jewel of love of God will surely become purified and be filled with the same love.

The word *sampad* or opulence in the text can also mean Śrī, goddess Lakṣmī. Lakṣmī, the goddess of wealth, may have come from the ocean of milk, but Prema Lakṣmī Rādhā has been churned up from the ocean of *rasa* and is therefore superior to the goddess of fortune. Śrīmatī is the very heart of all clever girls (*vaidagdhinām hṛdayam*), or the very heart of all cleverness. The maidservant personally sees how cleverly Śrīmatī came to meet Kṛṣṇa and how cleverly She decorated the *kuñja*. When the cuckoos, the bees, the birds, the trees, the vines and the deer of Vṛndāvana see how pitifully Śrīmatī is separated from Her beloved, they all cry along with Her, feeling the same anguish. Seeing this, the maidservant calls Her *vṛndāvanādhikāriṇī*, the queen of Vṛndāvana. Suddenly a bluish aura illuminates the *kuñja*.

The maidservant, who suffers along with her Svāminī, rushes out of the *kuñja* and sees that Śyāmasundara has arrived. Seeing how the fire of Śrīmatī's anguish is extinguished by the ecstatic shower of Her blissful meeting with Śyāma, the maidservant says *kācana vṛndāvanādhikāriṇī jayati*: "All glories to the indescribable queen of Vṛndāvana!"

VERSE 201:

**RASAGHANA MOHANA MŪRTIṂ VICITRA KELI MAHOTSAVOLLASITAM
RĀDHĀ CARAṆA VILOḌHITA RUCIRA ŚIKHAṆḌAṂ HARIṂ VANDE**

rasa - flavour; *ghana* - thick; *mohana* - enchanting; *mūrtim* - form; *vicitra* - wonderful; *keli* - play; *mahotsava* - great festival; *ullasitam* - gladdened; *rādhā caraṇa* - Rādhā's lotus-feet; *vilōḍhita* - rolling; *rucira* - beautiful; *śikhaṇḍam* - peacock-feather-crown; *hariṁ* - Hari; *vande* - obeisances.

I offer my obeisances unto Hari, who is the very form of deep *rasa*, who is gladdened by a great festival of amazing pastimes, who wears a beautiful crown of peacock-feathers and who rolls at Rādhā's footsoles!

HARI IS THE VERY FORM OF DEEP RASA:

Commentary: When Śyāmasundara arrives at the trystingplace, He understands that He is too late, so He is a little afraid. The course of love is most amazing: although Śrīmatī made all the creatures of Vṛndāvana cry along with Her when She was separated from Kṛṣṇa, now that Kṛṣṇa has arrived She suddenly becomes angry! *Māna* is a culmination of *sneha* or *praṇaya*. In Ujjvala Nīlamanī (Sthāyī 83) it is described how *praṇaya* and *māna* are interactive:

*janitvā praṇayaḥ snehāt kutracin mānatām vrajet
snehānmānaḥ kvacid bhūtvā praṇayatvam athāśnute
kārya kāraṇatānyo'nyam ataḥ praṇaya mānayoḥ*

"*Sneha* comes forth from *praṇaya*, and thus *māna* is attained. Sometimes also *māna* comes forth from *sneha* and culminates into *praṇaya*. Hence *praṇaya* and *māna* are interactive." Śrīmatī pulls Her veil over Her head and turns Her back on Hari as He enters the *kuñja*. He who steals the hearts of everyone in the whole world with His unrivalled beauty and sweetness is named 'Hari'. Different forms of the Lord are named Hari, but Kṛṣṇa is so attractive that He even enchants the mind of Lord Viṣṇu, who is also named Hari.

*ye mādhurī ūrdhva āna, nāhi yāra samāna,
paravyome svarūpera gaṇe
yeho sab avatārī, paravyome adhikārī,*

e mādhurya nāhi nārāyaṇe

"There is no sweetness greater than or equal to that of Kṛṣṇa. He is the origin of all the forms of Viṣṇu that descend from Vaikuṅṭha, and His sweetness cannot be found in Lord Nārāyaṇa!"

*tāte sākṣī sei ramā, nārāyaṇera priyatamā,
pativratā gaṇera upāsya
teho ye mādhurya lobhe, chāḍī sob kāma bhoge
vrata kori korilo tapasyā*

"That can be clearly seen in Lord Nārāyaṇa's beloved Ramā (Lakṣmī), who is worshiped by all the chaste women. Strongly desiring Kṛṣṇa's sweetness She gave up all sense gratification, took firm vows and performed severe penance."

*sei to mādhurya sāra, anya siddhi nāhi tāra,
tiñho - mādhuryādi guṇa khani
āra sab prakāse, tāra datta guṇa bhāse,
yāhā yoto prakāse kārya jāni*

(C.C. Madhya 21)

"Kṛṣṇa is the quintessence of sweetness and there is no other perfection above it. He is a jewelmine of all qualities like sweetness. He has given His qualities to all other divine manifestations. In this way we know all the activities of the divine manifestations." But Rādhā steals even the heart of Hari, He who steals the hearts of everyone in this world! No matter what Kṛṣṇa tries to please His angry beloved, nothing helps, so He decides to take shelter of the means called *nati*, or offering obeisances. Śrī Rūpa Gosvāmī writes in Ujjvala Nīlamanī: *sāma bheda kriyā dāna natyupekṣā rasāntaraiḥ* "The seven means to break the pique of the beloved are: appeasement, separation, worship, giving a present, offering obeisances, ignoring, or taking shelter of another mellow." *kevalam dainyam ālambya pādapāto natir matā* (ibid.) "Humbly falling at the beloved feet is called *nati*." Hari holds the feet of His beloved on His head and humbly prays: "O Premamayi! Please forgive Me!" The maidservant sees how the peacock-feather-crown of the universal enchanter rolls at Svāminī's lotus-feet. Aha! What an enchanting beauty! How sweetly Transcendence falls at the feet of the Pinnacle of Love! The maidservant is completely enchanted. The maidservant calls Hari *rasa ghana mohana mūrtih*, the very form of deep *rasa*. The Upaniṣads say *raso vai saḥ*: "He (the Supreme) is *rasa*", and Kṛṣṇa is again the *rasa ghana mohana mūrti*, the form of condensed *rasa*. Rasarāja Śrī Kṛṣṇa is most enchanting when He falls at Rādhā's lotus-feet. This sweetness cannot be relished, though, unless one accepts the mood of Śrī Rādhā's maidservants (*mañjarī bhāva*). Although sugarcane is naturally sweet, that sweetness cannot be tasted unless the sweet juice is squeezed out. A toothless baby or a toothless old man cannot chew the sweet juice out of the cane, only a young person with strong teeth can. In the same way a person who has no love and devotion for Kṛṣṇa cannot relish His sweetness. An aspirant should therefore have a sincere desire to love Kṛṣṇa. Śrī Rādhikā can squeeze all the sweet juice out of Kṛṣṇa with the mill of Her pure love, and those who take shelter of Her and

Her girlfriends and maidservants can also relish that sweetness according to the amount of love they develop. This is the extraordinary greatness of the shelter of Śrīmatī's lotus-feet.

With His loving cleverness Hari managed to break Śrīmatī's pique. Seeing Her hero sitting at Her feet, Śrīmatī starts crying, pulls Him up and embraces Him. In this way Hari becomes gladdened by a great festival of wonderful love-pastimes (*vicitra keli mahotsavolasitam*). The maidservant looks into the *kuñja* through the holes in the vines to witness that ecstatic festival of love. Being grateful to Hari for allowing Her to relish that sweet sight, the maidservant offers obeisances unto Him, saying *rucira śikhaṇḍam hariṁ vande* "I offer my obeisances unto Hari, who wears a beautiful crown of peacock-feathers!"

VERSE 202:

**KADĀ GĀYAMĠ GĀYAMĠ MADHURA MADHU RĪTYĀ MADHUBHIDAS
CARITRĀṆĠ SPHĀRĀMṚTA RASA VICITRĀṆĠ BAHUŚAḠ
MṚJANTĪ TAT KELI BHAVANAM ABHIRĀMAMĠ MALAYAJA
CCHAṬĀBHIḠ SISCANTĪ RASA HRADA NIMAGNĀSMI BHAVITĀ**

kadā - when; *gāyamḡ gāyamḡ* - singing; *madhura madhurītya* - sweeter than sweet; *madhubhidaḡ* - of the Kṛṣṇa-bee; *caritrāṇi* - pastimes; *sphāra* - great; *amṛta* - nectar; *rasa* - flavour; *vicitrāṇi* - amazing; *bahuśaḡ* - many ways; *mṛjantī* - sweeping; *tat* - Their; *keli* - play; *bhavanam* - house; *abhirāmaḡ* - enchanting; *malayaja* - with sandalpaste; *cchaṭābhiḡ* - with luster; *siṅcantī* - sprinkling; *rasa* - flavour; *hrada* - pool; *nimagna* - immersed; *asmi* - I am ; *bhavitā* - being.

When will I drown in a pond of *rasa* while I sweep Śrī Rādhikā's beautiful playground, sprinkling it with liquid sandalwoodpaste while singing of the sweeter-than-sweet abundance of nectarean *rasa* of Madhubhid's (Kṛṣṇa's) wonderful character and pastimes?

THE PLAYGROVE THAT ENCHANTS THE EYES:

Commentary: In today's wonderful great festival of loveplays, the maidservant sees Kṛṣṇa as *madhubhit*. What is the inner meaning of this? *madhu bhinantiti madhubhit*: "He who killed the Madhu-demon is named Madhubit". This is the *aiśvarya*-explanation, but there is also a sweeter explanation that fits in the mood of Vraja. *madhu* then means honey, and *bhit* is the bee who separates (*bheda*) that honey from the flowers. Today the *rasika bhramara* (relishing bumblebee) Kṛṣṇa has taken so much honey from Rādhikā's lips by kissing them, that He has become wholly intoxicated. Ecstasy Himself has fainted of ecstasy!

The love-pastimes are now over and the tired Couple gets up and sits down on the *kuñja*'s terrace to catch some cool breeze. The maidservant enters into the *kuñja* and begins to sprinkle and sweep the floor with fragrant liquids like sandalwater. How beautiful the *kuñja* appears to the maidservant! Broken flowergarlands are lying around, the bed of flowers is kicked apart and pearls from broken necklaces, as well as chewed pan and used unguents are lying all over the place. The *sādhaka* should also mentally sweep the *kuñja* and relish its beauty. When this remembrance becomes very deep the self-manifest beauty of the *kuñja* will appear before the mind's eye of the *sādhaka*. This beauty is also relishable through the process of hearing and chanting.

While sweeping the *kuñja* the maidservant loudly sings about the nectarean pastimes of Madhubhit with a wonderfully sweet voice. No subject is as sweet as the Vraja-pastimes of Kṛṣṇa with Rādhā, which are filled with the nectarean *rasa* of transcendental eros. With self-made songs the maidservant sings of how Hari's peacock-feathercrown rolls at Rādhā's lotus-feet when He tries to soothe Her pique, how sweetly Rādhā and Mādhava meet Each other, how Hari drinks the honey of Rādhā's lips and how He becomes intoxicated. Goosepimples of ecstasy erupt on Rādhā and Mādhava's skins when they hear these sweet songs and They glance at Each other full of renewed desire. The maidservant drowns in a pool of *rasa* when she sings these sweet songs, sweeps the *kuñja* and stares at the sweet forms of the Yugala Kīśora.

*śrī madhusūdana līlā boḍoi madhura; līlāra vistāra yeno rasāmṛta pūra
vicitra caritāmṛta manera ānanda; kīrtana koriyā kobe sulalita chande
keli-kuñja bhavana ki koribo mārjana; malaya candana vāri koriyā siñcana
bhaṇe śrī prabhodhānanda e lālasā hṛde; nimagana hoibo ki sadā rasa hrade?*

"Śrī Madhusūdana's pastimes are very sweet, and when they extend they are filled with nectarean *rasa*. When can I blissfully glorify His wonderful nectarean pastimes with lovely tunes? When can I sweep the cottage in the playgrove and sprinkle it with water scented with sandalpaste? Śrī Prabhodhānanda says: "This is the desire in my heart: When can I thus always drown in a pool of *rasa*?"

VERSE 203:

**UDAÑCAD ROMAÑCA PRACAYA KHACITAṀ VEPATHUMATĪM
DADHĀNĀM ŚRĪ RĀDHĀM ATI MADHURA LĪLĀMAYA TANUM
KADĀ VĀ KASTURYĀ KIM API RACAYANTY EVA KUCAYOR
VICITRĀM PATRĀLĪM AHAM AHAHA VĪKṢE SUKṚTINĪ**

udañcat - coming up; *romāñca* - goosepimples; *pracaya* - host; *khacitaṁ* - studded; *vepathu* - shivering; *matīm* - endowed with; *dadhānām* - making; *śrī rādhām* - Śrī Rādhā;

ati madhura - very sweet; *līlāmaya* - playful; *tanum* - body; *kadā vā* - or when; *kastūryā* - with musk; *kim api* - indescribable; *racayanti* - making; *eva* - only; *kucayoḥ* - the breasts; *vicitrām* - wonderful; *patrālīm* - leaves; *aham* - I; *ahaha* - O!; *vikṣe* - seeing; *sukṛtinī* - lucky girl.

Aho! When will I be such a lucky girl that I can see Śrī Rādhā's very playful sweet shivering body studded with goosepimples of ecstasy when I make Kṛṣṇa paint indescribably wonderful musk-pictures of leaves on Her breasts?

A LUCKY GIRL:

Commentary: When the maidservant sings a sweet song about Their love-pastimes, the divine Couple feels like making love again. Understanding Their desire, the maidservant quickly makes a new lovebed for Them in the *kuñja*. The lovely Couple is overcome by amorous desires, so They enter into the *kuñja* and become absorbed in Their love-pastimes there. The maidservant witnesses these pastimes, standing on the terrace of the *kuñja*, and after the pastimes are over, the maidservant re-enters the *kuñja* and serves the divine Couple there by fanning Them and giving Them scented water and betel-leaves.

During the amorous pastimes Rādhikā's dress and ornaments have become dishevelled, so the maidservant says: "Mādhava, just see what You've done with Svāminī's dress and ornaments! Quickly straighten everything out, before Her girlfriends come here and ridicule Her!" Hearing these words, Mādhava starts to paint musk-pictures of leaves on Rādhikā's breasts, and the maidservant assists Him by handing Him a small brush and holding a cup with liquid musk before Him. While Nāgara draws the musk-leaves on His beloved's breasts His hands shiver and the lines of musk on the breasts become crooked. When the maidservant sees this she covers her mouth with her hand and giggles. When Svāminī is touched by Śyāma's hands She shivers and the hairs on Her body stand erect of ecstasy. How many romantic words rasikendra speaks while He draws the leafpictures on His beloved's breasts, causing Śrī Rādhā's face and eyes to become decorated with *bhāva bhūṣā*, ornaments of loving ecstasy! The maidservant sees how Svāminī's body is filled with sweet pastimes, and seeing these ornaments of love on Her body, Kṛṣṇa also floats in oceans of *rasa*! The maidservant considers herself to be a *sukṛtinī*, a lucky girl. The word *sukṛtinī* can mean that the maidservant is doing good (*su*) work (*kṛtya*) by serving the divine Couple. She causes amorous feelings in Their hearts by singing sweet songs and after the amorous pastimes she engages Śyāma in drawing the leaf-pictures on Svāminī's breasts; in this way she makes Them both very happy. She is also a *sukṛtinī*, or very fortunate girl, because she can always relish the sweetness and the beauty of the divine Couple. It is only as the result of great fortune, the great fortune of divine grace, that an aspirant becomes greedy after the sweetness of the divine Couple force. Without attaining that great fortune of mercy this cannot be attained even in millions of births! Śrīla Rūpa Gosvāmī teaches:

kṛṣṇa bhakti rasa bhāvitā matiḥ kṛiyatām yadi kuto'pi labhyate

tatra mūlyam api laulyam ekalaṁ janma koṭi sukṛtair na labhate

"When taste for devotion to Kṛṣṇa can be purchased anywhere, then the price to be paid for that can only be *laulyam* (sacred greed). It cannot be attained even by millions of births of *sukṛti* (good works)." The service of Rādhā and Mādhava is the most precious attainment of all, and especially in this age of quarrel Śrīman Mahāprabhu has made it available to everyone, through the agency of the *ācāryas*.

VERSE 204:

**KṢAṆAM ŚĪTKURVĀṆĀ KṢAṆAM ATHA MAHĀ VEPATHUMATĪ
KṢAṆAM ŚYĀMA ŚYĀMETY AMUM ABHILAPANTĪ PULAKITĀ
MAHĀ PREMA KĀPI PRAMADA MADANODDĀMA RASADĀ
SADĀNANDA MŪRTIR JAYATI VṚṢABHĀNOḤ KULAMAṆIḤ**

kṣaṇam - moment; *śītkurvāṇā* - screaming; *kṣaṇam* - moment; *atha* - then; *mahā* - great; *vepathu-matīm* - shivering; *kṣaṇam* - moment; *śyāma śyāma iti* - Śyāma! Śyāma; *amum* - thus; *abhilapanti* - exclaiming; *pulakitā* - horripilating; *mahā* - great; *prema* - love; *kāpi* - some girl; *pramada* - blissful; *madana* - amorous; *uddāma* - great; *rasadā* - giving relish; *sadānanda* - real delight; *mūrtiḥ* - form; *jayati* - glories; *vṛṣabhānoḥ kulamaṇi* - the jewel of king Vṛṣabhānu's dynasty.

All glories to the real, blissful jewel of king Vṛṣabhānu's dynasty, who is a great bestower of blissful amorous love-rasa, who sometimes shouts, sometimes greatly shivers and sometimes calls out 'Śyāma! Śyāma!', while Her hairs stand on end of ecstasy!

THE BESTOWER OF GREAT BLISSFUL AMOROUS RASA :

Commentary: When the vision subsides great agony arises in Śrīpāda's heart. Humbly he thinks in external consciousness: 'As a result of some indescribable *sukṛti* I attained the great fortune of the relish of the Yugala-*mādhurī*, now again I am suddenly deprived of this fortune as the result of some powerful *duṣkṛti* (bad work)!'

Śyāma has now dressed Śrī Rādhā, and Rādhā has, with the help of Her maidservant, also dressed Him. Both are absorbed in relishing Each other's sweetness. Seeing how Her Nāgara is absorbed in admiring Her beauty Svāminī smiles gently, causing nectar to drip from Her lotus-like mouth. The greedy Nāgara impatiently draws Svāminī's face close to Him and starts drinking this nectar with the cups of His lips (by kissing Her). This causes Śrīmatī to make inarticulate sweet shrieks, with which She gives great joy to Śyāmasundara and Her

maidservants. Ecstatic symptoms like shiverings and standing on end of the hairs become more and more visible on Śrīmatī's transcendental body while She relishes Śyāma's sweetness, and sometimes She sweetly cries out 'Śyāma! Śyāma!'. The word *alapanti* in the text is derived from the word *ālāpa*. It is said: *cāṭu priyoktir ālāpaḥ* "Sweet flattering words are called *ālāpa*." Śrīmatī flatters Śyāma as follows:

tomāra preme bandī hoilām śuno śyāma rāya
tomā vine mora cite kichui nā bhāya
śayane svapane āmi tomāra rūpa dekhi;
bharame tomāra rūpa dharaṇīte lekhi
gurujana mājhe yadi thākiye bosiyā;
parasaṅge nāma śuni daraboje hiyā
pulake pūraye aṅge āṅkhe bohe jala;
tāhā nivārite āmi hoiye vikala
niśi diśi bandhu tomāra pāsarite nāri;
caṅḍī-dāsa kohe hiyāya rākho sthira kori

"Listen, O Śyāma! I am bound up by Your love, and I don't care for anyone else but You! In sleep and in dreams I see Your form, and in delusion I draw Your form in the earth. Sometimes, when I sit between My superiors, I accidentally hear Your name and My heart becomes startled. My body is studded with goosepimples and tears stream from My eyes, and I am eager to stop these emotions. O friend! Whether it is day or night, I cannot forget You! Caṅḍī dāsa says: "I decide to keep you in my heart!" Śrī Kṛṣṇa replies in a suitable way:

sundari! āmāre kohicho ki?
tomāra pirīti, bhāvite bhāvite, vibhora hoiyāchi
thira nahe mon, sadā ucāṭana, soyātha nāhiko pāi
gagane bhuvane, daśa diga gaṇe, tomāre dekhite pāi
tomāra lāgiyā, beḍāi bhramiyā, giri nadī bone bone,
khāite suite, ān nāhi cite, sadāi jāgaye mone
śuno vinodini, premera kāhinī, parāṇa roiyāche bāndhā
ekai parāṇa, deha bhina bhina, jñāna kohe gelo dhāndhā

"O beautiful girl! What are You saying to Me? I have become absorbed in remembering Your love! My mind is not calm, it is always disturbed, and I cannot find relief! I see You in the sky, on the earth and in all ten directions! For finding You I'm wandering over the hills, across the rivers and through the forests! I don't think of anyone else but You; whether I eat or sleep, I always think of You! Listen to this love-story, O Vinodini! We are One soul in two different bodies! Jñāna dāsa says: 'Gone is the duality (between Them)!' When Śrīmatī hears Śyāmasundara's words a golden luster gushes out from Her limbs, that are adorned with so many different ornaments of ecstatic love (*bhāvālaṅkāra*). Rādhikā is overwhelmed by feelings of loving ecstasy; *pramada madanoddāma rasadā* means: She gives the *rasa* of great amorous felicity. This *madana* is the youthful transcendental Cupid of Vṛndāvana, Śrī Kṛṣṇa. Śrīmatī gives indescribable (*kāpi*) amorous rapture to Him, and the maidservant

always experiences that, therefore she says: *sadānanda mūrtir jayati vṛṣabhānoḥ kulamaṇi*, "the jewel of king Vṛṣabhānu's dynasty is the form of real (transcendental) bliss!"

VERSE 205:

**YASYĀḤ PREMA-GHANĀKṚTEḤ PADA-NAKHA JYOTSNĀBHARA SNĀPITA
SVĀNTĀNĀM SAMUDETI KĀPI SARASA BHAKTIŚ CAMATKĀRIṆĪ
SĀ ME GOKULA BHŪPA NANDANA MANAŚ CAURĪ KĪSORĪ KADĀ
DĀSYAM DĀSYATI SARVA VEDA ŚĪRASĀM YAT TAD RAHASYAM PARAM**

yasyāḥ - whose; *prema* - love; *ghana* - condensed; *akṛteḥ* - of the form; *pada* - foot; *nakha* - nails; *jyotsnābhara* - moonrays; *snāpitā* - bathed; *svāntānām* - of the hearts; *samudeti* - arising; *kāpi* - some girl; *sarasā* - with flavour; *bhaktiḥ* - devotion; *camatkāriṇī* - astonisher; *sā* - She; *me* - unto me; *gokula bhūpa* - the king of Gokula; *nandana* - son; *manaḥ* - the mind; *caurī* - thief; *kīsorī* - young girl; *kadā* - when; *dāsyam* - service; *dāsyati* - giving; *sarva* - all; *veda* - Vedas; *śīrasām* - the crown; *yat* - what; *tad* - that; *rahasyam* - secret; *param* - greatest.

When will Kīsorī, the adolescent girl who steals the mind of the prince of Gokula, and who creates an astonishing feeling of *rasa*-laden devotion within our hearts with the moonrays emanating from Her toenails, that are made of condensed love, give me Her most confidential service, which is the crown-jewel of the Vedas?

RĀDHĀ'S SERVICE HIDDEN IN THE VEDAS:

Commentary: Although the prince of Vraja steals everyone's mind, Kīsorī Rādhā steals even the jewel of His mind, and therefore She is named *manaś caurī* in this verse. The maidservants are very proud of their Kīsorīmaṇi, who is also known as the *prema ghanākṛtiḥ*, the very form of condensed love. *mahābhāva cintāmaṇi rādhāra svarūpa* "Rādhā's form is made of the blazing Cintā-jewel of *mahābhāva*." And thus there are innumerable streams of condensed nectarean love-*rasa* emanating from Her blazing reddish moon-like toenails, sprinkling the devotees' hearts and filling them with astonishment (*camatkāriṇī*), astonishment experienced in Her personal service. This confidential, astonishing service of Śrī Rādhā is the great gift of Śrīman Mahāprabhu to the fallen souls of the age of Kali. For example:

*hā devi kākubhara gadgadayādya vācā yāce nipatya bhuvi daṇḍavad udbhaṭārtiḥ
asya prasādam abudhasya janasya kṛtvā gāndharvike nija gaṇe gaṇanām vidhehi*

"O Goddess! I pitifully pray to You with a faltering voice of distress, falling like a rod on the ground: "O Gandharvika! Please be kind to this fool and count him as one of Your own associates!"

*tvām pracchadena mudira cchabinā pidhāya mañjira mukta caraṇām ca vidhāya devi
kuñje vrajendra tanayena virājamāne naktam kadā pramuditām abhisārayiṣye
kuñje prasūna kula kalpita keli talpe samviṣṭayor madhura narma vilāsa bhājoh
loka trayābharaṇayoś caraṇāmbujāni saṁvāhayiṣyati kadā yuvayor jano'yam
tvat kuṇḍa rodhasi vilāsa pariśramena svedāmbu cumbi vadanāmburuha śriyau vām
vṛndāvaneśvari kadā taru mūla bhājau saṁvījayāmi camarī caya cāmarena*

(Śrīla Rūpa Gosvāmī's 'Gāndharvā Prārthanāṣṭakam' verses 2,4,5,6)

"O goddess, when, covering You with a veil as splendid as a monsooncloud, and removing Your anklebells from Your feet, will I blissfully bring You to a *kuñja* at night where the prince of Vraja is waiting for You? When, as You, the two ornaments of the three worlds, recline on a play-bed of flowers and enjoy pastimes of sweet joking words, will this person massage Your lotus-feet? O Queen of Vṛndāvana, when, the two of You staying under a tree by the shore of Your lake, Your beautiful lotusfaces kissed with perspiration from the fatigue of Your pastimes, will I fan You both with a *cāmarī* whisk?" This confidential service of Śrī Rādhā resides on the crest of all the Vedas, but by Śrīman Mahāprabhu's grace it is now given to all the fallen souls of the age of Kali!

*prema ghanākṛti rādhā, pada nakha maṇi sadā,
koṭindu vilāsa dyuti hare
heno jyotsnāmṛta bhare, kṣaṇe kṣaṇe śatadhāre,
yei jana nitya snāna kore*

*dhanya dhanya sei jana, puṇya śloka mahājana,
mahā bhāgavata mahāśaya,
rasālā bhakati rānī, citta camatkārinī,
tāra hr̥de samudita hoy*

"Glorious and blessed are those great souls who always bathe in the hundreds of nectarstreams that emanate like moonbeams from the toenails of Śrī Rādhā, the very form of condensed love, that steal the splendour of millions of moons! Their hearts will be astonished when the delicious goddess of devotion arises in them!"

*śrī rādhikā thākuraṇī, varaja kisorī maṇi,
vrajendra nandana manaś caurī
nivedae sarasvatī, sarva veda rasanidhi
raho dāsya dibe kṛpā kori*

"The goddess Śrī Rādhikā, the jewel of all adolescent girls of Vraja, is the She-thief who steals Vrajendranandana's mind. Sarasvatī prays: "Please give me Your intimate service, which is the jewel of *rasa* of all the Vedas!"

VERSE 206:

**KĀMAM TŪLIKAYĀ KAREṆA HARIṆĀ YĀLAKTAKAIR AṆKITĀ
NĀNĀ KELI VIDAGDHA GOPA RAMAṆĪ-VṚNDAIS TATHĀ VANDITĀ
YĀ SAṆGUPTATAYĀ TATHOPANIṢADAM HRDYEVA VIDYOTATE
SĀ RĀDHĀ CARAṆA-DVAYĪ MAMA GATIR LĀSYAIKA LĪLĀMAYĪ**

kāmaṁ - desire; *tūlikayā* - with a brush; *kareṇa* - with the hand; *hariṇā* - by Hari; *yā* - who; *alaktakaiḥ* - with footlac; *aṅkitā* - marked; *nānā* - various; *keli* - pastimes; *vidagdha* - clever; *gopa ramaṇī* - by cowherdgirls; *vṛndaiḥ* - by groups; *tathā* - thus; *vanditā* - praised; *yā* - who; *saṅguptatayā* - concealed; *tathā* - thus; *upaniṣadam* - Upaniṣads; *hr̥di* - in the heart; *eva* - only; *vidyotate* - shining; *sā* - she; *rādhā caraṇa* - Rādhā's feet; *dvayī* - pair; *mama* - my; *gatiḥ* - shelter; *lāsya* - dancing; *eka* - only; *līlāmayī* - playful girl.

Śrī Rādhā's lotus-feet, that are willingly marked with lac with a brush by Hari's own hand, that are praised by the cowherdgirls that are very clever at different love-plays, that are hidden in the heart of the Upaniṣads and that are full of dancing playfulness, are my only shelter!

ŚRĪ RĀDHĀ'S LOTUS-FEET:

Commentary: In the same way as Hari submissively draws musk-pictures of leaves on Rādhikā's breasts (see verse 203), He also paints red lac around Her lotus-feet. Rasika maṇi holds Śrīmatī's lotus-feet to His chest and applies the red lac to their soles, becoming fully absorbed in their beauty. Ecstatic symptoms like *pulaka* (standing on end of the hairs) and *kampa* (shivering) become manifest on the limbs of transcendental bliss personified (Kṛṣṇa), as He smells the fragrance of these feet. Seeing that Śyāma has even forgotten where He kept Priyājī's feet, the maidservant covers her mouth with her veil and giggles. Seeing the situation, Śrīmatī says: "What are You doing? Quickly put that lac on! My girlfriends will come soon and they'll make fun of Me if they see Me like this!" Although Nāgara hears these words, He doesn't listen and He remains in a trance-like state of greed after the sweetness and beauty of these feet. The word *kāmam* in the text means that Hari slowly applies the lac, as slowly as He wants it. And sometimes: *ghasiyā ghasiyā pāya, āltā lāgāya tāya, nirakhi nirakhi avirāma racaye vicitra kori, caraṇa hr̥doye dhari, tale lekhe āpanāra nāma* (Mahājanas) "I rub and rub the lac on these feet, constantly staring at them and making them look very wonderful. Holding

these feet to My heart, I write My own name on their soles." The maidservant is very proud when she sees that the great love of her mistress creates a beauty that steals the heart of even Hari, who Himself steals everyone's heart with His unlimited sweetness and beauty. All the clever cowherdgirls of Vraja, that are expert in the different arts of love, praise these lotus feet, that are their very life. Śrīla Raghunātha dāsa Gosvāmī writes in Viśākhānandada stotram (praises that delight Viśākhā) *viśākhā prāṇa dīpālī nirmañcha nakha candrikā*: "The moonlight of Rādhikā's toenails are worshiped by the lamp of Viśākhā's very life." The truth about Rādhā's lotus-feet is difficult to find out by reading the Upaniṣads, for they are described in a very hidden way there. Therefore Śrīpāda writes *yā saṅguptatayā tathopaniṣadām hr̥dyeva vidyotate*. "Their secrets are hidden in the hearts of the Upaniṣads". Śrī Rādhā's lotus-feet are *lāsyaika līlāmayi*, playfully dancing. Actually, all the steps of the Vrajavāsīs are like sweet dancing steps. Brahmā Saṁhitā says *gamanam nṛtyam*. Love is sweet, and Rādhārānī's love is supreme, so Her playful dancingsteps are the sweetest and most astonishing. What to speak of seeing these dancingsteps, even remembering them makes the devotees' hearts and minds dance in jubilation! Śrīpāda says: "These lotus-feet are my shelter!"

VERSE 207:

**SĀNDRA PREMA RASAUGHA VARṢIṆI NAVONMĪLAN MAHĀ MĀDHURĪ
SĀMRĀJYA IKA DHURĪṆA KELI VIBHAVAT KĀRUṆYA KALLOLINI
ŚRĪ VṚNDĀVANA CANDRA CITTA HARIṆĪ BANDHA SPHURAD BĀGURE
ŚRĪ RĀDHE NAVA KUṆJA NĀGARI TAVA KRĪTĀSMI DĀSYOTSAVAIḤ**

sāndra - deep; *prema* - love; *rasaugha* - an abundance of *rasa*; *varṣiṇi* - she who showers forth; *nava* - new; *unmīlat* - opening; *mahā* - great; *mādhurī* - sweetness; *sāmrājya* - empire; *eka* - only; *dhurīṇa* - the best; *keli* - play; *vibhavat* - prowess; *kāruṇya* - compassion; *kallolini* - river; *śrī vṛndāvana candra* - Kṛṣṇa, the moon of Vṛndāvana; *citta* - heart; *hariṇi* - deer; *bandha* - binding; *sphurad* - evident; *bāgure* - snare; *śrī rādhe* - O Rādhā!; *nava* - new; *kuṅja* - grove; *nāgari* - heroine; *tava* - Your; *krīta* - purchased; *asmi* - I am; *dāsyotsavaiḥ* - by the festivals of service.

O Śrī Rādhe! O Shower of deep love *rasa*! O most playful river of compassion in the empire of freshly arisen most powerful pastimes of great sweetness! O snare that binds the deer-like mind of the moon of Vṛndāvana (Kṛṣṇa)! O Young ladylove of the *nikuṅja*! I am sold to the festival of Your service!

ŚRĪ RĀDHĀ'S SLAVE-GIRL:

Commentary: If Śrī Rādhārāṇī asks: "What payment do you ask Me for serving Me?", then this maidservant will reply: "The joy that comes automatically from Your loving service is sufficient! I don't want any reward! Your service is a festival of bliss that exceeds the joy of sense gratification or merging with the impersonal *brahman*! Indeed, the bliss of Your personal service dances on the heads of all other kinds of divine felicity!" In this verse Śrīpāda addresses Svāminī in different beautiful ways: *he nava kuñja nāgari*! "You are most expert in playing new pastimes in the arbours! You will need my help in these beautiful pastimes, in which You worship Kṛṣṇa most expertly! Please bless this maidservant with the festival of Your service!" It is as if Śrī Rādhā is never satiated with Her love and asks: "Vṛndāvana candra (Kṛṣṇa) is most difficult to attain, and so are the loving pastimes with Him in the *kuñja*! How will your aspirations for this *kuñja*-service be fulfilled then?" To this the maidservant replies: *he vṛndāvana candra citta hariṇī bandha sphurad bāgure*: "You are the noose that catches the deer-like heart of Vṛndāvana-candra! Your enchanting beauty and sweetness is like the enchanting song of a hunter that lures the deer-like heart of Vṛndāvana-candra and ensnares Him! The hunter spreads the net out in an unseen way, and the deer innocently gets ensnared in it, but Your obvious beauty is like a snare that makes the deer-like heart of Kṛṣṇa fall into the trap knowingly and willingly!" And when Śrīmatī asks: "The only thing that causes Kṛṣṇa's heart to be trapped voluntarily is pure love, but I don't have such love. How can He be bound up by Me?", then the maidservant replies: "You are the *sāndra prema rasaugha varṣiṇī*, the fountain of deep love and *rasa*! Your love is most powerful and is filled with the prowess of the best pastimes in the empire of great everfresh sweetness! You can fulfill all the amorous desires of Kṛṣṇa, who is *śrīgāra rasa*, amorous flavour, personified, for You are the empress of *keli mādhurī*, sweet amorous pastimes. You can bless Kṛṣṇa by fulfilling desires that He couldn't even have dreamt of Himself!" And when Śrīmatī asks: "What is your qualification for attaining My service during such confidential *nikuñja*-pastimes? Why do you desire such a priceless thing?", then the maidservant replies: "Actually I have no qualifications whatsoever, but You are a river of compassion; indeed, You are compassion personified! When I remember Your compassion, I forget how unworthy I am and the light of hope illuminates the darkness of my heart, which is filled with despair! Therefore, please forget my lack of qualification and bless me with Your confidential service!"

VERSE 208:

**SVEDĀPŪRAḤ KUSUMA CAYANAIR DŪRATAḤ KAṆṬAKĀṆKO
VAKṢOJE'SYĀS TILAKA VILAYO HANTA GHARMĀMBHASAIVA
OṢṬHAḤ SAKHYĀ HIMA PAVANATAḤ SABRAṆO RĀDHIKE TE
KRŪRĀSV EVAM SVAGHAṬITAM AHO GOPAYE PREṢṬHA SAṄGAM**

svedāpūraḥ - moistened by sweatdrops; *kusuma* - flowers; *cayanaiḥ* - by picking; *dūrataḥ* - from afar; *kaṇṭaka* - thorns; *anika* - signs; *vakṣoje* - on the breasts; *asyāḥ* - Her; *tilaka* - tilaka; *vilayaḥ* - disappeared; *hanta* - alas!; *gharmāmbhasaḥ* - of sweatdrops; *eva* - only;

oṣṭhaḥ - lips; *sakhyā* - of the girlfriend; *hima* - cold; *pavanataḥ* - by the wind; *sabraṇaḥ* - with bruises; *rādhike* - O Rādhā!; *te* - Your; *krūrāsu* - amongst the cruel; *evam* - thus; *sva ghaṭitam* - done by You; *aho* - O!; *gopaye* - hiding; *preṣṭha* - beloved; *saṅgam* - union.

O Rādhike! When will I hide the signs of Your amorous union with Your beloved from Your cruel superiors by saying: "My friend was picking flowers far away from here, and on the way Her breasts were bruised by thorns, Her *tilaka* was washed from Her forehead by perspiration, and Her lips were bruised by the cold wind!"

THE CLEVER SERVICE OF RĀDHIKĀ'S MAIDSERVANTS:

Commentary: In the afternoon, Śrīmatī sits at home in Yāvata, suffering separation from Her beloved Kṛṣṇa. The pain of separation increases to such an extent that Śrīmatī cannot tolerate it anymore, and She goes out alone, on the pretext of picking flowers and fetching water for Her *pūjā*, hoping to meet Śyāmasundara on the way. Śrīpāda, in his *kin̄karī*-form, follows Her like Her shadow. Through the great power of the *līlā śakti*, the mystical pastime potency, anxious Śrīmatī automatically comes to the forest where Kṛṣṇa dwells. What a wonderful service Vṛndāvana's wind is then rendering to Svāminī by carrying Kṛṣṇa's bodily fragrance into Her nostrils from afar! Like a thirsty bumblebee-girl Śrīmatī quickly follows this aroma, and when She sees Śyāma from a distance She pretends to pick flowers, decorating Herself with *bhāva bhūṣaṇa* (ecstatic ornaments) like *lalita* and *vilāsa*. She pretends to be shy and afraid when She sees Śyāma, and acts as if that She has just come there to pick flowers for Her *pūjā*. Śyāmasundara and the maidservant drown in the *rasa* of topmost bliss when they see Śrīmatī's sweet mood at that time!

The jewel of lovers, Kṛṣṇa, becomes so attracted to this sweet mood that He comes up to Śrīmatī and says: "Who are You? Why are You ruining the beauty of My garden by picking flowers here, breaking all the tender sprouts?" Hearing these joking words of restless-eyed Kṛṣṇa, Śrīmatī softly says: "I'm picking flowers for My *pūjā*, why are You stopping Me!?", and hides out among the blooming Mallī-vines at some distance. Kṛṣṇa comes up to Her again and says: "I am engaged as a gardenkeeper here by king Cupid! Every day flowers are stolen from this garden, and now I understand that You are that thief! Today I caught You, and I won't let You go!"

Śrīmatī says: "O lotus-eyed One! I am a housewife, don't touch Me! Look, the sun is slowly going down! I have a lot of work to do at home, so let Me go!" Kṛṣṇa says: "O golden beauty! Show Me all the wealth that You have stolen from king Cupid! How many flowers have You hidden in Your braid and in Your bodice? Come here and I will personally investigate! After that You can go home!" Śrīmatī then says with false anger: "O Shameless guy! What Cupid are You speaking about? You are the Cupid of Vṛndāvana! I have a friend named Vṛndā, and this garden belongs to her, therefore it is named 'Vṛndāvana!' Everybody knows this! What right do You have to stop us from picking flowers in our own Vṛndāvana? Quickly get out of the way, I'm going home!" Kṛṣṇa says: "O slender beauty! Don't speak like that! King Cupid has a very angry nature, and can He cast the young girls in great waves of terror! If You

want to save Yourself from his grip, then quickly enter into My bowerhouse, which is protected by intoxicated, heroic bumblebees!"

When Śrīmatī hears these joking words of Her beloved, She becomes filled with delightful amorous desires that cause Her veil to fall off and Her braid to loosen slightly. She gives Kṛṣṇa the greatest pleasure with Her stammering emotional words. The maidservant then arranges for Rādhā and Mādhava's amorous meeting in a nearby bowerhouse, after which Śrīmatī quickly returns home, terrified of a possible punishment meted out by Her cruel superiors. When Śrīmatī returns to Her husband's home, Her suspicious sister-in-law Kuṭilā sees the signs of Kṛṣṇa's lovemaking on Her body and starts to chastise Her. How can the maidservant, to whom Svāminī is dearer than millions of lives, tolerate this? She cleverly conceals these amorous signs on Śrīmatī's body by saying: "O Kuṭile! Why are you uselessly chastising this innocent, chaste and tender-natured girl? She went to pick flowers and fetch water for Her *pūjā*, but on the way Her breasts were bruised by thorns, Her sweatdrops caused Her *tilaka* to be washed from Her forehead, and the chilly wind on the bank of the Yamunā dried and bruised Her sprout-like lips! These are not signs of an amorous meeting with some paramour!" What a wonderful service the maidservant renders to Her Svāminī by using such clever words! Sometimes Śrīmatī also personally conceals these amorous signs from Her enemies:

| | | |
|--------------------------------|-----------------------------------|--------------------------------|
| <i>nanadinī rasa vinodinī,</i> | <i>o tora kubola sahitām nāri</i> | |
| <i>gharera gharaṇī,</i> | <i>jagata mohinī,</i> | <i>pratyūṣe yamunāya geli</i> |
| <i>belā avaśeṣa,</i> | <i>niśi paraveśa,</i> | <i>kise vilamba korili</i> |
| <i>pratyūṣa behāne,</i> | <i>kamala dekhiyā,</i> | <i>puṣpa tulibāre gelum</i> |
| <i>belā udane,</i> | <i>kamala mudane,</i> | <i>bhramara daṁśane moilum</i> |
| <i>kamala kaṅṭake,</i> | <i>viṣama saṅkaṭe,</i> | <i>karera kaṅkaṇa gelo</i> |
| <i>kaṅkaṇa herite,</i> | <i>ḍuba dite dite,</i> | <i>dina avaśeṣa bhelo</i> |
| <i>sīnthera sindūra,</i> | <i>nayanera kājala,</i> | <i>saba bhāsi gelo jale</i> |
| <i>hero dekho mora,</i> | <i>aṅga jara jara,</i> | <i>dāruṇi padmera nāli</i> |

"O sister-in-law! I cannot tolerate your slanderous insults anymore!" (Jaṭilā questions:) "Why does a world-enchancing housewife like You go every morning to the Yamunā, and why do You return home so late, only at nightfall?" (Rādhikā retorts:) "In the morning I saw a lotus flower which was nice to give to My mother-in-law, so I went out to pick it. In the daytime the lotus flowers are swarming with bumblebees and they have bitten Me (explaining Kṛṣṇa's bitemarks). The thorns around the lotus flowers scratched Me and thus I lost My bangles. I went into the water to look for them, and in this way the whole day was lost. Just see, My whole body is bruised because of this one lotus flower (Kṛṣṇa)!"

VERSE 209:

**PĀTAM PĀTAM PADA KAMALAYOḤ KṚṢṆA-BHRṆGENA TASYĀH
SMERĀSYENDOR MUKULITA KUCA DVANDVA HEMĀRAVINDAM
PĪTVĀ VAKTRĀMBUJAM ATI RASĀN NŪNAM ANTAḤ PRAVEṢṬUM**

ATYĀVEŚĀN NAKHARA ŚIKHAYĀ PĀṬYAMĀNAM KIM ĪKṢE

pātām pātām - falling; *pada kamalayoh* - on the lotus-feet; *kṛṣṇa-bhṛṅgena* - by the Kṛṣṇa-bee; *tasyāḥ* - Her; *smera* - smile; *āsyendoḥ* - lotusface; *mukulitā* - sprouting; *kuca dvandva* - breasts; *hema* - golden; *aravindam* - lotus; *pītvā* - having drunk; *vaktrāmbujam* - the lotusface; *ati rasāt* - from great savour; *nūnam* - this; *antaḥ* - the heart; *praveṣṭum* - entering; *ati* - very much; *āveśāt* - out of ecstasy; *nakhara* - nails; *śikhayā* - by the peak; *pāṭyamānam* - pierced; *kim* - when; *īkṣe* - seeing.

When will I be so fortunate to see how the Kṛṣṇa-bee is intoxicated by drinking the honey from Śrī Rādhikā's lotus-like mouth with great relish, piercing Her golden lotusbud-like breasts, that are sprouting in the beams of Her smiling moon-like face, as if He wants to enter into them, and landing on Her lotus-feet again and again?

HOW THE KṚṢṆA-BEE RELISHES HONEY:

Commentary: With beautifully rhyming words and meters, sweet metaphors and in a very sweet spontaneous mood Śrīpāda expresses his transcendental experiences in the verses of 'Rādhā Rasa Sudhānidhi'. Just as a really beautiful woman does not require any jewelry or make-up to be beautiful, and looks attractive even when she wears treebark, in the same way the transcendental beauty of Śrī Rādhikā becomes spontaneously manifest in devotional verses of praise and is able to attract the reader even if the meters, the grammar and the metaphors are not used (properly). This book 'Rādhā Rasa Sudhānidhi' shines with an abundance of ecstatic love and is also written with incomparably beautiful meters and metaphors!

In this verse Śrīpāda sees himself as a maidservant, taking Svāminī on *abhisāra* (love-journey). Śyāma is anxiously waiting for Her to come to the trysting *kuñja* when He suddenly sees a golden light illuminating all the directions. Kṛṣṇa, who is ecstasy Himself, becomes ecstatic when He sees Svāminī, and takes Her into the trysting-*kuñja*. Today the natural *vāmyavatī* (girl in opposition) is most generous. The sweet enchanting meeting of the divine Pair cannot be properly described with words, but still the great saints, like Śrī Caṇḍī dāsa try it:

rādhikāra antare ullāsa,
hārā nidhi pāinu boli, loilo ḥṛdoye tuli,
rākhite nā sahe avakāśa
mīlalo duhu tanu kibā aparūpa
cakora pāilo cānd, pāṭiyā piriti phānd
kamalinī pāolo madhupa
rasabhare duhu tanu, tharathara kāmpai
jhāmpai duhu dohā āveśa bhora
duhuka milane āji, nibhāyala ānala,
pāola virahaka ora

ratana pālaṅka'pora, baiṭhala duhu jana,
duhuṅ mukha herai duhu ānande
haraṣa salila bhare, herai nā pārai,
animiṣe rahala dhandā
āji malayānila, mṛdu mṛdu bahata,
niramala cānda parakāśa
bhāva bhare gadagada, cāmara ḍhulāyata
pāse rahi caṇḍī dāsa

"Rādhikā's heart is filled with delight. She feels as if She has found a lost jewel, which She takes to Her heart and keeps there without interval. How wonderful is Their meeting. Kṛṣṇa is like a Cakora-bird who attains the moon and He falls into the snare of love, like a bumblebee coming to a female lotus-flower. Their bodies are filled with *rasa* and They shiver of ecstasy when They meet Each other. Today the fire of Their separation is extinguished. They sit on a jewelled throne, blissfully looking at Each other's faces, but They cannot see Each other anymore through the tears in Their eyes, so They constantly remain bewildered. Today the southern breeze is softly blowing and the full moon shines clearly. Caṇḍī dāsa stays by the side of the divine Couple, fanning them with a yaktail fan, and sings with a voice faltering out of ecstasy."

How sweet is Their meeting! Understanding that the young Pair wants to make love, the maidservant goes out of the *kuñja*. When she looks inside through the holes of the vines, she sees that Nāgara is thirstily drinking the nectar from Priyāji's lips. The more He relishes, the more thirsty He becomes and the more thirsty He is, the more He relishes. Śyāma gradually gets drunk from drinking all this nectar. This nectar cannot be compared to the taste of an ordinary girl's lips; the lips of Śrīmatī Rādhikā are full of *mādana rasa*, the highest nectar of transcendental love. Just as a drunkard constantly falls down and gets up again, so the drunken Kṛṣṇa-bee constantly lands on the lotus-feet of Śrīmatī and gets up from them again after drinking their love-laden honey. Just as a bee scratches at the petals of a closed lotus-flower, thinking: "Surely there must be more inside there for me!", Śyāma also scratches at the golden lotusbud-like breasts of Svāminī, that are sprouting in the beams of Her moon-like face, trying to piercing them with His nails. How cleverly Śrīpāda describes these sweet pastimes!

VERSE 210:

AHO TE'MĪ KUÑJĀS TAD ANUPAMA RĀSA-STHALAM IDAṂ
GIRIDROṆĪ SAIVA SPHURATI RATI-RANĢE PRAṆAYINĪ
NA VĪKṢE ŚRĪ RĀDHĀM HARI HARI KUTO'PĪTI ŚĀTADHĀ
VIDĪRYETA PRĀṆEŚVARI MAMA KADĀ HANTA HRDAYAM

aho - O!; *te* - they; *amī* - all; *kunjāḥ* - groves; *tad* - Their; *anupama* - incomparable; *rāsa sthalam* - place of the Rāsa dance; *idaṁ* - this; *giri droṇī* - mountain cave; *sa* - he; *eva* - only; *sphurati* - appears; *rati raṅge* - in love plays; *praṇayinī* - beloved; *na* - not; *vikṣe* - seeing; *śrī rādhām* - Śrī Rādhā; *hari hari* - O! Alas!; *kuto'pi* - anywhere; *iti* - thus; *śatadhā* - a hundred ways; *vidīryeta* - tearing apart; *prāṇeśvarī* - queen of my heart; *mama* - my; *kadā* - when; *hanta* - alas; *hṛdayam* - heart.

Aha, Queen of my heart! All these *kuñjas*, the incomparable place where the Rāsa-dance takes place, and the cave of Govardhana Hill where You play Your loving pastimes are all still here. Hari! Hari! But if I cannot see Śrī Rādhā anywhere, my heart will break into a hundred pieces!

THE PAIN OF SEPARATION:

Commentary: Śrīpāda wanders through Vraja, feeling great separation from Svāminī for long, and laments: "O Prāṇeśvari! Here are the *nikuñjas* of Vraja, where Your sweet pastimes always take place! Alas! How unfortunate I am that I cannot see these sweet pastimes! Just see! Here is the incomparable site of the Rāsa-dance, where You astonish Your Rāsa *rasika* (Kṛṣṇa, the relisher of the Rāsa-dance) by sweetly dancing with Him with the help of Your millions of girlfriends! This is the place where the sweetness of Your love and of Your pastimes is manifest to the utmost! Vṛndāvana, the bank of the Yamunā, the full moon night - everything is here, and Your Rāsa-*līlā* eternally takes place here, but alas! I am so unfortunate that I can not see these sweet pastimes!" The sight of the Rāsa-*sthalī* reminds Śrīpāda strongly of Rādhā and Mādhava's sweeter-than-sweet Rāsa-*līlā*, and that remembrance increases his painful feelings of separation. Śrīpāda laments: "Alas! The divine pastimes eternally take place here, but why does everything look so empty to me? Other than the sight of Your lotus-feet, nothing can fill up that void!" This feeling of emptiness is a ripened stage of divine love. Śrī Rādhārānī experiences this emptiness also when She is separated from Govinda:

*śūna bhelo mandira, śūna bhelo nagarī,
śūna bhelo daśa diśa, śūna bhelo sagarī*

"The houses are empty, empty are the villages, the ten directions are empty, and everything is empty." Śrīman Mahāprabhu, accepting Śrī Rādhikā's mood, also spoke in such an anxious way:

*govinda virāhe śūnya hoilo tribhuvana;
tuṣānāle poḍe yeno nā yāy jīvana*

"The three worlds are empty when I am separated from Govinda; although I'm burning in a slow fire, My life will not leave Me." The aspirants should also come to Vṛndāvana to experience this emptiness. In Bṛhad Bhāgavatāmṛta, Śrī Sanātana Gosvāmī writes that Nārada Muni wanted to send Gopa Kumāra from upper Dvārakā to Puruṣottama Kṣetra (Puri), but

that Uddhava Mahāśaya requested Nārada to send Gopa Kumāra to the earthly Vraja instead, so that he could experience its 'emptiness':

*tatraivotpadyate dainyam tat premāpi sadā satām;
tat tac chūnyam ivāraṇya sarid giryādi paśyatām
sadā hā hā ravākrānta vadanānām tathā hṛdi;
mahā santāpa dagdhānām sva priyam parimṛgyatām*

(Br. Bhāg. 2.5.242-243)

"O Sage! When he comes to Vraja, he will become very humble, and his humility will create *prema*. This *prema* will make Him see that the forests, the rivers and the mountains of Vraja are as if empty. He will constantly cry out: "O! Alas!" and his heart will severely burn with anguish when he searches for his beloved (Kṛṣṇa)!" "Alas! A person like me may dwell in Vraja, the 'empty kingdom', but he's so absorbed in bodily consciousness and desires for profit, adoration and distinction that he does not experience any emptiness! It must be the result of offenses committed to the great saints that I cannot make advancement towards this consciousness! I should be ashamed of myself!" Śrīpāda wanders in Vraja like a maidservant separated from her mistress, and when he comes to the base of Girirāja Govardhana, he remembers the *gopīs'* words in Śrīmad Bhāgavata (10.21.18):

*hantāyam adrir abalā haridāsa varyo yad rāma kṛṣṇa caraṇa sparśa pramodaḥ
mānam tanoti saha go gaṇayos tayor yat pānīya sūyavasa kandara kanda mūlaiḥ*

"O friends! This mountain is the best of Hari's servants. Being delighted by the touch of Balarāma and Kṛṣṇa's feet, he respectfully gives Them and Their cows drinkingwater, luscious grass, the shade of his caves and palatable fruits and roots!" Śrīpāda thinks: "Alas! How many hundreds of intimate pastimes Rādhā and Mādhava aren't playing here and by Mānasī Gangā, Rādhākuṇḍa, and Śyāmaḥkuṇḍa? I am blinded by *māyā*, so I cannot see these enchanting pastimes!" In the same way Śrīpāda laments when he visits Nandīśvara Giri, Yāvata or other pastime places. "Alas! Can I not find my beloved Couple anywhere? O Queen of my life! If I cannot see You, my heart will burst into a hundred pieces! Why has the Creator made this body, to suffer all this intolerable pain, born from separation? O Iśvari! When will my heart burst into a hundred pieces?" In this way Śrīpāda's tender, vine-like body burns in the forestfire of separation from his Svāminī. Such feelings simply do not belong to the material world! The six Gosvāmīs all lived in Vraja in this mood, as Śrīnivāsācārya describes in his famous prayers to them:

*he rādhe vraja devike ca lalite he nanda sūno kutah
śrī govardhana kalpa pādapatāle kālindī vanye kutah
ghoṣantāv iti sarvato vrajapure khedair mahā vihvalau
vande rūpa sanātānau raghu yugau śrī jīva gopālakau*

"I offer my obeisances unto the six Gosvāmīs, namely Rūpa, Sanātana, Raghunātha dāsa, Raghunātha Bhaṭṭa, Śrī Jīva and Gopāla Bhaṭṭa Gosvāmī, who were anxiously crying out

all over Vraja: "O Rādhē! O Goddess of Vraja! O Lalita! O Kṛṣṇa! Where are You? Are You at the foot of a wishyielding tree near Govardhana Hill, or are You in the forest near the Yamunā? Where are You?!" This is the best example for the devotees of how to live in Vraja. The hard hearts of the aspirants will melt when they are heated by this fire of separation and thus they will be blessed with *prema*.

VERSE 211:

**IHAIVĀBHŪT KUÑJE NAVA RATI KALĀ MOHANA TANOR
AHO ATRĀNṚTYAD DAYITA SAHITĀ SĀ RASANIDHIḤ
ITI SMĀRAM ŚMĀRAM TAVA CARITA PĪYŪṢA LAHARĪM
KADĀ SYĀM ŚRĪ RĀDHE CAKITA IHA VṚNDĀVANA BHUVI**

iha - here; *eva* - only; *abhūt* - happened; *kuñje* - in the grove; *nava* - new; *rati* - love; *kalā* - arts; *mohana tanoḥ* - of enchanting Rādhā; *aho* - O!; *atra* - here; *anṛtyad* - danced; *dayita* - beloved; *sahitā* - with; *sā* - She; *rasa nidhiḥ* - the ocean of *rasa*; *iti* - thus; *smāram* *smāram* - remembering; *tava* - Your; *carita* - pastimes; *pīyūṣa* - nectar; *laharīm* - stream; *kadā* - when; *syām* - it is; *śrī rādhē* - O Śrī Rādhē!; *cakita* - startled; *iha* - here; *vṛndāvana bhuvi* - in Vṛndāvana.

O Śrī Rādhē! When will I anxiously live in Vṛndāvana, remembering the nectarwave of Your pastimes, thinking: "Aho! It happened in this *kuñja*! Here Śrī Rādhā, with Her enchanting form, played new artful lovesports, and here She, the ocean of *rasa*, danced with Her beloved!"

ANXIOUSLY LIVING IN VṚNDĀVANA:

Commentary: Bereft of transcendental visions *virahī* Śrīpāda wanders around in Śrī Vṛndāvana, searching for his heart's beloved Śrīmatī. Not being able to see Śrī Rādhā anywhere, Śrīpāda showed the great anguish of love-in-separation he felt in the previous verse, lamenting: "O Prāṇeśvari! When will my heart burst into a hundred pieces because I cannot see You?" These are all words emanating from his most intimate self. Weeping and weeping, he becomes overwhelmed and submits his heartache in these verses. "O Rādhē! I don't have anyone else in this world but You! Please look at me once when You hear me weeping thus!" This weeping is the best means of attaining one's Beloved. Suffering such anguish is the greatest *sādhana*. This kind of exclusive absorption in the beloved deity is even a greater treasure than the direct vision of the beloved, hence merciful Īśvarī sometimes grants Her transcendental audience to the devotee and then vanishes again. When Śrī Kṛṣṇa vanished from the *gopīs* during the Mahā Rāsa and then revealed Himself again to the Vraja-sundarīs,

that were afflicted by feelings of love-in-separation, who had given up everything to come and meet Him in the deep forest in the dead of night, considering His lotus-feet to be the essence of life, He had caused them to suffer so much anguish of love-in-separation. The Vraja-sundarīs wanted to know why, on the pretext of questioning Him about love in general, and Kṛṣṇa made it clear to them that this kind of exclusive absorption in Him, caused by harsh separation, is absolutely required for attaining Him and relishing His service.

*nāhaṁ tu sakhyo bhajato'pi jantūn bhajāmy amiṣām anuvṛtti vṛttaye
yathādhano labdha-dhane vinaṣṭe tac cintayānyan nibhṛto na veda (Ś.B. 10.32.20)*

Śrī Bhagavān said: "O *sakhīs!* Just as a poor person who has once gained wealth and then lost it again can never stop thinking about his loss, similarly the devotees who have once seen Me will never stop thinking about Me when I (temporarily) vanish from their vision. Therefore I do not always reveal Myself, not even to the devotees who perform *bhajana*, simply to increase their eagerness." Therefore, in order to make the meditation of His devotees unwavering and uninterrupted the Lord does not always immediately grant His *darśana* to them.. Svāminī is even more merciful! When she secretly hears the *viraha vilāpa* (lamentations out of separation) of Her maidservants She says to Herself: "How will you attain Me unless you cry your heart out like that for Me?" Śrīmatī knows very well how draw Her maidservants completely to Her lotus-feet by making them so eager and anxious. The beloved deity is the enjoyer of *bhakti rasa*. Taking Śyāmasundara with Her Svāminī secretly hears the *viraha vilāpa* of the *virahī dāsī*. *bhaktera prema ceṣṭā dekhi kṛṣṇera camatkāra* (C.C.) "Even Kṛṣṇa Himself is astonished when He sees the loving feelings and activities of His devotees!" Only when this eagerness becomes very intense the relish of the beloved comes. The relish of Śrīmatī's beauty, sweetness, sweet pastimes and sweet attributes within transcendental revelations awakens this great agitation within Śrīpāda's heart.

Śrīpāda wanders from *kuñja* to *kuñja* in Śrī Vṛndāvana, searching for his beloved Īśvarī. The natural beauty of Śrī Vṛndāvana strongly remind *virahī* Śrīpāda of Śrī-Śrī Rādhā-Mādhava's *līlā rasa*, and he thinks: "In this *kuñja* my Mohanāṅgī Rādhā has played hundreds of ever-fresh artful pastimes with Her dearest Śyāmasundara!" The word Mohanāṅgī is understood to mean 'Her body becomes beautified by *mahā bhāva*, and that enchants Śyāmasundara, the *sakhīs* and *mañjarīs*. Śrīpāda remembers the previously seen sweetness of Mohanāṅgī's new artistry in lovemaking. The remembrance of this honey-sweet love-artistry expands a great relish in Śrīpāda's heart, that was burning in the fire of love-in-separation. During *smaraṇa* Svāminī infuses unlimited coolness within the heart of Her *kiṅkarī*, that is burning in the fire of separation, by giving her the relish of Her own pastimes.

Once more Śrīpāda comes to the bank of the Yamunā and thinks: "How sweetly my *rasa-nidhi* Rādhā danced here with Her beloved Śyāmasundara!" The remembrance of this sweet dancing-pastime of Śrī Śrī Rādhā-Mādhava infuses boundless bliss into the heart of Śrīpāda.

In *līlā smaraṇa* a consolation can be gotten. When *smaraṇa* becomes intense one thinks himself to be directly witnessing the *līlā*. On the level of *prema* the *līlā smaraṇa* becomes so intense that it gives birth to the intuitive experience that one has a direct vision. Śrīpāda is in the kingdom of *mahā bhāva*, and therefore the flavour of his *smaraṇa* is very deep. It is as if

he then directly takes part in those transcendental pastimes, and he prays: "When can I thus anxiously live in Vṛndāvana, remembering the nectarstream of Your sweet pastimes?"

The essential teaching for a practising devotee is that when *smaraṇa* becomes intense, he attains an unbroken stream of *līlā rasa* in which it seems that the devotee directly witnesses the *līlā*. Sometimes it looks as if this is the result of intense remembrance, and not a direct experience. Therefore even at that time there will be great eagerness for direct contact, and the devotee will think: 'It won't be long before I attain my deity directly!' The devotee then anxiously looks all around to see his deity directly and thinks: "I understand I'm getting it now!" This is a sweet picture of how anxiously a devotee lives in Vraja. If it is so blissful to hear about such a condition, how blissful must it be then to directly attain that stage? The devotees will be blessed if they follow in Śrīpāda Prabhānanda's footsteps!

VERSE 212:

ŚRĪMAD BIMBĀDHARE TE SPHURATI NAVA SUDHĀ MĀDHURĪ SINDHU

KOṬIḤ

NETRĀNTAḤ TE VIKĪRṆĀDBHUTA KUSUMA DHANUŚ CAṆḌA SAT KĀṆḌA

KOṬIḤ

ŚRĪ VAKṢOJE TAVĀTI PRAMADA RASAKALĀ SĀRA SARVASVA KOṬIḤ

ŚRĪ RĀDHE TVAT PADĀBJĀT SRAVATI NIRAVADHI PREMA PĪYUṢA KOṬIḤ

śrīmad - beautiful; *bimbādhare* - on the cherry-like lips; *te* - Your; *sphurati* - manifest; *nava* - fresh; *sudhā* - nectar; *mādhurī* - sweetness; *sindhu* - ocean; *koṭiḥ* - millions; *netrāntaḥ* - corners of the eyes; *te* - Your; *vikīrṇa* - casting; *adbhuta* - wonderful; *kusuma* - flower; *dhanuḥ* - bow; *caṇḍa* - fierce; *sat* - real; *kāṇḍa* - arrows; *śrī* - beautiful; *vakṣoje* - on the breasts; *tava* - Your; *ati* - very; *pramada* - blissful; *rasa* - flavour; *kalā* - arts; *sāra* - essence; *sarvasva* - all-in-all; *koṭiḥ* - millions; *śrī rādhe* - O Śrī Rādhā!; *tvat* - Your; *padābjāt* - from the lotus-feet; *sravati* - streams; *niravadhi* - constantly; *prema* - love; *pīyūṣa* - nectar; *koṭiḥ* - millions.

O Śrī Rādhe! Millions of fresh sweet nectar-oceans come from Your opulent cherry-like lips, millions of Cupid's wonderfully sharp flower-arrows come from the corners of Your eyes, millions of oceans with the essence of artistic delightful *rasa* reside in Your opulent breasts, and millions of great streams of nectar emanate from Your lotus-feet!

ŚRĪ RĀDHĀ'S WONDERFUL SWEETNESS:

Commentary: Although Śrīpāda has attained Śrī Rādhā's nectarean pastimes in his remembrance he still looks all around, anxiously desiring Śrīmatī's direct *darśana*. Suddenly a sweet vision appears before his spiritualised eyes: Premamayī Rādhā passionately goes out to the Yamunā on the pretext of fetching water, anxiously desiring to see Śyāmasundara. Śrīpāda, in his *kinkarī*-form, follows Her like Her shadow. Suddenly Śrīmatī sees a cloudblue form standing under a Nīpa-tree on the bank of the Yamunā. Śrīmatī is enchanted by that bluish effulgence and thinks: "This is why My friends stopped Me from fetching water from the Yamunā one day!"

*rādhe! nā yāio yamunāra jole, taruyā kadamba mūle,
cikana kālā koriyāche thānā
nava jaladhara rūpa, munira mona mohe go
tei jole yete kori mānā*

"Rādhe! Don't go to the Yamunā-water, for there is a glossy blackish light shining there at the foot of a Kadamba-tree. That fresh monsoon-cloud-form enchants even the minds of the sages, therefore we forbid You to go and get water there!"

*tribhaṅga bhaṅgimā bhāti, raṅgiyā madana jiti,
cānda jiti malayaja bhāle
bhuvana vijayī mālā, meghe saudāminī kalā,
śobhā kore śyāma cāndera gole*

"He defeats Cupid in playfulness as He stands in His threefold bending form, the spots of sandalpaste on His forehead defeat the moon in luster, and a garland that is victorious in the whole world hangs around His moon-like neck like a lightningstrike in a monsoon cloud!"

*nayana kaṭākṣa bāṇe, hiyāra bhitorē hāne,
āra tāhe muralīra tāna
suniyā muralīra gāna, dhairaja nā dhare prāṇa,
nirakhile hārābi parāṇi*

"He shoots arrows at Your heart with His glances and with His flute-song. When You hear that flutesong Your heart cannot stay calm anymore and when He looks at You He will take Your life!"

*kānaḍa kusuma jini, śyāmera varaṇa khāni,
heribe nayanera koṇe ye
dvija caṇḍī dāsa bhāṇe, cāhiyā govinda pāne,
parāṇe bāndhibe sakhī ke*

Dvija Caṇḍī dāsa says: "Govinda's complexion defeats that of a blue lotus-flower and when He looks at You from the corners of His eyes, *O sakhi*, then who will save Your life?" Rādhā and Mādhava are enchanted by Each other's sweetness and beauty and the maidservant arranges for Their meeting in a nearby solitary grove:

*duhuṅ doṅhā daraśane ulasita bhelo;
 ākula amiyā sāgare ḍubi gelo
 duhuṅ jana nayana hoyala yaba thira;
 duhuṅ mukha duhu heri ḍharakata nīra
 kare dhari rāi loi bosāolo vāme;
 pītavāse mochai rāi mukha ghāme*

"They were delighted to see Each other and They eagerly drowned into an ocean of nectar. When Their eyes became steady and They saw Each other's faces, They began to perspire. Pītavāsa (Kṛṣṇa) took Rāi (Rādhā) by the hand, seated Her on His left and wiped the sweatdrops from Her face." While this goes on the maidservant serves Rādhā-Mādhava by fanning Them. The transcendental youthful Cupid is out of His mind of ecstasy when He relishes the sweetness of Rādhārānī's form and love. How beautiful are Śrīmatī's cherry-like lips when She softly smiles at Kṛṣṇa and speaks with Him! It is as if millions of fresh sweet nectar-oceans stream from these lips, that resemble Bimba-fruits! Śyāma relishes that endless sweetness with the cups of His lips, and the maidservant tastes it with Him. Śrīpāda speaks from experience! Actually there are no words in Sarasvatī's storehouse to describe this beauty, so Śrīpāda only gives a hint in this verse.

Kṛṣṇa, who is ecstasy personified, becomes overwhelmed by ecstasy after relishing the sweetness of Śrīmatī's lips, and while He tastes that nectar Śrīmatī casts a luscious glance at Him, that pierces Him like millions of Cupid's sharp flower-arrows. The maidservant sees how the transcendental young Cupid of Vṛndāvana is Himself suffering from the sharp arrows of Śrīmatī's glances, and by Śrīmatī's grace she can gauge the inner feelings of the loving Couple. Seeing the expertise of the maidservant, that comes forth from her pure love, the divine Couple give Themselves completely to her. Śyāma becomes eager to enjoy with Svāminī, so the maidservant goes out of the *kuñja* and looks inside through the holes in the vines to see how sweet Śrīmatī's breasts are; they are as beautiful as the essence of millions of ecstatic *rasa*-arts! The maidservant floats along on countless waves of this *rasa*-ocean as she looks through the holes in the *kuñja*. Without being free from bodily consciousness and without following in the footsteps of the *gopīs*, no devotee can really enter into this.

After the amorous pastimes are over the fortunate maidservant enters into the *kuñja* and engages herself in the service of her beloved Pair by fanning Them, massaging Their feet and serving Them cool scented water and betel-leaves. The maidservant drowns in oceans of bliss when she takes Rādhikā's lotus-feet to her chest and starts massaging them, feeling how millions of fresh and sweet nectaroceans emanate from them. This nectar is far more relishable and intoxicating than the nectar that oozes from the moon and from lotus-flowers!

VERSE 213:

**SĀNDRĀNANDONMADA RASAGHANA PREMA PĪYŪṢA MŪRTEḤ
 ŚRĪ RĀDHĀYĀ ATHA MADHUPATEḤ SUPTAYOḤ KUÑJA TALPE
 KURVĀṆĀHAM MRDU MRDU PADĀMBHOJA SĀMVĀHANĀNI**

ŚAYYĀNTE KIM KIM API PATITĀ PRĀPTA TANDRĀ BHAVEYAM

sāndra - deep; *ānanda* - bliss; *unmada* - intoxicated; *rasa*- flavour; *ghana* - deep; *prema* - love; *pīyūṣa* - nectar; *mūrteḥ* - of the form; *śrī rādhāyā* - of Śrī Rādhā; *atha* - and; *madhupateḥ* - Madhupati; *suptayoḥ* - sleeping; *kuñja* - grove; *talpe* - on the bed; *kurvāna* - doing; *aham* - I; *mṛdu mṛdu* - softly; *padāmbhoja* - lotus-feet; *saṁvāhanāni* - massaging; *śayyānta* - at the end of the bed; *kim* - whether; *kim api* - indescribable; *patitā* - fallen; *prāpta* - attained; *tandrā* - sleep; *bhava* - existence; *iyam* - this.

When will I somehow fall asleep at the end of the bowerbed of Rādhā and Madhupati, who are the very forms of very blissful intoxicating nectarean love-rasa while I softly massage Their lotus-feet?

THE RASIKA SLEEP OF RĀDHĀ'S MAIDSERVANTS:

Commentary: The boat of Śrīpāda's consciousness has sunk in the nectarocean of the sweetness of His beloved Rādhikā's lotus-feet. Rādhā and Mādhava are lying face-to-face on Their bed of flowers, speaking romantic words to Each other. They don't even notice anymore that the maidservant is massaging Their lotus-feet! The fortunate maidservant now directly experiences how Rādhā and Madhupati are the very forms of condensed blissful *rasa* and the nectar of *prema*. Kṛṣṇa's name Madhupati means here 'the very form of endless savour', or the unlimitedly sweet and beautiful Dhīra Lalita-hero who is fully subdued by Rādhā's love. Although Kṛṣṇa maddens the whole world, either through the different sense-objects, or through His own attractiveness, He Himself is mad after Śrī Rādhā's sweet love! The maidservant personally sees that while sitting at the feet of this supreme Pair. The words *prema pīyūṣa mūrteḥ* mean that Rādhā's form is made of the unique nectar of completely selfless love, which culminates in *mahā-bhāva*. Śrī Rūpa Gosvāmī says *varāmṛta svarūpa śrīḥ svam svarūpaṁ mano nayet*, the highest nectar, *mahā-bhāva*, is the opulence that takes one back to one's *svarūpa* (constitutional position). Śrī Viśvanātha Cakravartīpāda writes in his 'Ānanda Candrikā'-commentary on this verse: *varāmṛtasyaiva svarūpa śrīr yasya sah. laukikeṣu svādanīya vastuṣu madhye'mrtādhikam param nāsti tathaivalaukikeṣu prema viśeṣeṣu mahā-bhāvāditibhāvah. manah svam svarūpaṁ nayet mahā-bhāvātmakam eva manah syāt. mahābhāvāt pārthakyena manaso na sthitir ity arthah. tenendriyānām manovṛtti rūpatvād vrajasundarīnām manasādi sarvendriyānām mahābhavarūpatvāt tat tat vyāpāraiḥ sarvair eva śrī kṛṣṇasyātivaśyatvam yukti siddham eva bhavet.* "This *mahābhāva* is a very lovely thing, it is as delicious as the sweetest nectar. That is its constitutional wealth. Just as in the material world there is nothing tastier than nectar, similarly there is no *prema* more relishable than *mahā bhāva*. Anyone who takes shelter of this *mahābhāva* regains his constitutional position. The minds of the girls who have *mahābhāva* consist of *mahābhāva*, and have no separate existence from *mahābhāva*. Just as the senses are directed by the mind,

so the *gopīs'* senses are also directed by their minds, and therefore their senses are also made of *mahābhāva*. It's therefore logical that Kṛṣṇa is fully controlled by all the senses of the *mahābhāvavatis*, the beautiful girls of Vraja." Śrī Rādhikā's whole being is made of *mahābhāva*, as Śrīla Raghunātha dāsa Gosvāmī teaches: *mahābhāvojjvala cintā ratnodbhāvita vighrahām* "Her form comes forth from the blazing Cintāmaṇi (thought-jewel) of *mahābhāva*." While the maidservant softly massages Their lotus-feet, the divine Pair, being tired of Their *rasa*-pastimes, slowly close Their eyes and fall asleep. How enchanting is Their beauty! The pupils of Their eyes are like restless blackbees that become locked within Their lotuspetal-like eyelids. When the maidservant sees this, she becomes overwhelmed by sleep also and she falls asleep at the lotusfootsoles of the divine Couple.

*sāndrānanda rasanidhi, prema pīyūṣa cchabi,
rāi kānu madhura mūrati,
mañimaya śrī mandire, nidrita hoile pore,
kuñja talpe rādhā madhupati*

*heno kāle mṛdu mṛdu, pāda samvāhane duhu,
vyañjanādi koriyā sevane
śayyā prānte tandrālase, rahibo ki pādadeśe,
śrīpāda prabodhānanda bhāṇe*

"Rāi and Kānu (Rādhā and Kṛṣṇa) are like a *rasa*-ocean of intense delight and the luster of love-nectar, They are sweetness personified! When Rādhā and Madhupati fall asleep on Their bed in Their beautiful jewelled temple I will softly massage Their lotus-feet and serve Them by fanning Them." Śrīpāda Prabodhānanda says: "When will I then fall asleep of exhaustion at the end of the bed and thus stay at Their lotus-feet?"

VERSE 214:

**RĀDHĀ PĀDĀRAVINDOCCHALITA NAVA RASA PREMA PĪYŪṢA PUÑJE
KĀLINDĪ KŪLA KUÑJE HṚDI KALITA MAHODĀRA MĀDHURYA BHĀVAḤ
ŚRĪ VṚNDĀRAṆYA VĪTHĪ LALITA RATI KALĀ NĀGARĪM TĀM GARĪYO
GAMBĪRAIKĀNURĀGĀM MANASI PARICARAN VISMRTĀNYAḤ KADĀ SYĀM**

rādhā pādāravinda - Rādhā's lotus-feet; *ucchalita* - streaming; *nava* - fresh; *rasa* - flavour; *prema* - love; *pīyūṣa* - nectar; *puñje* - abundance; *kālindī* - Yamunā; *kūla* - bank; *kuñje* - in the grove; *hṛdi* - heart; *kalita* - accepting; *mahā* - great; *udāra* - generous; *mādhurya* - sweetness; *bhāvaḥ* - mood; *śrī vṛndāraṇya* - Vṛndāvana; *vīthī* - pathways; *lalita* - lovely; *rati* - love; *kalā* - arts; *nāgarīm* - heroine; *tām* - Her; *garīyaḥ* - great;

gambhīra - grave; *eka* - only; *anurāgām* - constant passion; *manasi* - mentally; *paricaran* - serving; *vismṛta* - forgetting; *anyaḥ* - other; *kadā syām* - when.

When will I forget everything else while mentally serving that heroine who is expert in all the arts of lovemaking, who is seen on the lovely forest paths of Śrī Vṛndāvana and who has deep passionate feelings? Accepting a very sweet and devoted mood in my heart I will dwell in a *kuñja* on the bank of the Yamunā that is filled with an abundance of the fresh nectar of love *rasa* that flows from Śrī Rādhā's lotus-feet.

SWEET MENTAL SERVICE:

Commentary: Rāgānugā practise is of two kinds: *bāhya antara ihāra dui to sādhana; bāhye sādha dehe kore śravana kīrtana. mone - nija siddha deha koriya bhāvana; rātri dine kore vraje kṛṣṇera sevana* (Caitanya Caritāmṛta, Madhya 22) "There are two kinds of practise - external and internal. Externally by hearing and chanting in one's external, material body, and internally (mentally) by thinking of one's own *siddha deha* (spiritual body), in which one serves Kṛṣṇa in Vraja day and night" Although *smaraṇa*, or remembrance of Rādhā Mādhava's pastimes and one's own service therein, is the main limb of *rāgānugā bhakti*, still the external practise of hearing and chanting should not be neglected. The external practise of hearing and chanting nourishes the internal remembrance of the desired service, and the internal remembrance also nourishes the external practise of hearing and chanting. An effort to give up hearing and chanting untimely, and only to continue the mental service, will not be successful. Rather, the mind will gradually dry up and become contaminated by sensual thoughts. Both external and internal practise must be done therefore.

What a wonderful mental service Śrīpāda aspires for in this verse! It is a brilliant example for all practitioners of *rāgānugā bhakti*! An everfresh abundance of *prema rasa* streams from Rādhā's lotus-feet into the *kuñja* on the bank of the Yamunā where Śrīpāda serves Śrī Rādhā-Mādhava. Although Rādhā and Mādhava eternally play their transcendental pastimes in sweet Vṛndāvana-*dhāma*, this is not visible to the eyes of the ordinary man. The word *mahodāra*, very generous, in the text means: 'that pure love which is free from any kind of desire for personal sense gratification'. A person who serves Rādhā and Mādhava with such pure love will gradually become purified and become aware of his *siddha svarūpa*, his actual eternal transcendental identity.

Śrīpāda says: "When will I forget everything while accepting this sweet *mahodāra*-mood and mentally serve that jewel of grave, yet passionate heroines (*nāgarīm tām garīyo gambhīraikānurāgam*) that is so expert in the arts of love?" Although She is as grave as millions of oceans, Śrīmatī passionately goes out to meet Śyāma in a grove on the bank of the Yamunā, followed by Her maidservant. Passionately, Śrīmatī looks all around, thinking: "Where is My Prāṇanātha?", beautifying the whole of Vṛndāvana with Her glances. When Madhusūdana (the *rasika* Kṛṣṇa-bee) catches Nāgarī-maṇi's bodily fragrance He becomes attracted to Her and approaches Her on the forestpath, but grave Rādhikā shows signs of opposition. She gives great relish to Her hero by showing this opposition, because that simply

increases His amorous eagerness. The whole *kuñja* is inundated by the flood of Śrī Rādhā's *prema rasa* as She gives indescribable ecstasy to Her lover with Her artful lovemaking. Śrīpāda thinks to himself: "When will I be so fortunate that I can mentally serve that sweet romantic Pair in the bushes on the bank of the Yamunā?"

VERSE 215:

**ADṚṢṬVĀ RĀDHĀÑKE NIMIṢAM API TĀM NĀGARA-MANIM
TAYĀ VĀ KHELANTAM LALITA LALITĀNAṄGA KALAYĀ
KADĀHAM DUḤKHĀBDHAU SAPADI PATITĀ MŪRCCHITAVATĪ
NA TĀM ĀŚVĀSYĀRTĀM SUCIRAM ANUŚOCE NIJA DAŚĀM**

adrṣṭvā - not having seen; *rādhāñke* - on Rādhā's lap; *nimiṣam* - a moment; *api* - even; *tām* - Him; *nāgara* - lover; *manim* - jewel; *tayā* - with Her; *vā* - or; *khelantam* - playing; *lalita* - lovely; *anaṅga* - amorous; *kalayā* - with arts; *kadā* - when; *aham* - I; *duḥkha* - misery; *abdhou* - in an ocean; *sapadi* - suddenly; *patitā* - falling; *mūrcchitavatī* - fainted girl; *na* - not; *tām* - Her; *āśvāsyārtām* - consoling; *suciram* - long time; *anuśoce* - constantly lamenting; *nija* - own; *daśām* - condition.

When will I fall in an ocean of misery, fainting and constantly lamenting over my condition of being unable to console Śrī Rādhā when She does not see Her jewel-like lover on Her lap for even a moment, showing expertise in playing lovely amorous artistic games with Her?

SERVICE IS THE KIŅKARĪ'S VERY LIFE:

Commentary: Śrī-Śrī Rādhā and Mādhava are enjoying in a *kuñja*, showing Their expertise in the arts of eros. After making love, They sit up on the bed and Śrī Rādhā nestles Herself on Her hero's lap. The maidservant then enters into the *kuñja* and serves the divine Couple betel-leaves and cool water. Kṛṣṇa has enjoyed His union with Śrī Rādhikā for long, and now He wants to relish Her feelings of separation, by hiding out and watching Her from a hidden place. It is said *na vinā vipralambhena sambhogah puṣṭim āsnute* (U.N.) "Without separation, union cannot be nourished." Separation is not just nourishing union, it is relishable as a separate *rasa* as well! Indeed, the *ācāryas* have said that the *rasa* of separation is even more relishable than the *rasa* of union! Śrī Viśvanātha Cakravartīpāda has written the following commentary on the abovementioned verse from 'Ujjvala Nīlamaṇi': *nanu tad api sambhoga poṣakatvena sambhogāṅgam astu na tu pārthakyena raso bhavitum arhatīti cet satyaṁ na kevalam vipralambhaḥ sambhoga poṣaka eva, kintu rati prema snehādi sthāyibhāvavator nāyakayor mithaḥ smaraṇa sphurtyāvīrbhāvair mānasa cākṣuṣa kāyikāliṅgaṇa cumbana*

samprayogādīnām pratyuta niravadhi camatkāra samarpakatvena sambhoga puñjamaya eva
 "One may ask: If separation simply nourishes the union, then it should be counted as a mere limb of the *rasa* of union. Why is it then also called a *rasa*, although it gives so much misery and pain? The answer to this is that separation is not a mere nourisher of union. When the hero and the heroine go through the stages of *rati*, *prema* and *sneha* they remember, see and experience Each other in the respective media of the mental, the visual and the physical, in which they respectively embrace, kiss and sexually unite with Each other. This astonishes Them so much that Their separation, during which this all occurs, can even be called *sambhoga puñjamaya*, an abundance of union." That is why there is so much separation in the mood of Vraja, especially in the amorous *rasa*. In order to increase the *rasa* of Their meeting, Nāgara suddenly vanishes from Śrīmatī's lap, making Śrīmatī exclaim: "O Lord! Where are You?" and causing Her to lament in an enchanted state. The maidservant, who is in a sense nondifferent from Śrīmatī, feels the same pain of separation. She drowns in an ocean of sorrow and faints, experiencing all of Śrīmatī's pleasures and pains equally.

After enjoying the sight of Rādhikā's ecstatic separation from Him, Nāgara-maṇi comes out from His hiding and delights Śrīmatī by returning to Her. As soon as Svāminī blooms up of joy, the maidservant also awakens from her swoon and blooms up with joy:

rādhāra svarūpa - kṛṣṇa prema kalpalatā; sakhīgaṇa hoy - tāra pallava puṣpa pātā
kṛṣṇa līlāmṛta yadi latāke siñcaya; nija seka hoite pallavādyera koṭi sukha hoy (C.C.)

"Rādhikā is a wishyielding vine of love for Kṛṣṇa and Her girlfriends are this vine's sprouts, flowers and leaves. When the vine is sprinkled with the nectar of Kṛṣṇa's pastimes this makes the sprouts and flowers millions of times more happy than when they would be personally sprinkled."

The maidservant laments for long that she could not serve Rādhikā all the time because she was in a swoon. If she had been able to tolerate the weight of her own misery (and stay conscious) she could have consoled Śrīmatī during these miserable moments. The devotees are not happy when their ecstasy obstructs the execution of their devotional service. Śrīla Rūpa Gosvāmī teaches in *Bhakti Rasāmṛta Sindhu* (3.2.62):

aṅga stambhārambham uttuṅgayantaṁ premānandaṁ dāruko nābhyanandat
kaṁsārāter vījane yena sākṣād akṣodiyānantarāyo vyadhāyi

"Once Dāruka was fanning the Lord of Dvārakā (Kṛṣṇa), but the ecstasy of this devotional service caused him to become stunned. Dāruka did not welcome this ecstasy, because it obstructed the direct execution of His devotional service."

nija premānande kṛṣṇa sevānanda bādhe;
se ānandera prati bhaktera hoy mahā krodhe (C.C.)

"The devotee is very angry at his own loving ecstasy when it stops him from ecstatically serving Kṛṣṇa." Devotional service is the very life of the *mañjarīs*, and they greatly lament when they swoon out of ecstasy, for that stops the execution of their service.

*mad īsvarī rāi krodhe, lava nimīṣera tare,
adarsane nāgarendra maṇi
lalita nāgara saṅga, lalita lalitānaṅga
raṅga keli nā dekhiyā āmi*

*duḥkhera samudra jale, poḍiyā mūrccchita hoile,
dhik māno se mora daśāya
he kṛṣṇa priyatamā, koro anuśocanā
āśvāsītā nā kori tomāya*

"If I do not see the jewel of amorous heroes sitting on the lap of my Īsvarī Rāi for even a moment, playing His lovely amorous games with Her, I fall in an ocean of sorrow and I faint. Curses on that condition of mine, O Beloved of Kṛṣṇa, for then I cannot console You when You are constantly lamenting!"

*gaura parikara gane, śrīpāda prabodhānanda,
mahābhāgavata cūḍāmaṇi
ye korilo prārthanā, divya cintāmaṇi sonā,
bhajane catura cūḍāmaṇi*

"Śrīpāda Prabodhānanda is the crown-jewel of all the great souls in the entourage of Lord Gaura. He is the crown-jewel of clever petitioners who offer divine golden and Cintāmaṇi-jewel-like prayers."

VERSE 216:

**BHŪYO BHŪYAḤ KAMALA NAYANE KIM MUDHĀ VĀRYATE'SAU
VĀN MĀTRE'PI TVAD ANUGAMANAM NA TYAJANTY EVA DHŪRTAḤ
KIŅCID RĀDHE KURU KUCA-TAṬĪ PRĀNTAM ASYA MRADĪYAS
CAKṢUR DVĀRĀ TAM ANUPATITAM CŪRṆATĀM ETU CETAH**

bhūyo bhūyaḥ - repeatedly; *kamala nayane* — lotus-eyed girl; *kim* - why; *mudhā* - vainly; *vāryate* - stopping; *asau* - him; *vāk* - words; *mātre* - only; *api* - even; *tvad* - You; *anugamanam* - following; *na* - not; *tyajanti* - giving up; *eva* - only; *dhūrtaḥ* - trickster; *kiñcit* - slightly; *rādhe* - O Rādhā!; *kuru* - do; *kuca-taṭi* - the breast; *prāntam* - edge; *asya* - his; *mradiyaḥ* - tender; *caḥṣuḥ* - eye; *dvārā* - through; *tam* - Him; *anupatitam* - constantly falling; *cūrṇatām* - crushing; *etu* - let it go; *cetaḥ* - mind.

O lotus-eyed Rādhē! It's no use trying to stop Him (Kṛṣṇa) again and again! Simply with words You can't stop this trickster from following You! Just show Him a

glimpse of Your breasts, then His soft mind will come out through His eyes and will be crushed as it constantly falls on them!

THE MAIDSERVANT'S LUSCIOUS JOKES:

Commentary: Within a moment Śyāma has entered the *kuñja* and the fire of Śrīmatī's separation is promptly extinguished, but now another wave arises on the ocean of Her love. Now She becomes angry that Nāgara mani has left Her so suddenly, and She proudly walks out of the *kuñja*. The Nāgara follows Her, eager to relish the sweetness of Her proud anger (*māna*). Śrīmatī forbids Him to follow Her, thinking: "Surely this cheater must have left the *kuñja* because He was attracted to some other girl!" The Nāgara is totally enchanted when He sees Śrīmatī's sweet mood at that time. No *gopī* is as expert in making Nāgara-maṇi float in an ocean of sweet *rasa* with Her amorous attributes as Rādhārāṇī is, therefore She is the crown-jewel of *gopīs*. Although Śrīmatī repeatedly forbids Him to do so, Kṛṣṇa keeps on following Her. In Śrīmad Bhāgavata (10.9.9) Śrī Śuka Muni describes the Dāmodara-pastime as follows:

*tām āṭṭa yaṣṭim prasamīkṣya satvaras tato'varuhyāpasasāra bhītavat
gopy anvadhāvan na yam āpa yoginām kṣamaṁ praveṣṭum tapaseritam manaḥ*

"The *yogīs* who try to merge with the impersonal *brahman* are running after the Supreme Truth by performing harsh austerities, but they cannot catch Him, yet mother Yaśodā managed to catch that Supreme Truth, Śrī Kṛṣṇa, after she chased Him with a stick and He fearfully ran away from her!" This Supreme Truth is now running after *mahā bhāvavati* Śrī Rādhā, eager to touch Her, and does not stop even after She forbade Him! That is the intoxicating power of *mādana mahā bhāva* over the Supreme Truth!

The maidservant jokingly says: "O Rādhē! It's no use trying to stop this trickster from following You simply by using words! O lotus-eyed girl! Listen, I know a way in which You can finally stop Him! (the maidservant cleverly agitates Kṛṣṇa even more by addressing Svāminī in the most attractive way, saying *kamala nayane*, lotus-eyed girl). Open Your blouse and slightly show Him Your breasts! Then You will see that his tender mind will strongly come out through His eyes, will fall on Your breasts, and will become crushed to powder! Then He won't be able to follow You anymore!"

Because Śrīpāda is not only Rādhikā's humble and obedient maidservant but also Her girlfriend, she is not at all shy to make such jokes. In a very clever way the maidservant increases Rādhā and Mādhava's mutual attraction by speaking such naughty words. Nobody knows how to serve the divine Couple more cleverly than this maidservant; she has learned all this expertise in arts from Her own Īśvarī. In his 'Vṛndāvana Mahimāmṛta' Śrīpāda has described this: *śrīśvarī śikṣitāśeṣa kalā kauśala śālinīm*. By Svāminī's grace, her artful expertise is greatly astonishing.

The clever joking words of the worthy maidservant create a great amorous appetite in the divine Couple, so the maidservant arranges for Their private meeting in the *kuñja* and becomes blessed by relishing the sweetness and the beauty of these pastimes.

VERSE 217:

**KIM VĀ NAS TAIḤ SU-ŚĀSTRAIḤ KIM ATHA TAD UDITAIḤ VARTMABHIḤ
SADGRHĪTAIḤ
YATRĀSTI PREMA-MŪRTER NAHI MAHIMA SUDHĀ NĀPI BHĀVAŚ TADĪYAḤ
KIM VĀ VAIKUṆṬHA LAKṢMYĀPY AHAHA PARAMAYĀ YATRA ME NĀSTI
RĀDHĀ
KINTVĀŚĀPYASTU VṚNDĀVANA BHUVI MADHURĀ KOṬI JANMĀNTARE'PI**

kim vā - what more; *nah* - to us; *taiḥ* - by them; *suśāstraiḥ* - holy books; *kim atha* - what more; *tad* - from them; *uditaiḥ* - coming up; *vartmabhiḥ* - by the paths; *sad* - by the saints; *grhītaiḥ* - accepted; *yatra* - where; *asti* - there is; *prema* - love; *mūrteḥ* - of the form; *nahi* - not; *mahimā* - glorification; *sudhā* - nectar; *na* - not; *api* - even; *bhāvaḥ* - mood; *tadīya* - of Her; *kim vā* - or what; *vaikuṇṭha lakṣmyā* - by Vaikuṇṭha's luxury; *api* - even; *ahaha* - O!; *paramayā* - by the supreme; *yatra* - where; *me* - my; *na* - not; *asti* - is; *rādhā* - Rādhā; *kintu* - but; *āśā* - hope; *api* - even; *astu* - let it be; *vṛndāvana bhuvī* - the land of Vṛndāvana; *madhurā* - sweet; *koṭi* - millions; *janma* - births; *antare* - after; *api* - even.

What is the use to us of holy books, or the paths that they show, even if they are followed by great saints, if they don't carry the nectarean glorification and description of Śrī Rādhikā, who is love personified? Ahaha! What's the use of all the luxury of Vaikuṇṭha to us if my Rādhā is not there? Just let my sweet aspirations for Śrī Rādhā's playground Vṛndāvana remain with me, even after millions of births!

SWEET ASPIRATIONS:

Commentary: Śrīpāda's relish of his transcendental visions is very wonderful. His experiences are as deep as a personal meeting with his beloved. When the transcendental vision breaks he feels anxiety and eagerness and he laments. His relish causes his strong desire to attain his beloved constantly to increase. In this verse he is in his *sādhakāveśa*, in which his humility awakens and he draws a sweet picture of his deep and sweet aspirations by offering a prayer. When his transcendental vision disappears strong feelings of humility awaken in his heart and he finds Śrī Rādhā's lotus-feet most difficult to attain. Realizing how difficult it is to get what he is craving for he weeps intensely. His old *māyāvādī*-friends may tell him: "Śrīpāda! Although you were such a great scholar of Vedānta you gave up that study and became a devotee - that is why you are now feeling so miserable and restless! Therefore, pick up the study of Vedānta again and you will regain peace of mind. The disturbances in your heart will cease!" To this he answers: "O friends! I have no need to study those holy books that do not speak of the nectarine glories of Śrī Rādhā and Her ecstatic love!" Once Śrīpāda was a famous

Vedāntavādī. In the assembly of *sannyāsīs* in Kāśī (Benares) he asked *premāvatāra* Śrīman Mahāprabhu -

*sannyāsī hoiyā koro nartana gāyana; bhāvuka sab saṅge loiyā koro saṅkīrtana
vedānta paṭhana dhyāna sannyāsīra dharma; tāhā chāḍi kene koro bhāvukera karma
prabhāve dekhiyā tomā sākṣṇt nārāyaṇa; hīnācāra koro kene ki ihāra kāraṇa?*

"You are dancing and singing in congregation with all kinds of emotional people, whereas You are a *sannyāsī*. The duty of a *sannyāsī* is to study the Vedānta and to meditate. Why have You given that up to engage in all these emotional activities? Beholding Your prowess, I know You are Lord Nārāyaṇa Himself! Why are You then performing such low activities?" That crown-jewel of Vedāntists, Śrīpāda Prabodhānanda, has now been touched by Śrīman Mahāprabhu's grace and does not want to study or hear any book anymore that does not describe the glories of Śrī Rādhā or Her love. He does not even feel any need for the reverential way in which great devotees like Śrī Nārada and Prahlāda worship the Supreme Lord. The plural word *nah*, or 'us', in the text indicates that not a single Gauḍīya Vaiṣṇava has taste for this the study of books that do not glorify Śrī Rādhā and Her ecstatic love or for following the path of reverential worship of the Supreme Lord. Actually, it is seen that as soon as one becomes involved in the pure sweet taste of Vraja, which is devoid of even a whiff of awe and reverence, one automatically loses taste for reverential worship of the Supreme Lord. The story of Gopa Kumāra in Śrī Bṛhad Bhāgavatāmṛta offers a very beautiful example. By Śrīman Mahāprabhu's grace Śrīpāda has become involved in the service of Śrī Rādhā, which is in its turn again the highest transcendental flavour in Vraja, therefore it is needless to say that the path of reverential worship has become rejectable for him.

Reverential worshippers may then say: "Śrīpāda! If you worship the Lord with awe and reverence you will attain all the opulences of Vaikuṅṭha! Don't you desire this?" To this Śrīpāda replies: "Ohe! There may be unlimited opulences in Vaikuṅṭha, but my Rādhā isn't there, is She? What is the use of all these opulences if Śrī Rādhārāṇī is not there?" In other words, I have no taste for all these endless opulences without Rādhārāṇī. In Bṛhad Bhāgavatāmṛta it is described that Śrī Gopa Kumāra was very distressed when he could not see Śrīman Madana Gopāla (Kṛṣṇa) in Vaikuṅṭha, so Lord Nārāyaṇa appeared before him as Śrīman Madana Gopāla and the goddess of fortune became Śrī Rādhārāṇī. But Śrī Gopa Kumāra's mind could not find bliss when he saw Lord Nārāyaṇa in the greatly opulent sphere of Vaikuṅṭha, not even when He assumed the form of Śrīman Madana Gopāla and Śrī Lakṣmī-devī played the role of Śrī Rādhā. We have already elaborately discussed this before.

And if someone asks: "Śrīpāda! You consider Śrī Rādhā to be most difficult to attain and yet you also do not desire the worship of the Supreme Lord or the opulences of Vaikuṅṭha. Then what do you want?", then Śrīpāda replies: "What I want? I want my sweet aspirations for Śrī Rādhā's playground Śrī Vṛndāvana always to increase!" Then it may be asked: "Śrīpāda! If you do not attain that precious Śrī Rādhā, then what is the use of you nourishing an aspiration for Her playground?" To this Śrīpāda will answer: "Even if I could just die holding the sweet aspiration for Śrī Vṛndāvana within my heart that would be the highest attainment. Not just in one lifetime - may the light of that aspiration keep on shining in the jeweled abode of my mind for millions of births! I will gladly tolerate the pain of birth and death millions of times in topmost ecstasy, carrying the aspiration to taste the sweetness of Śrī Rādhā's playground

constantly in my heart!" What a sweet aspiration! The relish of this aspiration should also awaken within the heart of the *sādhakas*. These words of Śrīpāda are the culmination of the topmost humility. Otherwise, there would be not even the slightest delay in such a pure devotee's attainment of his aspirations. In Caitanya Bhāgavata it is seen that Mahāprabhu announced that He would not grant His audience to His singer Śrī Mukunda anymore because he had slighted the path of devotion. Mukunda then asked Mahāprabhu through Śrīvāsa how long it would take before he (Mukunda) could attain the Lord. The Lord replied:

*prabhu bole āra yadi koṭi janma hoy;
tabe mora daraśana pāibo niścoy
śunilo 'niścoy prāpti' prabhura śrī-mukhe;
mukunda siñcita hoilā parānanda sukhe
pāibo pāibo boli kore mahā-nṛtya;
premete vihvala hoilā caitanyera bhṛtya*

"If you take another ten million births you will surely receive My audience! Hearing from the Lord's beautiful mouth 'he will surely get it', Mukunda was showered by the pinnacle of bliss. He danced frantically and said "I will get it! I will get it!" Such is the ecstatic love of Lord Caitanya's servants!" The Lord was then pleased with Mukunda and had him brought before Him. Seeing the Lord, Mukunda offered prostrated obeisances unto Him, and the Lord mercifully told him:

*prabhu bole uṭho uṭho mukunda āmāra; tilārdheka aparādha nāhiko tomāra
koṭi janme pābo heno bolilām āmi; tilārdheke sab tāhā ghucāile tumi
avyartha āmāra vākya tumi se jānilā; tumi āmā sarva kāla hṛdoye bāndhilā*

"Get up, get up, My Mukunda! You did not commit even the slightest offense! When I said 'He will attain Me after ten million births' You wiped out even the slightest offence You had committed. You know that My words always come true. You have captured Me in your heart forever."

In the same way Śrīpāda humbly holds the desire for relishing the sweetness of Rādhā's playground Vṛndāvana in his heart, even in millions of births, even if he will not directly attain Śrī Rādhā, and while he reveals such an aspiration Śrīmatī mercifully revealed Herself. In the next verse we will see how Śrīpāda sees his *bhāgya-devatā* (goddess of fortune or destiny) *līlānidhi* (ocean of playful sports) Śrīmatī within his relish.

VERSE 218:

**ŚYĀMA ŚYĀMETY ANUPAMA RASĀPŪRṆA VARṆAIR JAPANTĪ
STHITVĀ STHITVĀ MADHURA MADHUROTTARAM UCCĀRAYANTI
MUKTĀ STHŪLĀN NAYANA GALITĀN AŚRU BINDŪN VAHANTI
HRṢYAD ROMĀ PRATIPADA CAMATKURVATĪ PĀTU RĀDHĀ**

śyāma śyāma iti - Śyāma! Śyāma!; *anupama* - incomparable; *rasāpūrṇa* - filled with flavour; *varṇaiḥ* - with syllables; *japantī* - mutters; *sthitvā sthitvā* - remaining; *madhura madhura* - ever-so-sweet; *uttāram* - voice; *uccārayantī* - pronounces; *muktā* - pearls; *sthūlāt* - big; *nayana* - eyes; *galitān* - streaming; *asru* - tears; *bindūn* - drops; *vahantī* - carrying; *hṛṣyad* - out of joy; *romā* - pores; *pratipada* - at every step; *camatkurvatī* - astonishing; *pātu* - may protect; *rādhā* - Rādhā.

May that Rādhā, who constantly repeats the incomparable, rasa-laden syllables 'Śyāma! Śyāma!', with a voice that is sweeter than sweet, from whose eyes big pearl-like tears trickle, whose body erupts with goosepimples of ecstasy and who is astonishing at every step, protect us!

VĀSAKA SAJJIKA ŚRĪ RĀDHĀ:

Commentary: In his external consciousness Śrīpāda showed great humility in the previous verse. He considered himself unqualified to see Śrī Rādhā directly, and therefore He carried the desire in his heart to relish the sweetness of Vraja, even for millions of births. By Rādhārāṇī's grace that entire era (millions of births) is crossed within a second, because She personally appears to Him at once. In his *kiṅkarī*-form Śrīpāda sees a sweet bowerforest before her eyes, which Śrī Rādhā has personally decorated and in which She waits for Śyāma to come and make love with Her. (In this role She is called a *vāsika sajjikā*, see Ujjvala Nīlamanī, Nāyikā-bheda 42) In order to keep the fire of Her separation burning low, Śrīmatī loudly sings the sweet names of Kṛṣṇa: Śyāma! Śyāma!" These are not ordinary worldly syllables, they are the most merciful and delicious descent of Śrī Kṛṣṇa, the *akhila rasāmṛta mūrti* (the embodiment of all nectarine flavours). A devotee whose tongue and mind are contaminated by offenses cannot relish the sweetness of these names and cannot develop love for Kṛṣṇa, but an offenseless chanter will gradually become free from all his *anarthas* (bad habits) and will spontaneously be able to relish all the nectar that the holy names contain. Although the descent of love, Śrīman Mahāprabhu, was well aware of the glories of the holy name, He nevertheless inquired about it in front of Haridāsa Ṭhākura's straw hut on the beach of Puri, and He became wholly enchanted when Śrī Rūpa Gosvāmī recited the following glorification:

*tuṅḍe tāṅḍavinī ratim vitanute tuṅḍāvalī labdhaye
karṇa kroḍha kaḍambinī ghaṭayate karṇārbudebhyah sprhām
cetaḥ prāṅgana saṅginī vijayate sarvendriyānām kṛtim
no jāne janitā kiyadbhir amṛtaih kṛṣṇeti varṇa dvayī*

(Vidagdha Mādhava, Act I)

"O! I don't know how much nectar the two syllables 'Kṛṣṇa' contain! When that name dances on the tongue, we desire many tongues, when it enters into the earholes we desire billions of ears, and when it appears on the courtyard of the heart, it conquers all of the senses!" Śrī Yadunandana Ṭhākura has made the following sweet *padyānuvāda*, Bengali song-translation:

mukhe loite kṛṣṇa nāma, nāce tuṅḍa avirāma
ārati bāḍāya atīśaya
nāma sumādhurī pāiyā, dharite nā pāre hiyā,
aneka tuṅḍera vānchā hoy

"When the mouth takes Kṛṣṇa's names, the tongue constantly dances and my eagerness greatly increases. My heart cannot remain calm when I catch the sweetness of that name, and thus I desire many mouths!"

ki kohobo nāmera mādthurī!
kemon amiyā diyā, ke jāni gaḍilo ihā,
kṛṣṇa ei du' ākhara kori

"How can I describe the sweetness of that name? I don't know how much nectar there is in these two syllables 'Kṛṣṇa'!"

āpana mādthurī bhane, ānanda bāḍāya kāne,
tāte kāle ānkura janame
vānchā hoy lakho kān, yabe hoy tabe nāma,
mādthurī koriye āsvādane

"When I sing that sweet name, then my ears expand of joy and I desire to have thousands of ears, so that I can fully relish the sweetness of that Kṛṣṇa-name!"

kṛṣṇa du'ākhara dekhi, juḍāy tapata ānkhi,
aṅga dekhibāre ānkhi cāy
yadi hoy koṭi ānkhi, tabe kṛṣṇa rūpa dekhi
nāma āra tanu bhinna noy

"Seeing the two syllables 'Kṛṣṇa', my eyes are pleased and desire to see Kṛṣṇa's body as well. When I have millions of eyes then I can see Kṛṣṇa's form, for there is no difference between Kṛṣṇa's name and His body."

citte kṛṣṇa nāma yabe, praveśa koroye tabe,
vistārite hoite hoy sādha
sakala indriya gaṇa, kore ati āhlādana,
nāme kore prema unamāda

"When the name of Kṛṣṇa enters into my heart it expands my consciousness and all my senses are greatly delighted, intoxicated by *prema*!"

ye kāne paraśe nāma, se tejaye ān kāma,
sab bhāva koroye uday
sakala mādhyaya sthāna, sab rasa kṛṣṇa nāma,
e yadunandana koy

"Any ear which is touched by the holy name will give up all other desires, and the holy name will cause all *bhāvas* to appear. Yadunandana says: All sweet transcendental flavours reside in the holy name of Kṛṣṇa!" The more love a devotee has, the more he can savour the nectar of Kṛṣṇa's holy name. Rādhārāṇī's love is the greatest, so naturally She savours this sweetness to the utmost! The poet Dviya Caṇḍī dāsa sings about Rādhārāṇī's first love (*pūrva rāga*) as follows:

soi! kevā śunāilo śyāma nāma?
kānera bhitorā diyā, marame paśilo go,
ākula korilo mora prāṇa

"O Friend! Who sang the name of Śyāma? Through my ears it entered into My heart and agitated Me!"

nā jāni koteko madhu, śyāma nāme āche go,
vadana chāḍite nāhi pāre
japite japite nāma, avaśa korilo go,
kemone vā pāsaribo tāre

"I don't know how much honey there is in Śyāma's name, and my mouth cannot give it up! When I repeat this name I become overwhelmed! How can I forget it?"

Śrīmatī does *japa* of the incomparable *rasa*-laden syllables of Śyāma's name and sometimes loudly sings Śyāma's name in *kīrtana* with a very sweet voice, while big pearl-like tears of love trickle from Her eyes. Her mind is fixed on Śyāma's arrival. When She hears the wind rustling through the dry leaves on the trees She thinks that She hears Kṛṣṇa's footsteps and Her hairs stand on end of ecstasy and astonishment. The maidservant can fully relish the sweet sight of anxiously waiting *vāsaka sajjikā*. Rādhā, who is decorated with different transformations of ecstatic love.

VERSE 219:

**TĀDRṆ MŪRTIR VRAJAPATI SUTAḤ PADAYOR ME PATITVĀ
DANTĀGREṆĀTHA DHRTA TRṆAKAṆ KĀKUVĀDĀN BRAVĪTI
NITYAṆ CĀNUVRAJATI KURUTE SAṄGAMĀYODYAMAṆ CE-
TYUDVEGAṆ ME PRAṆAYINI KIM ĀVEDAYEYAMAṆ NU RĀDHE**

tādr̥k - this kind of; *mūrtiḥ* - form; *vraja pati sutah* - the prince of Vraja; *padayoḥ* - the feet; *me* - mine; *patitvā* - having fallen; *dantāgreṇa* - with the edge of the teeth; *atha* - then; *dhṛta* - holding; *kāku-vādān* - anxious words; *bravīti* - speaking; *nityam* - eternally; *ca* - and; *anuvrajati* - following; *kurute* - doing; *saṅgamāya* - for the sake of union; *udyamaṁ* - endeavours; *ca* - and; *iti* - thus; *udvegamaṁ* - anxiousness; *me* - my; *praṇayini* - lover; *kim* - when; *āvedaya* - relay; *iyam nu* - this; *rādhe* - O Rādhā!

O Praṇayini (ladylove)! Once, when You are angry with Kṛṣṇa, He falls at my feet, holding a straw between His teeth, and prays to me with many pitiful words, constantly following me to ask me to arrange for His meeting with You. O Rādhe! When will I become upset with that and submit His plea to You?

THE ANXIETY OF RĀDHĀ'S MAIDSERVANT:

Commentary: Vāsaka sajjikā Rādhā vainly waits for Her gallant the whole night, burning in the fire of separation, and when He finally shows up at daybreak with clear signs of Candrāvalī's lovemaking on His body, She becomes *khaṇḍitā*:

*ullaṅghya samayaṁ yasyāḥ preyān anyopabhogavān
bhoga lakṣmyāṅkitaḥ prātar āgacchet sā hi khaṇḍitā
eṣā tu roṣa niḥśvāsa tūṣṇimbhāvādi bhāg bhavet*

(Ujjvala Nīlamaṇi, Nāyikā bheda 85)

"When the hero spends the night with another sweetheart in the *kuñja* and appears before the heroine with the love-signs of that girl at daybreak, the heroine attains the state of mind named *khaṇḍitā*. The activities of such a *khaṇḍitā* heroine consist of anger, deep breathing and remaining silent." Śrīmatī angrily says: "Your lotus-eyes look tired from staying up the whole night, You have spots of some other girl's lipstick on You, Her eyeliner sticks on Your red lips and a spot of Her footlac sticks on Your forehead. O Mādhava! Give up Your false excuses! Your artful girlfriend was not at all opposed to Cupid's battle! Her nails have scratched open Your chest and have taken the jewels of Your love out of it! Which girl will still put Her faith in a man who is now deprived of the treasure of His love? You've become like a necklace without a string!"

Thus Svāminī becomes *māninī*. Nāgara tries different ways to try to appease Her, but nothing helps, so finally He takes shelter of the maidservant. He calls Śrīpāda, in his *kiṅkari*-form, out of the *kuñja* and pitifully prays to her: "O *sakhi*! Today your mistress is angry with Me for no reason! I am burning in the fire of separation from Her, please help Me and please Her for Me!" The maidservant replies: "What did You say? Svāminī is angry with You for no reason? Cheater! Aren't You ashamed of speaking such lies? You told Svāminī to meet You here at this trystingplace, but instead You went to the camp of Her enemies and spent

the whole night there, leaving my mistress burning in the fire of anguish! I know it very well, because I was here the whole night! On top of that, You have now come to Svāminī after all, strewing salt in Her wounds by shamelessly wearing the love-signs of the enemy on Your person! And then You tell me that She's angry for no reason?" Śyāma says: "Look, I tell you the truth, She's really angry for nothing! I wandered around in the forest the whole night, unable to find the way in the dark, and because of staying up the whole night My eyes have turned red. The thorny bushes in the dark forest have bruised My skin and the chilly wind has broken My lips. And these spots of eyeliner and chewed betelnuts are My own spots, not those of another lady! Please please your Īśvarī for My sake and quickly establish Our meeting! My heart breaks because of My separation from Her!" The maidservant replies: "Look, we are Rādhā's *dāsīs*, we can understand Your tricks well enough! You don't have to say anything anymore! Quickly get out of here, because if Svāminī or one of Her loyal friends see me speaking with You there will be no more place for me in Her *kuñja*!" When Nāgara hears these words of the maidservant He falls at her feet, holding a straw between His teeth, and starts speaking so many pitiful words to her! Kṛṣṇa is the Supreme Personality of Godhead and the greatest sages and mystics cannot even catch a single speck of His foot-dust in their ardent meditations, but this Selfsame Kṛṣṇa now humbly holds a straw between His teeth and falls at the feet of a small girl, praying to her with pitiful words! This is the extraordinary greatness of Rādhikā's maidservice! The maidservant runs away from pitifully praying Kṛṣṇa, but He eagerly follows her with folded hands. Seeing Nāgara's eagerness, the maidservant decides to help Him, so she keeps Him in a nearby *kuñja*, goes into Śrīmatī's *kuñja* and tells Her: "O Praṇayini Rādhē! The prince of Vraja knows that You're angry with Him, so He fell at my feet, holding a straw between His teeth, speaking so many pitiful words to me, and followed me all over the place, asking me to appease You for Him! Please forbid Him to harrass me like this!" The maidservant cleverly addresses Svāminī with the word *praṇayani* (ladylove) to remind Her that She's actually nondifferent from Kṛṣṇa and that She can never really be against Him for a long time. "If You don't fulfill Kṛṣṇa's desires soon, You will be sorry for it later!" Blessed is this maidservant! Blessed is her clever service of slackening Svāminī's proud huff!

VERSE 220:

**CALAL LĪLĀGATYĀ KVACID ANUCALAD DHAMSA MITHUNAM
KVACIT KEKINYAGRE KṚTA NAṬANA CANDRAKY ANUKṚTI
LATĀŚLIṢṬAM ŚĀKHI PRAVARAM ANUKURVAM KVACID AHO
VIDAGDHA DVANDVAM TAD RAMATA IHA VRNDĀVANA BHUVI**

calat - moving; *līlā* - playful; *gatyā* - with steps; *kvacid* - sometimes; *anucalad* - following; *hamṣa* - swan; *mithunam* - couple; *kvacit* - sometimes; *kekinī* - peahen; *agre* - in front; *kṛta* - doing; *naṭana* - dancing; *candraki* - peacock; *anukṛti* - imitating; *latā* - vines; *āśliṣṭam* - embracing; *śākhi* - tree; *pravaram* - best; *anukurvam* - imitating; *kvacid* - sometimes; *aho* - O!; *vidagdha* - clever; *mithunam* - couple; *dvandvam* - couple; *tad* - that; *ramata* - rambles; *iha* - here; *vrndāvana bhuvī* - in the land of Vṛndāvana.

Aho! Somewhere this clever Couple imitates the gait of a pair of swans with playful movements, somewhere They imitate a peacock dancing before a peahen, and somewhere They imitate the best of trees embraced by a vine. In this way They ramble here in the land of Vṛndāvana.

THE DELICIOUS FORESTGAMES OF A CLEVER PAIR:

Commentary: After Śrīmatī has made Śyāma relish the sweetness of Her proud huff, She goes with Him for *vana vihāra*, forest sports. Knowing the desire of the clever Couple, the natural environment of Vṛndāvana makes itself especially beautiful. The trees and vines make their flowers bloom so brightly that their fragrance maddens the bumblebees, their ripened fruits cause their branches to bow down low to the ground, as if offering obeisances to the beautiful youthful Couple, and the pomegranates burst open, causing their harsh to ooze out. The parrots and cuckoos sing delightful songs and the soft breeze causes all the forest creatures to shiver of ecstasy. Somewhere peacocks are sweetly dancing, and the birds and deer forget their natural enmity and freely ramble together in the forest. The whole Vṛndāvana-forest is illuminated by the golden and bluish aura that emanates from the divine Couple, making the beautiful forest even more sweet.

Rādhā and Śyāma dive into the ocean of Vṛndāvana's natural beauty, keeping Their arms on Each other's shoulders, while the maidservant follows Them like Their shadow. The clever Couple feels as if They have never seen the beauty of the forest before, and They show Each other its different features, sometimes singing about Each other's sweet attributes. When a pair of swans hears the clever Couple approaching, they become startled and slowly walk towards a nearby pond, and the clever Couple imitates them and walks behind them upto the shore of the pond. When the swan-couple swims in the pond and feel very happy while facing Each other, the clever Couple on the shore laugh and imitate their activities. When the maidservant sees this, her swan-like mind swims in a pool of bliss.

At some other place the clever Couple sees a peacock spreading out his feathers and proudly dancing before a peahen, so Śyāmasundara imitates the peacock by sitting on His knees, taking the end of His *dhoti* in His hands, spreading it out like the peacock's feathers, and imitating the peacock's dancing. When the surrounding peacocks see Kṛṣṇa's sweet dancing they begin to dance even better than before, and Śyāma again imitates their wonderful enthusiastic movements.

Again, at another place, Śrīmatī imitates a golden vine embracing a Tamāla-tree by holding on to Kṛṣṇa and tightly embracing Him. The maidservant considers herself blessed that she can witness all these sweet pastimes of the clever amorous Couple in Their unrivalled playground Śrī Vṛndāvana!

VERSE 221:

**VYĀKOŚENDĪVARAM ATHA RUCĀ HĀRI HEMĀRAVINDAṀ
KĀLINDĪYAM SURABHIM ANILAM ŚĪTALAM SEVAMĀNAM
SĀNDRĀNANDAṀ NAVA NAVA RASAM PROLLASAT KELI-VṚNDAM
JYOTIR DVANDVAM MADHURA MADHURAM PREMAKANDAṀ CAKĀSTI**

vyākośa - blooming; *indīvaram* - blue lotus; *atha* - and; *rucā* - beauty; *hāri* - stealing; *hema* - golden; *aravindaṁ* - lotus-flower; *kāḷindī* - Yamunā; *iyam* - this; *surabhim* - fragrance; *anilaṁ* - fragrant; *śītaḷam* - coolness; *sevamānam* - served; *sāndra* - deep; *ānandaṁ* - bliss; *nava nava* - ever-fresh; *rasam* - flavour; *prollasat* - delightful; *keli vṛndaṁ* - pastimes; *jyotiḥ* - light; *dvandvaṁ* - couple; *madhura madhuraṁ* - sweeter than sweet; *prema* - love; *kandaṁ* - source; *cakāsti* - there is.

There are two sweet transcendental lights that are the source of ever-so-sweet love, that play many blissful ever-new *rasika* pastimes and that steal the luster of blooming blue and golden lotus-flowers that are served by a cool breeze that blows from the Yamunā.

TWO PLAYFUL LIGHTS:

Commentary: The pastimes of Rādhā and Mādhava, who ramble in the forest like an intoxicated pair of elephants, is the culmination of divine love. Their pastimes are just like the ripples on a deep ocean of love. If it were not so, then how could the Self-satisfied Supreme desire to make love, how could the Omniscient Supreme become stupefied and bewildered, and how could the Unlimited become so small? More than any other form of God, Vrajendranandana Kṛṣṇa is subdued by the love of His devotees. It is astonishing to see how the non-dual Absolute Truth floats in all directions on the waves of *līlā rasa*. Śrī Śuka Muni comes to that point while he describes the Rāsa-*līlā* in Śrīmad Bhāgavata (10.30.34) *reme tayā svātmarata ātmarāmo'pyakhaṇḍitaḥ* "Although Kṛṣṇa is self-satisfied, he still made love with her (Rādhā)." The Vaiṣṇava Toṣaṇī-commentary says: *tac ca priya-jana prema-vaśyatvaṁ tasya mahān eva guṇa iti.....tad evaṁ tasyā etādṛśaḥ premā yena tādṛśo'py asau vaśīcakre tasya caitādṛśaḥ yena tādṛśātmārāmatāpi tiraś cakre*. "The greatest quality of Kṛṣṇa is that He is controlled by the love of His devotees....Śrī Rādhā has the greatest love for Him, making Kṛṣṇa so indebted that the Lord even chastises His own quality of *ātmārāmatā* (being self-satisfied), and shows how He is supremely subdued by Her love."

Now, in the course of Their tour through the forest, the divine Couple has come to the bank of the Yamunā where They want to rest a little. They sit down on a staircase leading to the Yamunā and enjoy the blissful touch of a cool breeze that carries drops of Yamunā-water to Them. The Yamunā's waves dance in ecstasy when they see the sweet forms of the divine Couple, and they rush towards the ocean, carrying a collection of that sweetness with them. Many blooming lotus-flowers, Kahlāra and Kumuda-flowers float on the surface of the Yamunā, attracting thirsty buzzing bumblebees that become drunk from drinking their honey.

Ecstatically Rādhā and Śyāma describe the sweetness and beauty of the Yamunā's water and shores to Each other, while the maidservant is absorbed in Their service. She opens her thick braid of curly and fragrant hair and lovingly starts wiping the grey dust from Their lotus-feet with it. Other maidservants fan Them with a fan made of soft sprouts and others serve Them fresh betel-leaves and cold water. When the maidservant hears Rādhā and Mādhava glorifying the blooming lotus-flowers that are floating on the Yamunā, she says: "Your faces and Your limbs easily defeat the luster of all blossoming blue and golden lotus-flowers! What's the use of Your praises of these lotus-flowers around here? Still, when I hear Your mouths praising these things like that, I think that they are blessed that they have become the objects of Your praise!"

*vrajarāja nīlamanī, śyāma aṅge sulāvaṇi,
indīvara nīdi sukomala
rāi aṅge jhālamala, kanaka kamala dala,
aparūpa navīna yugala*

"The limbs of the king of Vraja's blue jewel (Kṛṣṇa) are beautifully blue and their tenderness mocks the Indīvara-lotus while Rāi's wonderful, youthful and glistening body shines like the petals of golden lotus."

*ei nīla pīta varṇa, nava nava rase pūrṇa,
ghanībhūta parama ānanda
rasānande ucchalita, keli vṛnde prollasita,
madhura madhura premakanda*

"This condensed supreme blue and yellow bliss is full of ever-fresh *rasa*. They are the source of all ever-so-sweet ecstatic love and of all the joyful love pastimes that are created by that."

*surabhi śītalānīle, sevane kālīndī-kūle,
jyotiḥ puñje śrī rādhā govinda
prabodhānandete koy, ei dyuti rasamoya,
nirupama nayana ānanda*

"The brightly effulgent Śrī Rādhā-Govinda are served by a cool and fragrant breeze that comes from the bank of the Yamunā. Prabodhānanda says: "This delicious effulgence gives incomparable delight to the eyes!"

VERSE 222:

**KADĀ MADHURA SĀRIKĀḤ SVARASA PADYAM ADHYĀPAYAT
PRADĀYA KARATĀLIKĀḤ KVACANA NARTAYAT KEKINAM
KVACIT KANAKA VALLARĪ VṚTA TAMĀLA LĪLĀDHANĀḤ**

VIDAGDHA MITHUNAM TAD ADBHUTAM UDETI VṚNDĀVANE

kadā - when; *madhura* - sweet; *sārikāḥ* - female parrot; *svarasa* - own taste; *padyam* - verses; *adhyāpayat* - recites; *pradāya* - giving; *karatālikā* - clapping the hands; *kvacana* - somewhere; *nartayat* - dancing; *kekinam* - peacocks; *kvacit* - sometimes; *kanaka* - golden; *vallarī* - vine; *vṛta* - entwined; *tamāla* - Tamāla tree; *līlā dhanam* - whose treasure is play; *vidagdha* - clever; *mithunam* - couple; *tad* - that; *adbhutam* - wonderful; *udeti* - arises; *vṛndāvane* - in Vṛndāvana.

A wonderfully clever Couple, that sometimes teaches verses to their pet female parrots with sweet voices, that somewhere makes the peacocks dance by clapping Their hands and at some other place plays like a Tamāla-tree entwined by a golden vine, appears in Vṛndāvana.

A WONDERFULLY CLEVER COUPLE:

Commentary: After resting for a while on the bank of the Yamunā, the divine Couple continues Their *vana vihāra* (forest tour), while Śrīpāda, in his *kinkarī*-form, follows Them like Their shadow. At some place the clever Couple teaches Their pet *sārikā*-parrots how to recite verses with sweet voices, so that these verses can give Them great pleasure later. All the parrots, peacocks, trees and vines in Vṛndāvana are transcendental assistants in Rādhikā's and Mādhava's pastimes, not only in the unmanifest Vṛndāvana, but also in the manifest Vṛndāvana! There is no dead matter whatsoever in Vraja, and if one cannot see it in this way, one's *bhajana* will not be successful.

With sweet voices Rādhā and Śyāma teach the female parrots Their own verses and songs, and at the proper moment these parrots will delight the young Couple and Their girlfriends by repeating these verses. In the 13th chapter of 'Govinda Līlāmṛta' it is described how the *śuka* and *sārikā*-parrots delight the divine Couple while They ramble through the autumnal forest, by pouring these nectarean verses into Their ears. Śrīla Yadunandana Ṭhākura has made a beautiful *padyānuvāda* (Bengali verse-translation) of this, and we could not resist the temptation of writing down a portion of it below. May the saints forgive me!

*sudhāsama miṣṭa phala tarute bosiyā; kandola koroye śuka śārīte miliyā
tāhādera rasa-kathā śravaṇa lāgiyā; tāra tale sabe sukhe bosilen giyā*

"The male and female parrots met on the branches of a tree which carried nectarean sweet fruits, to quarrel with Each other, and everyone blissfully sat down at the base of that tree to hear their *rasika* talks."

*śuka bole śārī-gaṇa anya vane yāo; āmādera vane bosī keno phala khāo
vedāntādhyāpaka dvīja āmādera gaṇe; nārī sprṣṭa phalāhāre modera patana*

āmādere vaneśvara diyāchena vana; dāsī hoiyā koro keno e phala bhojana?

"The male parrot said: "O *sārīs!* Go to another forest! Why are you eating the fruits from our forest? We are twice born (birds or *brāhmaṇas*) students of the Vedānta! When we eat the fruits touched by women we will fall from our caste! The Lord of our forest has given us this forest, why are you maidservants eating these fruits?"

*sārī kohe ohe prabhu dveṣī prajā sab; rādhikāra vana ei nāhi anubhava
rādhā vṛndāvaneśvarī purāṇete koy; ei smṛti kāro kabhu anāḍṛta noy*

"The *sārī* said: "O! You're all envious of the Lord! You don't understand that this is Rādhikā's forest! The Purāṇas say 'Rādhā is the Queen of Vṛndāvana', and nobody should ever disregard these statements from the *smṛti* -scriptures!"

*śuka kohe — kṛṣṇa-vana gāya śruti-gaṇa; śruti vākya smṛti-vākya hoy nirasana
govindera vṛndāvana jāne sarva jane; śruti smṛtite-o āche pramāṇa vacana*

"The *śuka* said: "The Upaniṣads call this forest Kṛṣṇavana, and the *śrutis* have more authority than the *smṛtis*! Everybody knows that Vṛndāvana belongs to Govinda. That is proven by the words of both *śruti* and *smṛti*!"

*sārī kohe vana āmādera śrī rādhāra; śudhu sva svāmitva svatva mātra nahe tāra
rāi kānti, vṛndāvana bhari virājita; aṅgāṅgitva pramāṇa dekhaho cāri bhita
gopāla todera kṛṣṇa, kuṭila antara; samāna nā hoy tāra bāhira bhitarā
bāhira tāhāra mātra ati manorama; avijñāta pakka mākālera phala sama*

"The *sārī* said: "The forest belongs to our Śrī Rādhā, and not just to Your master. Vṛndāvana is filled with Rāi's luster. Look all around you how the forest is the reflection of Her body! Your Gopāla Kṛṣṇa is crooked within, but His external appearance does not match with His internal mood. He looks very beautiful, but only on the outside! He is like an unknown ripe Mākāla-fruit (rotten inside)."

*śuka kohe - gopī yeno nārikela phala; dṛḍha māna asthi prema vāmatā balkal
sa śasya sarasāntara hoile ki hobe; durbhedyā balkalāsthite ācchādita hobe
āmādera kṛṣṇa hon drākṣā phala sama; antare bāhira rasa-maya anupama*

"The *śuka* said: "The *gopīs* are like coconuts; their love is covered with a hard shell of opposition and has a backbone of pride. What is the use of the juicy pulp within if it is hard to pierce through the tough shell that covers it? Our Kṛṣṇa is just like a grape: incomparably juicy within and without."

*sārī kohe - tāhā nahe, ikṣu daṇḍākāra; dhārṣṭya o kauṭilya - parva balkala tāhāra
māna niṣpīḍani vinā rasa nāhi kṣare; ataeva ki hoibe rasamayāntare*

The *śārī* said: "Not true, He is like a sugarcane stick, covered with a bark of crookedness and deceitfulness! Without squeezing Him with the press of pride You cannot get any juice out of Him. Therefore, what's the use of Him being full of juice on the inside?"

.....

*śuka kohe - javā-puṣpa sama gopī-gaṇa; saurabha nāhiko mātra ujvala varaṇa
kṛṣṇa nilotpala tulya - madhura komala; sukānti saurabhānvita sundara sakala*

"The *śuka* said: "The *gopīs* are just like Javā-flowers: they have no fragrance, they only look nice! Kṛṣṇa is just like a blue lotus-flower: sweet and soft, full of luster, fragrance and beauty."

*śuni śārī kohe śuke parihāsa kori; mañjiṣṭhā latāra prāya āmāra īśvarī
antare bāhire sadā hoy eka rāga; ke kohite pāre eka rādhāra sohāga
sphaṭika mañira sama tomāra īśvara; nava nava saṅge bhinna rāga nirantara*

"Hearing this, the *śārī* jokingly told the *śuka*: "My *Īśvarī* is just like a Mañjiṣṭhā-vine; She always has the same *rāga* (color of love), inside and outside. Who can describe Rādhā's love? Your master is just like a crystal; He always show different *rāgas* (colours or moods) whenever He has some new associate."

*śuka kohe - kṛṣṇa sama anya kevā hoy; vanānale jvāle yoto daitya kīṭacoy
sapta divā rātri giri vāma kore dhare; heno kṛṣṇa saha kevā barābari kore*

"The *śuka* said: "Who is there like Kṛṣṇa? He is like a forestfire that burns all the moth-like demons! He held Govardhana Giri on His left hand for seven days and nights; who can equal that Kṛṣṇa?"

*śārī kohe - vrajeśvara viṣṇu ārādhilā; viṣṇu nija bhujā-bala kṛṣṇe sab dilā
sei bole hata hoy yoto daityagana; kṛṣṇa vadha koilo kohe buddhi hīna jana
vrajeśvara pūjā pāiyā giri tuṣṭa hoiyā; āpani uṭhilā vraja rakṣāra lāgiyā
kṛṣṇa tāra tale mātra hasta diyā rahe; kṛṣṇa uddhārilā giri ajña loke kohe*

"The *śārī* said: "Because the king had worshiped Lord Viṣṇu, Lord Viṣṇu give all His own strength to Kṛṣṇa's arms! On that strength Kṛṣṇa was able to kill all the demons. Only a fool would say that Kṛṣṇa Himself was able to kill them all. Govardhana Giri was satisfied with the worship he received from king Nanda, and therefore he came off the ground by himself to protect the people of Vraja. Kṛṣṇa only had to stand under it, holding His hand up, and now ignorant people are saying that Kṛṣṇa has lifted the hill!

Rādhikā and Mādhava and Their *sakhīs* are delighted when they hear these delicious verses from the parrots, that they had previously taught them Themselves. Sometimes Rādhikā and Mādhava clap Their hands and make the peacocks dance, and the peacocks delight the amorous Couple with their wonderful dancing. Sometimes again the divine Couple imitates a golden vine (Rādhikā) embracing a Tamāla-tree (Kṛṣṇa). How astonishing are all of Their clever and artful pastimes!

*udita śrī aparūpa, vidagdha mithuna rūpa,
vraje vinodini vanamālī
hemagauri śyāma kāya, śikṣā dicche śārikāya;
sarasa madhura padyāvalī*

"In Vraja the wonderfully clever Couple, Vinodinī (Rādhā) and Vanamālī (Kṛṣṇa) appear in golden and bluish forms, teaching Their female parrots delicate sweet verses."

*kokhono yugala mili, kore diyā karatālī
nācāiche mayūra mayūrī
tamāle jaḍita yeno, svarṇa latā manorama,
līlā ghana kiśora kiśorī*

"Sometimes this Couple meets and makes the peacocks and the peahens dance by clapping Their hands, and sometimes this adolescent boy and this adolescent girl play pastimes like a beautiful golden vine entwining a Tamāla-tree."

*ānanda taraṅga raṅge, rāi kānu eka saṅge,
rasa līlā kore prakāṭana
ārope darśana kori, kṛṣṇa keli manohārī,
saravatī korilā varṇana*

"Rāi and Kānu reveal Their *rasika* sports together like a wave of bliss. Sarasvatī describes these enchanting pastimes of Kṛṣṇa while he sees them."

VERSE 223:

**PATRĀLĪM LALITĀM KAPOLA PHALAKE NETRĀMBUJE KAJJALAM
RAṄGAM BIMBAPHALĀDHARE CA KUCAYOḢ KĀŚMĪRAJĀ LEPANAM
ŚRĪ RĀDHE NAVA SAṄGAMĀYA TARALE PĀDĀṄGULĪ PAṄKTIṢU
NYASYANTĪ PRAṄAYĀD ALAKTAKA RASAM PŪRṆA KADĀ SYĀM AHAM**

patrālīm - leaves; *lalitām* - lovely; *kapola phalake* - on the cheek; *netrāmbuje* - around the lotus-eyes; *kajjalām* - eyeliner; *raṅgam* - colour; *bimbaphalādhare* - on the Bimbafruit-like lips; *ca* - and; *kucayoḣ* - on the breasts; *kāśmīraja* - *kuṅkuma*; *alepana* - unguent; *śrī rādhe* - Śrī Rādhā; *nava* - new; *saṅgamāya* - for the union; *tarale* - nervous; *pādāṅgulī* - toes; *paṅktiṣu* - on the rows; *nyasyantī* - applying; *praṅayāt* - out of love; *alaktaka rasam* - footlac; *pūrṇa* - full; *kadā śyām* - when; *aham* - I.

O Śrī Rādhe! When can I fulfill my desires by lovingly painting leaf-pictures on Your cheeks, eyeliner around Your eyes, lipstick on Your lips, vermilion on Your breasts and red lac on Your toes when You are nervous about Your new meeting with Kṛṣṇa?

THE FULFILLMENT OF A MAIDSERVANT'S DESIRES:

Commentary: While Rādhikā embraces Kṛṣṇa, as a golden creeper entwines a Tamāla tree, She becomes agitated by desires for union with Kṛṣṇa once more. This desire returns always again in the heart of an *anurāgavatī* (passionate girl), and is always again stronger. Śrī Rūpa Gosvāmī teaches in Ujjvala Nīlamaṇi (Sthāyi 102):

*sadānubhūtam api yaḥ kuryān nava navam priyam
rāgo bhavan nava navah so'nurāga itiryate*

"That attachment which is experienced as ever-fresh as if it was never experienced before is called *anurāga* by the learned." Therefore, the *nava saṅgama*, or new meeting mentioned in the text is not the first meeting, or *pūrva rāga*. Although Śrīmatī is naturally opposed to meeting Śyāmasundara (*vāmyabhāvavatī*), and She is more grave than millions of oceans, She's still eager to meet Him again.

During Her amorous sports with Kṛṣṇa, all of Svāminī's clothes and ornaments have become misplaced and dishevelled, so She orders Her Nāgara: "Quickly dress Me and ornament Me again before My girlfriends will come here and embarrass Me!" On Śrīmatī's order, Nāgararāja starts painting playful dolphins on Her breasts in deep concentration, but when He studies the beauty of these breasts He becomes ecstatic and starts making mistakes. Seeing this, Śrīmatī orders Her maidservants: "You do it, quickly! He doesn't know how to do it!" When the maidservant takes over, Nāgara is flabbergasted and thinks to Himself: "Alas! How unqualified I am! I would be blessed if I could serve as this maiden is doing!" The loving maidservant first wipes the sweatdrops from Śrīmatī's face with a towel and then starts painting beautiful pictures of leaves on Her cheeks, eyeliner around Her eyes and lipstick on Her cherry-like lips. Then She expertly anoints Her breasts with vermilion-powder and smears footlac around Her footsoles, including the toes. Śrīmatī casts a merciful glance at Her maidservant, seeing how quickly and expertly she has done all this, and She tells Śyāmasundara: "Did You see it now, how expert she is in dressing Me? You should learn all this from her!" Śyāma is speechless of astonishment. Staring at the maidservant, He tells her with a pitiful voice: "Please teach Me all these service to Your Svāminī also!" Seeing how much mercy she receives from the youthful Couple, the maidservant floats on waves of transcendental bliss.

VERSE 224:

ŚRĪ GOVARDHANA EKA EVA BHAVATĀ PĀṆAU PRAYATNĀD DHṚTAḤ

**ŚRĪ RĀDHĀ TANU HEMA ŚAILA YUGALE DRṢṬE'PI TE SYĀD BHAYAM
TAD GOPENDRA KUMĀRA MĀ KURU VRTHĀ GARVAṀ PARĪHĀSATAḤ
KARHY EVAM VṚṢABHĀNU-NANDINI TAVA PREYĀM SAMĀBHĀṢAYE**

śrī govardhana - Govardhana Hill; *eka* - one; *eva* - only; *bhavatā* - Your; *pāṇau* - on the hand; *prayatnāt* - with difficulty; *dhṛtaḥ* - held; *śrī rādhā tanu* - Rādhā's body; *hema* - golden; *śaila* - mountain; *yugale* - on the pair; *drṣṭe* - it is seen; *api* - even; *te syād* - Your; *bhayam* - fear; *tad* - that; *gopendra kumāra* - prince of cowherders; *mā* - not; *kuru* - do; *vrthā* - vainly; *garvaṁ* - proudly; *parihāsataḥ* - joking; *karhi* - when; *evam* - thus; *vṛṣabhānu-nandini* - Vṛṣabhānu's daughter; *tava* - Your; *preyām* - beloved; *samābhāṣaye* - conversing.

O Daughter of king Vṛṣabhānu! When will I tell Your beloved: "O prince of the cowherders! Don't make such proud jokes in vain! You may have held one Govardhana Hill on one hand with great endeavour, but You become afraid when You even see these two golden mountains (breasts) on Śrī Rādhā's body!"

THE EXPERT JOKING OF THE MAIDSERVANTS:

Commentary: After expertly dressing Śrīmatī, the maidservant fans Her and the *sakhīs* enter the *kuñja*, laughing. Seeing them, Śrīmatī shyly covers Her face with Her veil and takes some distance from Śyāmasundara. What a wonderful waves of *parihāsa rasa* (the mellow of laughter and joking) come up then! The *sakhīs* say: "Rādhē! We looked for You in each and every forest, and here You are sitting in this secret grove as if nothing's happening? Where did You meet this menace? We hope You haven't been defeated by this womaniser?" Śrī Rādhikā does not reply, so Kṛṣṇa says: "Look, friends! Your friend Rādhā went alone into this forest, where She was attacked by king Cupid's powerful soldiers, the cuckoos and the bees, who pierced Her with the king's five arrows! But then I came and singlehandedly rescued Her from the grip of king Cupid in this safe *kuñja*-haven (by satisfying Her desires)! Why are you then afraid that I defeated Her?" When Śrīmatī hears Śyāmasundara's shameless words She shyly contracts Her eyes and Her eyebrows and casts a glance at Nāgara-rāja that completely stupefies Him. When the *sakhīs* see this, they jokingly say: "Śyāmasundara, tell us the truth! Did You save our *sakhī* from king Cupid's grip, or did She save You from Cupid's grip?" Nāgara slightly recovered from the enchanting influence of Śrīmatī's glance and said: "O friends! You all know very well that I have protected the Vrajavāsīs whenever there was any danger for them. I held Girirāja Govardhana on My left hand for seven days and nights to protect them from Indra's hail- and thunderstorm, everybody in Vraja knows this! Can such a tender, frightened girl like Your *sakhī* protect a great hero like Me? No, I saved Her from king Cupid's terrible grip!"

Hearing Śyāmasundara's bluff, the maidservant replies: "O Prince of the cowherds! With great endeavour You held one Govardhana Hill on one hand for seven days, but our mistress Rādhā easily carries Her two golden mountain-like breasts around every day! What

to speak of carrying them, even when You simply see them, You start shivering of fear! Therefore, there's no need for You to make such proud jokes with Her!" By calling Kṛṣṇa *gopendra kumāra*, or 'son of Nanda, the king of the cowherders', the maidservant makes it clear to Kṛṣṇa that: "It is also widely known in Vraja that Lord Viṣṇu, being pleased with king Nanda's worship of Him, has empowered You to protect the people of Vraja and to kill or defeat all these demons. And Govardhana Hill raised itself from the ground to protect the Vrajavāsīs, being pleased with the Govardhana-*pūjā* that they had offered to him; You merely had to stand under it and hold Your left arm up! There's no need for You to be proud about this at all! And even if You argue with this and insist that You personally lifted the Hill, then it must have taken You a lot of trouble!" But our mistress Rādhā easily carries around two mountains on Her chest, every day! What to speak of touching them, even when You see them, You shiver of fear! We will see what kind of a great hero You are if You are able to carry these mountains without becoming afraid or agitated!" The great poet Karṇapura has written in his 'Ānanda Vṛndāvana Campū' (15.118):

*rādhālokana jāta sammada bharāt prasveda kampādikam
śrī govardhana dhārino'sya vapuṣo dṛṣtvā vikārotkaram
śrānto'yaṁ giridhārane'bhavad iti snehād amī goduhaḥ
paryantāśrayiṇo gṛhīta laguḍās taṁ dhartum ārebhire*

"When Kṛṣṇa held Govardhana Hill He saw Rādhā's beautiful breasts and He began to perspire and to shiver. Seeing these changes on His body, the cowherders affectionately thought: "Kṛṣṇa's getting tired of lifting the Hill", and began to help Him by keeping their sticks under the Hill with their raised arms."

In this verse it can be seen that even while lifting the Hill Kṛṣṇa was agitated by seeing Rādhikā's mountainlike breasts! The maidservant especially jokes with Kṛṣṇa in this secret way because she had seen (in the previous verse) that He was unable to steadily decorate Rādhikā's limbs without getting agitated. The *sakhīs* did not know that because they were not there, but Rādhā and Mādhava know in what connection the maidservant makes this joke. They are very pleased with the clever maidservant and praise her within Themselves.

VERSE 225:

**ANAṄGA JAYA MAṄGALA DHVANITA KIṆKIṆI DIṆDIMAH
STANĀDI VARA TĀḌANAIṆ NAKHARA DANTA GHĀTAIṆ YUTAḤ
AHO CATURA NĀGARĪ NAVA KIŚORAYOR MAÑJULE
NIKUÑJA NILAYĀJIRE RATI RAṄOTSAMO JRMBHATE**

anaṅga - Cupid; *jaya* - victory; *maṅgala* - auspicious; *dhvanita* - resounding; *kiṅkiṇi* - waistbells; *diṅdimah* - drum; *stanādi* - breasts and so; *vara* - best; *tāḍanaiḥ* - by striking; *nakhara* - nails; *danta* - teeth; *ghātaiḥ* - strikes; *yutaḥ* - endowed with; *aho* - O!;

cātura - cleverness; *nāgarī* - heroine; *nava* - fresh; *kiśorayoḥ* - of an adolescent pair; *mañjule* - in a lovely; *nikuñja* - bower; *nilaya* - house; *ajire* - in the yard; *rati* - amorous; *raṇotsavaḥ* - fighting festival; *jṛmbhate* - expanding.

Aho! The world's most clever adolescent pair extends a great festival of amorous fighting in the lovely courtyard of a bower-house with the auspicious drum-sounds of Their waistbells, that announce Cupid's victory, and the strikes of Their nails and Their teeth on Each other's chests!

A FIGHTING FESTIVAL IN A LOVELY GROVE:

Commentary: Śrīla Rūpa Gosvāmī says in Bhakti Rasāmṛta Sindhu (2.1.230):

vidagdho nava tārūnyaḥ parihāsa viśāradaḥ
niścinto dhīra lalita syāt prāyaḥ preyaśi vaśaḥ

"Kṛṣṇa, in His *dhīra lalita*-feature, is clever, youthful, expert in joking, carefree and controlled by His beloved." Everyone is under the control of time, *karma*, *māyā* and the senses, and all the different *avatāras* (descents) of God are engaged in Their duties of creation, maintenance and destruction of the universes, destroying the demons, protecting the saints and establishing religious principles. All these *avatāras* are also well aware of Their own Godhood. Only the *dhīra lalita*-feature of Kṛṣṇa in Vraja is *niścinta*, carefree, and *preyaśi vaśaḥ*, controlled by His beloved girlfriends. In Vraja He is not a king like in Dvārakā, Mathurā or Ayodhyā, but He's simply the prince. His father will keep the cows and the village, and Kṛṣṇa simply enjoys Himself!

The *sakhīs* see that the loving Couple want to enjoy lovesports, so they go out of the *kuñja* on the pretext of picking flowers. The maidservants stay behind and prepare themselves for their service. Why is the yard of this *kuñja*-house called *mañjula*, or lovely? Because the surrounding *kalpa-latikās*, or wishyielding creepers, do not show even the slightest sign of divine prowess or *aiśvarya*! Many freshly blooming flowers hang on their tender branches, surrounded by humming bumblebees, that serve as the *kuñja*'s gatekeepers. Beautiful amorous pictures are hanging there, made of vermilion, inspiring the adolescent Couple to make love. During Their amorous battle, Rādhā and Mādhava scratch and bite Each other, but no one wants to admit defeat. The maidservant relishes this nectarean amorous sight through the cups of her eyes, and the sounds of inarticulate screams and jingling anklebells and waistbells, that are like drums announcing Cupid's victory, enter into her ears like streams of nectar.

mañjula nikuñjodare, mañimaya śrī mandire,
śrī rādhikā lalita tribhaṅga
caturā nāgarī saṅge, navīna kiśora raṅge,
smara keli samara taraṅge

"In a jewelled temple in a lovely grove clever Śrī Rādhikā and Her lovely fresh adolescent Tribhaṅga (Kṛṣṇa) swim on the waves of a playful amorous battle."

*ratiraṇa utsava, aparūpa se vaibhava,
prati kalā anaṅga mohana
anaṅge koriyā jaya, maṅgala ye dhvani hoy,
se kiṅkiṇī śabda rasāyana*

"How wonderful is the prowess of this amorous fighting festival, which enchants Cupid in each and every phase! The jingling waistbells, that announce Cupid's auspicious victory, sound like an elixer!"

*stanādīra vara tāḍana, nakha danta ākramaṇa,
vikramane samāna du'jane
duhu keli rasamaya, nāhi jaya parājaya,
śrīpāda prabhodhānanda bhāṇe*

"With equal strength these two attack Each other's breasts and chest with Their nails and Their teeth. Śrīpāda Prabhodhānanda says: "No one loses and no one wins in this *rasika* pastime."

VERSE 226:

**YŪNOR VĪKṢYA DARĀ TRAPĀ NAṬAKALĀM ĀDĪKṢAYANTĪ DRŚĀU
VR̥ṆVĀNĀ CĀKITENA SASCITA MAHĀ RATNA STANAM CĀPY URAḤ
SĀ KĀCID VR̥ṢABHĀNU VEŚMANI SAKHĪ MĀLĀSU BĀLĀVALĪ
MAULIḤ KHELĀTI VIŚVA MOHANA MAHĀ SĀRŪPYAM ĀCINVATĪ**

yūnoḥ - of the pair; *vīkṣya* - seeing; *dara* - slightly; *trapā* - shy; *naṭa* - dancing, *kalām* - arts; *ādīkṣayantī* - initiating; *drśau* - both eyes; *vr̥ṇvānā* - concealing; *cakitena* - anxiously; *sascita* - collected; *mahā* - great; *ratna* - jewel; *stanam* - breasts; *ca* - and; *api* - even; *uraḥ* - the chest; *sā* - She; *kācid* - some; *vr̥ṣabhānu veśmani* - in Vṛṣabhānu's house; *sakhī mālāsu* - in the circles of Her girlfriends; *bālāvalī* - group of young girls; *mauliḥ* - crown; *khelati* - plays; *viśva* - world; *mohana* - enchanter; *mahā* - great; *sārūpyam* - attaining equal form; *ācinvatī* - extends.

Śrī Rādhā, the crown of all young girls, sees the hesitant dancing arts of young couples and initiates them with Her glances, anxiously collecting (growing) great jewel-like breasts on Her chest. Playing in king Vṛṣabhānu's abode in the circle of Her girlfriends, She attains a form equal to the world-enchancing Kṛṣṇa.

MAHĀ SĀRUPYA WITH VIŚVA MOHANA:

Commentary: In the next five verses Śrīpāda describes the sweetness of the divine Couple when Kṛṣṇa returns from the pastures in the afternoon (*uttara goṣṭha*) and passes by Mahārāja Vṛṣabhānu's abode. When Śrīmatī stays with Her parents in Varsānā there is less control over Her and it is easier for Her to meet Her beloved. Different kinds of amorous mellows are tasted in Vṛṣabhānu's abode Varṣāṇā and Jaṭilā's abode Yāvaṭa. Knowingly or unknowingly, everything and everyone in Vraja assists Rādhikā and Mādhava in Their eternal pastimes. Śrīpāda, in his *kinkarī*-form, sees how Kīśorī-maṇi freely plays, eats and sleeps with Her girlfriends like Lalitā and Viśākhā in Varsānā.

Now the time for Kṛṣṇa's *uttara goṣṭha* has come, and all the *gopīs* become mad after seeing Kṛṣṇa again. Knowing that the world-enchanting prince of Vraja will extinguish the pain of their separation with His beauty and luster, hundreds of *gopīs* worship the road with their flower-like glances as Kṛṣṇa walks towards Nandīśvara with His innumerable cows and cowherdboyfriends and His Cakorabird-like eyes seek Rādhikā's moon-like face. When Śrīmatī stands on the Candra-sālikā-watchtower Her loyal *gopī*-friend Śyāmalā says: "Rādhe! There's no need to proudly pretend to be shy here! The bestower of blessings, Paśupati (Śiva or Kṛṣṇa) has come before You! Throw Your lotus-like glances with their restless blackbee-like pupils at Him! When Paśupati is pleased with You, He will release You from all amorous affliction! You don't get such auspicious chances often!" Śrī Rādhikā replies: "Sakhi Śyāmale! Worship this Maheśa with the soft buds of Your lotus-like breasts! O fair-faced girl! When Maheśa is satisfied with You He will fulfill Your desires, and thus immerse me in an ocean of nectar!"* While they speak like this Śyāma stares at Śyāmalā's face. How sweet is Śyāmalā's slightly lowered, bashful face then! Seeing Śyāmalā in this condition, Śrīmatī gives her initiation in the art of shyness and dancing with the eyes. Kṛṣṇa's Cakora-bird like eyes have now fallen on the moon-like face of Vṛṣabhānu's princess; They stare Each other in the eyes for a while, and then Śrīmatī goes away, pulling Her veil over Her face. Still, She stops for a while to look at Her young lover a little bit longer, humbly praying to the goddess of bashfulness: "O Lajje! Please leave the corners of My eyes for just a short while!". But when She opens Her eyes, shyness cannot leave them altogether; some shyness is left there. How beautiful are Her eyes when they are filled with humility, bashfulness, amorous desires or delight! The world-enchanter Śyāma is enchanted and He cannot walk on anymore. His thirsty eyes fall on Rādhikā's mountain-like breasts, as if they are collecting the great jewels of Her breasts there. Quickly Śrīmatī covers Her marvellous breasts with Her scarf. How many moods doesn't Her form reveal! The *sakhīs* and *mañjarīs* can freely relish this.

Śrīmatī thinks: "Aha ! How sweet is My Śyāma! Now He will go away!", and Her heart yearns for union with Him. She becomes eager to attain *mahā sārūpya* with Kṛṣṇa. This does not mean that She wants to attain the same form as Kṛṣṇa, as many mystics do, but it means that She wants to meet Him. The *sakhīs* and *mañjarīs* can understand all this. The great poet Karṇapura hints at this *mahā sārūpya* in his book Alaṅkāra Kaustubha (8.244) :

rādhābhāso marakatamayīm kurvate kṛṣṇa kāntim

* From: Śrī Kṛṣṇa Bhāvanāmṛta, Chapter 16, verses 26 and 27.

*kṛṣṇasyābhā api ca haritī kurvate dhāma tasyāḥ
sthāne sthāne yadi nivasatas tau tadā gaura nīlāv
eka sthāne yadi bata tadā tulya bhāsau vibhātaḥ*

"Śrī Rādhā's complexion of molten gold turns Kṛṣṇa's bluish complexion into that of an emerald (a green luster) and Kṛṣṇa's blue luster turns Rādhā's golden complexion also into that of a green gem! When They are separated They have Their own golden and blue complexions, but when They are together Their complexions attain equal luster." This is what is meant by *mahā sārūpya* here.

*varada taruṇī maṇi, śrī rādhikā ṭhākurāṇī,
nija sakhī saṅginīra saṅge
vṛṣabhānu rāja pure, maṇimaya śrī mandīre,
kheḷā kore kotoi nā raṅge*

"Śrī Rādhikā Ṭhākurāṇī, the jewel of all young girls and the bestower of all blessings, plays so many games with Her girlfriends in the beautiful jewelled temple of king Vṛṣabhānu."

*heno kāle rājapathe, daraśane prāṇanāthe,
yāra āṅkhi iṣat lajjāya
nava naṭakalā sama, dikṣā dāna kore yeno,
cāhanite mugdha śyāma rāya*

"At that moment She sees Her Prāṇanātha coming over the royal road and She initiates Her eyes into new arts of dancing in a slightly bashful way, so as to enchant Śyāma Rāya."

*ei dhanira kāculite, sayatne sañcita tāte,
stanarūpa mahā ratna khani
bhuvana vimohana, vṛndāvana candrera,
sārūpya suyoga anveṣiṇī*

"This girl carefully collects Her great jewel-like breasts in Her bodice and looks for a way to attain *sārūpya* with the world-enchanting moon of Vṛndāvana."

*mādhurya kādambinī, hari vakṣa vilāsinī,
sphurti hoile hṛdaya mājhāre
śrīpāda prabodhānanda, varṇi līlā rasa kanda,
bheṭa dilā bhakta parivāre*

"Śrīpāda Prabodhānanda distributes the nectarean descriptions of these pastimes of Rādhikā, the cloud of sweetness who enjoys on Hari's chest, to the assembled devotees, as it is revealed to him within his heart."

VERSE 227:

**JYOTIḤ PUÑJA DVAYAM IDAM AHO MAṆḌALĀKĀRAM ASYĀ
 VAKṢASY UNMĀDAYATI HRDAYAṀ KIM PHALATY ANYAD AGRE
 BHRŪ KO-DANḌAṀ NA KṚTA GHATAṆAṀ SAT KAṬĀKṢAUGHA BĀṆAIḤ
 PRĀṆĀN HANYĀT KIM PARAMATO BHĀVI BHŪYO NA JĀNE**

jyotiḥ - light; *puñja* - abundance; *dvayam* - pair; *idam* - this; *aho* - O!; *maṇḍalākāram* - circular; *asyā* - Her; *vakṣasi* - on the chest; *unmādayati* - maddens; *hrdayaṁ* - the heart; *kiṁ* - what; *phalati* - will be the result; *anyad* - other; *agre* - before; *bhrū* - eyebrows; *kodaṇḍaṁ* - bow; *na* - not; *kṛta* - done; *ghaṭanaṁ* - aim; *sat* - good; *kaṭākṣa* - glances; *ogha* - abundance; *bāṇaiḥ* - with arrows; *prāṇān* - the heart; *hanyāt* - striking; *kiṁ* - what; *param* - else; *ataḥ* - then; *bhāvi* - in the future; *bhūyaḥ* - again; *na* - not; *jāne* - I know.

"The two effulgent globes of Her breasts madden My heart! What can I say about any other result? Still She has not fixed the arrows of Her glances on the bow of Her eyebrows! What will happen when She pierces My heart with them, I don't know!"

THE POWER OF RĀDHĀ'S SWEETNESS:

Commentary: Śrīpāda, in his *kiṅkarī*-form stays close to Rādhārāṇī and sees how sweet She looks when She sees Kṛṣṇa walking by. In this verse he also sees how agitated Kṛṣṇa is when He beholds Rādhikā's sweetness. Śrī Kṛṣṇa, whose form is transcendental, can only be controlled by pure love and Śrī Rādhikā has the highest love for Him, therefore She controls Him the most. By Svāminī's grace the maidservant now sees how Kṛṣṇa becomes stunned after seeing Her. Nothing remains hidden for a maidservant who attains Śrīmatī's grace, that is evident from this verse.

Śrī Kṛṣṇa becomes absorbed in the sweetness of Rādhikā's greatly effulgent breasts, that are covered by a thin scarf. The effulgence of these two plump, round golden globes makes Kṛṣṇa mad. He thinks to Himself: "Alas! I am with My friends now and all the Vrajavāsīs are looking at Me, and at the same time the sweetness of these breasts is maddening Me! What will come of this, I don't know!" *mādayatīti mādanaḥ*: the extraordinary power of Rādhikā's *mādana mahā bhāva* can madden even Kṛṣṇa, the transcendental youthful Cupid of Vṛndāvana!

Nāgaramaṇi thinks: "Still Śrīmatī did not fix the sharp arrows of Her glances on the huge bow of Her eyebrows! I don't know what will happen when She pierces My heart by releasing these arrows!" How great is the power of these *sat kaṭākṣa* (true glances) on the transcendental body of Kṛṣṇa! The word *sat* in the text refers to pure love, which is free from

any desire for personal gratification. Śrī Rādhikā casts these glances at Kṛṣṇa simply to increase His pleasure!

*maṇimaya śrī mandire, rāi ke darśana kore,
sakhī mājhe sakhī sīmantiṇī
premete avaśa aṅga, avicala sutribhaṅga,
kohe nāgarendra cūḍāmaṇi*

"The beautiful threefold bending form of Kṛṣṇa, the crown-jewel of lovers, becomes stunned of ecstatic love when He sees Rāi standing in a jewelled temple as the crown on Her circle of girlfriends."

*gaurāṅgīra vakṣe kivā , mahā jyotiḥ manalobhā,
maṅḍala ākāre dekhā yāy;
ei jyotiḥ puñjadvaya, āhā koto madhumoy,
unmāḍita korilo āmāya*

Kṛṣṇa says to Himself: "O! How sweet and attractive are these two bright globular lights on the chest of golden-limbed Rādhikā! These bright lights maddened Me!"

*ekhono hemāṅginī, yojanā nā koilo dhani,
bhrū dhanute kaṭākṣa sandhāna
mohinī kaṭākṣa śare, yadi prāṇa viddha kore,
nā jāni ki hobe pariṇāma*

"Still this golden beauty did not fix the sharp enchanting arrows of Her glances on the big bow of Her eyebrows. I don't know what will happen if She pierces My heart with them!"

*nāgarera prema ārti, madhura madhura ukti,
hṛdayete hoile sphuraṇa
madhumaya se prabandha, śrīpāda prabodhānanda,
chanda kori korilā varṇana*

"Śrīpāda Prabodhānanda, in whose heart the sweet words and the loving eagerness of the Nāgara became manifest, describes these sweet pastimes in his verses."

VERSE 228:

**BHOḤ ŚRĪDĀMAN SUBALA VṚṢABHA STOKA KṚṢṆĀRJUNĀDYĀḤ
KIM VO DRṢṬAM MAMA NU CAKITA DRḢ GATĀ NAIVA KUṆJE
KĀCID DEVĪ SAKALA BHUVANĀPLĀVI LĀVAṆYA PŪRĀ
DŪRĀD EVĀKHILAM AHARATA PREYASO VASTU SAKHYUḤ**

bhoḥ - O!; *śrīdāman subala vṛṣabha stoka-kṛṣṇa arjunādyah* - Śrīdāma, Subala, Vṛṣabha, Stoka Kṛṣṇa, Arjuna and others!; *kiṁ* - what; *vaḥ* - you; *dṛṣṭam* - seen; *mama* - my; *nu cakitā* - startled; *dṛg* - eyes; *gatā* - gone; *na* - not; *eva* - only; *kuñje* - in the grove; *kācid* - some; *devī* - goddess; *sakala* - all; *bhuvana* - worlds; *aplāvi* - inundating; *lāvanya* - elegance; *pūra* - filled; *dūrāt* - from afar; *eva* - only; *akhilam* - all; *aharata* - taken away; *preyasa* - beloved; *vastu* - thing; *sakhyuḥ* - from your friend.

O Śrīdāma, Subala, Vṛṣabha, Stoka Kṛṣṇa, Arjuna and all other cowherd boys! What did You see? Although She is not the presiding goddess of the *kuñja*, some indescribably startled goddess, who inundates all the worlds with the flood of Her elegance, has stolen everything from Your dearest friend!

KṚṢṆA'S RASIKA ENCHANTMENT:

Commentary: This verse is also spoken by Kṛṣṇa, and the maidservant told it to her Svāminī, who maddens Kṛṣṇa with even a single glance of Hers. In Govinda Līlāmṛta (19.92) it is said:

*śrī rādhikāpāṅga vilokaneṣuṅā saṁsprṣṭa marmā sa yathākulo'bhavat
nānyāṅganā śreṇi kaṭākṣa patribhiḥ sambhinna sarvāvayaso'py asau tathā*

"One single arrow-like glance of Śrī Rādhikā can agitate Kṛṣṇa's heart more than a whole series of glances from all the other *gopīs*." While bewildered Kṛṣṇa reveals His feelings to His cowherdboyfriends, He accidentally addresses Śrīdāma, who is Rādhārāṇī's brother, also, although he, of course, is not supposed to know anything about his sister's intimate and 'immoral' relationship with his best friend. Śrī Viśvanātha Cakravartī describes in his 'Kṛṣṇa Bhāvanāmṛta (16.23)' how Balarāma and Śrīdāma and the other boys enter the town before Kṛṣṇa, on some pretext, not wanting to stay near Him when He sees His beloved Rādhikā in the afternoon:

*ito hamvā hamvā dhvanibhir upagoṣṭham nija sutān
hvāyantīr dhāvantīr akhila surabhīr vikṣya sahasā
balaḥ śrīdāmādyaiḥ saha saharaiḥ satvara gatir
viśādābdher ambāḥ prathamam udahārṣīt puri viśam*

"When the cows approached Kṛṣṇa's village they began to moo for their calves and suddenly seeing them, they started to run towards them. At the same time Balarāma, Śrīdāma and the other cowherdboys quickly entered into the village to save their mothers from an ocean of lamentation and sorrow." From this it is understood that Kṛṣṇa addressed Śrīdāma by mistake, for Śrīdāma had already entered the village, and only Subala and other more intimate friends of Kṛṣṇa stayed behind with Him.

Śrī Kṛṣṇa says: "O Śrīdāma, Subala, Vṛṣabha, Stoka-Kṛṣṇa, Arjuna and other friends of Mine! Have You seen that girl who appeared before My eyes, even though She is not the presiding goddess of the *kuñjas*?" Kṛṣṇa is astonished when He sees Śrīmatī in the arbours of Vraja, but now, when He sees Her on king Vṛṣabhānu's moon tower, He thinks: "This is not the *kuñja*, who can astonish Me here by appearing before Me in this way?" For this reason Kṛṣṇa says *naiva kuñje* (not only in the arbours) in the text. Seeing the sweetness of this goddess, Kṛṣṇa tells His friends: "O Friends! This startled goddess, who inundates all the worlds with the flood of Her elegance, is taking everything away from Your best friend!"

Bashful Rādhikā casts a startled glance at Kṛṣṇa in everyone's presence, therefore Śrīpāda uses the word *cahitā* in the text. Seeing Rādhikā's wonderful effulgent beauty, Śrīpāda says *devī: devī kohe dyotamanā paramā sundarī* (C.C): "Devī means effulgent and most beautiful girl". The wonderful flood of Her luster does not just inundate all the worlds, even a single drop of this flood can inundate Kṛṣṇa's heart and take everything away from Him. Because the Lord steals everyone's mind with His beauty and His sweetness, He is named 'Hari'. Śrīmad Bhāgavata (10.16.36) states that Kṛṣṇa attracts the goddess of fortune from Vaikuṅṭha and He astonishes even Himself with His beauty (*vismāpanam svasya ca*), but Śrīmatī steals even His mind, even from a distance! Not only His mind, but also His intelligence, His heart and His life! Therefore, who can describe the power of Her love, Her beauty and Her sweetness? This is indicated by the word *dūrāt* (even from afar).

The *sādhaka bhaktas* should think of themselves in their *siddha kinikarī svarūpas*, staying close to Śrīmatī during this *uttara goṣṭha* time. Even in Sarasvatī's storehouse there is a shortage of words to describe all this, but the *rasika* (sensitive) devotees will experience and understand all this: *tad rasikaika vedyah*.

he śrīdāma he subala, sakhā śrī madhumaṅgala,
vṛṣabha śrī stokakṛṣṇārjuna
ei dekho manohārī, acalā capalā gaurī
rūpete harilo mora mana

"O Śrīdāma, Subala, friend Madhumaṅgala, Vṛṣabha, Stoka-Kṛṣṇa and Arjuna! Look at this mind-blowing restless golden beauty, whose form has stolen My mind!"

keli kuñja adhiṣṭhātrī, nā hoiyā-o śrīmatī,
lāvaṇya taraṅge taraṅgitā
sakala bhuvana plāvi, suranadī ei devi,
navīnā nāgarī bhānu sutā

"Although this is not Śrīmatī, the presiding goddess of the *kuñja*, this youthful playful goddess inundates all the worlds with the flood of Her elegance, just like the Gaṅgā or the Yamunā."

dūra hoite se abalā, sarvendriya ākarṣilā,
bolo dekhi ki kori upāya
bhaṇe śrī prabhodhānanda, nāgara nayanānanda,
hari priyā vinodinī rāi

"This girl attracts all My senses even from afar! Tell Me, what can I do? Śrī Prabodhānanda says: Thus Hari Priyā Vinodinī Rādhā delights the eyes of Nāgara Kṛṣṇa!"

VERSE 229:

**GATĀ DŪRE GĀVO DINAM API TURĪYĀMŚAM ABHAJAD
VAYAM YĀTUM KṢĀNTĀS TAVA CA JANANĪ VARTMA NAYANĀ
AKASMĀT TUṢṢŪKE SAJALA NAYANE DĪNA VADANE
LUṬHATY ASYĀM BHŪMAU TVAYI NAHI VAYAM PRĀṆI NIṢAVAḤ**

gatā - gone; *dūre* - far; *gāvaḥ* - the cows; *dinam* - the day; *api* - even; *turīya* - fourth; *aṁśam* - part; *abhajad* - happened; *vayam* - we; *yātum* - going; *kṣāntāḥ* - able; *tava* - Your; *ca* - and; *jananī* - mother; *vartma* - road; *nayana* - eyes; *akasmāt* - suddenly; *tuṣṣūke* - silent; *sajala* - with water; *nayane* - eyes; *dīna* - lowered; *vadane* - face; *luṭhati* - rolls; *asyām* - her; *bhūmau* - on the ground; *tvayi* - in you; *nahi* - not; *vayam* - we; *prāṇi* - life; *niṣavaḥ* - keeping.

The cows have gone far away, the day is almost over, and we are not able to go anywhere. Your mother is looking out for You, yet here You are with tear-filled eyes and a lowered head, quietly rolling on the ground. We can also not remain alive anymore!

THE LAMENTATION OF THE COWHERD BOYS:

Commentary: After describing Kṛṣṇa's anxious words to His friends, Śrīpāda now describes the cowherdboys' reply to Kṛṣṇa in this verse. Kṛṣṇa has become so agitated from Śrīmatī's glances, that He starts rolling on the ground and crying. Subala and other friends pacify Him in different ways as is described in 'Kṛṣṇa Bhāvanāmṛta (16.34)':

*tato niṣpandāṅgam rasika mithunam tat priya suhrd
gano vartma prāntād itara jana śaṅkākula manāḥ
vikṛṣyārāt tat tat pura saraṇim ānīya rabhasāt
prabuddham pratyāsāsita hṛdam akārṣit paṭimabhiḥ*

"On the way, the *rasika mithuna* (the amorous Couple) became stunned. Seeing this, Lalitā and her girlfriends anxiously took Rādhikā on Her way back home and Subala and his friends took Kṛṣṇa back home, consoling Them to keep Them from fainting by saying: "As soon as the sun goes down, You'll be able to meet Each other again!" But today none of the consolations of Subala and his friends are successful; Kṛṣṇa keeps on crying with a grey face.

What a wonderful power Rādhā's love has on the self-delighted, self-satisfied transcendental Lord Kṛṣṇa! In Bṛhad Bhāgavatāmṛta it is seen that when Kṛṣṇa first saw His newly-arrived devotee Gopa Kumāra during His *uttara goṣṭha līlā*, He tightly embraced him and then fainted of ecstasy. This sight caused all the cowherders, cowherd girls, cows, birds and beasts of Vraja to cry of sorrow and concern over Kṛṣṇa. Finally Baladeva removed all the sorrow of the Vrajavāsīs by bringing Kṛṣṇa back to consciousness.

Seeing Kṛṣṇa's condition, the cowherd boys, who have given their hearts to Him, anxiously cry out: "O Friend! The cows have gone far away, the day is almost over, and we also don't know what to do anymore! Your mother is looking out for You and is very worried about You! Alas! You are simply staying here without saying anything! How can we still stay alive after seeing You in this condition? Quickly save our lives by coming back to Your senses!" This description of the cowherdboys' lamentations shows how deep the boat of Kṛṣṇa's heart had sunk into the deep *rasa*-ocean of Rādhikā's endless love for Him.

VERSE 230:

**NĀSĀGRE NAVA MAUKTIKĀM SURUCIRAM SVARṆOJJVALAM VIBHRATĪ
NĀNĀ BHAṄGIR ANAṄGA RAṄGA VILASAL LĪLĀ TARAṄGĀVALĪ
RĀDHE TVAM SAMALOBHAYA VRAJAMAṆIM RATNA CCHAṬĀ MAÑJARĪ
CITRODAÑCITA KAṆCUKA STHAGITAYOR VAKṢOJAYOḤ ŚOBHAYĀ**

nāsa - nose; *agre* - on the tip; *nava* - new; *mauktikaṁ* - pearl; *suruciraṁ* - very beautiful; *svaṛṇa* - golden; *ujjvalaṁ* - glittering; *vibhratī* - carries; *nānā* - different; *bhaṅgiḥ* - movements; *anaṅga* - amorous; *raṅga* - pastimes; *vilasat* - beautiful; *līlā* - pastimes; *taraṅgāvalī* - waves; *rādhē* - O Rādhā!; *tvam* - You; *samalobhaya* - make lusty; *vrajamaṇim* - the jewel of Vraja; *ratna* - jewel; *cchaṭā* - luster; *mañjarī* - bud; *citra* - wonderful; *udañcita* - arising; *kañcuka* - blouse; *sthaḡitayoḥ* - both stunned; *vakṣojayoḥ* - breasts; *śobhayā* - with beauty.

O Rādhē! Make the jewel of Vraja eager to enjoy You by wearing a bright and beautiful new pearl on the tip of Your nose, by making gestures that are like beautiful waves of amorous pastimes, and with Your beautiful breasts that are covered by a blouse with pictures and shining jewels!

CONFIDENTIAL PRAYERS OF THE MAIDSERVANT:

Commentary: Śrīpāda has a very clear vision of the *uttara goṣṭha* pastime. In the previous verse he described how the cowherdboys lamented over being unable to console their friend Kṛṣṇa. Now Kṛṣṇa finally comes back to His senses and returns home with Subala and His friends. Meanwhile, Śrīmatī is very much worried about Kṛṣṇa, and in a bewildered state

She falls in Her *sakhīs*' lap. The *sakhīs* then console Her by telling Her that Kṛṣṇa is feeling better now and that He is going home. Still Śrīmatī breathes deeply, making Her nosepearl, that is tied to a golden string, dangle under Her nose. If there is no gold under Rādhikā's nose, it could be inauspicious for Her beloved. Therefore this golden string is very dear to Svāmīnī, and it looks very beautiful (*suruci*) to Her and to Her maidservants. The nosepearl is made of *mahābhāva* because of contact with the *mahā-bhāva*-touchstone Śrī Rādhikā. It is said in Govinda Līlāmṛta (11.99):

*rādhāyā nayanāñjanādhara rucā vyāptam nu guñjāyate
nāsā mauktikam etad ity aviduṣām kāvyam mamaitan matam
śāsvat kṛṣṇa virāji rāgi hṛdaya svāsānilair bhāvitam
tat tad varṇatayāsu tat pariṇatam teṣām hi tat tat guṇaiḥ*

"How has the pearl on Rādhā's nose become black and red like *guñjā*-beads? Ignorant poets say it is a reflection of Her black eyeliner above it and Her red lipstick shining under it, but I think that the red colour represents Her passionate love for Kṛṣṇa and the black colour represents Kṛṣṇa Himself. These colours come out when Rādhikā breathes out through Her nose, and this breath colors Her nosepearl!" That is why this pearl looks so beautiful to the *sakhīs* and *mañjarīs*! All these items are meant to make Kṛṣṇa relish amorous pleasure. Rādhikā's body floats on waves of amorous gestures and activities, just to please Kṛṣṇa.

Kṛṣṇa now proceeds home, and Śrīmatī begin to suffer the consequent separation, so the maidservant consoles Her by saying: "Hey Rādhe! Make Your lover, the jewel of Vraja, eager for You by showing Him the beauty of Your breasts, that are covered by Your bodice, which is embroidered with different shining pearls and which has different pictures on the top!" The maidservant knows exactly how exciting this sight is to Vrajamaṇi; He will not be able to leave Her sight! By calling Kṛṣṇa 'Vrajamaṇi', the maidservant means to say: "Kṛṣṇa is the desired treasure of everyone here in Vraja. The delectable sweetness and beauty of His names, forms and qualities steals everyone's heart, but Rādhikā's beauty will make Vrajamaṇi forget everything and everyone!" In this way the maidservant always desires Rādhikā's happiness. Blessed is this maidservant! Blessed is her expertise in devotional service!

*he rādhe rāja-nandini, svarṇojjvalā thākurāṇi,
nāsāgre mauktika suśobhinī
he anaṅga raṅgakeli, lalita taraṅgāvalī,
nānā bhaṅgi līlā taraṅgiṇī*

"O Princess Rādhe! O brightly golden goddess who is beautified by a pearl on the tip of the nose! O You who makes lovely waves of amorous plays and various gestures on the river of Your pastimes!"

*ratna cchaṭā vimaṇḍita, vicitra kañcukāvṛta,
vakṣoja yugala sulāvaṇi
prabodhānandete bhāṇe, heno ratna pradarsana,
pralobhita koro vrajamaṇi*

"Prabhānanda says: "Make Vrajamaṇi desire You by showing Him Your breasts, that are covered by a wonderful bodice embroidered with shining jewels!"

VERSE 231:

**APREKṢE KṚTA NIŚCAYĀPI SUCIRAM DṚK KOṆATO VĪKṢYATE
MAUNE DĀRḌHYAM UPĀŚRITĀPI NIGADET TĀM EVA YĀHĪTY AHO
ASPARŚE SUDHṚTĀŚAYĀPI KARAYOR DHṚTVĀ BAHIR YĀPAYED
RĀDHĀYĀ ITI MĀNA DUSTHITIM AHAM PREKṢE HASANTĪ KADĀ**

aprekṣe - not seeing; *kṛta* - doing; *niścaya* - certainly; *api* - even; *suciram* - for long; *dṛk* - eyes; *koṇataḥ* - from the corner; *vīkṣyate* - seeing; *maune* - in silence; *dārḍhyam* - firmly; *upāśrita* - taking shelter; *api* - even; *nigadet* - speaking; *tām* - to her; *eva* - only; *yāhi* - go; *iti* - thus; *aho* - O!; *asparśe* - not touching; *sudhṛta* - held; *āśayā* - by hope; *api* - even; *karayor* - both hands; *dhṛtvā* - having held; *bahir* - outside; *yāpayet* - working; *rādhāyā* - of Rādhā; *iti* - thus; *māna* - pique; *dusthitim* - hard to maintain; *aham* - I; *prekṣe* - seeing; *hasantī* - laughs; *kadā* - when.

When will I laugh when I see how hard it is for Rādhā to maintain Her pique towards Kṛṣṇa? Although She had firmly sworn that She would not look at Him anymore, She repeatedly looks at Him from the corners of Her eyes, although She had firmly sworn that She wouldn't speak to Him anymore, She tells Him "Go back to that other girl!", and although She had firmly sworn that She wouldn't touch Him anymore She takes Him out of the *kuñja*, holding His hands!

THE WEAKNESS OF ŚRĪ RĀDHĀ'S PIQUE:

Commentary: Once Śrī Rādhikā had waited the whole night for Kṛṣṇa to come to Her *kuñja*, but He showed up only the next morning, with clear signs of Candrāvalī's lovemaking on His body. The *sakhīs* tell Her: "Rādhē! How many times do You have to suffer the pain of *māna* (pique) again, and makes us suffer along with it? As soon as He leaves, You will suffer from regret and disappointment again! Your *māna* is so weak and temporary!" Śrīmatī replies: "Friends! Today I promise you that I will give up My relationship with this rascal for good! I will never look at His face anymore, as long as I live, I will never speak with Him anymore, and I will never touch Him anymore! Friends, you must help Me to keep these three vows!" The *sakhīs* reply: "Rādhē! We're Your friends, for better or for worse! We've always told You that if You fall in love with this guy, You will cry forever. But then You didn't listen to us because You thought He looked so sweet and so beautiful! That's why You're suffering so much now! If You can give up this affair with Him, You can still find some peace in Your life!"

You won't have to burn in the fire of agony anymore, and Your peace will be our peace also! But will You be able to do it? How many times haven't You been angry with Kṛṣṇa, and how many times didn't You swear that You would give up Your relationship with Him? Still, after some time You became unsteady and began to cry (after Him) again! If You stand firm this time, then we will be here to help You!" Śrīmatī replies: "Friends, I've learned My lesson well now! I offer My obeisances to Him from a distance! Now I'll give up My relationship with Him for good! You should never speak to Me about Him anymore!" After saying this, Śrīmatī sat down and pulled Her veil over Her lowered face. Śyāmasundara hears everything from a short distance and tells the *sakhīs* with some clever gesture: "Friends! If you help Me a little, I can make Her break all three of these vows in no time!" The *sakhīs*, who are always in for some fun, make a hint to Kṛṣṇa, meaning: "If You can do that, we'll be willing to help You wherever it is necessary!" Seeing this fun, the maidservants float in an ocean of *rasa*. The *sakhīs* whisper to Each other (in such a way that Rādhikā can hear it, although they pretend to try to keep it a secret for Her): "Aha! How beautiful is Nāgara's threefold bending form! How wonderful is His sweetness! Surely the life of any girl who does not see that sweetness is wasted!" Hearing the *sakhīs'* words, Śrīmatī thinks to Herself: "I have tasted Kṛṣṇa's sweetness My whole life long, but the thirst of My eyes has never been quenched! His beauty is fresh at every moment! My friends are right, My life is useless if I don't look at Him for just a moment! I swore to My girlfriends that I would not look at Him anymore, but if I don't look at Him at least for a moment, then I cannot live anymore! I'll have to peek at Him once when My *sakhīs* don't notice it!" Thinking thus, Śrīmatī quickly peeks once at Śyāmasundara, but as soon as She has seen Him, She has to look again and again. Svāminī's eyes and mind drown in Kṛṣṇa's sweetness. The *sakhīs* notice it of course and say: "Hey Rādhē! You looked at Him! Just see, You broke Your vow!" Śrīmatī says: "Friends, I told you from the beginning that I won't be able to do it without your help! How can I not look at Him while you are describing His sweetness to Each other like that?" The *sakhīs* reply: "Look, Rādhē! Why should You listen to our discussions? Why are You so restless? You should become more strong! Anyway, one vow is gone, You have two vows left over. Keep them well!" Kṛṣṇa now winks to the *sakhīs*; "Just watch, I'm going to ruin Her other two vows as well!" Seeing this, the maidservants drown in oceans of prankish fun. Nāgarendra speaks in such a way with the *sakhīs* that Svāminī cannot stay silent anymore. She forgets that She vowed not to speak to Kṛṣṇa anymore, and suddenly tells Him: "Go back to that girl that You love so much! Why are You staying here, speaking all these clever words?" The *sakhīs* laugh and say: "Rādhē! Now You've also spoken with Him! Now You've broken Your second vow also!" Śrīmatī complains: "Friends! You're really so tricky! Why are You keeping this boy here anyway? Why don't you chase Him away? How can I not react to His clever words?" The *sakhīs* say: "Rādhē! We're just weak girls and He's an independent prince! How can we chase Him away? You are a princess, and this is Your harbour, You alone will be able to send this boy away! Why are You falsely blaming us?" When Rādhikā hears these words She forgets Her third vow also and She pushes Nāgara out of Her *kuñja* with both hands. The *sakhīs* laugh and say: "O Rādhē! Now You also touched Him? Gone is Your third vow!" Śrīmatī admits: "O no! Now I also touched Him! Didn't You tell Me to touch Him?" The *sakhīs* laugh and say: "We didn't tell You to touch Him! We thought You would simply scold Him! It's not our fault!" Śrīmatī says: "Well, if I couldn't keep any of My vows, then what's the use of scolding Him? Go and bring Him back into My *kuñja*!" The maidservant laughs and laughs when she sees how hard it is for Svāminī to maintain Her pique.

girlfriends to bring Śyāma back into Her *kuñja*, but the *sakhīs* say: "Rādhe! First You threw Him out of the *kuñja*, how are we going to ask Him to come back now again, tell us? Anyway, don't worry, Your pure love will automatically attract Him to You again. And if You're still eager to meet Him now, then You should send someone else out to bring Him back! We managed to throw Him out of Your *kuñja*, we won't be able to bring Him back now!" Hearing these words, Śrīmatī orders Her maidservant, who stands by Her side fanning Her, to go and bring Kṛṣṇa back to Her *kuñja*. Thinking of Svāminī's lotus-feet, the maidservant immediately goes out to search for Śyāmasundara. Śyāmasundara waits in hiding to relish the sincere eagerness of the maidservant, whose face is like a mirror that exactly reflects Svāminī's feelings of happiness and sorrow. Śyāma can see Rādhikā's anxiety clearly reflected on the maidservant's face.

When the maidservant cannot find Śyāmasundara, she anxiously cries out: "O Rādhānātha! O Lordly swan that enjoys swimming in the deep nectar lake of Rādhikā's heart! If my Svāminī cannot meet You, the whole world is empty for Her! How can You remain indifferent towards Her? Please show Yourself to this wretched maidservant!" Any aspirant who yearns for Kṛṣṇa's mercy should cry out to Him like this, accepting the mood of a humble servant of Śrī Rādhikā. This is the magical herb that attracts and controls Śrī Kṛṣṇa!

The maidservant calls out: "O Rādhānātha! The nectarstream of Your flutesong is like a magical potion that enchants all the *gopīs*! Why are You still hiding while You can easily remove any proud girl's huff with the flute in Your hand? A restless peacock-feather wiggles on Your head and You wear earrings and a string of fresh *guñjā*-beads that have been made by some *gopī*. All these ornaments can easily enchant Śrī Rādhā and all Her *gopī*-friends! All their pride disappears when You show Your sweet form to them even once!" In Lalita Mādhava (Act VII) it is said that while Rādhikā was staying in the new Vṛndāvana-garden of Dvārakā, suffering from the pangs of separation from Kṛṣṇa, Nava Vṛndā and Bakulā tried to persuade Her to go and meet the Lord of Dvārakā, but Śrīmatī refused, saying:

*yasyottamaṣaḥ sphurati cikure keki piñcha praṇīto
hāraḥ kaṇṭhe viluṭhati kṛtaḥ sthūla guñjāvalibhiḥ
veṇur vaktre racayati ruciṁ hanta cetā tato me
rūpaṁ viśvottaram api harer nānyad aṅgikaroti*

"My mind does not accept any form of Hari, however extraordinary it may be, if it does not have a crown of peacock-feathers on the head, a garland of big *guñjā*-beads around the neck, or a flute to the mouth!" The maidservant calls out: "O King of relishers, O support of Rādhā's life! Please come to me in that form!"

*agādha rasete pūrṇa, hṛdaya sarasī dhanya,
tā'te rājahaṁsa nandasuta
yāhāra śrī karatale, sarvadā virāja kore,
rasa srāvī vaṁsī karṇāmṛta*

"Nanda's son is like a blessed lordly swan in the deep *rasa*-lake of Rādhikā's heart, always holding a bambooflute that fills the ears with nectar-*rasa* in His beautiful handpalm."

śire śikhi-pincha cūḍā, nava ratna hāre beḍā,
kaṇṇe śobhe nava avataṁsa
yāhā rādhā nija kare, raci porāiyā tāre,
tei uhā adhika praśaṁsā

"He wears a crown of peacock-feathers on His head, a necklace of nine jewels around His neck and beautiful new earrings on His ears that were made by Rādhā's own hands. That makes Him even more praiseworthy!"

kaṇṭhe dole guñjā mālā, rūpe vana kore ālā,
se rasika maulī śyāma rāya
bhaṇe śrī prabhodhānanda, kore se nayanānanda,
daraśana diben āmāya

"Śrī Prabhodhānanda says: "That king of relishers, Śyāma, will delight My eyes by revealing Himself to me with this beautiful form, wearing a dangling *guñjā*-string around the neck that beautifies the whole forest!"

VERSE 233:

**AKASMĀT KASYĀŚCIN NAVA VASANAM ĀKARṢATI PARĀM
MURALYĀ DHAMMILLE SPRṢATI KURUTE'NYA KARA DHṚTIM
PATAN NITYĀM RĀDHĀ PADAKAMALA MŪLE VRAJAPURE
TAD ITTHAM VĪTHĪṢU BHRAMATI SA MAHĀ LAMPAṬA MAṆIḤ**

akasmāt - suddenly; *kasyāścīt* - of some girl; *nava* - new; *vasanam* - cloth; *ākarṣati* - attract; *parām* - another; *muralyā* - with the flute; *dhammille* - in the braid; *sprṣati* - touching; *kurute* - doing; *anyā* - another girl; *kara* - hand; *dhṛtim* - holding; *patat* - falling; *nityam* - always; *rādhā padakamala* - Rādhā's lotus-feet; *mūle* - at the soles; *vraja pure* - in Vrajapura; *tad* - that; *ittham* - thus; *vīthīṣu* - on the pathways; *bhramati* - wanders; *sa* - He; *mahā* - great; *lampaṭa maṇi* - jewel of debauchees.

This jewel of great debauchees, who suddenly pulls at some *gopī*'s new garment, who touches some *gopī*'s braid with His Muralī-flute and holds another *gopī*'s hand, but who always falls at the soles of Śrī Rādhā's lotus-feet, wanders over the pathways of Vrajapura.

A BEE AT THE LOTUS-FEET OF RĀDHĀ:

Commentary: The maidservant anxiously cries out for Rasika-mauli (Kṛṣṇa) and Kṛṣṇa stays in hiding to watch her loving eagerness. In the *Rāsa-līlā* in Śrīmad Bhāgavata it is shown that Kṛṣṇa disappeared from the *gopīs* to worship them in secret: *mayāparokṣaṁ bhajatāṁ tirohitam* (Bhāg. 10.32.21) Śrī Śrīdhara Svāmī comments on this verse: *yusmat premālāpān śṛṅvataiva tirohitam antardhānena sthitam* "I disappeared and I stayed away from you just to hear your loving talks. In this way I worshiped you." In the same way Kṛṣṇa worships Śrī Rādhā by listening to the loving lamentations of Her maidservants from a secret place. Then, when He sees that the maidservant's eagerness reaches its zenith, He comes out of hiding and reveals Himself to the ecstatic maidservant, who will then bring Him back to her Svāminī.

Meanwhile Rādhikā has become very upset because Kṛṣṇa is not with Her, so Her girlfriends take Her along on the forestpath. Suddenly Nāgararāja comes to them, with the maidservant, and falls at Śrīmatī's lotus-feet, praying for Her mercy. The *sakhīs* say: "Out of the way You! We're going home! Our *sakhī* doesn't want anything to do with a jewel of great womanisers like You anymore!" Kṛṣṇa is not just called 'one womaniser', but the jewel of all great womanisers, because His debauchery is most attractive:

*lāmpatyato nava navāṁ viṣayaṁ prakurvān āsvādayann ati madoddhuratāṁ dadhānaḥ
āhlādayann amṛta raśmir iva trilokīṁ santāpayan pralaya sūrya ivāvabhāti*

(Prema Sampuṭa 56)

Śrī Rādhā told Śrī Kṛṣṇa, who was disguised as a demigoddess: "O *sakhi*! Because of it's debauchery, this love makes My beloved fresh at every moment, and its savour is very intoxicating indeed. It delights the three worlds like a stream of nectar, but it also burns like the sun at the time of universal destruction." In other words, the hero enjoys ever-fresh savour as long as He can always meet new heroines. This keeps Him blossoming with eagerness. At the same time the heroine goes through wonderful feelings of separation and dreams of possible future enjoyment with her hero. Just as the moon delights the three worlds with its nectarean rays, so *prema* gives the hero and heroine always new and fresh savour of meeting, and just as the sun burns the worlds at the time of universal destruction, the burning of separation tears apart the hearts of the hero and heroine. But this burning is again a special type of savour, like the blending of nectar and poison.

By looking at their faces Śyāma sees that Rādhikā and Her friends have become pleased with Him, so He pulls at the cloth of one *gopī* who tried to stop Him on the way, He touches another wayward *gopī*'s braid with His flute, and He pulls another one by the hand, but then He falls at the lotus-feet of Śrī Rādhā like a bumblebee falling on a lotus-flower, leaving all other (inferior) flowers.

*vraje śyāma guṇamaṇi, mahā ye lampāṭa maṇi,
mohanīyā madana mohana
chale kon gopikāra, nava ye vasana tāra,
ācambite kore ākarṣaṇa*

"In Vraja Śyāma, the jewel of attributes, the great jewel of debauchees, the enchanter of Cupid, suddenly pulls at some *gopī*'s new cloth through some trick."

kokhono vā ei lampāṭa, śaṭa dhṛṣṭa sukapāṭa,
cāturvyete boliyā vacana
ramaṇīra kabārī, muralīte sparśa kori,
avagunṭhana kore udghāṭana

"Sometimes He is bold, deceitful and shameless and He speaks clever words, opening the girls' braids and veils by touching them with His flute."

kon vā yuvatī kare, dhariyā muralī dhare,
nija vānchā prārthanā jānāya
aichana raṅga kori, raṅgiyā nāgara hari,
kuñje kuñje bhramiyā beḍāy

"Sometimes He touches a *gopī*'s hand with His flute and thus makes her know that He begs her to fulfill His desires. In this way the playful hero Hari wanders from bower to bower."

bhaṇe śrī prabhodhānanda, surasika śrī govinda,
anupama rādhā anurāge
nija vānchā pūrṇa tare, koto vā minati kore,
patita hoiyā rādhā pade

"Śrī Prabhodhānanda says: "But how humbly the connoisseur Śrī Govinda falls at Rādhā's feet, praying to Her for the fulfillment of His desires with incomparable passionate love!"

VERSE 234:

**EKASYĀ RATI CAURA EVA CAKITAM CĀNYĀ STANĀNTE KARAM
 KURYĀT KARṢATI VEṆUNĀNYA SUDṚŚO DHAMMILLA MALLĪ SRAJAM
 DHATTE'NYĀ BHUJA VALLIM UTPULAKITĀM SAṅKETAYATY ANYAYĀ
 RĀDHĀYĀḤ PADAYOR LUṬHATY ALAM AMUM JĀNE MAHĀ LAMPAṬAM**

ekasyā - of one; *rati* - love; *caura* - thief; *eva* - only; *cakitam* - eagerly; *ca* - and; *anyā* - another; *stanānte* - on the edge of the breast; *karam* - the hand; *kuryāt* - doing; *karṣati* - pulling; *veṇunā* - by the flute; *anyā* - another; *sudṛśaḥ* - fair-eyed; *dhammilla* - braid; *mallī* - jasmine; *srajam* - garland; *dhatte* - given; *anyā* - another one; *bhuja* - arm; *vallim* - creeper; *utpulkatām* - horripilating; *saṅketayati* - giving a hint; *anyayā* - by another; *rādhāyāḥ* - of Rādhā; *padayoḥ* - of the feet; *luṭhati* - rolling; *alam* - enough; *amum* - that; *jāne* - I know; *mahā* - great; *lampāṭam* - debauchee.

I know that great debauchee, who steals the heart of one *gopī*, who eagerly lays His hand on the tips of some *gopī*'s breasts, who tugs at the jasmine-garland in the braid of another fair-eyed *gopī* with His flute, who holds the shivering arm of one *gopī* and who winks at another *gopī*, but who always rolls at Śrī Rādhā's feet!

THE PASTIMES OF A GREAT DEBAUCHEE:

Commentary: Śrīmatī is very happy when She sees that Nāgararāja is playing different sports with Her friends and that He falls at Her feet afterwards. The greatest desire of the *sakhīs* is to unite Rādhā with Kṛṣṇa, and Śrīmatī likes to please Her friends in return by arranging for their meeting with Śyāma. The maidservant sees how the king of debauchees plays with the *sakhīs* by placing His hand on the tip of the breasts of one of them, by tugging at the jasmine-garland in one *sakhī*'s braid, by holding the horripilating vine-like arm of another one, and by giving a hint to another *sakhī* to come and meet Him somewhere in a *kuñja*. Rādhikā feels indescribable happiness when She sees how Śyāma thus enjoys sweet amorous pastimes, and She thinks: "Can I alone fulfill all of Kṛṣṇa's amorous desires? My girlfriends, like Lalitā, are equally qualified, and they will be able to give Him even more satisfaction!" Actually, Śyāma is fully satisfied with Rādhikā, but just to please Her and because He knows how much She loves Her girlfriends, He sometimes meets with them also. All the activities of the divine Couple, even Kṛṣṇa's cheating Rādhikā by going to Her rival Candrāvalī, and Rādhikā's consequent hard pique, are all meant to make Each other happy. The maidservants therefore see that, although Śyāma may play a little with Rādhikā's friends, He will ultimately roll at Her feet in total surrender. That's why it is said: *anyonya viśuddha prema kore rasa puṣṭi* (C.C.): "Their mutual pure love nourishes the *rasa*." Kṛṣṇa's sports with the *sakhīs* also nourishes His *rasa* with Rādhā, causing Him to be more under Her control and to desire union with Her even more. The word *alam* (useless) in the text may mean: "He's vainly rolling at Rādhā's lotus-feet after enjoying with Her girlfriends like that! We know what a debauchee He is!" This is a statement arising from the maidservants' deep love for Svāminī, a strong feeling of mine-ness called *rādhā snehādhikā*.

VERSE 235:

**PRIYĀMSE NIKṢIPTOTPULAKA BHUJA-DANḌAḤ KṪACID API
BHRAMAN VRNDĀRĀṆYE MADAKALA KARĪNDRĀDBHUTA GATIḤ
NIJĀM VYĀÑJANN ATYADBHUTA SURATA ŚIKṢĀM KṪACID AHO
RAHAḤ KUÑJE GUÑJĀ DHVANITA MADHUPE KRĪDATI HARIḤ**

priyā - beloved; *aṁse* - on the shoulder; *nikṣipta* - placing; *utpulaka* - horripilating; *bhuja* - arm; *daṇḍa* - rod; *kvacid* - sometimes; *api* - even; *bhraman* - wandering; *vṛndāraṇye* - in Vṛndāvana; *mada kala* - intoxicated; *karīndra* - king of elephants; *adbhuta* - wonderful; *gatiḥ* - gait; *nijāṁ* - own; *vyasjann* - revealing; *ati* - very; *adbhuta* - wonderful; *surata* - amorous; *śikṣā* - teaching; *kvacid* - sometimes; *aho* - O!; *rahaḥ* - private; *kuñje* - in the grove; *guñja* - humming; *dhvanita* - resounding; *madhupe* - bumblebees; *krīdati* - plays; *hariḥ* - Hari.

Aho! Śrī Hari plays around, sometimes placing His arm, that is studded with goosepimples of ecstasy, on the shoulder of His beloved, wandering around in Vṛndāvana with the wonderful gait of an elephant that is intoxicated by desires, and teaching Her very wonderful selfdevised amorous arts in a lonely *kuñja* that is full of humming bees!

THE REVELATION OF VERY WONDERFUL AMOROUS TEACHINGS:

Commentary: Śrīmatī is very happy to see how much fun Nāgaramaṇi and Her *sakhīs* have, but the *sakhīs* want to unite Her with Śyāmasundara, so they go off on the pretext of picking flowers, laughing and giving hints to Kṛṣṇa that He has His hands free with Her now. Rādhā and Mādhava then embrace Each other and ramble through the forest of Vṛndāvana, followed by the maidservant. Mādhava walks through Vṛndāvana with a wonderful gait, like a love-drunken lordly elephant, holding His horripilating rod-like arm on Svāminī's shoulder. Why is His gait so wonderful? Because He stretches His left arm out till it reaches Svāminī's left breast. Svāminī extends Her right arm to Kṛṣṇa's right hip, and thus They proceed, singing their selfmade poems and songs glorifying Each others forms, qualities and pastimes. Svāminī's taps the rhythms of the songs on Kṛṣṇa's right hip and Śyāma taps the rhythms on Rādhikā's left breast. In Ujjvala Nīlamanī Śrī Rūpa Gosvāmī says that such playful flirtatious pastimes are more relishable for the divine Couple than Their actual sexual union:

*vidagdhānāṁ mitho līlā vilāsena yathā sukham
na tathā samprayogena syād eva rasikā viduḥ*

During Their forest-enjoyment Rādhā and Mādhava become nondifferent from Each other because of Their indescribable love for Each other, the two flowers of Their hearts being tied on one string. When Śrīmatī taps the rhythm of the dance on Kṛṣṇa's shoulder, She chases away Her enemies of separation-from-Kṛṣṇa.

Then the loving Couple enters into a solitary *kuñja* which is guarded by humming bumblebees, that do not allow anyone else but the supremely qualified maidservants to enter; no one else should see the intimate pastimes that take place there. With His matchless beauty and sweetness Kṛṣṇa takes away (*haraṇa*) Rādhikā's feelings of opposition, shyness and hesitation, and therefore He is known as 'Hari'. The qualified maidservant blissfully sees how Hari teaches her Svāminī all sorts of wonderful amorous lessons.

VERSE 236:

**DŪRE SPRṢṬYĀDIR VĀRTĀ NA KALAYATI MANĀÑ NĀRADĀDĪN SVA
BHAKTĀN
ŚRĪDĀMĀDYAIḤ SUHṚDBHIR NA MILATI CA HARET SNEHAVṚDDHIM
SVAPITROḤ
KINTU PREMAIKA SĪMĀM MADHURA RASA SUDHĀ SINDHU SĀRAIR
AGĀDHĀM
ŚRĪ RĀDHĀM EVA JĀNAN MADHUPATIR ANISĀM KUÑJA VĪTHĪM
UPĀSTE**

dūre - from afar; *spṛṣṭyādi* - touching and so; *vārtā* - topics; *na* - not; *kalayati* - seeing; *manāk* - slightly; *nāradādin* - Nārada and others; *sva bhaktān* - His devotees; *śrīdāmādyaiḥ* - Śrīdāma and others; *suhṛdbhiḥ* - by the friends; *na* - not; *milati* - meeting; *ca* - and; *haret* - deprived; *sneha* - affection; *vṛddhim* - increase; *sva pitroḥ* - His parents; *kintu* - but; *prema* - love; *eka* - only; *sīmām* - the limit; *madhura* - sweet; *rasa* - flavour; *sudhā* - nectar; *sindhu* - ocean; *sāraiḥ* - the essence; *agādhām* - deep; *śrī rādhām eva* - Śrī Rādhā only; *jānan* - knowing; *madhupatiḥ* - the Kṛṣṇa-bee; *aniśam* - always; *kuñja* - grove; *vīthīm* - pathways; *upāste* - worshipping.

What to speak of touching them, Madhupati does not even cast a slight glance at His devotees like Nārada. He does not meet with His friends like Śrīdāma, and He is deprived of an increase of affection from His parents. He simply worships the pathways leading to the *kuñja*, knowing that Śrī Rādhā is the absolute limit of love and the essence of a deep nectar-ocean of the essence of sweet *rasa*.

ŚRĪ RĀDHĀ, THE ESSENCE OF AN OCEAN OF SWEET NECTAREAN RASA :

Commentary: In his external consciousness Śrīpāda is also deeply aware of his identity as Śrīmatī's maidservant, who is proud of her Svāminī's glories. In this verse he proudly observes how Madhupati, the *rasika* Kṛṣṇa-bee, forgets all the other *rasas* He may have with other devotees simply by worshipping the forestpaths that lead to the *kuñjas* where Rādhikā may be coming.

Kṛṣṇa is controlled by the love of His devotees. The ordinary devotees, the *ajāta rati sādhakas*, have an atomic amount of love for Kṛṣṇa, Nārada and other *mahā janas* may have some more control over Kṛṣṇa, the eternal devotees of Kṛṣṇa in Vraja, like Śrīdāma and Yaśodā, have great love for Kṛṣṇa, and therefore also great control over Him, but Vṛṣabhānu's princess Rādhikā has the greatest love and therefore also complete control over Kṛṣṇa. How can an ordinary boy remember his home, his parents and his friends when he is deeply in love

with a girl? Similarly, Kṛṣṇa does not even look upon Nārada and all the great devotees anymore when He falls in love with Śrī Rādhikā!

Some editions of Rādhā Rasa Sudhānidhi mention the word *sṛṣṭyādi* instead of *spṛṣṭyādi*. In that case, the verse says: "What to speak of the duty of universal creation, Kṛṣṇa does not even look at His great devotees like Nārada anymore". The *puruṣa avatāras* like Mahā Viṣṇu take care of the duty of creation, but Kṛṣṇa is transcendental to this. He doesn't have to worry about these affairs. *e sabāra darśanete āche māyā gandha; turīya kṛṣṇera nāhi māyāra sambandha* (C.C): "All these *puruṣa avatāras* of Viṣṇu have been touched by a whiff of *māyā*, but Kṛṣṇa is the transcendental truth, who has no relation with *māyā*." Then the word *ādi* in the text means relieving the burden of the earth by destroying the demons. All these things are done by Lord Viṣṇu's power: *ataeva viṣṇu tokhon kṛṣṇera sarīre; viṣṇu dvāre kore kṛṣṇa asura samhare* (C.C.).

*ki bolibo rādhāra mahimā!
kevala paramānanda, rādhā preme śrī govinda,
vimohita nā jāne āpanā*

"How can I describe Rādhā's glories! Śrī Govinda is in topmost ecstasy because of Rādhā's love, that enchants Him and makes Him forget even Himself!"

*dūrete sparśādi vārtā, aja bhava sṛṣṭikartā,
rādhā nāma korile śravaṇa
sva bhakta nārada kori, bhāgavata gaṇe hari,
sarvabhāve hoy vismaraṇa*

"What to speak of touching the great universal creators, Brahmā and Śiva, Hari even completely forgets His great devotees like Nārada when He simply hears the name of Rādhā."

*śrīdāmādi sakhā saṅga, sakala korāya bhaṅga,
rādhā-preme ki bolo mādhurī
vrajapati dampatīra, sneha puñja sudhāpura,
samvaraṇa korena śrī hari*

"How powerful is Rādhā's sweet love! It breaks Śrī Hari away from His friends like Śrīdāma and makes Him check the great nectarean love for Him of the king and queen of Vraja!"

*rādhā prema pārāvāra, agādha amṛta sāra,
ananta taraṅge boye yāy
nivedae madhupati, bolo more 'kuñja vīthi'
prāṇeśvarī rādhikā kothāya*

"Instead, Kṛṣṇa floats on the endless waves of a deep ocean with the essence of nectar: Rādhā's love. On the pathways leading to the *kuñja*, Madhupati prays: "Where is Rādhikā, the queen of My heart?"

*rādhā prema madhurimā, śrī rādhikā priyatamā,
govindera satata dheyāne
gaurāṅgera duṭi pada, yāra dhana sampada,
śrīpāda prabodhānanda bhaṇe*

"Śrīpāda Prabodhānanda, whose wealth and treasure is the lotus-feet of Lord Gaurāṅga, sings: "Govinda always meditates on the sweet love of His most beloved Śrī Rādhikā."

VERSE 237:

**SUSVĀDU SURASA TUNDILAM INDĪVARA SUNDARAM KIM API
ADHI VṚNDĀTAVĪ NANDATI RĀDHĀ VAKṢOJA BHUṢAṆAM JYOTIḤ**

susvādu - very tasty; *surasa* - very juicy; *tundilam* - thick; *indīvara* - blue lotus; *sundaram* - beautiful; *kim api* - indescribable; *adhi* - greatest; *vṛndātavī* - in Vṛndāvana; *nandati* - revels; *rādhā vakṣoja* - Rādhā's breasts; *bhūṣaṇam* - ornamenting; *jyotiḥ* - light.

There is an indescribably blissful delicious effulgence full of *rasa*, that is as beautiful as a big blue lotus-flower, ornamenting Rādhā's breasts.

A LIGHT THAT DECORATES RĀDHĀ'S BREASTS:

Commentary: The touch of Śrīmatī's beauty, sweetness and love makes Nāgaramaṇi so beautiful, juicy and sweet that the maidservant calls Him an indescribable, delicious, well-fed blue Indīvara-lotus in this verse. There are no words in Bhārati's (Sarasvatī's) storehouse that can describe the influence Rādhā's *mādana mahā bhāva* has on Kṛṣṇa, the transcendental youthful Cupid of Vṛndāvana, therefore Śrīpāda uses the words *kim api*, or indescribable. Govinda looks endlessly sweet before the maidservant's eyes when He enjoys Śrī Rādhā's sweet love in a sweet arbour in sweet Vṛndāvana. Kṛṣṇa is called *ānandamaya*, full of bliss, but even He floats in streams of indescribable delight when He is loved by Rādhikā and He makes the maidservants and all the practising devotees, that are engaged in hearing and chanting, float along with Him.

The maidservant sees Śyāma as a blue lotus-flower decorating Rādhikā's shining breasts. After he had sucked the nectar of love out of Mahāprabhu's toe as a small boy, the great poet Karṇapura described Śrī Hari as the ornament of all the *gopīs'* limbs:

*śravasoḥ kuvalayam akṣnor añjanam uraso mahendra maṇi dāma
vṛndāvana ramaṇīnām maṇḍanam akhilaṁ harir jayati* (Aryā śataka - 1)

"All glories to Hari, who is the complete ornamentation of the girls of Vṛndāvana, serving as a blue Kuvalaya-lotus-flower that decorates their ears, eyeliner that beautifies their eyes and a sapphire necklace that beautifies their breasts!" The word *tundila* means a person with a big belly. Just as a fat person cannot stand up without the help of others after eating a huge meal, similarly Kṛṣṇa has eaten and drunk so much of Rādhikā's sweet amorous *rasa* (*surasa* in the text), that He cannot get up anymore and remains resting as a big, well-fed blue lotus-flower at Her shining breasts.

VERSE 238:

**KĀNTIḤ KĀPI PAROJJVALĀ NAVA MILAC CHRĪ CANDRIKODBHĀSINĪ
RĀMĀTY ADBHUTA VARṆA KĀÑCITA RUCIR NITYĀDHĪKĀṄGA CCHABIḤ
LAJJĀ NAMRA TANUḤ SMAYENA MADHURĀ PRĪṆĀTI KELI CCHAṬĀ
SANMUKTĀPHALA CĀRU HĀRA SURUCIḤ SVĀTMĀRPAṆENĀCYUTAM**

kāntiḥ - luster; *kāpi* - some; *parā* - supreme; *ujjvalā* - effulgence; *nava* - new; *milat* - meeting; *śrī*- beautiful; *candrikā* - moonlight; *udbhāsītā* - shining; *rāmā* - woman; *ati* - very; *adbhuta* - wonderful; *varṇa* - complexion; *kāñcita* - golden; *ruciḥ* - luster; *nitya* - eternal; *adhika* - more; *aṅga* - bodily; *cchabiḥ* - luster; *lajjā* - bashfulness; *namra* - lowered; *tanuḥ* - body; *smayena* - by pride; *madhura* - sweet; *prīṇāti* - satisfies; *keli* - play; *cchaṭā* - luster; *sammuktāphala* - real pearl; *cāru* - beautiful; *hāra* - necklace; *suruciḥ* - attractive; *svātma* - own self; *arpaṇena* - by offering; *acyutam* - to Acyuta.

That wonderful girl (Śrī Rādhā), who shines beautifully and most brilliantly like the moonlight because of Her new meeting with Kṛṣṇa, the brilliance of whose golden body always increases, who bows Her body down out of shyness, but who is also sweetened by pride, who is brilliantly playful and who is adorned by a beautiful attractive pearl necklace, satisfies Acyuta by offering Herself to Him.

ŚRĪ RĀDHĀ'S SELF-SURRENDER:

Commentary: Rādhā and Mādhava show Their cleverness during each new meeting. Although They know Each other eternally, each meeting is again like the first one, and the maidservants also relish it like that. Śrī Rādhikā now shines like new moonbeams, and She gives up Her natural mood of opposition (*vāmya bhāva*) to adopt a mood of submissiveness (*dāksīnya*). Her body shines like fresh vermilion today, knowing that She was able to make Kṛṣṇa happy. Her beauty and sweetness increases at every moment and flows in all directions, making the maidservants' fish-like eyes flow along.

*yadyapi nirmala rādhāra sat prema darpaṇa;
tathāpi svacchatā tāra bādhe kṣaṇe kṣaṇa
āmāra mādhyera nāhi bādhte avakāṣe;
e darpaṇera āge nava nava rūpe bhāse*

"Although the mirror of Rādhā's true love is spotlessly clear, still its clarity increases at every moment. There is no end to the increase of My sweetness, which appears in ever-new forms before that mirror!" (C.C.) Śrīmatī keeps Her body very modest during Her first love-pastimes, because She is shy. Śrī Rūpa Gosvāmī says: *navīna saṅgamākārya stavāvajñādinā kṛtā; adhr̥ṣtatā bhaved vṛiddā* (B.R.S. 2.4.113) "Bashfulness occurs during a new meeting, after doing a misdeed, when one is praised or disrespected, or due to a lack of boldness." How beautiful is Śrīmatī's body when bashfulness, pride and joy meet in Her! How sweet are these three waves of *sañcāri bhāvas* (infused ecstasies) in the ocean of Her supreme love! Śrī Rūpa Gosvāmī teaches: *saubhāgya rūpa tāruṇya guṇa sarvottamāśrayaiḥ; iṣṭa lābhādinā cānya helanaṁ garva īrṣyate* (B.R.S 2.4.41) "Pride occurs over one's own fortune, beauty, youthfulness, qualities or the attainment of one's beloved". The maidservant is proud of her Svāminī's pride, therefore the maidservant calls Her *smayena madhurā*, sweetened by pride, in the text. Śyāmasundara and the maidservants are fascinated by that sweet combination of mellows.

Although She is decorated with different ornaments when She surrenders Herself to Acyuta, the text specifically mentions that Śrīmatī is *sammuktāphala cāru hāra suruciḥ*, beautified with a lovely brilliant necklace of great pearls. The *rasika* devotees understand the inner meaning of this.* Although Kṛṣṇa is named Acyuta, the Infallible, in the text, He becomes like a beggar at Śrī Rādhikā's door, trying to taste the full sweetness of Her amorous cleverness. This can only be caused by Her spotless love for Him.

*rāi aṅge kāntimālā, anurāge mahojjalā,
sucandra candrikā udbhāsini
navodita aṅga cchabi, kṣaṇe kṣaṇe hoy vṛddhi,
lajjāya ānamra tanu khāni*

"The garland of Rādhikā's bodily luster shines brightly with constant sacred passion, like bright moonrays emanating from a beautiful moon. The freshly rising luster in Her body, which is filled with modesty and bashfulness, is increasing at every moment."

*aṅgera bhūṣaṇa yoto, jhalamala adabhuta,
kore koto śobhāra vistāra
manda manda hāsyā cchaṭā, hr̥dayete keli ghaṭā,
śobhāmoya sthūla muktā hāra*

* She perspires while making love with Acyuta, and these sweatdrops look like pearls that are strewn all over Her body, Ed.

"Her bodily ornaments shimmer wonderfully and extend so much beauty! Her slight smile shines, Her heart is full of playful fun and Her breasts are decorated with a beautiful necklace of big pearls."

pratīti ei muktāhāre, hari pratibimba poḍe,
aparūpa śobhāra avadhi
acyutera saṅge dhani, keli kore vāmā maṇi,
bhaṅe mahā kavi sarasvatī

"The great poet Sarasvatī sings: "When Hari's reflection falls in that pearl necklace the limit of beauty is reached. In this way the jewel of unsubmissive girls plays with the Infallible Acyuta."

VERSE 239:

**YAN NĀRADĀJEŚA ŚUKAIR AGAMYAM VṚNDAVANE VAÑJULA MAÑJU KUÑJE
TAT KṚṢṆA CETO HARAṆAIKA VIJÑAM ATRĀSTI KIÑCIT PARAMAM
RAHASYAM**

yat - whose; *nārada aja* - Nārada and Lord Brahmā, *īsa* - Lord Śiva; *śukaiḥ* - by Śukadeva; *agamyam* - imperceptible; *vṛndāvane* - in Vṛndāvana; *vañjula* - cane; *mañju* - lovely; *kuñje* - in a grove; *tat* - His; *kṛṣṇa cetaḥ* - Kṛṣṇa's heart; *haraṇa* - stealing; *eka* - only; *vijñam* - knowing; *atra* - here; *asti* - is; *kiñcit* - some; *paramam* - supreme; *rahasyam* - secret.

There is some supreme secret in the lovely cane-grove of Vṛndāvana, which is imperceptible for Nārada Muni, Lord Brahmā, Lord Śiva and Śukadeva, but who alone is able to steal Kṛṣṇa's heart!

THE SUPREME SECRET:

Commentary: This supreme secret is his heart's most coveted Vṛṣabhānandini - Śrī Rādhā. She is most expert in stealing everyone's heart, including that of Śrī Kṛṣṇa. In *pūrva rāga*-condition one *sakhī* once personally experienced and described this expertise of Hers -

dhani dhani ramaṇi maṇi janama dhani tora
saba jana kahnu, kahnu kori jharaye, se tuya bhāve vibhora
cātaka cāhi, tiyāsala ambuda, cakora cāhi rahu candā
taru latikā, avalambana-kārī, majhu mane lāgalo dhandā
keśa paśāri, kabahu tuhuñ āchali, ura para ambara ādhā
so saba sumari, kāhnu bhelo ākula, koho dhani ithe ki samādhā

| | | |
|-----------------------------|-----------------------------|-----------------------------------|
| <i>hasaite kobo tuhuṅ,</i> | <i>daśana dekhāyali,</i> | <i>kore kora jorahi mora</i> |
| <i>alakhite diṭhe kobo,</i> | <i>hṛdaye pasārali,</i> | <i>puna heri sakhi koili kora</i> |
| <i>etohuṅ nideśa,</i> | <i>koholo tohe sundari,</i> | <i>jāni toṅhe koroho vidhāna</i> |
| <i>hṛdaya putali tuhuṅ,</i> | <i>so śūna kalevara,</i> | <i>kavi vidyāpati bhāṇa</i> |

"O young girl, how blessed is your birth! All people (in Vraja) cry for Kṛṣṇa, but He is absorbed in Your love, as a Cātaka-bird is in the raincloud and the Cakora-bird is in the moon. When I see a vine holding on to a tree my mind becomes confused. When Kṛṣṇa remembers how You spread out Your hair and only cover half of Your breasts with Your veil He becomes greatly agitated. He tightly holds my hand when He sees You smiling in a way that reveals Your teeth. When Your unseen glance enters into His heart, O *sakhi*, and I look again, You have taken Him on Your lap. Kavi Vidyāpati sings: O Sundari, I advise You thus: You are the puppet of His heart, and He is an empty body!"

Without giving up the male consciousness one cannot enter into the intimate pastimes of Rādhā and Kṛṣṇa in Vṛndāvana's cane groves. For that reason Nārada, Śuka, Śiva and Brahmā, who are not only in male devotee-consciousness, but who are also worshipping Kṛṣṇa in a mood of awe and reverence, cannot enter into this supreme secret. For this, one must accept the mood of a *gopī*, a *mañjarī* more specifically. In the commentaries on verses 4, 41 and 73 of this book it is explained in detail why Nārada, Brahmā, Śiva and Śukadeva cannot enter into this supreme secret. In the present age of Kali, though, even the most fallen souls can enter into the supreme secrets of *mañjarī bhāva* by the causeless mercy of Śrī Caitanya Mahāprabhu. Śrīpāda writes in his 'Caitanya Candrāmṛta (130)':

*premā nāmādbhutārthaḥ sravana patha gataḥ kasya nāmnām mahimnaḥ
ko vettā kasya vṛndāvana-vipina mahā mādhurīṣu praveśaḥ
ko vā jānāti rādhām parama rasa camatkāra mādhurya sīmām
ekas caitanya candraḥ parama karuṇayā sarvam āviścakāra*

"On the pathways of whose ear had the wonderful words 'love of Kṛṣṇa' entered? Who had known the glories of the holy name? Who had entered the great sweetnesses of the forests of Vṛndāvana? Who had understood Śrī Rādhā, who is filled with the most wonderful sweetness of the nectar of pure love for Kṛṣṇa? Only Caitanya candra revealed all this. He is most merciful!"

*śrī vṛndāvane vasjula, mañju kuñje mahojjala,
śrī rādhikā paramā sundarī
govindera citta vṛtti, haraṇete rasanidhi,
kuñjeśvarī keli manohārī*

"Most beautiful Śrī Rādhikā, the playful and enchanting queen of the bowers, steals Govinda's heart in the brightly shining cane-grove in beautiful Vṛndāvana."

*se līlā rahasya guḍha, śiva brahmā agocara,
nāradādi śukera agamyā
prabodhānandete bhāṇe, rahaḥ līlā daraśane,*

rādhāra kiṅkarī gaṇa dhanya

Śrīpāda Prabhodhānanda sings: "Blessed are the maidservants, for they can see the intimate pastimes that are not perceived even by Lord Brahmā, Śiva, Nārada Muni or Śuka!"

VERSE 240:

**LAKṢMĪR YASYA NA GOCARĪ-BHAVATI YAN NĀPUḤ SAKHĀYAḤ PRABHOḤ
SAMBHĀVYO'PI VIRIÑCI NĀRADA ŚIVA SVĀYAMBHUVĀDYAIR NA YAḤ
YO VṚNDĀVANA NĀGARĪ PAŚUPATI STRĪ BHĀVA LABHYAḤ KATHAḤ
RĀDHĀ MĀDHAVAYOR MAMĀSTU SA RAHO DĀSYĀDHĪKĀROṬSAVAḤ**

lakṣmī - goddess of fortune; *yasya* - whose; *na* - not; *gocarī-bhavati* - being perceived; *yat* - who; *na* - not; *āpuḥ* - attained; *sakhāyaḥ* - the friends; *prabhoḥ* - of the Lord; *sambhāvyaḥ* - possible; *api* - even; *virīñci* - Brahmā; *nārada śiva svāyambhuvādyaiḥ* - by Nārada, Śiva, Svāyambhuva Manu and others; *na* - not; *yaḥ* - who; *yaḥ* - who; *vṛndāvana nāgarī* - the girls of Vṛndāvana; *paśupati strī* - the wives of the cowherders; *bhāva* - mood; *labhyaḥ* - attained; *kathaḥ* - how; *rādhā mādhavayoḥ* - of Rādhā and Mādhava; *mama* - my; *astu* - let it be; *sa* - he; *rahaḥ* - intimate; *dāsyā* - service; *adhikāra* - right; *utsavaḥ* - festival.

How can I become qualified to enter into the festival of the intimate service of Rādhā and Mādhava, who cannot be perceived even by the goddess of fortune, who cannot be approached by the Lord's friends, nor by Lord Brahmā, Nārada Muni, Lord Śiva or Svāyambhuva Manu, but only by those who accept the mood of the cowherdgirls of Vṛndāvana?

THE RIGHT TO ENTER INTO A SECRET FESTIVAL OF SERVICE:

Commentary: Because reverential devotional service is performed in a mood of respect and awe, it cannot be spontaneous or free from hesitation, and therefore it cannot be full of perfect *ānanda*, or bliss. Vraja is the abode of sweetness, where nobody knows Kṛṣṇa to be the Supreme Lord: *kṛṣṇake īśvara nāhi jāne vraja jana* (C. C.). The festival of spontaneous and sweet devotional service mentioned in the text can only take place in Vraja. Still, even in Vraja the servants of Kṛṣṇa have some feeling of respect for Him, knowing Him to be the son of the king of Vraja. The fraternal, parental and conjugal mellows are completely sweet and intimate, but again, of these kinds of devotees only the maidservants of Rādhārānī are qualified to enter into the festival of Rādhā and Mādhava's intimate devotional service in the *kuñja*. The

word 'festival' naturally indicates an occurrence full of sweetness and bliss which is free from all hesitation. *lakṣmī yasya na gocarī*: Lakṣmī cannot perceive this. Caitanya Caritāmṛta says:

*gopa-jāti kṛṣṇa - gopī preyasī tāhāra; devī vā anya strī kṛṣṇa nā kore aṅgikāra
lakṣmī cāhe sei dehe kṛṣṇera saṅgama; gopikā anugā hoiyā nā koilo bhajana*

"Kṛṣṇa is of a cowherders' caste, and the cowherdgirls are His sweethearts. Kṛṣṇa does not accept goddesses or other women. Lakṣmī wanted to unite with Kṛṣṇa in her present body, but she did not worship Him as the *gopīs* did."

VERSE 241:

**UCCHIṢṬHĀMṚTA BHUK TAVAIVA CARITAM ŚṚṆVAMŚ TAVAIVA SMARAN
PĀDĀMBHOJA RAJAS TAVAIVA VICARAN KUṆJĀMS TAVAIVĀLAYĀN
GĀYAN DIVYA GUṆĀMS TAVAIVA RASADE PAŚYAMŚ TAVAIVĀKṚTIM
ŚRĪ RĀDHE TANU VĀṆ MANOBHIR AMALAIḤ SO'HAM TAVAIVĀŚRITAḤ**

ucchiṣṭha - remnants; *amṛta* - nectar; *bhuk* - eating; *tava* - Your; *eva* - only; *caritam* - pastimes; *śṛṇvam* - listening; *tavaiva* - Yours only; *smaran* - remembering; *pādāmbhoja* - lotus-feet; *rajaḥ* - dust; *tavaiva* - Yours only; *vicaran* - walking around; *kuṅjam* - grove; *tavaiva* - Yours only; *ālayān* - abode; *gāyan* - singing; *divya* - divine; *guṇam* - qualities; *tavaiva* - Yours only; *rasade* - giver of taste; *paśyam* - seeing; *tavaiva* - Yours only; *ākṛtim* - form; *śrī rādhe* - O Rādhā!; *tanu* - body; *vāṅ* - words; *manobhiḥ* - with the mind; *amalaiḥ* - spotless; *so'ham* - I am that; *tavaiva* - Yours only; *aśritaḥ* - shelter.

O bestower of taste, Śrī Rādhē! I purify my mind, body and words by taking shelter of You, by eating the ambrosial remnants of Your food, by hearing about Your pastimes, by remembering the dust of Your lotus-feet, and by wandering around in Your arbours, singing Your divine glories and beholding Your form!

TAKING FULL SHELTER:

Commentary: Firstly, by taking *prasāda* we maintain our material bodies, and by the purifying effects of it we conquer over *māyā*, as Uddhava Mahāśaya has rightly stated in the Bhāgavata (*ucchiṣṭa bhojino dāsās tava māyām jayema hi*, 11.6.46). Relishing *prasāda* is one of the 64 items of devotional service, as Śrīla Rūpa Gosvāmī states in Bhakti Rasāmṛta Sindhu: *naivedyāsvāda*. Yet, the attainment of *prema* and tasting the sweet nectar of the beloved deity's lips are the main results of taking *prasāda*, other results are simply concomitant factors.

Secondly, Śrīpāda wants to engage his ears in always hearing about the sweet pastimes of Śrī Rādhikā. Śrī Jīva Gosvāmī says that having taste for hearing is the most important item

of devotion: *kathā ruceḥ sarvatraivādyatvāt śreṣṭhatvāc ca* (Krama Sandarbha commentary on Ś.B. 1.2.8). Of all topics of God, topics relating the Śrīmad Bhāgavata are the best, for its words are most powerful and full of transcendental *rasa* (*tatrāpi śravaṇe śrī bhāgavata śravaṇam tu parama śreṣṭham tasya tādrśa prabhāvamaya śabdātmakatvāt parama rasamayatvāc ca*, Bhakti Sandharbha 260). Of all the topics in Śrīmad Bhāgavata, the *Rāsā-līlā* is the greatest, for hearing it makes one attain the highest form of devotion to God (the mood of the *gopīs*, according to Śrī Jīva and Sanātana Gosvāmīs), and quickly redeems the hearer from the heart's disease of lust. Surely a devotee who hears about Rādhārānī's sweet pastimes will attain Her full shelter.

Thirdly, Śrīpāda always remembers the dust from Śrī Rādhā's lotus-feet. This includes all Her names, glories, pastimes and qualities. In *rāgānugā bhakti*, the item of *smaraṇa* or remembrance of Rādhā and Kṛṣṇa's sweet pastimes is most important. Śrīla Narottama Thākura sings:

manera smaraṇa prāṇa, madhura madhura dhāma,
yugala vilāsa smṛti sāra
sādhya sādhana ei, iha boi āra nāi,
ei tattva sarva tattva sāra

"The very life of the mind is *smaraṇa*, and the most sweet remembrance is the pastimes of Rādhā and Kṛṣṇa. This is the goal and this is the practise and there is nothing more than this. This principle is the essential truth."

Fourthly, Śrīpāda wants to wander all over Rādhā's *nikuñja*-abodes in Vṛndāvana. As a result of wandering all over Vraja the devotee develops love of Kṛṣṇa and attains Śrīmatī Rādhikā's causeless mercy.

Śrīpāda glorifies Śrī Rādhā's divine qualities, for that is the best way to attain Her mercy, as She declares Herself: *āmāra kathā bole yei, āmāra mata hoy sei*. The chanting of the holy name is a must for someone who wants to attain perfection in the present age of Kali. Śrī Jīva Gosvāmī says: *kalau ca śrī bhagavatā kṛpāyā tad grāhyata ityapekṣayaiva tatra tat praśaṁseti sthitam. ataeva yad anyāpi bhaktiḥ kalau kartavyā tadā tat saṁyogenaiva ityuktam yajñaiḥ saṅkīrtana prāyair yajanti hi sumedhasah iti* (Bhakti Sandarbha 273): In all the ages (*yugas*) the holy name has the same power, but still, in the age of Kali the chanting-process is especially praised. The Lord, seeing the plight of the fallen souls in the age of Kali, has especially praised this chanting method as the means for the age of Kali. Therefore it is said in Śrīmad Bhāgavata (11.5.32) 'Intelligent people worship the Lord in the age of Kali by means of the *saṅkīrtana yajña*.'

Seeing Rādhā's form can mean worshipping the deity. In that connection it must be remembered that *pratimā nahe tumi- sāksāt vrajendra nandana* (C.C.) "You are not a statue - You are directly Kṛṣṇa, the prince of Vraja." Such consciousness will make the aspirant most happy. In this way Śrīpāda purifies his body, his mind and his words by engaging them in Śrī Rādhikā's service. This is surrender:

tavaivāsmi tavaivāsmi na jīvāmi tvayā vinā
iti vijñāya devi tvam naya mān caraṇāntikam

(Vilāpa Kusumāñjalī 96)

"I am Yours, I am Yours only! I cannot live without You! Knowing this, O devi, take me to Your lotus-feet!"

VERSE 242:

**KRĪDAN MĪNA DVAYĀKṢYĀḤ SPHURAD ADHARA MAṆI VIDRUMA ŚROṆI
BHĀRA
DVĪPĀYĀM ANTARĀLA SMARA KALABHA KAṬĀTOPA VAKṢORUHĀYĀḤ
GAMBHĪRĀVARTA NĀBHER VAHALA HARI MAHĀ PREMA PĪYŪṢA SINDHOḤ
ŚRĪ RĀDHĀYĀḤ PADĀMBHORUHA PARICARAṆE YOGYATĀM EVA MṚGYE**

krīdat - playing; *mīna* - fish; *dvaya* - couple; *akṣyāḥ* - of the eye; *sphurad* - clearly; *adhara* - lips; *maṇi* - jewel; *vidruma* - coral; *śroṇi* - hips; *bhāra* - heavy; *dvīpāyām* - of the island; *antarāla* - inside; *smara* - amorous; *kalabha* - elephant; *kaṭātopa* - proud trunk; *vakṣoruhāyāḥ* - of the breasts; *gambhīra* - deep; *āvarta* - whirlpool; *nābheḥ* - of the navel; *vahala* - strong; *hari* - Hari; *mahā* - great; *prema* - love; *pīyūṣa* - nectar; *sindhoḥ* - of the ocean; *śrī rādhāyāḥ* - of Śrī Rādhā; *padāmbhoruha* - lotus-feet; *paricarane* - worshiping; *yogyatām* - qualification; *eva* - only; *mṛgye* - seeking.

I seek the qualification for serving the lotus-feet of Śrī Rādhā, who is a great nectar ocean of love for Hari, in which Her two eyes are like restlessly playing fishes, Her lips are like shining corals, Her heavy buttocks are like islands upon which wander the proud temples of Cupid's baby elephants in the form of Her breasts, and whose navel is like a deep swirling whirlpool.

SEEKING THE QUALIFICATION FOR SERVICE:

Commentary: When there are even the slightest feelings of awe and reverence the service of the *Vraja-rasa* cannot be attained. In *Bṛhad Bhāgavatāmṛta* it is said: *tat tu laukika sad bandhu buddhyā prema-bhayādijam; vighnaṁ nirasya tad gopa gopī dāsyepsayārjayet* (2.5.217) "Fear and reverence for Kṛṣṇa must be totally eradicated, since it damages the conception of Kṛṣṇa as the *laukika sad bandhu*, the good worldly friend. One who wants to earn *prema* must desire to become a servant of a *gopa* or a *gopī*." There's no shortage of examples of how Śrī Rādhā is a great ocean of love of Kṛṣṇa. Her eyes, that extend up to Her ears, are its playful fishes, Her red lips are the ocean's coral rocks, Her buttocks are an island in that ocean on which Cupid's baby elephant lives, whose trunks resemble Her breasts, Her deep navel is like a swirling whirlpool, and Her lotus-feet are like two lotus-flowers that are

floating in that great ocean of nectar. There is only a few words difference between this verse and verse 173 of this book. It is shown how strongly Śrīpāda seeks the qualification for Śrī Rādhā's service, because he writes the same verse down two times.

*kuñje rāi kuñjeśvarī, nava gorocanā gaurī,
vṛṣabhānu rāja kula indu
ei hari priyatamā, niramala hari premā,
sumadhura mahā sudhā sindhu*

"Rādhā, the queen of the arbours, the moon of king Vṛṣabhānu's dynasty, who shines with the golden splendour of fresh *gorocanā*-pigments, who is Hari's beloved and whose love for Him is spotless, is like a great ocean of very sweet nectar."

*cancala nayana mīna, khelā kore rātri dina,
rasera sāyare nirantara
adhara vidruma maṇi, mahojjvala ratna-khani,
śroṇī bhāra dvīpa manohara*

"Her restless eyes are like fishes that play in that ocean of *rasa* day and night, Her lips are like brightly shining coral-rocks and Her heavy buttocks are like an enchanting island."

*dhik dhik kari kumbha, hare tāra yoto dambha,
smarakala vakṣoja yugala
sugabhīra nābhī heno, gambhīra āvarta yeno,
padma koṭi caraṇa kamala*

"Curses on the mad elephant's trunks, because Rādhikā's breasts destroy their pride! Her navel is like a deep whirlpool and Her feet are like millions of lotus-flowers floating in that ocean."

*kṛṣṇa sukha sāgarikā, kṛṣṇamayī śrī rādhikā,
parama ānanda sukha sāra
bhaṇe śrī prabodhānanda, rādhāra padāravinda,
sevanete lālasā āmāra*

"Śrī Rādhikā is the essence of the ocean of Kṛṣṇa's bliss, and She is filled with Kṛṣṇa. Śrī Prabodhānanda sings: "I desire the service of Rādhā's lotus-feet!"

VERSE 243:

**MĀLĀ GRANTHANA ŚIKṢAYĀ MR̥DU MR̥DU ŚRĪ KHAṆḌA NIRGHARṢAṆĀ-
DEŚENĀDBHUTA MODAKĀDI VIDHIBHIḤ KUÑJĀNTA SAMMĀRJANAIIḤ**

**VṚNDĀRAṆYA RAHAḤ STHALĪṢU VIVAŚĀ PREMĀRTI BHĀRODGAMĀT
PRĀṆEŚĀM PARICĀRAKAIḤ KHALU KADĀ DĀSYĀ MAYĀDHĪŚVARĪ**

mālā - garland; *granthana* - winding; *śikṣayā* - by teaching; *mṛdu mṛdu* - softly; *śrī khaṇḍa* - sandalwood; *nirgharṣaṇa* - grinding; *ādeśena* - by ordering; *adbhuta* - wonderful; *modaka* - sweets; *ādi* - and so on; *vidhibhiḥ* - by the rules; *kuñja* - grove; *antaḥ* - inside; *sammārjanaiḥ* - by cleansing; *vṛndāraṇya* - Vṛndāvana; *rahaḥ* - remote; *sthalīṣu* - in the places; *vivaśā* - overwhelmed; *prema* - love; *ārti* - eagerness; *bhāra* - weight; *udgamaiḥ* - by coming up; *prāṇeśam* - Lord of Your life; *paricārakaiḥ* - by serving; *khalu* - certainly; *kadā* - when; *dāsyā* - service; *mayā* - by me; *adhīśvarī* - supreme goddess.

When will my Īśvarī, who is absorbed in bearing the burden of Her love-agony, engage me in the service of the Lord of Her life (Kṛṣṇa) in the solitary places of Vṛndāvana by teaching me how to string flower garlands, ordering me to grind sandal paste, and engaging me in making wonderful sweetballs and sweeping the grove?

ŚRĪ RĀDHĀ'S SERVICE, ATTAINED BY HER MERCY:

Commentary: Śrī Rādhikā eagerly waits for Her Lord to come (in this role She is called *vāsaka sajjikā*), so She decorates the *kuñja* beforehand, with the help of Her maidservant (Śrīpāda). Premamayī (Rādhikā, who is filled with love for Kṛṣṇa) is overwhelmed by feelings of loving anxiety as She orders Her maidservant to string a flower garland for Śyāma. This garland is very dear to Svāminī, for She will personally hang it around Her Prāṇeśa's (Kṛṣṇa's) neck. When the maidservant makes some mistake in winding the garland, Svāminī laughs, comes to her and corrects her. Svāminī is very expert in making garlands, *paṇḍitā mālya gumphe* (Ujjvala Nīlamaṇi). Śrī Viśvanātha Cakravartipāda says: *na kasyāścana sakāśāt sāvīdyā śikṣitā veṇu vādyā urudhā nija śikṣā* (Ananda Candrikā): "Just as Kṛṣṇa never learnt His fluteplaying from anyone (see Śr. Bhāg. 10.35.14), similarly Rādhikā never learnt any of Her expert arts from anyone." Svāminī makes Her maidservant qualified for devotional service by teaching her how to sing the right amorous songs and how to fan Her and Her lover. She orders the maidservant how to grind sandalwood in such a way that the paste becomes nice and glossy, and She teaches her how to cook wonderful sweetballs and how to cleanse the *kuñja*. When the maidservant attains the mercy of Her mistress she feels blessed and fulfilled.

VERSE 244:

**PREMĀMBHODHI RASOLLASAT TARUṆIMĀRAMBHEṆA GAMBHĪRA DRḢ
BHEDAṀ BHAṄGI MRDU SMITĀMRTA NAVA JYOTSNĀŅCITA ŚRĪ MUKHĪ**

**ŚRĪ RĀDHĀ SUKHA DHĀMANI PRAVILASAT VṚNDĀṬAVĪ SĪMANI
PREYO'ŅKE RATI KAUTUKĀNI KURUTE KANDARPA LĪLĀNIDHIḤ**

prema - love; *ambhodhi* - ocean; *rasa* - flavour; *ullasat* - gladdened; *taruṇimā* - youthfulness; *ārambhena* - by beginning; *gambhīra* - deep; *dṛk* - look; *bhedam* - separate; *bhaṅgi* - gesture; *mṛdu* - soft; *smita* - smile; *amṛta* - nectar; *nava* - new; *jyotsna* - moonlight; *añcita* - endowed; *śrī* - beautiful; *mukhī* - face; *śrī rādhā* - Śrī Rādhā; *sukha* - bliss; *dhāmani* - abode; *pravilasat* - enjoys; *vṛndāṭavī* - of Vṛndāvana; *sīmani* - on the outskirts; *preya* - beloved; *añke* - on the lap; *rati* - love; *kautukāni* - in the fun; *kurute* - doing; *kandarpa* - amorous; *līlā* - pastimes; *nidhiḥ* - jewel.

Her eyes are very deep because they blissfully came up from the ocean of *prema* and fresh youthfulness, and Her beautiful shining face emits fresh moonbeams of soft nectarean smiles and tender gestures. This jewel of amorous pastimes, Śrī Rādhā, is freely playing on the lap of Her beloved in a *kuñja* on the outskirts of Vṛndāvana, showing wonderful expertise in funny loveplays.

THE JEWEL OF AMOROUS PASTIMES:

Commentary: Śrī Rādhā is overwhelmed by loving eagerness, like a Cātakī-bird that is thirsty after the showers from the fresh Śyāma-monsooncloud. Suddenly that Śyāma-cloud appears in the sky of Her fortune. The maidservant sees that high waves appear on the ocean of Śrīmatī's love when She sees the moon-like face of Śyāma, and the maidservants eyes become like fishes that blissfully swim on these waves. *eto bhāva bhūṣāya bhūṣita rādhā aṅga; dekhile uchale kṛṣṇera sukhābdhi taraṅge* (C.C) "Seeing these ornaments of ecstasy on Rādhā's body, Kṛṣṇa feels the waves on the ocean of His bliss increase." This delights Kṛṣṇa even more than when He actually unites with Śrī Rādhā. *ei bhāva yukta dekhi rādhāsya nayana; saṅgama hoite sukha pāya koṭi guṇa* (C.C) "Seeing Rādhā's face and eyes in this mood I feel more pleasure than when I directly unite with Her."

How deep are the eyes of Śrīmatī that come forth from Her wonderful fresh beauty and Her ecstatic love, and that show different emotions! Nectarean moonrays emanate from Her sweetly smiling moon-like face. This is not a blazing light that burns the eyes, but a soothing transcendental nectarean light that soothes the Cakorabird-like eyes of Kṛṣṇa and keeps Him always eager for another drop. Svāminī looks as beautiful as a fresh golden vine embracing the black Tamāla tree Kṛṣṇa. On special occasions the maidservant can also see how Svāminī is an ocean of funny amorous love-arts, making Śyāma drown in the depth of amorous bliss.

VERSE 245:

**ŚUDDHA PREMA VILĀSA VAIBHAVA NIDHIḤ KAISORA ŚOBHĀ NIDHIR
VAIDAGDHĪ MADHURĀṄGA BHAṄGIMA NIDHIR LĀVAṄYA SAMPANNIDHIḤ
ŚRĪ RĀDHĀ JAYATAN MAHĀ RASANIDHIḤ KANDARPA LĪLĀNIDHIḤ
SAUNDARYAIKA SUDHĀNIDHIR MADHUPATEḤ SARVASVA BHŪTO NIDHIḤ**

śuddha - pure; *prema* - love; *vilāsa* - pastimes; *vaibhava* - prowess; *nidhiḥ* - jewel; *kaisora* - adolescence; *śobhā* - beauty; *nidhiḥ* - jewel; *vaidagdhī* - cleverness; *madhurāṅga* - sweet limbs; *bhaṅgima* - gestures; *nidhiḥ* - jewel; *lāvaṅya* - beauty; *sampad* - wealth; *nidhiḥ* - jewel; *śrī rādhā* - Śrī Rādhā; *jayatad* - glories; *mahā* - great; *rasanidhi* - jewel of flavour; *kandarpa* - Cupid; *līlā* - pastimes; *nidhi* - jewel; *saundarya* - beauty; *eka* - only; *sudhānidhi* - nectar jewel; *madhupateḥ* - for Kṛṣṇa; *sarvasvabhūto* - everything; *nidhiḥ* - jewel.

All glories to Śrī Rādhā, who is the jewel of the prowess of loving pastimes, the jewel of adolescent beauty, the jewel of all the clever sweet-limbed girls, the jewel of the opulence of elegance, the jewel of great *rasa*, the jewel of amorous pastimes, the only jewel of nectarean beauty and the jewel that contains everything for Madhupati (Kṛṣṇa).

NINE TRANSCENDENTAL JEWELS IN ŚRĪ RṅDHṅ:

Commentary: In the kingdom of love Śrī Rādhā is the transcendental counterpart of the nine wordly jewels *kumuda*, *padma*, *mahā padma*, *śankha*, *makara*, *kacchapa*, *mukunda*, *ānanda* and *nīlā*. The great poet Karṇapura wrote in his introduction to his 'Caitanya Candrodaya'-play: *nidhiṣu kumuda padma śankha mukhyeṣv arucikaro nava bhakti candra kāntaiḥ* "The luster of the nine jewels of devotion (hearing, chanting, remembering etc.) cause the devotees to lose their interest in the nine jewels of worldly opulence like the *kumuda*, *padma* and *śankha*." When that devotion matures it becomes *prema* and from *prema* comes *mahā bhāva*, Śrī Rādhikā's very constitution. When one tastes even a single drop of these nine nectarean jewels of Her supreme love, one considers all the other jewels of both the mundane and the spiritual worlds to be most insignificant. Śrī Rādhā is the *śuddha prema vilāsa vaibhava nidhiḥ*, the jewel of the prowess of pure selfless love. This love is unmotivated and is only aimed at Kṛṣṇa's satisfaction. Śrī Rādhikā's love is even purer than that of the other *gopīs* and therefore She is called *gopītamā*, the greatest *gopī*, a mine full of jewels of pure love. The maidservant sees that when Rādhā and Śyāma play Their loving pastimes.

Śrīmatī is also the *kaisora śobhā nidhi*, the jewel of all adolescent beauty. *sā śobhā rūpa bhogādyair yat syād aṅga vibhūṣaṇam* "She whose body is adorned with a beautiful form and enjoyment, is called *śobhā*" Kṛṣṇa is very attracted to the *śobhā* that comes forth from *mahā bhāva*:

dhṛtvā ratnāṅguli kiśalayair nīpa sākham viśākhā

*niṣkrāmantī vratati bhavanāt prātar udghūrṇitākṣī
veṇīm aṁsopari viluṭhatīm ardha muktāṁ vahantī
lagnā svānte mama nahi bahiḥ seyam adyāpyayāsīt*

(Ujjvala Nīlamanī Anubhāva 64)

Kṛṣṇa told Subala: "O friend! When Viśākhā comes out of the vine-cottage in the morning with twirling eyes, holding the branch of a Nīpa-tree with her reddish bud-like fingers, her halfopened braid hanging loosely on her shoulders, My heart becomes absorbed in her beauty (*śobhā*) and I cannot forget her." Śrī Rādhārāṇī is the reservoir of all this wealth of *śobhā*.

Śrīmatī is also the jewel of all cleverness, which means expertise in arts and performing pastimes: *kalā vilāsa digdhātmā vidagdha iti kīrtate* (B.R.S. 2.1.84). The maidservant can experience that when she is on the Yugala's *līlā-bhūmi* (playground). Śrīmatī is the jewel of sweet bodily gestures (*madhurāṅga bhaṅgima nidhiḥ*), with which She can enchant even Śyāmasundara during Her lovesports, and seeing a stream of luster gushing from Śrīmatī's limbs, the maidservant calls Her the jewel of *lāvaṇya*, elegance. Because *rasikendra mauli* (Kṛṣṇa, the king of relishers) considers Himself blessed when He can relish the sweetness of Śrīmatī's love, the maidservant calls Her the *mahā rasa nidhi*, the jewel of great taste. When the maidservant sees that the king of eros (*śṛṅgāra rasa rāja* Śrī Kṛṣṇa) is defeated by Svāminī, she calls Her *kandarpa līlā nidhi*, the jewel of amorous pastimes. Because the ocean of Śrīmatī's nectarean beauty increases when he is with Śyāma She is named *saundarya sudhānidhi*, the reservoir of nectarean beauty, and because She always gives all kinds of happiness to the *rasika* Kṛṣṇa-bee She is named *madhupateḥ sarvasvabhūto nidhiḥ*. The maidservant knows how much the Kṛṣṇa-bee Madhupati thirsts for loving pastimes with her Svāminī. Svāminī represents all the nine jewels of pure selfless love for Madhupati Śyāma, and the *rasika* jeweller Śrīpāda Prabhodhānanda knows how delightful these jewels are for Madhupati.

VERSE 246:

**NĪLENDĪVARA VṚNDA KĀNTI LAHARĪ CAURAM KĪSORA DVAYAM
TVAYY ETAT KUCAYOŚ CAKĀSTI KIM IDAM RŪPEṆA ME MOHANAM
TVAN MĀM ĀTMA SAKHĪM KURU DVI TARUṆĪYAM NAU DṚḌHAM ŚLIṢYATI
SVA CCHĀYĀM ABHIVĪKṢYA MUHYATI HARAU RĀDHĀ SMITAM PĀTU VAḤ**

nīla - blue; *indīvara* - lotus; *vṛnda* - cluster; *kānti* - luster; *laharī* - stream; *cauram* - thief; *kīsora* - young boys; *dvayam* - couple; *tvayi* - in You; *etat* - that; *kucayoḥ* - on the breasts; *cakāsti* - there is; *kim* - what; *idam* - this; *rūpeṇa* - with the form; *me* - My; *mohanam* - enchanting; *tvat* - Your; *mām* - me; *ātma* - own; *sakhīm* - girlfriend; *kuru* - do; *dvi* - two; *taruṇī* - young girl; *iyam* - this; *nau* - us both; *dṛḍham* - tightly; *śliṣyati* - embrace;

sva - own; *cchāyām* - reflection; *abhivikṣya* - seeing; *muhyati* - enchants; *harau* - Hari; *rādhā* - Rādhā; *smitam* - smiling; *pātu* - may protect; *naḥ* - us.

May Śrī Rādhā protect us as She smiles when Hari, who sees His own reflection in Her shining golden breasts, tells Her: "I see two beautiful boys in Your breasts! Their luster steals the glories of hosts of blue lotus-flowers! Their forms enchant Me completely! Make Me Your girlfriend, so that these two boys can tightly embrace Us young girls!"

HARI ENCHANTED BY HIS OWN SWEETNESS:

Commentary: After making love, the divine Couple sits upon Their bed of flowers. Their dresses and ornaments have fallen off and Their bodies are covered with sweatdrops. The maidservant is fanning Them as Śrīmatī tells Śyāmasundara: "Quickly dress Me before My girlfriends come here and make fun of Me!" Śyāma engages Himself in painting leaf-pictures on Svāminī's breasts when He suddenly sees Himself reflected in the two shining golden mirrors of these breasts. Kṛṣṇa's sweetness is ever-fresh, just like the water in a riverstream, and therefore even Kṛṣṇa is astonished by His own beauty. *vismāpakam svasya ca saubhaga*, the Bhāgavata says. *rūpa dekhi āpanāra, kṛṣṇera hoilo camatkāra, āsvādite mone uṭhe kāmā*. (C.C.) "When Kṛṣṇa sees His own form, He becomes astonished and He develops the desire to taste it Himself." And when He sees His own beauty reflected in the clearly shining golden mirror-like breasts of Śrī Rādhikā, He becomes even more enchanted, to the extent that He thinks Himself to be a young *gopī* like Her. When Kṛṣṇa saw His own reflection in a jewelled wall of Dvārakā's new Vṛndāvana-garden He became amazed and said:

*aparikalita pūrvaḥ kaś camatkāra-kārī
sphurati mama garīyān eṣa mādhyura pūrah
ayam aham api hanta prekṣya yaṁ lubdha cetāḥ
sarabhasam upabhoktum kāmāye rādhikeva*

(Lalita Mādhava, Act VIII)

"Aha! I've never seen such an astonishing beauty before as this great stream of My own sweetness. Even I become eager to see and to enjoy this sweetness, just like Śrī Rādhikā." *āpana mādhyura hare āpanāra mana; āpane āpanā cāhe korite āliṅgana* (C.C.) "He steals His own mind with His own sweetness, and then He desires to embrace Himself." Being thus enchanted, Hari tells Śrīmatī: "I see two beautiful boys, that shine like blue lotus-flowers, in Your breasts, and their sweetness completely enchanted Me! Please make Me Your girlfriend! These two boys are always staying in Your heart, and without becoming Your girlfriend it will be very difficult for Me to meet them. When I'm Your girlfriend these boys will embrace Me even if I'm not qualified, simply because they know that I'm Yours! One of them can embrace Me and the other one can embrace You! That will be most ecstatic!" A slight smile appears on Śrīmatī's beautiful face when She hears the words of Her lover, who is enchanted by seeing His own reflection. The maidservant floats in an ocean of bliss when she hears the words of

*udbhrānta vacana śune, rasika nāgara pāne,
cāhe rāi sahāsyā vadane
ei smita kānti sudhā, rakṣā koru sabe sadā
śrīpāda prabodhānanda bhaṇe*

"Hearing Rasika Nāgara's bewildered words, Rāi stares at Him and smiles. Śrīpāda Prabodhānanda says: May the luster of that nectarean smile always protect everyone."

VERSE 247:

**SAMGATYĀPI MAHOTSAVENA MADHURĀKĀRĀM HRDI PREYASAḤ
SVA CCHĀYĀM ABHIVIKṢYA KAUSTUBHA MAṆAU SAMBHŪTA ŚOKĀ KRUDHĀ
UTKṢIPTA PRIYA PĀṆI TIṢṬHA ŚUNAYETYUKTVĀ GATĀYĀ BAHİḤ
SAKHYAI SĀSRA NIVEDANĀNI KIM AHAM ŚROṢYĀMI TE RĀDHİKE**

saṁgatya - meeting; *api* - even; *mahotsavena* - by the festival; *madhurākārām* - sweet form; *hr̥di* - in the heart; *preyasaḥ* - beloved; *sva* - own; *cchāyām* - reflection; *abhivikṣya* - seeing; *kaustubha maṇau* - in the Kaustubha jewel; *sambhūta* - created; *śokā* - lamentation; *krudhā* - anger; *utkṣipta* - pushing away; *priya* - beloved; *pāṇi* - hand; *tiṣṭha* - wait!; *śunaya* - O knower of morality; *iti* - thus; *uktvā* - having spoken; *gatāyā* - gone; *bahīḥ* - outside; *sakhyai* - to friends; *sāsra* - tearfilled; *nivedanāni* - telling; *kim* - what; *aham* - I; *śroṣyāmi* - I hear; *te* - You; *rādhike* - O Rādhā!

O Śrī Rādhike! Will I hear You tell Kṛṣṇa: "O Knower of morality (meant sarcastically)! Stay away!", and see You slap His hand before You go out of the *kuñja* and angrily lament to Your girlfriends with tearfilled eyes that You saw Your own sweet form reflected in the Kaustubha gem on Your lover's chest (and You thought it was some other girl) although You just met Him during Your festival of love?

ŚRĪ RĀDHĀ'S LOVING DELUSION:

Commentary: Śrī Kṛṣṇa's illusion is gone when Rādhikā smiles at Him and He understands now that He mistook His own reflection in Her shining breasts for some other boys. Now He continues His job of redressing and ornamenting Śrīmatī. Just then the *sakhīs* enter the *kuñja*, laughing and making great waves on the ocean of the divine Couple's sweetness. The maidservant sees it all as a great festival of *rasa*. You cannot make a festival with just one or two people, more people are required, and the *sakhīs* help to complete that festival. *sakhī vinu ei līlā puṣṭa nāhi hoy; sakhī līlā vistāriyā sakhī āsvādoy* (C.C.) "Without the *sakhīs*, the pastimes of Rādhā and Kṛṣṇa are not complete. They expand these pastimes and make them relishable." The laughter and joking of the *sakhīs* make the divine Couple

eager for loving pastimes once more. The *sakhīs* understand that and discretely leave the *kuñja*. But right in the beginning of the loveplay Svāminī sees Her own sweet form reflected in the glittering Kaustubha-gem on Kṛṣṇa's chest and She becomes angry and upset, thinking it to be another girl sporting with Kṛṣṇa. Kṛṣṇa, very disappointed that Svāminī rejects Him right at the beginning of the loveplay, holds His hand on Her body and asks Her why She is angry with Him, but Svāminī angrily pushes His hand away and says: "O Knower of morality! Don't try to flatter Me! Just find Your own enjoyment!", and goes out of the *kuñja* to meet Her girlfriends. The maidservant understands everything and laughs within herself. The *sakhīs* are surprised to see Śrīmatī coming out of the *kuñja* just after Her festival of love has started, and they ask Her why She is so angry. With tearfilled eyes Śrīmatī tells them: "O Friends! This king of debauchees is embracing another girl right in front of Me! Who can tolerate this?" The *sakhīs* say: "Rādhē! We've been standing by the door of this *kuñja* all the time, we didn't see any other girl entering! We think You must have been hit by some wave of illusion while You were swimming in the ocean of love!" Śrīmatī replies: "I saw this other girl Myself, how could I have come under such an illusion then?" Then the *sakhīs* ask the maidservants if they understand what is going on, and the maidservants tell them that Śrīmatī mistook Her own reflection in Kṛṣṇa's Kaustubha jewel for some other girl. When the *sakhīs* hear this they have so much fun! They bring Svāminī back to Śyāmasundara and make so many waves of laughter with Them. The fishlike hearts of the maidservants blissfully enjoy swimming on these waves.

VERSE 248:

**MAHĀ MAṆI VARA SRAJAṆ KUSUMA SAÑCAYAIR AÑCITAṆ
SPHURAN MARAKATA PRABHĀ GRATHITA MOHITA ŚYĀMALAM
MAHĀ RASA MAHĪPATER IVA VICITRA SIDDHĀSANAM
KADĀ NU TAVA RĀDHIKE KAVARA BHĀRAM ĀLOKAYE**

mahā - great; *maṇi* - jewel; *vara* - best; *srajaṇ* - string; *kusuma* - flowers; *sañcayaiḥ* - collection; *añcitaṇ* - endowed with; *sphurat* - manifest; *marakata* - emerald; *prabhā* - splendour; *grathita* - strung; *mohita* - enchanted; *śyāmalam* - blackish; *mahā rasa* - amorous flavour; *mahīpateḥ* - of the king; *iva* - like; *vicitra* - wonderful; *siddha* - perfect; *āsanam* - seat; *kadā nu* - when; *tava* - Your; *rādhike* - O Rādhā; *kavara* - braid; *bhāram* - weight; *ālokaye* - see.

O Rādhike! When will I see Your enchanting blackish braided hair, that shines like emeralds, that is like the wonderful, perfect seat for the king of supreme *rasa* (Cupid) and that is beautified by a string of nice jewels and bunches of flowers?

THE PERFECT SEAT FOR THE KING OF GREAT RASA:

Commentary: Śrīmatī's loving delusion is now also gone and Her beautiful face is marked by feelings of joy, shame, and eagerness. Knowing the desires of the amorous Couple the *sakhīs* leave Them, on the pretext of picking flowers. The beautiful Couple sits on Their play-bed; Svāminī's veil has slipped off Her head because of Her absorption in amorous feelings. The maidservant stands behind the amorous Couple and serves Them by fanning Them. Her eyes are absorbed in admiring the sweetness of Śrīmatī's braided hair, which steals the luster of emeralds. All of Śrīmatī's limbs are composed of *mahā bhāva*, and that is why She fully controls Kṛṣṇa. The glossy blackish luster of Her braided hair, that is decorated by strings of nice jewels and freshly blooming jasmine-flowers, comes from Her *mahā bhāva*. But the jewels and the flowers are beautified by the *mahā bhāva* braid, and not the other way around.

Śrīpāda, in his *kinkarī*-form, sees this braid as the perfect seat for the king of great *rasa*. This great *rasa* means the amorous *rasa*. *ādyā eva paro rasaḥ*: "The first *rasa* is the amorous *rasa*", and Cupid is the king of that mellow. But the Cupid mentioned in this verse is not the mundane Cupid, that always enchants all the boys and girls and all the men and women of this world; this is Cupid's transcendental counterpart, that eternally engages Rādhā and Mādhava in Their ever-fresh amorous attraction. Śrī Jīva Gosvāmī confirms this in his Bṛhat Krama Sandarbha-commentary on Śrīmad Bhāgavata 10.29.46 *uttambhayan ratipatiṁ ramayāś cakāra - tāsāṁ premaiva sāhajikaḥ na tu kāmāḥ. tad abhāve sā līlā surasā na bhavatīti svayam eva tāsāṁ asantam api kāmāṁ vardhayāmāsety arthaḥ. sa tu kāmāḥ prākṛto na bhavati api tu sa eva bhagavān yenāṁśena kāmāvatāro bhavati sa evāṁśas tāsāṁ manasyāveśitaḥ*.^{*} The braided hair of Śrīmatī is the wonderful perfect seat of this transcendental Cupid, whose parts and parcels descend to the earth as all the innumerable mundane Cupids. Even Śyāmasundara, the transcendental youthful Cupid of Vṛndāvana, is agitated by lusty desires when He sees Śrī Rādhikā's braided hair. The maidservant's mind is also completely absorbed in this wonderful braid.

VERSE 249:

**MADHYE MADHYE KUSUMA KHACITAṂ RATNA DĀMNĀ NIBADDHAM
MALLĪ MĀLYAIR GHANA PARIMALAIR BHUṢITAṂ LAMBAMĀNAIḤ
PAŚCĀD RĀJAN MAṆI VARA KṚTODĀRA MĀNIKYA GUCCHAṂ
DHAMMILLAṂ TE HARI KARA DHṚTAṂ KARHI PAŚYĀMI RĀDHE**

madhye madhye - in the middle; *kusuma* - flowers; *khacitaṁ* - studded; *ratna* - jewel; *dāmnā* - with a strand; *nibaddham* - bound; *mallī* - jasmine; *mālyaiḥ* - with garlands; *ghana* - thick; *parimalaiḥ* - with perfumes; *bhūṣitaṁ* - decorated; *lambamānaiḥ* - hanging down; *paścāt* - from behind; *rājan* - shines; *maṇi* - jewel; *vara* - best; *kṛta* - done;

^{*} "Actually, the *gopīs'* love is natural, it is not lust. Without it there is no taste in these pastimes. Kṛṣṇa Himself increases their lust for this purpose. This lust is not mundane, but it is a particle of Kṛṣṇa's transcendental lust that enters into their minds."

udāra - generous; *māṇikyā* - jewels; *guccham* - string; *dhammillam* - braid; *te* - Your; *hari kara* - Hari's hand; *dhṛtam* - held; *paśyāmi* - I see; *rādhe* - O Rādhā.

O Rādhe! When will I see Your braided hair, which has flowers in it here and there, which is bound with a string of jewels and very fragrant jasmine-flowers, which has tassles of beautiful jewels at the end, and which is held by Hari's hand?

ŚRĪ RĀDHĀ'S BRAIDED HAIR:

Commentary: After the amorous Couple has made love Their hairs, clothes and ornaments have all become dishevelled, so Svāminī tells Kṛṣṇa: "O Beautiful One! Quickly rearrange My hair before My girlfriends come and make fun of Me!". Kṛṣṇa gets to the job, and the maidservant provides all the necessary paraphernalia. First Śyāma sits behind Svāminī's back and begins to comb Her long black hair with a jewelled comb. Each strand of hair is dearer to Him than millions of lives! Svāminī's limbs erupt with goosepimples of ecstasy when Hari touches Her. Kṛṣṇa looks at Śrīmatī's face over Her shoulders to see if She feels any pain, and Svāminī pacifies Him by saying: "Why are You worried? It didn't hurt!" When Kṛṣṇa hears that He smiles. How wonderfully He serves Her! The maidservant drowns in oceans of bliss while she stands by with all the paraphernalia. Śyāma binds Svāminī's long braid with a strand of jewels and a fragrant garland of jasmineflowers, which was strung by the maidservant. He is overwhelmed when He sees the beauty of this braid and He strews some additional flowers over it and hangs a tassle of jewels at its end.

VERSE 250:

**VICITRĀBHĪR BHANĠĪ VITATIBHĪR AHO CETASI PARAM
CAMATKĀRAM YACCHAḤ LALITA MAṆI MUKTĀDI LASITAḤ
RASĀVEŚĀD DVAITAḤ SMARA MADHURA VṚTTĀKHILAM AHO'
DBHUTAS TE SĪMANTE NAVA KANAKA PAṬṬO VIJAYATE**

vicitrābhiḥ - with wonderful; *bhaṅgī vitatibhiḥ* - with many gestures; *aho* - O!; *cetasi* - in the heart; *param* - supreme; *camatkāram* - astonishment; *yacchan* - causing; *lalita* - lovely; *maṇi* - jewel; *muktādi* - pearls and so; *lasitaḥ* - shining; *rasa* - flavour; *āveśāt* - out of absorption; *dvaitaḥ* - duality; *smara* - amorous; *madhura* - sweet; *vṛttākhilam* - all customs; *aho* - O!; *adbhutaḥ* - wonderful; *te* - Your; *sīmante* - in the part; *nava* - new; *kanaka* - golden; *paṭṭaḥ* - foreheadchain; *vijayate* - glory.

O Rādhē! Aho! Your part divides Your hair into two sides of *rasa*-absorption and is made wonderful by its sweet amorous character, astonishing the mind with its enchanting new forehead-chain that has lovely jewels and that makes different wonderful movements.

ŚRĪ RĀDHĀ'S GOLDEN FOREHEAD-CHAIN:

Commentary: Nāgararāja has finished making Rādhikā's braid, standing behind Her, and now He stands before Her and hangs Her golden *lalāṭikā* (foreheadchain) on Her forehead. Śrīpāda says: "It is as if this *lalāṭikā* is dividing Rādhikā's *sīmanta* (part) in two because of absorption in *rasa*". Here the qualities of the *sīmanta* are ingredients for worshipping the *lalāṭikā*. A poet may describe the daybreak as follows: When the night sees that her beloved moon is setting she starts to cry of impending separation. The chirping of the birds is the sound of the night's crying and the dewdrops are her tears. Although it is impossible for the night to cry, the ingredients of this crying are the beauty of daybreak. In the same way the division of the part out of *rasika* absorption is an ingredient for worshipping the *lalāṭikā* when that *lalāṭikā* is placed on the forehead.

Another reading of this verse is *rasāveśād vittāḥ*. It is said *vittam bhogyam pratite*. In *rasika* absorption the *lalāṭikā*'s beauty has become very enjoyable for Nāgara-maṆi, the maidservant can personally experience this. This *lalāṭikā* is wonderful because of its sweet amorous character. The maidservant is aware of that, because it was placed on Svāminī's forehead by Śyāmasundara's own hands. Seeing Śyāmasundara's absorption Svāminī slightly smiles, making some nectar drip from Her moon-like face. Greedy Kṛṣṇa immediately drinks that nectar with the cups of His lips. How many wonderful sweet amorous moods are created when this *lalāṭikā* is put on! How wonderfully this *lalāṭikā* dangles on Svāminī's forehead while She speaks! Both Śyāma and the maidservant are astonished. *param camatkāraṁ yacchan*. All these ornaments are made of *mahā bhāva* because of being connected with *mahā bhāva svarūpinī* Rādhārāṇī, and they are full of amorous *rasa* (*śṛṅgāra rasamaya*) because of being placed there by amorous *rasa* personified, Śrī Kṛṣṇa. How astonishing they are! *camatkāra* or astonishment is, after all, the essence of *rasa*: *rāse sārāś camatkāro yaṁ vinā na raso rasāḥ* (Alaṅkāra Kaustubha 5.18). The maidservant's heart is absorbed in that astonishment.

he śrī rādhē rasavatī, sīmantera svarṇa sīnhi,
maṇi māṇikyete vilasita
vicitra bhaṅgīma dvāre, svarṇa paṭṭa sabākāre,
sarva bhāve kore camatkāra

"O Rasavati Rādhē! Your part is beautified by gold and jewels and a golden forehead chain, that dangles under it, making different wonderful movements, astonishes in all respects."

āro śuno sukumārī, svarṇa paṭṭa manohārī,
rasāveśe du bhāga hoiyā,
vijaya gaurave sadā, avasthāna kore tathā,

smara vṛtta prakāṣa koriyā

"And hear me, O tender girl! This enchanting golden forehead-chain is divided in two out of *rasika* absorption. It always remains there, proud and victorious, revealing all sweet amorous characteristics!"

vṛṣabhānu sukumārī, du bāhu vistāra kori,
śyāma kānte yaiche ālingaya
svarṇa paṭṭa aichane, sīmante keśera sane,
vilasaye 'sarasvatī' koy

Sarasvatī says: "Just as Vṛṣabhānu's tender princess stretches out both Her arms and embraces Her lover Śyāma, this golden forehead-chain shines under Her parted hair."

VERSE 251:

**AHO DVAIDHĪ-KARTUM KṚTIBHIR ANURĀGĀMṚTA RASA
 PRAVĀHAIḤ SUSNIGDHE KUṬILA RUCIRAḤ ŚYĀMA UCITAḤ
 ITĪYAM SĪMANTE NAVA RUCIRA SINDŪRA RACITĀ
 SUREKHĀ NAḤ PRAKHYĀPAYITUM IVA RĀDHE VIJAYATE**

aho - O!; *dvaiddhī* - twofold; *kartum* - making; *kṛtibhiḥ* - by activities; *anurāga* - constant passion; *amṛta* - nectar; *rasa* - flavours; *pravāhaiḥ* - with streams; *susnigdhe* - O smooth girl; *kuṭila* - crooked; *ruciraḥ* - beautiful; *śyāma* - for Kṛṣṇa; *ucitaḥ* - proper; *itīyam* - thus; *sīmante* - on the part; *nava* - fresh; *rucira* - beautiful; *sindūra* - vermilion; *racita* - making; *surekhā* - nice line; *naḥ* - unto us; *prakhyāpayitum* - announces; *iva* - like; *rādhe* - O Rādhā!; *vijayate* - victorious.

O tender Rādhe! The line of fresh *sindūra* (vermilion) in Your part is fit for dividing Your beautiful crooked blackish locks (or beautiful, crooked Kṛṣṇa) with a stream of nectarean *anurāga rasa* (constant passion), and it announces itself to us in this way!

A STRIPE OF VERMILION IN THE PART:

Commentary: Now Śyāmasundara will put the vermilion in Rādhikā's hair (married women in India are named *sīmantinī*, for they are recognisable by the strip of vermilion in their parts). How much pleasure Rādhikā, the greatest worshiper of Kṛṣṇa, gives to Śyāmasundara, who is the personification of bliss, by allowing Him to put vermilion in Her part! Śrī Viśvanātha Cakravartīpāda writes in Kṛṣṇa Bhāvanāmṛta (4.41):

*sapadi mūrtimatī kim u mādhurī suranadī hari hṛt kari kelaye
parijanākṣi taris tripathodayā smaramadīva hatir vahatisma sā*

"Is that stripe of vermilion in Rādhikā's part a Gangā-river of sweetness taking shape, whose mere remembrance destroys all sinful reactions? Has it become a stream where the elephant of Kṛṣṇa's heart can freely play in, like the *tripatha gāminī* (the Gangā, who flows in three currents)? O! The boat-like eyes of all the *gopīs* are carried in all directions on its waves of sweetness!" Very passionately Śyāmasundara puts the stripe of vermilion in Svāminī's part. Aha! That vermilion shines like the rising sun in the dark night of Śrīmatī's black hair! How can a maidservant remain alive unless Hari puts that vermilion in Svāminī's part with His own hands? The maidservant is enchanted by the beauty of this stripe of *sindūra* and jokingly says: "O Tender Rādhe! Is this shining stripe of vermilion only there to announce to us how the nectarean stream of *anurāga rasa* is qualified to divide Your crooked, beautiful black hair in two?" The maidservant is very expert in making such jokes, for her servant-mood is blended with a mood of friendship. She says: "O Rādhe! Just as Your crooked and beautiful hair is divided in two by the shining stripe of vermilion in Your part, similarly an *anurāgavati* (passionate girl) like You is also pleasing our eyes by dividing crooked and beautiful Śyāma in two (by hugging Yourself at His chest), and the shining stripe of vermilion in Your part is announcing that to us!"

VERSE 252:

**CAKORAS TE VAKTRĀMṚTA KIRAṆA-BIMBE MADHUKARAS
TAVA ŚRĪ PĀDĀBJE JAGHANA PULINE KHAÑJANA VARAḤ
SPHURAN MĪNO JĀTAS TVAYI RASA SARASYĀM MADHUPATEḤ
SUKHĀṬAVYĀM RĀDHE TVAYI CA HARIṆAS TASYA NAYANAM**

cakora - Cakora-bird; *te* - Your; *vaktra* - face; *amṛta* - nectar; *kiraṇa* - ray; *bimbe* - on the globe; *madhukara* - bumblebee; *tava* - Your; *śrī* - beautiful; *pādābje* - lotus-feet; *jaghana* - buttocks; *puline* - on the shore; *khañjana* - wagtailbird; *varaḥ* - best; *sphurat* - manifest; *mīna* - fish; *jāta* - born; *tvayi* - in You; *rasa* - flavour; *sarasyām* - in a lake; *madhupateḥ* - of Kṛṣṇa; *sukha* - bliss; *aṭavyām* - in the forest; *rādhe* - O Rādhā!; *tvayi* - in You; *hariṇa* - deer; *tasya* - His; *nayanam* - eyes.

O Rādhe! Madhupati's (Kṛṣṇa's) eyes are like Cakora-birds that drink the honey from Your moon-like face, the bees that drink the honey of Your lotus-like feet, the wagtail birds that dance on the shore of Your buttocks, the fishes that blissfully swim in the lake of Your *rasa* and the deer that wander in Your forest of delight!

THE MANY FORMS THAT KṚṢṆA'S EYES ASSUME:

Commentary: After Kṛṣṇa has wound Śrīmatī's braid, hung Her *lalāṭikā* on Her forehead and marked Her part with vermilion He beholds the beauty of Her sweet form. Who knows how happy Hari will be to see this fully decorated form of Rādhikā, if He's even enchanted by Her without make-up?! The maidservant can see how many forms Hari's unsatiated eyes assume as they try to relish Śrīmatī's beauty and sweetness. His eyes are like Cakora-birds that drink the nectar from Rādhā's moon-like face. All creatures are delighted when the moon shines, but the joy of the Cakora-bird is incomparable.

*hari nayana cakora prītaye rādhikāyā
mukha śaśinam apūrvam pūrṇam utpādya dhātā
nayana hariṇa yugmaṁ nyasya tasmin sulolaṁ
nyadhita tad avaroddhum pārsvayoḥ karṇa pāsau*

(Govinda Līlāmṛta 11.92)

"The Creator made Rādhikā's wonderful moon-like face just to please Hari's Cakora-bird-like eyes. In this moon he placed the marks of Her deerlike eyes and he bound these restless deer up with the ropes of Her ears." Hari's eyes are like thirsty bees that relish the nectar of Rādhikā's beautiful lotus-feet and they are strongly attached to that nectar. Because Hari is so delighted by this savour, Rādhikā's feet cannot really be compared to lotus-flowers, or to anything else!

*yat kāntyā lavaṇācchriyaḥ kiśalaye yā pallavākhyāṁ nyadhāt
padmākhyāṁ naline vidhāya malinī bhāvaṁ niśā kokavat
śokāt kokanadābhidhāṁ vilapanai raktotpale cetyasau
sā rādhā bhuvī tat pada dvayam idam kenopameyaṁ bhavet*

(Govinda Līlāmṛta 11.52)

"The luster of these feet is cutting down the pride of beautiful fresh soft red lotuspetals, therefore their fresh sprouts are known as *pallava*. The lotus (or *nalini*) is known as *padma* because it is contaminated (*pada* means position and *mala* means dirt) and the red lotus-flower is called *Kokanada* because it sadly wails (*artanāda*) at nighttime like a *Cakravāka* (*koka*)-bird. So when lotus-flowers have all these shortcomings, then how can we compare Rādhā's feet with them?" Then again Hari's eyes are like frisky wagtailbirds that dance on the shore of Rādhikā's buttocks. Kṛṣṇa's eyes are just as restless as the tails of these frisky birds while They admire the beauty of Rādhikā's buttocks.

Madhupati's eyes are like restless fishes, blissfully swimming in the lake of Rādhā's *rasa*. This *rasa* is the *rasa* of Rādhikā's *mādanākhyā mahā bhāva*, Her supreme love, that is forming all of Her transcendental limbs. Where else can Kṛṣṇa's fishlike eyes blissfully swim but there?.

Hari's eyes are like deer that ramble in Rādhikā's forest of delight in topmost bliss. The beauty of Rādhikā's form is the nectar for Kṛṣṇa's mind and eyes. In the matter of satisfying all of Kṛṣṇa's senses, Śrī Rādhikā is just like Śrī Rādhikā: *kṛṣṇendriyāhlādi guṇair udārā śrī rādhikā rājati rādhikeva* (Govinda Lilāmṛta 11.118)

VERSE 253:

**SPRṢṬVĀ SPRṢṬVĀ MRDU KARATALENĀṄGAM AṄGAṂ SUŚĪTAM
SĀNDRĀNANDĀMṚTA RASA HRADE MAJJATO MĀDHAVASYA
AṄKE PAṆKERUHA SUNAYANĀ PREMA-MŪRTIḤ SPHURANTĪ
GĀDHĀŚLEṢONNAMITA CIBUKĀ CUMBITĀ PĀTU RĀDHĀ**

sprṣṭvā sprṣṭvā - touching; *mṛdu* - soft; *karatalena* - handpalms; *aṅgam aṅgam* - body; *suśītam* - very cool; *sāndra* - deep; *ānanda* - bliss; *amṛta* - nectar; *rasa* - flavour; *hrade* - in a pool; *majjataḥ* - immersed; *mādhavasya* - of Kṛṣṇa; *aṅke* - on the lap; *paṅkeruha* - lotus; *sunayanā* - beautiful eyes; *prema* - love; *mūrti* - form; *sphurantī* - manifest; *gāḍha* - deep; *āśleṣa* - embrace; *unnamita* - raising; *cibuke* - chin; *cumbitā* - kissed; *pātu* - may protect; *rādhā* - Rādhā.

May lotus-eyed Rādhā, who is the very form of divine love and who shines on Mādhava's lap, immersed in a pond of delightful nectarean *rasa* when Her cool limbs are touched by His soft handpalms and when He holds up Her chin for kissing Her and tightly embraces Her, protect us!

A POOL OF RASA:

Commentary: After drinking the nectar of Rādhikā's beautiful form through His eyes, Mādhava desires the joy of touching Her. Here the word Mādhava means the Lord of beauty, Śrī Kṛṣṇa. When Mādhava touches Svāminī, the maidservants also feel it because they are, in a sense, nondifferent from Her. *sprṣati yadi mukundo rādhikāṁ tat sakhināṁ bhavati vapuṣi kampa sveda romāñca vāṣpam* (Govinda Lilāmṛta 11.137) "When Mukunda touches Rādhikā, Her girlfriends also shiver, sweat and horripilate of ecstasy." The maidservants experience it even more intensely than the *sakhīs*, despite the fact that they never really unite with Kṛṣṇa like them, because their feelings for Rādhikā are more intense.

Śrī Rādhikā is immersed in a pool of *rasa*. A pool is a limited reservoir of water. The transcendental extramarital affairs of Rādhā and Mādhava are a great secret, and they take place in Vraja, and nowhere else. The *kuñjas* of Vraja are bound by limited borders.

Rādhā and Mādhava are drowning in a pool of *rasa*, in which there is nothing else but Each other's sweetness. Mādhava keeps Śrīmatī on His lap, and She enjoys His tender touch

beyond description. When lotus-eyed Rādhikā sits on Mādhava's lap She looks like a golden lotus flower floating on a blue pond. With Their mutual love They constantly increase Each other's beauty. Then Mādhava tightly embraces Rādhikā with His rope-like arms and holds Her beautiful chin up so that He can kiss Her again and again. The maidservant floats in the ocean of Svāminī's nectarean sweetness when she witnesses this.

VERSE 254:

**SADĀ GĀYAMĀ GĀYAMĀ MADHURATARA RĀDHĀ PRIYA YAŚAḤ
SADĀ SĀNDRĀNANDA NAVA RASADA RĀDHĀ RATI KATHĀ
SADĀ STHĀYAMĀ STHĀYAMĀ NAVA NIBHṚTA RĀDHĀ RATIVANE
SADĀ DHYĀYAMĀ DHYĀYAMĀ VIVAŚA HR̥DI RĀDHĀ PADA SUDHĀ**

sadā - always; *gāyamā gāyamā* - singing; *madhuratara* - sweeter; *rādhā priya yaśaḥ* - the beloved glories of Rādhā; *sadā* - always; *sāndrānanda* - intensely blissful; *nava* - fresh; *rasada* - taste-giver; *rādhā rati kathā* - topics of Rādhā's love; *sadā* - always; *sthāyamā sthāyamā* - staying; *nava* - new; *nibhṛta* - lonely; *rādhā rativane* - in Rādhā's love-forest; *sadā* - always; *dhyāyamā dhyāyamā* - meditating; *vivaśa* - overwhelmed; *hr̥di* - heart; *rādhā pada sudhā* - the nectar from Rādhā's feet.

I always sing about Rādhā's beloved sweet glories, I always speak about the very blissful topics of Rādhā, that always give me new taste, I always dwell in Rādhā's new solitary love-forest, and my heart is always overwhelmed by meditating on the nectar flowing from Śrī Rādhā's feet.

EXCLUSIVE WORSHIP OF ŚRĪ RĀDHĀ:

Commentary: Śrīpāda returns to external consciousness (*sādhakāveśa*) and vows to live in Rādhikā's sweet playground, Vraja. This is one of the five chief items of *rāgānugā* devotion, according to Śrīla Rūpa Gosvāmī. Mentally the aspirant should conceive of his own *siddha deha*, serving the divine Couple in *cinmaya* vraja day and night, and physically he should try as far as possible to leave in the earthly reflection of Vraja. An offenseless person will get *prema* simply by touching this sacred land. The Brahmāṇḍa Purāṇa says: *parānandamayī siddhir mathurā sparśa mātrataḥ* "Simply by touching (the district of) Mathurā one attains the perfection of the pinnacle of bliss." Śrī Jīva Gosvāmī comments on this: *parānandamayī prema lakṣaṇā* "The highest bliss is the bliss of *prema*." If the aspirant is not able to physically live in Vraja, he should live there mentally. Śrīpāda Prabhodhānanda Sarasvatī himself has taken amazing vows to live in Vraja, such as:

*vṛndāraṇya varam syām kṛmir api parato no cid ānanda deho
raṅko'pi syām atulyaḥ param iha na paratrādbhutānanta bhūtiḥ
śūnyo'pi syām iha śrī hari bhajana lavenāti tucchārtha mātṛe
lubdho nānyatra gopījana ramaṇa padāmbhoja dīkṣā sukhe'pi*

(Vṛndāvana Mahimāmṛta 2.1)

"I would rather live in Vṛndāvana as a worm than to have a transcendental body elsewhere. I would rather live as the poorest man in Vṛndāvana than to have unlimited wealth elsewhere, and I would rather live in Vraja without doing any Hari *bhajana* at all than to go elsewhere out of greed for the bliss of worshiping the lotus-feet of the lover of the *gopīs* (Śrī Kṛṣṇa)!"

Śrīpāda says: "I will joyfully live in Vraja and always discuss the nectarean topics of Rādhā, the bestower of very blissful *rasa*, there!" In this way the aspirant should forget his material body and everything connected with it and come to live in Vraja, meditating on his transcendental *siddha deha* and ecstatically singing the glories of Śrī Rādhikā. In this way he will surely obtain Her mercy: *āmāra kothā bole yei, āmāra mata hoy se, bosiyā kohinu vṛndāvane*.

Finally Śrīpāda says: "When will I become overwhelmed by ecstasy by always meditating on the nectarean feet of Śrī Rādhikā?" This meditation means specific meditation on Her forms, qualities and pastimes. Śrī Jīva says: *viśeṣato rūpādi cintanaṁ dhyānam*. (Bhakti Sandarbha 278) "The third stage of meditation is called *dhyāna* and this means specifically remembering the deity's forms and qualities and so on." Śrīpāda wants to meditate constantly (*sadā dhyāyaṁ dhyāyaṁ*) and this is the fourth stage of meditation called *dhruvānusmṛti*. Beyond that is the final stage, named *samādhi*, but this consciousness is all natural for Śrīpāda, who only shows his great humility by praying for becoming fixed in his *bhajana* like this.

VERSE 255:

**ŚYĀMA ŚYĀMETY AMṚTA RASA SAṂSRĀVI VARṆĀN JAPANTĪ
PREMAUTKAṆṬHYĀT KṢAṆAM API SA ROMĀÑCAM UCCAIR LAPANTĪ
SARVATROCCĀṬANAM IVA GATĀ DUḤKHA DUḤKHENA PĀRAM
KĀṆKṢATY AHNO DINAKARAM ALAṂ KRUDHYATĪ PĀTU RĀDHĀ**

śyāma śyāma - Śyāma Śyāma; *iti* - thus; *amṛta* - nectar; *rasa* - flavour; *saṁsrāvi* - pouring; *varṇān* - syllables; *japantī* - muttering; *prema* - love; *utkaṇṭhyāt* - out of eagerness; *kṣaṇam* - moment; *api* - even; *sa* - with; *romāñcam* - goosepimples; *uccaiḥ* - loudly; *lapantī* - uttering; *sarvatra* - everywhere; *uccāṭanam* - upset; *iva* - as if; *gatā* - gone; *duḥkha duḥkhena* - miserably; *pāram* - passed; *kāṅkṣati* - desires; *ahna* - the day; *dinakaram* - the sun; *alam* - wasted; *krudhyatī* - angry; *pātu* - may protect; *rādhā* - Rādhā.

May that Rādhā, who constantly repeats the nectarean *rasika* syllables 'Śyāma! Śyāma!', who sometimes loudly sings while Her hairs stand on end of ecstasy, who is restless and impatient wherever She goes, who passes the day in great distress and who vainly gets angry at the sun, protect us.

SVĀMINĪ IN SEPARATION:

Commentary: It is afternoon. Śrīmatī is back home after having played many blissful love sports with Her beloved at Rādhākuṇḍa, Kusuma Sarovara and Sūryakuṇḍa at noontime. Now again the fever of Her separation goes up. Her girlfriends try to console Her, but despite that Śrīmatī feels that Her in-laws' house is like a dark blind well and Her bashfulness is like a thunderbolt. She laments to Her friends: "O fair-faced friends, how long will it take before this day is over and I can see Vrajendra-nandana walking by, His curly locks, that flank His sweet smiling face, greyed by the dust thrown up by the hooves of the cows?" In this state of separation Śrīmatī repeatedly mutters the nectarean syllables 'Śyāma, Śyāma! How much more sweet this name sounds when it is sung by the nectarean, loveladen voice of Śrīmatī Rādhikā! The maidservants can feel this in their heart of hearts! While Svāminī loudly sings Śyāma's name She can visualise all His transcendental qualities, forms and pastimes and this causes goosepimples as big as the buds of Kadamba-flowers to erupt on Her beautiful limbs. Śrīmatī very eagerly looks down the road, hoping that She can see Śyāma coming, and She restlessly walks all over Her house, to Her watchtower (*candra-śālikā*), Her balcony and Her terrace, but nowhere She can find peace. The word *sarvatrocāṭana*, She cannot find peace anywhere, refers to the *uccāṭana*-sacrifice, a kind of black magic which takes care that one's enemy cannot find peace anywhere, not even in his own house. In the same way Svāminī, bitten by the snake of separation from Kṛṣṇa, walks around restlessly everywhere, unable to find peace unless and until She can see a glimpse of Kṛṣṇa. She tells Her friends: "It only takes a few hours before Śyāma walks by My house on His *uttara goṣṭha yātrā*, but even these few hours don't seem to end! It is as if they last for thousands of ages! Has the creator made these hours like a rod that have to grind My heart to pulp every day?"

In this way Śrīmatī waits in great misery. No material misery can compare to the misery of even a minute of Rādhikā's separation from Kṛṣṇa. The door to these realizations remains firmly closed for those who do not accept the mood of the *gopīs*. Śrīmatī is uselessly angry at the sun, because it doesn't seem to want to set. Śrīpāda prays for everyone's benefit: "May that Rādhā, who thus miserably counts the minutes, protect us all!"

śyāma ei du'ākhara, sudhā srāvī rasapūra,
romāñcita kalevare rāi,
utkañṭhāya nāma sudhā, śyāma śyāma jape sadā,
kabhū nāma uccaiḥ svare gāya

"The hairs on Rāi's beautiful body stand on end when She mutters the two nectarean *rasika* syllables 'Śyāma Śyāma' and She eagerly sings these sweet names out loud."

*premete athira rāi, kothā-o soyāthi nāi,
ucāṭana hoiyā śrīmatī
duḥkhe duḥkhe dina yāy, divā avasāna cāy,
krodha kore divākara prati*

"Rāi is restless because of love and She cannot find peace anywhere. In an agitated way She miserably spends the day, wanting it to end and being very angry at the sun."

*aichana gāndharvikā, mad īśvarī śrī rādhikā,
nirantara rakṣā koru more
śrīpāda prabodhānanda, īśvarī padāravinda,
kātarete nivedana kore*

Śrīpāda Prabodhānanda anxiously prays at his Īśvarī's lotus-feet: "May that Gāndharvikā, my mistress Śrī Rādhikā, always protect me".

VERSE 256:

**KADĀCID GĀYANTĪ PRIYA RATI-KALĀ VAIBHAVA GATIM
KADĀCID DHYĀYANTĪ PRIYA SAHA BHAVIṢYAD VILASITAM
ALAM MUṆCAMUṆCETY ATI MADHURA MUGDHA PRALAPITAIR
NAYANTĪ ŚRĪ RĀDHĀ DINAM IHA KADĀNANDAYATU NAḤ**

kadācit - sometimes; *gāyantī* - singing; *priya* - beloved; *rati* - amorous; *kalā* - arts; *vaibhava* - prowess; *gatiṃ* - course; *kadācit* - sometimes; *dhyāyantī* - meditating; *priya saha* - with the beloved; *bhaviṣyad* - future; *vilasita* - playing; *alam* - useless!; *muscamusca* - let go! let go!; *iti* - thus; *madhura* - sweet; *mugdha* - bewildered; *pralapitaiḥ* - speaking; *nayantī* - passing; *śrī rādhā* - Śrī Rādhā; *dinam* - the day; *iha* - here; *kadā* - when; *ānandayatu* - may delight; *naḥ* - us.

When will Śrī Rādhā, who sometimes sweetly sings the glories of Her lover's powerful amorous artfulness, who sometimes meditates on Her future pastimes with Him and who sometimes spends the day very sweetly saying in a bewildered mood: "Let go! Let go! It's useless!", delight us?

THE SWEETNESS OF ŚRĪ RĀDHĀ'S MOOD:

Commentary: The great poet Kāṇapūra colorfully describes Kṛṣṇa's *uttara goṣṭha līlā* (afternoon pastimes) in his book *Ānanda Vṛndāvana Campū* (13, 144-145): "The *sakhīs*, seeing how eager Rādhā and Mādhava are to see Each other, leave Rādhikā behind and go to a nearby garden to pick flowers. The beauty of the prince of Vraja as He returns from the meadows delights the eyes of all the Vrajavāsīs. His curly locks and His beautiful forehead are greyed by the dust thrown up by the hooves of the cows, and His turban, that stands on His head in a crooked fashion, is decorated by clusters of red Aśoka-flowers and peacock-feathers, that softly sway in the wind. His shining earrings beautifully dangle on His cheeks and pollen that falls out of His eardecorating lotuses, that were dried up by the sun, beautifully sticks to His bluish cheeks, that are slightly moistened by sweatdrops. His anklebells sweetly and softly jingle along with His slow gait and His sweet fluteplaying enchants all the moving and non moving creatures, including Kṛṣṇa Himself!"

Hundreds of beautiful *gopīs* worship Kṛṣṇa, the god of love, with the flowers of Their glances, but one single glance of Rādhikā strikes Kṛṣṇa more severely than all the glances of all the other *gopīs* together. Now Śyāma looks back at Śrīmatī's moon-like face and He becomes stunned of ecstasy. One drop of nectar from Rādhikā's moon-like face gives Him more ecstasy than showers of nectar from all the other *gopīs'* moon-like faces together. Subala and the other cowherdboys then console Kṛṣṇa and take Him back home, while Lalitā and the *sakhīs* do the same with Rādhikā. When Rādhikā returns home She begins to lament like mad: "It's enough now! Leave it! Let go! I don't need it anymore! Viśākhā! This shameless brute is attacking Me right on the open road, did you see that? No matter how much I cried, still this debauchee didn't want to let go of Me, the crown-jewel of all chaste young girls!"* The *sakhīs* try to console Śrīmatī by singing about the prowess of Kṛṣṇa's amorous artfulness with sweet voices, which again causes Śrīmatī to meditate on Her future pastimes with Him. Hearing and seeing all this, the maidservants float in oceans of transcendental bliss.

VERSE 257:

**ŚRĪ GOVINDA VRAJA VARA VADHŪ VṚNDA CŪDĀMAṆĪS TE
KOṬĪ PRĀṆĀBHĪYADHIKA PARAMA PREṢṬHA PĀDĀBJA LAKṢMĪḤ
KAIṆKARYEṆĀDBHUTA NAVA RASENAIVA MĀM SVĪKAROTU
BHŪYO BHŪYAḤ PRATI MUHUR ADHISVĀMY AHAM PRĀRTHAYĀMI**

śrī govinda - O Kṛṣṇa!; *vraja vara vadhū* - the best girls of Vraja; *vṛnda* - hosts; *cūdāmaṇiḥ* - the crown-jewel; *te* - You; *koṭi* - millions; *prāṇa* - lives; *abhyadhika* - more; *parama* - supreme; *preṣṭha* - beloved; *pādābja* - lotus-feet; *lakṣmīḥ* - beautiful; *kaiṅkaryena* - by maidservanthood; *adbhuta* - wonderful; *nava* - fresh; *rasena* - with flavour; *eva* - only; *mām* - me; *svīkarotu* - may accept; *bhūyaḥ bhūyaḥ* - again and again; *prati muhuḥ* - every moment; *adhisvāmy* - supreme master; *aham* - I; *prārthayāmi* - pray.

* Kṛṣṇa Bhāvanāmṛta, chapter 16.

O Govinda! O Supreme master! I pray to You again and again at every moment that Śrī Rādhā, whose beautiful lotus-feet are dearer to You than millions of lives and who is the crown-jewel of all the best girls in Vraja, will accept me as Her maidservant, a position which gives me wonderful fresh *rasa*!

THE FRESH FLAVOUR OF RĀDHĀ'S MAIDSERVICE:

Commentary: In the final sixteen verses of this book Śrīpāda offers prayers to his beloved deity in external consciousness (*sādhakāveśa*). Even in this consciousness Śrīpāda is deeply aware of his identity as Rādhikā's maidservant. In this verse Śrīpāda prays: "O Govinda! Your senses (*go*) are always eager to meet (*vid*) Śrī Rādhikā, that why I call You Govinda. If You give me Rādhikā's maidservice I can fulfill all of Your desires by cheating Rādhikā's superiors and bring Her here to You. She's the crown-jewel of all the beautiful *gopīs* of Vraja, that have the highest love for You, therefore She is most desirable for You! Indeed, Her beautiful lotus-feet are dearer to You than millions of Your lives!"

*nava rasa mada ghūrṇan mādharma prāṇakoṭi
priya nakha maṇi śobhā sarva saubhāgya bhūmiḥ
sphuratu hr̥di sadā me kāpi kāśmīra rocir
vraja nagara kiśorī vṛnda simanta bhūṣā*

"May some girl, who is the crown-jewel of all the adolescent girls of Vraja, who shines with the luster of vermilion, who is the reservoir of all good fortune and whose beautiful toenails are dearer than millions of lives to Mādhava, who is dizzy with the intoxication of fresh *rasa*, always be manifest in my heart." (Saṅgīta Mādhava, Prabodhānanda Sarasvatī 2.41)

"O Govinda! Please give me the maidservice of that Śrī Rādhā, which always gives me fresh transcendental flavours! This fresh *rasa* is naturally full of astonishment, which makes this maidservice always more relishable!" There is nothing more relishable than this in the spiritual world, for it is the unique gift of Śrī Caitanya Mahāprabhu.

And if Śrī Govinda says: "When even Your Rādhā desires My service, then why don't You also ask for My service instead of Hers?", then the maidservant replies: "O Govinda! I pray for the service of both of You! I will serve You as my Svāminī's maidservant, not independently! I want to serve You when You meet my Svāminī, therefore I'm praying to You again and again: please engage me in my most desired *Yugala-sevā*!"

*he govinda! vṛndāvane, vrajavara vadhūgaṇe,
cūḍāmaṇi rādhikā sundarī
yāhāra pādābja lakṣmī, prāṇa koṭi kise likhi
tomāra parama preṣṭha hari*

"O Govinda! O Hari! The beautiful lotus-feet of Śrī Rādhikā Sundarī, the crown-jewel of all the young girls of Vṛndāvana, are dearer to You than millions of lives!"

*heno rādhā pādapadme, karuṇā koriyā kobe,
nava rasa dāsyāmṛta dāne,
rādhā pade dibe sthāna, e prārthanā ghanaśyāma,
śrīpāda prabhodhānanda bhāṇe*

Śrīpāda Prabhodhānanda prays to Ghanaśyāma (Kṛṣṇa): "When will You mercifully give me the nectarean service of this Rādhā's lotus-feet, that is always giving fresh flavours?"

VERSE 258:

**ANENA PRĪTĀ ME DIŚATI NIJA KAIṆKARYA PADAVĪM
DAVĪYO DRṢṬINĀM PADAM AHAHA RĀDHĀ SUKHAMAYĪ
NIDHĀYAIMĀM CITTE KUVALAYA RUCIMĀ BARHA MUKUṬAM
KĪSORAMĀ DHYĀYĀMI DRUTA KANAKA PĪTA CCHABI PAṬAM**

anena - by him; *prītā* - with love; *me* - me; *diśati* - gives; *nija* - own; *kaiṅkarya* - servanthood; *padavīm* - position; *davīyaḥ* - far; *drṣṭinām* - by seers; *padam* - position; *ahaha* - O!; *rādhā sukhamayī* - blissful Rādhā; *nidhāya* - holding; *evam* - thus; *citte* - heart; *kuvalaya* - blue lotus-flower; *rucim* - luster; *barha* - peacock-feather; *mukutaṁ* - crown; *kīśoram* - adolescent boy; *dhyāyāmi* - I meditate; *druta* - molten; *kanaka* - golden; *pīta* - yellow; *cchabi* - luster; *paṭam* - cloth.

Aho! I'm keeping an adolescent boy (Kṛṣṇa) in my heart, meditating on His blue lotus-like luster, His crown of peacock-feathers and His cloth, that shines like molten gold, so that blissful Rādhā will be pleased with me and give me the position of Her maidservant, which is attained by all the seers!

THE POSITION OF THE SEERS:

Commentary: In the previous verse Śrīpāda prayed to Govinda for the delicious maidservice of Śrī Rādhā. Śrīpāda's heart is as pure as the water of the Gaṅgā, and Govinda appears in his meditation as a result of his humble prayer in the previous verse. How sweet is His form!

*indīvarodara sahodara medura śrīr vāsa dravat kanaka vṛndanibhaṁ dadhānaḥ
āmukta mauktika manohara hāra vakṣāḥ ko'yaṁ yuvā jagad anaṅga-mayaṁ karoti*

(Ujjvala Nīlamaṇi, Śṛṅgāra-bheda 7)

During Her first love (*pūrva rāga*), Rādhā told Viśākhā: "O friend! Who is that young boy, whose tender body looks like a blue Indīvara-lotus-flower, who wears a cloth with the colour of molten gold, who wears a necklace of pearls on His chest, and who fills the whole universe with amorous mellows?" For the *gopīs* Kṛṣṇa fills the whole world with eros, and for the maidservants He is the one who startles their hearts with the turbulent aspiration for Rādhikā's maidservice. Śrīpāda says: "I will meditate on Govinda within my heart, just to please my blissful Rādhikā." Śrīpāda calls Rādhikā *sukhamayī* because She's only interested in Kṛṣṇa's happiness, just as Kṛṣṇa is only interested in Rādhikā's happiness. *kṛṣṇa nāma gāne bhāi, rādhikā caraṇa pāi, rādhā nāma gāne kṛṣṇa-candra* (Narottama dāsa) "Brother! If You sing Kṛṣṇa's name you attain Rādhikā, and if You sing Rādhā's name you attain Kṛṣṇacandra!" This is the way to please the divine Couple. Śrīpāda says: "As a result of worshiping Govinda, Śrīmatī will be pleased with me and grant me the position of Her maidservant, a position that is meant for the seers. Most people in this world do not look so far. They are running after the mirage of temporary sense gratification, which keeps them revolving in the repetition of birth, death, old age and disease. Those who are able to renounce the sense-objects, that give initial happiness, but that ultimately give great misery, strive for liberation through the path of *jñāna*, or transcendental wisdom. Such people are called *davīya dṛṣṭinām*, or seers. Even greater seers are those who taste the joy of devotion to a personal God; for them even the bliss of the impersonal *brahman* becomes insignificant. Greater seers than that even are those who worship the Lord in His Vraja-feature, and the greatest seers are surely those fortunate souls who aspire for the nectarean maidservice of Śrī Rādhikā. It is this kind of people, that have attained the causeless mercy of Śrī Caitanya Mahāprabhu upon the fallen souls of the present age of Kali, that Śrīpāda calls 'seers' in this verse.

nīla indīvara ruci, galita kanaka kānti,
yāra aṅge se pīta vasana
sei śyāma naṭavara, pincha cūḍa śrī kṛṣṇera,
hṛdaye ye koritechī dhyāna

tā'te sukhamayī rādhā, prasannā hoiyā sadā,
kaiṅkarya padavī koru dāna
rādhā kiṅkarīra pada, atīśaya sudurlabha,
prabodhānandete kore gāna

"Śrīpāda Prabodhānanda sings: "Blissful Rādhā is always pleased with anyone who meditates on bluish Śrī Kṛṣṇa, the best of dancers, who has the complexion of a blue Indīvara-lotus-flower and who wears a crown of peacock-feathers and a cloth with the luster of molten gold, and bestows the very rarely attained position of Her maidservant upon such a person."

VERSE 259:

**DHYĀYAMŚ TAM ŚIKHI PIŅCHA MAULIM ANIŚAM TAN NĀMA SAŅKĪRTAYAN
NITYAM TAC CARAᅇĀMBUJAM PARICARAMŚ TAN MANTRA VARYAM JAPAN
ŚRĪ RĀDHĀ PADA DĀSYAM EVA PARAMĀBHĪᅇAM HᅇDĀ DHĀRAYAN
KARHI SYĀM TAD ANUGRAHEᅇA PARAMODBHUTĀNURĀGOTSAVAᅇ**

dhyāyam - meditating; *tam* - on him; *śikhi pincha maulim* - with a crown of peacock-feathers; *aniśam* - always: *tad* - his; *nāma* - name; *saᅇkīrtayan* - congregational chanting; *nityam* - eternally; *tat* - his; *caraᅇāmbujam* - lotus-feet; *paricaram* - worshiping; *tad* - his; *mantra varya* - best of *mantras*; *japan* - muttering; *śrī rādhā pada dāsyam* - the service of Śrī Rādhā's feet; *eva* - only; *parama* - highest; *abhīᅇtam* - aspiration; *hᅇdā* - in the heart; *dhārayan* - holding; *karhi śyām* - when; *tad* - her; *anugraheᅇa* - by the mercy; *parama* - highest; *udbhuta* - creating; *anurāga* - constant passion; *utsavaᅇ* - festival.

I always meditate on Kᅇᅇᅇᅇ, who wears a crown of peacock-feathers, I always sing His name in *saᅇkīrtana*, I always serve His lotus-feet (the deity) and repeat His best of *mantras*, holding the desire for the supremely cherished service of Śrī Rādhā's lotus-feet in my heart. When will that great festival of divine love arise in my heart by His grace?

WORSHIPING ŚRĪ Kᅇᅇᅇᅇ FOR ŚRĪ RĀDHĀ'S SERVICE:

Commentary: Śrīpāda continues his prayers in *sādhakāveᅇa* for Śrī Rādhā's maidservice. It is for the sake of attaining Śrī Rādhā's service alone that he worships Kᅇᅇᅇᅇ, not independently: *āmāra īᅇvarī hon vᅇndāvaneᅇvarī; tāra prāᅇanātha boli bhaji giridhārī* "My mistress is the queen of Vᅇndāvana (Rādhā) and I worship Giridhārī (only) because He is the Lord of Her life." This is the slogan of the *rādhā snehādhikā* devotees. Śrīpāda says: "I worship Kᅇᅇᅇᅇ, who wears a peacock feather, only to please Rādhā. I will see in my meditation that I am serving Rādhikā in a solitary grove in Vᅇndāvana and that She will be angry with Kᅇᅇᅇᅇ for being a little too late for His appointment with Her. I will then see in my meditation how Kᅇᅇᅇᅇ makes His peacock-feather crown roll on the ground before Her feet, just to pacify Her pique. To meditate on Kᅇᅇᅇᅇ in this way is the greatest festival of *anurāga* for me". In the same way I will always loudly chant Kᅇᅇᅇᅇ's holy name together with Rādhā's holy name, holding the most cherished maidservice of Śrī Rādhā in my heart. This chanting will cause a festival of *anurāga* to appear in the heart. Śrīla Raghunātha Dāsa Gosvāmī similarly prayed:

*rādheti nāma nava sundara sīdhu mugdham kᅇᅇᅇᅇti nāma madhurādbhuta gāᅇᅇha dugdham
sarvākᅇᅇaᅇam surabhi rāga himena ramyaᅇ kᅇᅇtvā tad eva piba me rasane kᅇᅇudhārte*

"O tongue suffering from thirst! Please mix the delicious nectar of the name Rādhā with the wonderfully sweet condensed milk of the name Kᅇᅇᅇᅇ, add the fragrant ice of pure love and drink this charming drink at every moment!" Śrīpāda says: "I will always serve Kᅇᅇᅇᅇ's

lotus-feet (the deity) and I will worship my Īśvarī with the remnants of His food, His chewed betel-leaves and His flowergarlands. I will always mutter His best of *mantras* (the eighteen-syllable *gopī jana vallabha mantra*), so that my mind (*man*) will be saved (*tra*) from bodily consciousness and I will become absorbed in thinking of my *mañjarī svarūpa*. This very enthusiastic Kṛṣṇa-*bhajana* will swiftly make me attain the most cherished treasure of Śrī Rādhikā's maidservice!

āmāra paramābhiṣṭa, rādhā pada dāsye niṣṭha,
dāsyāmṛta prāptira kāraṇa
śikhi piñcha mauli śyāma, satata koribo dhyāna,
śyāma nāma koribo kīrtana

"For the sake of attaining establishment in the most cherished nectarean service of Rādhikā's lotus-feet I will always meditate on Śyāma, who wears a crown of peacock-feathers, and I will always chant Śyāma's holy name."

śyāmera śrī pādapadma, arcanā koribo nitya,
mantra rāja japibo sadāya
triloke paramādbhuta, anurāga premotsava,
labhya hobe śyāmera kṛpāya

"I will always worship Śyāma's lotus-feet and mutter His best of *mantras*. By Śyāma's grace I will attain the great festival of spontaneous love that is the most astonishing thing in all the three worlds."

rādhāra kiṅkarī pada, sudurlabha se sampad,
lokātīta parama ānanda,
bhaṇe śrī prabodhānanda, bhāgye mile se ānanda,
kṛpā koile nandakula canda

Śrī Prabodhānanda sings: "It is by great fortune and by the grace of Kṛṣṇa, the moon of king Nanda's dynasty, that I can attain the limit of transcendental ecstasy, the rarely attained treasure of Rādhā's maidservice."

VERSE 260:

**ŚRĪ RĀDHĀ RASIKENDRA RŪPA GUṆAVAD GĪTĀNI SAṂSRĀVAYAN
 GUÑJĀ MAÑJULA HĀRA BARHA MUKUṬĀDYĀVEDAYAMŚ CĀGRATAḤ
 ŚYĀMĀ PREṢITA PŪGA MĀLYA NAVA GANDHĀDYAIŚ CA SAṂPRĪṆAYAMŚ
 TVAT PĀDĀBJA NAKHA CCHAṬĀ RASA-HRADE MAGNAḤ KADĀ SYĀM AHAM**

śrī rādhā rasikendra - Rādhā and Kṛṣṇa; *rūpa* - form; *guṇavat* - like the attributes; *gītāni* - singing; *saṁsrāvayan* - endowed; *guñjā* - berries; *mañjula* - lovely; *hāra* - necklace; *barha* - peacock-feather; *mukuṭādi* - and crowns; *āvedayam* - offering; *ca* - and *agrataḥ* - on the front; *śyāmā preṣita* - sent by Śyāmā; *pūga* - betelnuts; *mālya* - garlands; *nava* - fresh; *gandhādyaiḥ* - by perfumes and so; *ca* - and; *saṁprīṇayam* - establishing full love; *tvat* - Your; *pādābja* - lotus-feet; *nakha* - nails; *cchaṭā* - luster; *rasa* - flavour; *hrade* - in a pool; *magnaḥ* - immersed; *kadā syām* - when; *aham* - I.

When will I merge in the *rasa*-lake of the splendour of Śrī Rādhā-Rasikendra's (Kṛṣṇa, the king of relishers) lotus-toenails as I make Them hear songs that glorify Their forms and qualities, offer Them lovely strings of *guñjā*-beads and crowns of peacock feathers, as well as betelnuts, garlands and fresh perfumes that were sent by Śyāmā-*sakhī*?

THE MAIDSERVANT'S MEDITATION ON SERVICE:

Commentary: Śrīpāda once more returns to his *siddhāveśa* and thinks: "When will I make the clever Couple eager to meet Each other once more by enchanting Their hearts by singing songs about Their forms and qualities?" After She made love with Her Nāgara, Śrīmatī will notice that She has messed up His clothes and ornamentation, so She says: "O beautiful One! Just look at Your condition! I've spoiled Your dress and ornamentation! Just sit and wait here, I'm going to dress You again! Rasikendra is very eager to feel Śrīmatī's touch, so He's very happy that She wants to redress Him with Her own hands. I will bring peacock-feathers and strings of lovely *guñjā*-beads before my Svāminī, that are just fit for decorating Śyāmasundara with, and when Svāminī sees me bringing all these fit items She will cast a merciful glance on me. Then a fallen maidservant like Me will make the loving Couple relish the love of Śyāmā-*sakhī* by serving Them betelnuts, garlands and fresh perfumes that were sent by her, and that exactly fit for Their decoration at that time. Thus this wretched maidservant will be immersed in a pool of sacred *rasa* while trying to establish a loving relationship with Rādhā and Rasikendra". Gauḍīya Vaiṣṇava *sādhakas* think of their *siddha deha* around the clock, rendering the proper mental service to Śrī-Śrī Rādhā Mādhava, thus becoming blessed with *bhajana siddhi*.* Śrīla Narottama dāsa Ṭhākura sings:

yugala caraṇa sevi, nirantara ei bhāvi,
anurāge thākibo sadāya
sādhane bhāvibo yāhā, siddha dehe pābo tāhā,
rāga pathera ei se upāya

* This expertise in mentally rendered devotional service can be seen in Śrīla Viśvanātha Cakravartīpāda's 'Saṅkalpa Kalpadruma'.

"I will always think of the loving service of Rādhā and Kṛṣṇa's lotus-feet. Whatever I think of during my practise, that I will attain at the time of reaching perfection in my spiritual body. That is the way of the path of passion."

VERSE 261:

**KVĀSAU RĀDHĀ NIGAMA PADAVĪ DŪRAGĀ KUTRA CĀSAU
KṚṢṆAS TASYĀḤ KUCA MUKULAYOR ANTARAIKĀNTA VĀSAḤ
KVĀHAM TUCCHAḤ PARAMAM ADHAMAḤ PRĀṆY AHO GARHYA KARMĀ
YAT TAN NĀMA SPHURATI MAHIMĀ HYEṢA VṚNDĀVANASYA**

kva - where; *asau* - that; *rādhā* - Rādhā; *nigama* - Vedas; *padavī* - position; *dūragā* - going far from; *kutra* - where; *ca* - and; *asau* - that; *kṛṣṇaḥ* - Kṛṣṇa; *tasyāḥ* - Her; *kuca* - breasts; *mukulayoḥ* - both buds; *antara* - inside; *ekānta* - exclusively; *vāsaḥ* - residing; *kva* - where; *aham* - I; *tucchaḥ* - insignificant; *paramam* - supreme; *adhamaḥ* - fallen; *prāṇi* - living entity; *aho* - O!; *garhya* - disgusting; *karmā* - activities; *yat* - whose; *tat* - that; *nāma* - name; *sphurati* - manifests; *mahimā* - greatness; *hi* - certainly; *eṣa* - this; *vṛndāvanasya* - of Vṛndāvana.

Aho! Where is that Śrī Rādhā, who is not perceived by the Vedas, where is that Kṛṣṇa, who exclusively resides between Her bud-like breasts, and where is a most insignificant living entity like me, who is engaged in all kinds of disgusting activities? If nevertheless the holy name of Śrī Rādhā is heard from my mouth, then that proves the greatness of Śrī Vṛndāvana!

THE GREATNESS OF ŚRĪ VṚNDĀVANA:

Commentary: In the previous verse Śrīpāda, in his *siddha svarūpa*, vowed to mentally serve the divine couple, but the next moment he thinks: "Alas! What an impossible dream! Where is that Śrī Rādhā, who is imperceptible by the Vedic scriptures, where is that Śrī Kṛṣṇa, who exclusively resides between Her bud-like breasts, and where is an insignificant person like me, who is engaged in horrible activities?" The Vedic scriptures describe the paths of action (*karma*), wisdom (*jñāna*) and mysticism (*yoga*) in different ways, but they rarely teach upon the topic of devotion to a personal God, what to speak of the confidential *rāgānugā bhakti* of Vraja, or the personal service of Śrī Rādhikā! It is quite impossible for anyone else but a *kinkarī* to attain the service of Śrī Kṛṣṇa as He is nestled inbetween the bud-like breasts of His beloved Rādhikā in the groves of Vraja. Humbly Śrīpāda thinks: "Alas! Where is that most fortunate devotee who has reached the highest platform of *rāgānugā bhakti*, namely

mañjarī bhāva, and where is a condemned insignificant soul like me? How is it possible for me to attain such a cherished and elevated stage?"

Although Śrīpāda Prabhodhānanda is an eternal associate of the Lord, who is always absorbed in meditating on his *mañjarī svarūpa*, he still thinks himself to be an insignificant soul. That is the natural humility that causes the ocean of *prema* to increase. Sanātana Gosvāmī teaches in Bṛhad Bhāgavatāmṛta (2.5.222): *yenāsādharanāsaktādhama buddhiḥ sadātmani sarvotkarṣānvite'pi syād budhais tad dainyam iṣyate* "That which makes even the most elevated and qualified person think he is extraordinarily powerless, wretched and fallen, is called 'humility' by the wise." This humility appears when the highest feelings of love are developed by a devotee, which is best exemplified by the feelings of separation from Kṛṣṇa shown by the *gopīs*:

*dainyas tu paramaṁ premṇaḥ paripākena janyate
tāsāṁ gokula nārīnām iva kṛṣṇa viyogataḥ*

(Bṛhad Bhāgavatāmṛta 2.5.224)

Śrī Sanātana Gosvāmī writes in his own commentary on this verse: *dr̥ṣṭāntenānena śrī kṛṣṇasyānugraha viśeṣataḥ prāyas tan mādhyānubhavādinaivā prema viśeṣodayāt tad virahe dainya viśeṣo jāyata iti dhvanitam. tatra ca prema tāratamyena dainyasyāpi tādr̥kṭvamuhyam.* "With this example of humility being a result of ripened love it is shown that by Śrī Kṛṣṇa's special mercy the *gopīs* became attracted to Him by experiencing His sweetness, and this attraction aroused their feelings of love for Him. When they were separated from Him they showed great signs of humility. Thus it is shown that the more one's love of Kṛṣṇa increases, the more one's humility increases also!"

Śrīpāda says: "A fallen soul like me, engaged in disgusting activities, has no right to think of these intimate pastimes of Śrī-Śrī Rādhā-Mādhava, or to chant Their holy names! If my tongue is still vibrating these nectarean names, that should be seen as the greatness of Śrī Vṛndāvana! By the mercy of the people who reside in Vṛndāvana that holy name has spontaneously appeared on my tongue, although I am engaged in disgusting activities. The holy name of Śrī Rādhā did not consider all my faults or my unworthiness. Because I fell in the transcendental dust of Vraja it appeared spontaneously on my tongue."

*nigama padavī dūre, hāy! ke kohite pāre,
kuñjeśvarī rādhikā kothāya
rādhā kuca kamala, vilāsī ye śyāmala,
rasa rāja nāgara kothāya*

"Alas! Who can say how far Rādhikā, the queen of the *kuñjas*, and playful Śyāma, the king of *rasa*, who enjoys between Her lotus-like breasts, are removed from the Vedic scriptures?"

*atīva nindita karmā, naganya adhama janā,
ei prāṇī āmi vā kothāya*

*śrī rādhā govinda devā, nibhṛta nikuñja sevā,
hāy! kāhā siddhira upāya*

"Alas! Where is a most fallen soul like me, engaged in disgusting activities, and where is the road that leads to the perfection of Śrī Rādhā and Govinda-deva's intimate *nikuñja*-service?"

*rādhā-kṛṣṇa nāma mūrti, rasanāya hoilo sphūrti,
aphuranta nāmera karuṇā,
prabodhānandete koy, ei mora suniścoy,
vṛndāvana dhāmera mahimā*

"Prabodhānanda says: "If the holy names of both Rādhā and Kṛṣṇa mercifully become tangible on my tongue, then I know for sure that that is the greatness of Śrī Vṛndāvana *dhāma*!"

VERSE 262:

**VR̥NDĀR̥AṆYE NAVA RASA KALĀ KOMALĀ PREMA-MŪRTIḤ
ŚRĪ RĀDHĀYĀŚ CARAṆA KAMALĀMODA MĀDHURYA SĪMĀ
RĀDHĀM DHYĀYAN RASIKA TILAKENĀTTA KELĪ VILĀSĀM
TAM EVĀHAM KATHAM IHA TANU NYASYA DĀSĪ BHAVEYAM**

vṛndārāṇye - in Vṛndāvana; *nava* - new; *rasa* - flavour; *kalā* - art; *komalā* - tender; *prema* - love; *mūrtiḥ* - form; *śrī rādhāyāḥ* - of Śrī Rādhā; *carāṇa kamala* - lotus-feet; *āmōda* - fragrance; *mādhurya* - sweetness; *sīmā* - limit; *rādhām* - on Rādhā; *dhyāyan* - meditating; *rasika tilaka* - Kṛṣṇa, the greatest relisher; *ātta* - intense; *keli vilāsaṁ* - playful sports; *tām* - Her; *eva* - only; *ahaṁ* - I; *katham* - how; *iha* - here; *tanu* -body; *nyasya*- giving up; *dāsī*- maidservant; *bhava* - being; *iyam* - thus.

How can I become a maidservant after giving up my material body, attaining a transcendental tender young loving form, full of artistic *rasa*, in which I attain Śrī Rādhā's lotus-feet, that are the limit of sweet fragrance, as I meditate on Her, the girl that enjoys loving pastimes with the best of relishers, Śrī Kṛṣṇa, in Vṛndāvana?

RĀDHĀ'S MAIDSERVANT, THE EMBODIMENT OF LOVE:

Commentary: By Vṛndāvana's grace Śrīpāda gets some hope. He thinks: "If I can give up my material body in Vṛndāvana, thinking of the loving pastimes of playful Śrī Rādhā and Kṛṣṇa, the greatest relisher, then surely I can become Śrī Rādhā's maidservant. This is how merciful Vṛndāvana-*dhāma* blesses fallen souls like me". Rādhā and Rasika-*maṇi* (Kṛṣṇa)

consider those great souls who vow to live in Vraja until death to be Their own servants, and They are very pleased with them. Śrīpāda writes in Vṛndāvana Mahimāmṛta (6.35):

*śrīmad vṛndāvana bhuvi mahānanda sāmṛājya kande
vande yaṁ kañcana viracitāmṛtyu vāsa pratijñam
śrī gāndharvā rasika tilakau sveṣu योग्यां यम एकाम्
ज्ञात्वान्योयाम् विमृश्यता इदाम् किद्रुषो नवेषा भव्याह*

"When someone vows to live until death in beautiful Vṛndāvana, the source of all great delight, Śrī Gāndharvā (Rādhā) and Rasika-tilaka (Kṛṣṇa) say: "Aha! How dear this person is to Us!" I always praise such great souls!" Therefore Śrīpāda thinks: "Let me think of a way that I can stay in Vraja until my death, always meditating on Rādhā and Rasika tilaka!"

While Śrīpāda's heart becomes illuminated by the light of hope, shed upon him by the awareness of Vraja's glories, he also becomes aware of the glories of Śrī Rādhikā's maidservants, who have attained the limit of the sweet fragrance of Her lotus-feet. It is as if they have become the embodiment of this sweet fragrance, that always attracts the thirsty Kṛṣṇa-bee and blesses Him with the honey of sweet love. Behold the glories of Rādhikā's maidservants! They are the embodiments of love, just like Rādhikā, and they are expert in all the arts of love, just like Her. The bee-like heart of Śrīpāda, who has accepted the mood of a maidservant, is thus absorbed in the honey flowing from Śrī Rādhikā's lotus-feet.

VERSE 263:

**HĀ KĀLINDI TVAYI MAMA NIDHIḤ PREYASĀ KHELĀTASĪD
BHO BHO DIVYĀDBHUTA TARU LATĀS TAT KARA SPARŚA BHĀJAḤ
HE RĀDHĀYĀ RATI-GRAHA ŚUKĀ HE MṚGĀ HE MAYŪRĀ
BHŪYO BHŪYAḤ PRAṆATIBHIR AHAM PRĀRTHAYE VO'NUKAMPĀM**

hā - O!; *kālindi* - Yamunā; *tvayi* - in you; *mama* - my; *nidhiḥ* - jewel; *preyasā* - with the beloved; *khelatāsīt* - played; *bho bho* - O! O!; *divya* - divine; *adbhuta* - wonderful; *taru* - tree; *latā* - vines; *tat* - their; *kara* - hand; *sparśa* - touch; *bhāja* - object; *he* - O!; *rādhāyā* - of Rādhā; *rati graha* - who know everything of loveplay; *śukā* - parrots; *he mṛgā* - O deer!; *he mayūrā* - O peacocks; *bhūyaḥ bhūyaḥ* - again and again; *praṇatibhiḥ* - by offering obeisances; *aham* - I; *prārthaye* - pray; *vaḥ* - your; *anukampām* - compassion.

**O Kālindi (Yamunā), in whom my jewel-like Rādhikā played with Her beloved!
O Wonderful divine trees and creepers that are touched by Her hands! O Rādhā's
beloved parrots, that know all about Her love! O deer and peacocks! Bowing down
to you, I pray for your mercy again and again!**

PRAYERS FOR THE MERCY OF THE CREATURES OF VRAJA:

Commentary: In his 'Vṛndāvana Mahimāmṛta (16.72), Śrīpāda beautifully describes how jewel-like Rādhikā plays with Her beloved in the waters of the Yamunā:

*kadācit kālindī kanaka nalinī bhṛṅga racanau
kadācit kālindī kamala vana haṁsa dvaya gatī
kadācit kālindī taṭa kanaka vallī valita sat
tamāla pronnīlan nava milana līlau vilasataḥ*

"Sometimes they play like a golden lotus-flower (Rādhikā) enjoyed by a blackbee (Kṛṣṇa) in the Yamunā, sometimes They imitate the gait of a pair of swans in a lotus-forest in the Yamunā, and sometimes They imitate the new meeting of a golden creeper embracing a Tamāla-tree on the bank of the Yamunā." Śrīpāda says: "You are the greatest object of the playful pair Rādhā and Kṛṣṇa's mercy! If you are kind upon me, my Īśvarī Rādhikā will surely also be kind to me!"

Then, when Śrīpāda sees the wonderful divine creepers and trees on the bank of the Yamunā, he humbly prays for their mercy also, saying: "O Trees and vines! You are always blessed by the touch of my Īśvarī's hands when She picks your flowers to decorate Her beloved with! If you are merciful to me She will surely also be merciful to me!" Śrīpāda writes in his Vṛndāvana Mahimāmṛta (5.21):

*namo nityam vṛndāvana taru latābhyaḥ karuṇayā
kiṅkaribhyaḥ sarvān api ca puruṣṇrthān sakṛd api
vilokāt saṁsparśāc chravaṇa kathanāc ca smarāṇato
vibhāntibhyaḥ pāre prakṛti rasa sārātma mahasaḥ*

"Forever I offer my obeisances unto Vṛndāvana's trees and vines, whose effulgence is made of the essence of transcendental flavours and who mercifully bestow all the blessings of life to the maidservants simply by being touched, remembered, heard of or talked about." It is easily understood how glories the vines and shrubs of Vraja are when even the great devotee Uddhava prayed for birth as one of them. Śrīpāda knows this and therefore he prays to Vṛndāvana's trees and creepers for the fulfillment of his devotional aspirations.

Then Śrīpāda prays: "O parrots that know everything about Śrī Rādhā's amorous pastimes! You are so fortunate that you can witness those intimate pastimes of Her that even Her own girlfriends cannot see, and you always serve the divine Couple at daybreak by singing delightful songs to Them to awaken Them. You thrust the *sakhīs* into an ocean of nectarean fun by describing Rādhikā and Mādhava's intimate nocturnal pastimes to Them! No one can reach the limits of your good fortune! Please fulfill my blessed aspirations!" Finally Śrīpāda prays: "O deer and peacocks! You are so fortunate that you can always witness the pastimes of the divine Couple in Vṛndāvana! I offer my obeisances unto your lotus-feet and I pray for your mercy: Please fulfill my desires for seeing and serving Śrī Rādhikā and Mādhava! O Wind, trees, sky, birds and animals of Vraja! You should know that I am Rādhikā's maidservant! I have no other shelter than Her lotus-feet!"

*he kālindi! kṛṣṇā devi, āmāra saubhāgya nidhi,
kuñjeśvarī pradhāna nāyikā
tomāra amṛta jale, keli kore kutūhale,
śyāma saṅge sundarī rādhikā*

"O Kālindi (Yamunā)! O Goddess Kṛṣṇā! The jewel of my fortune, the chief heroine of the arbours, the beautiful Rādhikā, blissfully sports in your nectarean waters with Śyāma!"

*varaja maṇḍala mājhe, tṛṇa gulma yoto āche,
kalpataru kalpalatā vana
rādhikāra kara sparśe, kṛtārtha hoile sobe,
adabhuta mahimā kathana*

"How amazing are the glories of the shrubs, the grass, the forests and the wishyielding trees and creepers of Vrajamaṇḍala! They have all been blessed by the touch of Rādhikā's hands!"

*rādhāra ye rati grha, nibhṛta nikuñja māha,
śuka mṛga mayūra mayūrī
sabākāra caraṇete, punaḥ punaḥ praṇipāte,
ārtanāde nivedana kori,*

"O Parrots, deer, peacocks and peahens that know Rādhā's solitary bowerhouse of love! I offer my obeisances to your lotus-feet again and again, and I anxiously pray to you:"

*kṛpā koro sabe mili, nikuñja rahasya keli,
smaraṇa korite nija mone,
vrajera nikuñje kobe, e deha patana hobe,
śrīpāda prabhodhānanda bhaṇe*

"Śrīpāda Prabhodhānanda says: "When will my body fall (when will I die) in the groves of Vraja, remembering the confidential pastimes that take place there, by your grace?"

VERSE 264:

**VAHANTĪ RĀDHĀYĀḤ KUCA KALAŚA KĀSMĪRAJAM AHO
JALA KRĪDĀVEŚĀD GALITAM ATULA PREMA RASADAM
IYAM SĀ KĀLINDĪ VIKASITA NAVENDĪVARA RUCI
CCHAṬĀ MANDĪBHŪTAM HRDAYAM IHA SANDĪPAYATU ME**

vahantī - carrying; *rādhāyāḥ* - Rādhā's; *kuca* - breasts; *kalasa* - pitchers; *kāsmīrajam* - vermilion; *aho* - O!; *jala* - water; *krīdā* - game; *āveśāt* - out of absorption; *galitam* - melted;

atula - incomparable; *prema* - love; *rasadam* - giving taste; *iyam* - this; *sā* - she; *kāṁdī* - Yamunā; *vikasita* - blooming; *nava* - new; *indīvara* - blue lotus; *ruci cchaṭā* - luster; *mandībhūtaṁ* - contaminated; *hṛdayam* - heart; *iha* - here; *sandīpayatu* - enlighten; *me* - me.

May Kāṁdī (the river Yamunā), who carries the vermilion that bestows *prema rasa* and that was washed from the pitcher-like breasts of Śrī Rādhā while She was absorbed in Her pastimes in her waters, that shine like freshly blooming blue lotus-flowers, enlighten my contaminated heart.

RĀDHĀ'S VERMILION IN THE YAMUNĀ:

Commentary: Śrīpāda humbly thinks to himself: "Alas! My mind, which is contaminated by material desires, cannot possibly remember the intimate pastimes of Rādhā and Mādhava! How can I purify it, so that it can become qualified to remember these sweet pastimes?" Then he remembers the purifying quality of the Yamunā, whose waters are muddled by the vermilion that was washed from Śrī Rādhikā's pitcher-like breasts while She played in her waters. How the vermilion from Rādhā's breasts bestow the *rasa* of *prema* is explained in Śrīmad Bhāgavata (10.21.17), the book that contains the essence of the Vedānta:

*pūrṇāḥ pulindya urugāya padābja rāga śrī kuṅkumena dayitā stana maṅḍitena
tad darśana smara-rujas tṛṇa rūṣitena limpantya ānana kuceṣu jahus tad ādhim*

"Fulfilled are the desires of these Pulindīs (outcaste girls), who, when agitated by desires at Kṛṣṇa's sight, removed that agony by smearing their faces and their breasts with the vermilion painted on the breasts of His beloved and rendered still more charming by contact with the reddish hue of Urugāya (Kṛṣṇa, who is widely celebrated) and transferred to the blades of grass of Vṛndāvana (where He walked over)." The *gopīs* here lament about the fact that even these outcaste-girls are more fortunate than them, for they had gotten that vermilion on their breasts, whereas the *gopīs* had not gotten it yet. According to Śrī Jīva Gosvāmī, the *dayitā* (single ladylove) mentioned in the text is Śrī Rādhā, and no one else. Śrī Jīva writes in his commentary on this Bhāgavata-verse: *sā ca dayitā śrī padenānuditā tad idaṁ varṇayantīṣu tāsū api viśiṣṭā. rukmiṇī dvāravatyaṁ tu rādhā vṛndāvane vane iti mātsyādi prasiddhyā śrī rādhāiva labhyate. śriyaḥ kāntāḥ kāntaḥ parama puruṣa iti brahma saṁhitā darśanād vrajadevī mātrānām śrīve prāpte'pi devī kṛṣṇamayī proktā rādhikā para devatā sarva lakṣmīmayī sarva kāntī sammohinī parā iti bṛhad gautamīye tu tadādhikyam dṛśyate. anyasyāḥ śriyaḥ kasyānubhāvo'sya na deva vidmahe ityādaṁ nirastatvāt.* "That *dayitā* whose breast-vermilion is described in this verse is a special beloved, therefore She is indicated with the word 'Śrī' here. It is Śrī Rādhā only, as the Matsya Purāṇa says: *rukmiṇī dvāravatyaṁ tu rādhā vṛndāvane vane* —"In Dvārakā Rukminī is the chief consort, and in Vṛndāvana Rādhā is." In the Brahma Saṁhitā it is said: "In Vraja the consorts are Śrī and the gallant is the Supreme Male". Although that can indicate all the *gopīs*, the Bṛhad Gautamīya Tantra specifically states that Rādhā is the supreme *gopī* with the verse *devī kṛṣṇamayī proktā rādhikā para devatā sarva lakṣmīmayī sarva kāntā sammohinī parā*: "The supreme goddess is Rādhikā,

who is fully absorbed in Kṛṣṇa, in whom all the goddesses of fortune reside, and who is the supreme enchanting consort". Other goddesses of fortune are unable to attain Kṛṣṇa in Vraja, as Śrīmad Bhāgavata proves with the verse *kasyānubhāvo'sya na deva vidmahe* (10.16.36) spoken by the wives of Kālīya. The following question may now arise: Only during the Rāsa dance the first meeting between Kṛṣṇa and the *gopīs* took place. How can the vermilion of some *gopī*'s breast get stuck on Kṛṣṇa's footsoles even before the Rāsa dance took place (The Rāsa dance is described in chapter 33 of the tenth Canto and the verse quoted above is from chapter 21, Ed.)? The answer is given by Śrī Jīva Gosvāmī in the remainder of his commentary: *tasmāt kadācit veṇu kṛtākaraṣṇyās tasyā labdha mūrchā sātaye sa kuṅkume svinne vakṣasi sambhramataḥ kevalena caraṇa sañjīvanī pallavena sprṣannevādyaṅpi samyak saṅkocānapagamād drutam eva sa tasmān niścakrāmeti labhyate* "One day Rādhā fainted when She heard Kṛṣṇa playing His flute, and the *gopīs*, who were unable to bring Her back to life, desperately went to see Paurṇamāsī in her straw hut. Paurṇamāsī told the *gopīs* that the only medicine that could revive Rādhā was the touch of Kṛṣṇa's sprout-like feet on Her breasts. After Kṛṣṇa had placed His lotus-feet on Rādhā's breasts He shyly ran away, marking the grass of Vṛndāvana with the vermilion that got stuck on His feet after they had been placed on Rādhā's perspiring breasts. This is how the vermilion came on Kṛṣṇa's feet before He had actually enjoyed the *gopīs* during the Rāsa dance."

Śrīpāda says: "The Yamunā water has become muddled by the *rasa*-bestowing vermilion that was washed from Rādhikā's breasts while She played in her waters. When I bathe in that purified water, which is colored like freshly blooming blue lotus-flowers, my mind, which is contaminated by all kinds of material desires, will become sanctified and will swiftly become qualified to meditate on the confidential pastimes of Rādhikā and Mādhava. O Kālindī! Please bless me in this way!"

he kālindī yamunā devī, tribhuvane bhāgyavatī,
indīvara sunīla salilā
jala kṛḍāveśe rata, rādhikāra kuca sthita,
galita kuṅkume premojjvalā

"O Kālindī! O Goddess Yamunā! No one in the three worlds is so fortunate as you are, for in your waters, that are as beautiful as blue lotus-flowers, Rādhikā's brilliant loving breast-vermilion is washed while She is absorbed in playing there."

heno premarasa dhana, rādhā kuca kunkuma,
atula prasāda kori dāne
he kalinda nandinī, āmāra hṛdaye tumi,
udbhāsita koro nija guṇe

"This vermilion of Rādhā's breasts mercifully gives an incomparable treasure of *prema rasa* in charity. O daughter of the sun (Yamunā)! Please always illuminate my heart with your own attributes!"

śrīpāda prabhodhānanda, bhaktera hṛdayānanda,

*varṇilā ye madhura prārthanā
haripada se ratana, hṛdaye koro dhārana,
vrajavāsa koroho kāmanā*

"Śrīpāda Prabodhānanda delights the devotees' hearts by uttering these sweet prayers and Haripada holds this jewel in his heart, desiring to live in Vraja."

VERSE 265:

**SAD YOGĪNDRA SUDRŚYA SĀNDRA RASADĀNANDAĪKA SAN MŪRTAYAḤ
SARVE'PY ADBHUTA SANMAHIMNI MADHURE VṚNDĀVANE SAṄGATĀḤ
YE KRŪRĀ API PĀPINO NA CA SATĀM SAMBHĀṢYA DRŚYĀŚ CA YE
SARVĀN VASTUTAYĀ NIRĪKṢYA PARAMA SVĀRĀDHYA BUDDHIR MAMA**

sat - true; *yogīndra* - king of mystics; *sudrśya* - goodlooking; *sāndra* - deep; *rasada* - giving taste; *ānanda* - bliss; *eka* - one; *sat* - true; *mūrtayaḥ* - forms; *sarve* - all; *api* - even; *adbhuta* - wonderful; *sat* - true; *mahimni* - greatness; *madhure* - sweet; *vṛndāvane* - in Vṛndāvana; *saṅgataḥ* - meeting; *ye* - who; *krūrā* - cruel; *api* - even; *pāpina* - sinners; *na* - not; *ca* - and; *satām* - saints; *sambhāṣya* - conversing; *drśyā* - seeing; *ca* - and; *ye* - whoever; *sarvān* - all; *vastutayā* - actually; *nirīkṣya* - seeing; *parama* - topmost; *svārādhya* - worshipable; *buddhiḥ* - considered; *mama* - mine.

When I look at even the cruel and sinful persons that meet in Vṛndāvana, the abode full of wonderful glorious sweetness, I consider even them to be most worshipable, although they are normally not fit to be seen or touched by saints. They are actually all good-looking like the true kings of mystics and they have sweet *rasika* and very blissful forms.

THE REAL FORMS OF THE CRUEL SINNERS OF VṚNDĀVANA:

Commentary: As a means of praising all the moving and nonmoving creatures of Vṛndāvana, Śrīpāda here describes the cruel sinners that meet in Vṛndāvana. There is nothing dull and material in Vṛndāvana whatsoever, and any devotee who does not have that faith is sure to commit offenses which will cause him to fail on the path of *rāgānugā bhakti*. Śrīpāda writes in his 'Vṛndāvana Mahimāmṛta (17.83-84)':

*svānanda sac cid ghana rūpatā matir yāvan na vṛndāvana vāsi jantuṣu
tāvat praviṣṭo'pi na tatra vindate tato'parādhāt padavīm parāt parām*

"As long as you don't see that all the creatures that live in Vṛndāvana have blissful transcendental forms, you will not attain the supreme goal, although you may have (physically) entered that abode."

*yadaiva sac cid rasa rūpa buddhir vṛndāvanastha sthira jaṅgameṣu
syān nirvyalīkaṁ puruṣas tadaiva cakāsti rādhā priya sevi rūpaḥ*

"As soon as a man honestly sees that all the moving and nonmoving creatures that reside in Vṛndāvana are endowed with delicious transcendental forms, you will attain the form of Rādhā's beloved maidservant." *aprākṛta vastu nahe prākṛta gocara* (C.C.) "This is a transcendental thing, and it cannot be seen by materialists." The word *sat yogīndra* refers to a *bhakti yogī*, who is endowed with God-consciousness. No *karmī*, *jñānī* or *aṣṭāṅga-yogī* can see all the residents of Vṛndāvana in such a topmost way, therefore the best of *yogīs* is described here:

*yoginām api sarveṣṇāṁ mad gatenāntarātmanā
śraddhāvān bhajate yo mām sa me yuktatamomataḥ* (Gītā 6.47)

"A person who worships Me with faith, concentrating on Me, He is the best of *yogīs* in My opinion." Therefore even those residents of Vṛndāvana who appear to be cruel sinners from the material point of view, will be seen in the most sweet blissful forms, like the great kings of *yogīs*, by an offenseless devotee:

*parasva steyaika vyasanam api nityam paravadhū
prasaktaṁ viśveṣām ahaha bahudhā hiṁsakam api
durācāraṁ lobhādy upahatam api bhrātar aruṇaṁ
divāndhas taṁ vṛndāvana gata janaṁ nāvagaṇayeh*

(Vṛndāvana Mahimāmṛta 17.47)

"O brother! Although the residents of Vṛndāvana may be attached to stealing another man's wife or property, they may commit violence to the whole world in many ways and they may have lost their intelligence out of greed, you should still not disrespect them, taking them to be ordinary sinners. You are blind for the rays of the rising sun like an owl (who cannot appreciate the gorgeous light of the sun), know that for sure!" In this way Śrīpāda has praised the Vrajavāsīs in many different ways in his 'Vṛndāvana Mahimāmṛta (glorification of Vṛndāvana)'.

*madhura śrī vṛndāvane, divya cintāmaṇi dhāme,
adabhuta sabāra milana
sthāvara jaṅgama yoto, sad yogīndra bhāgavata,
sabākāra sukhada darśana*

"How wonderful is the meeting of all the moving and nonmoving creatures in the sweet transcendental *cintāmaṇi dhāma* Vṛndāvana. They are all great souls and mystics, whose sight delights everyone's eyes."

*sakalei ghanānanda, rasada murati kanda,
divyādbhuta vastu saviśeṣa
krūra mati pāpigaṇa, vandanīya sarva kṣaṇa,
sarva nāśa ye kore vidveṣa*

"All of them, even the cruel sinners among them, have particularly blissful, divine and wonderful transcendental forms and they are always praiseworthy. Anyone who hates them ruins himself."

*sajjanera asambhāṣya, yei jana adṛśya,
heno sab vrajavāsi-gaṇe
parama ārādhya buddhi, hauk tāñdera prati,
śrīpāda prabodhānanda bhāṇe*

"Śrīpāda Prabodhānanda says: "Let all these people of Vraja be most worshipable to me, even if they are normally not to be seen or to be touched by a noble man."

VERSE 266:

**YAD RĀDHĀ PADA KIṆKARĪ KṚTA HṚDĀ SAMYAG BHAVED GOCARAM
DHYEYAM NAIVA KADĀPI YAD HṚDI VINĀ TASYĀḤ KṚPĀ SPARŚATAḤ
YAT PREMĀMṚTA SINDHU SĀRA RASADAM PĀPAIKA BHĀJAM API
TAD VṚNDĀVANA DUṢPRAVEŚA MAHIMĀŚCARYA HṚDI SPHURJATU**

yat - what; *rādhā pada kiṅkarī* - Rādhā's footmaidens; *kṛta* - done; *hṛdā* - heart; *samyak* - fully; *bhaved* - are; *gocaram* - visible; *dhyeyam* - meditated upon; *na* - not; *eva* - only; *kadāpi* - ever; *yat* - who; *hṛdi* - heart; *vinā* - without; *tasyāḥ* - Her; *kṛpā* - mercy; *sparsātaḥ* - touch; *yat* - what; *prema* - love; *amṛta* - nectar; *sindhu* - ocean; *sāra* - essence; *rasadam* - giving taste; *pāpa* - sin; *eka* - only; *bhājam* - vessel; *api* - even; *tat* - that; *vṛndāvana* - Vṛndāvana; *duṣpraveśa* - hard to enter; *mahimā* - greatness; *āścarya* - amazing; *hṛdi* - in the heart; *sphurjatu* - let it be manifest.

May the wonderful glories of Vṛndāvana, that are hard to enter into, but that are fully known by the great souls who carry the mood of Rādhā's footmaidens in their hearts, that can never be meditated upon within the heart without Śrī Rādhā's mercy, and that is the essence of the ocean of nectarean love-*rasa*, even be manifest in the heart of a complete sinner like me!

THE GLORIES OF VṚNDĀVANA: HARD TO ENTER INTO:

Commentary: Śrīpāda continues his glorification of Vṛndāvana, and he humbly thinks: "Alas! How can the incomprehensible glories of Vṛndāvana become manifest in the heart of a complete vessel of sin like myself?" Those who accept the mood of Rādhikā's maidservants can see Vraja in its true glory. The door to understanding the glories of Vraja is firmly closed for non-devotees, and even devotees who worship God in awe and reverence cannot understand Vraja in its true sweet aspect. Indeed, even Lord Brahmā, Lord Śiva and Ananta Śeṣa cannot understand the glories of Vraja!

*rādhā kṛṣṇa vilāsa pūrṇa sucamatkāraṁ mahā mādhurī
sāra sphāra camatkṛtiṁ hari rasotkarṣasya kāṣṭhāṁ parām
divyaṁ svādya rasaika ramya subhagāśeṣaṁ na śeṣādibhiḥ
seśair gamya guṇaughā pāram anīsaṁ saṁstaumi vṛndāvanam*

(Vṛndāvana Mahimāmṛta 1.4)

"I constantly praise Vṛndāvana, the abode where Rādhā and Kṛṣṇa play Their very sweet and astonishing pastimes, which creates the highest taste for Hari (the amorous taste), which is adorned with the limitless fortune of the most relishable divine amorous flavours, and which cannot be perceived by Lord Śiva, Lord Brahmā or by Ananta Śeṣa."

Śrī Vṛndāvana bestows the flavour of the essence of the ocean of nectarean love, *mahā bhāva*, the flavour that can only be found in the *gopīs*. Śrīpāda says: "May the incomprehensible glories of Vṛndāvana be manifest in the heart of a complete sinner like me, by Vṛndāvana's own mercy!" In Vṛndāvana Mahimāmṛta (1.3) Śrīpāda says:

*śrīmad vṛndāṭavi mama hṛdi sphorayātma svarūpa
matyāścaryaṁ prakṛti paramānanda divyā rahasyam
pūrṇa brahmāmṛtam api hriyā vā'bhidhātuṁ na neti
brūyur yatropaniṣada ihātratya vārtā kutastyā*

"What can the Upaniṣads say about Vṛndāvana when they are even baffled in their descriptions of the full nectar of *brahman*, saying 'it is not this, it is not that'? O Śrīmad Vṛndāṭavi! Please reveal your most astonishing, blissful confidential form in my heart!"

*rādhā pada dāsī yārā, sarva bhāve jāne tārā,
vṛndāvana dhāmera mahimā
rādhāra karuṇā vinā, hṛdayete sphurti hoy nā
vṛthā dhyāna aśeṣa bhāvanā*

"Those who have become Rādhā's footmaidens can understand Vṛndāvana's glories in all respects. Without Rādhā's grace this cannot become revealed within the heart. Without Her grace, all one's endless meditations are useless!"

Commentary: The extraordinary love which Śrīpāda describes in this verse is the ecstatic love of a maidservant for Śrī Rādhikā. Śrīpāda writes in Vṛndāvana Mahimāmṛta (9.60):

*prodañcat pulakāvaliṃ muhur ati snehān nija preṣṭhayos
tat tad gūḍha tad iṅgitānusaraṇaiḥ santosa vanyākarīm
rādhā pakṣa parigraheṇa dadhatīm narma kriyā dakṣatām
śrīśvayāś caraṇaika saṅgatatayā nitya sthitām tat parām*

"The bodies of the maidservants are always adorned with big goosepimples of love for their beloved divine Couple, they always bring a flood of satisfaction to Them by exactly following all Their hidden orders, they always choose the side of Śrī Rādhā, they are very expert in joking and they are always dedicated to the service of Śrīsvarī's (Rādhā's) lotus-feet!" The maidservants are the embodiments of the mellow of servitude, and they never forget or neglect their service out of ecstasy.

*kvāpy udvartana kāriṇīm kvacana sad gandhodakaiḥ snāpanīm
vastrālaṅkṛti gandha mālyā vibhavaiḥ saṁrādhayantīm kvacit
saṁbhoyja kvacanāmṛtam pravilasat tāmbūla karpūradām
kvāpy-aṅghri-dvaya lālanīm mṛdu paṭaiḥ saṁvijanaiḥ svāpinīm*

(Vṛndāvana Mahimāmṛta 9.62)

"Sometimes they massage Rādhikā with oil, sometimes they bathe Her with fragrant water, sometimes they fully worship Her with garments, ornaments, perfumes and garlands, sometimes they feed Her an ambrosial meal, sometimes they serve Her camphor-scented betel-leaves, sometimes they massage Her lotus-feet and sometimes they make Her fall asleep by softly fanning Her." In this way the maidservants are engaged in different services day and night, living in Vraja in great ecstatic love. The aspirant on the path of *rāga bhakti* should live in Vraja, become absorbed in his mentally conceived spiritual body in which he serves Śrīmatī Rādhikā day and night, and give up all bodily consciousness. The more he becomes aware of his spiritual identity, the more he will become intoxicated by ecstatic love. As soon as an aspirant is completely free from all bodily consciousness he attains *svarūpa siddhi*, the revelation of his eternal spiritual body in *cinmaya* Vṛndāvana. Therefore Śrīpāda prays: "When will I clearly see my divine tender *mañjarī*-form, which has all senses like eyes and ears, and which is fit for executing devotional service in the luminous arbours of Vraja?" The *siddha svarūpa* which the *sādhaka* has received from the Guru, or has been instructed in by his Guru, is this divine tender and ecstatic *mañjarī*-body. The scriptures say that the *sādhaka* should always see himself in this *svarūpa*:

*ātmānam cintayet tatra tāsām madhye manoramām
rūpa yauvana sampannām kīśorīm pramadākṛtīm
sakhinām saṅginī rūpām ātmānam vāsanāmayīm
ājñā sevāparām tadvat ratnālaṅkāra bhūṣitām*

"An aspirant should think himself to be amongst them (the other *gopīs*), having an enchanting beautiful young adolescent female body. As a female associate of Rādhā and Kṛṣṇa's girlfriends she is dedicated to the services that are ordered to her and she is decorated with jewelled ornaments (that are given to her by Śrī Rādhā as remnants)." (Sanat Kumāra Saṁhitā) Here the word *cintayed* means that one should see one's own spiritual self as being thus endowed with a form and so on, like meeting oneself and establishing a firm self-esteem in this spiritual body. When the practise of the *sādhaka* ripens he will forget his material body and attain complete self-identification with his *mañjarī deha*. This is called *svarūpa siddhi*. Although Śrīpāda is an eternal associate of the Lord he reveals his desire to attain this *svarūpa siddhi*.

sukhamaya vṛndāvane, mahojjala prema dhāme,
vasati koriyā kobe āmi
premete pramattā sadā, rādhā keli kalā sudhā,
daraśe ki hoibo sākṣiṇī

"When will I live in blissful Vṛndāvana, the very brilliant abode of love? When will I witness Rādhā's nectarean playful arts, being intoxicated by ecstatic love?"

śrī rādhā govinda devā, tejo rūpa kuñja sevā,
lābha kori mora piṇḍa vapu
jyotiḥ puñja ghanākṛti, komala kiśora mūrti,
dekhibo ki siddha deha kabhu

"When will I see my effulgent adolescent tender spiritual body and attain the bower-service of Śrī Rādhā and Govinda deva?"

dhanya śrī prabodhānanda, vando caraṇāravinda,
ye lālasā korilā prakāśa
sudurlabha se sampad, sadā cinta haripada,
tabe yadi hoy vrajavāsa

"Blessed is Śrī Prabodhānanda! I praise his lotus-feet for revealing such desires! Haripada always thinks about attaining this rare treasure, if he can live in Vraja."

VERSE 268:

**YATRA YATRA MAMA JANMA KARMABHIR
 NĀRAKE'THA PARAME PADE MAMA
 RĀDHIKĀ RATI NIKUÑJA MAṆḌALĪ
 TATRA TATRA HR̥DI ME VIRĀJATĀM**

yatra yatra - wherever; *mama* - my; *janma* - birth; *karmabhiḥ* - by activities; *nāraḥ* - in hell; *atha* - and; *paramē pade* - in the supreme abode; *mama* - my; *rādhikā* - Rādhā's; *rati* - love; *nikuñja* - groves; *maṇḍalī* - circles; *tatra tatra* - there; *hṛdi* - in the heart; *me* - mine; *virājatām* - remain.

Wherever I will take birth as a result of my activities, in hell or in the supreme abode, there the groves where Rādhikā plays Her lovegames will be manifest in my heart!

REMEMBERING RĀDHĀ'S LOVEBOWERS:

Commentary: Śrīpāda humbly prays here like an ordinary conditioned soul: "Alas! I desire a position that is not even attained by Lord Brahmā or Lord Śiva! I feel like a beggar asking for an entire kingdom. I must look ridiculous! After all, I'm just a servant of my own lusty desires and I'm completely bound by the reactions to all my material activities. Nevertheless, I pray that wherever I may go as a punishment or a reward for my material activities, to hell or to heaven, that I will remember the sweet lovebowers of Śrī Rādhikā there!" By the mercy of the Lord, the devotees are never afraid for their next birth. Lord Śiva told Pārvatī in Śrīmad Bhāgavata (6.17.28):

*nārāyaṇa parāḥ sarve na kutaścana bibhyati
svargāpavarga narakeṣv api tulyārtha darśinaḥ*

"Lord Nārāyaṇa's devotees are never afraid of their destination. Whether they go to heaven or to hell, or they are liberated - it's all the same to them!" The pure devotees, like Prahlāda, always pray to the Lord's lotus-feet as follows:

*nātha yoni sahasreṣu yeṣu yeṣu vrajāmy aham
teṣu teṣu acyutā bhaktir acyute'stu sadā tvayi*

(Viṣṇu Purāṇa)

"O Lord Acyuta! I may take birth in thousands of species, but wherever I take birth, let me always be fixed in Your devotional service!" Someone may ask: "Śrīpāda! When you worship the Lord, how is it possible that you will go to heaven or to hell? You will be blessed with a place in Lord Viṣṇu's eternal luxurious paradise Vaikuṅṭha!" To this Śrīpāda will answer: "Ohe! If Vaikuṅṭha is my destination, then let me also remember Śrī Rādhikā's love bowers there! Let me not forget the supreme sweetness of Vraja while I have to stay in the opulent majestic realm of Vaikuṅṭha, this is my ardent prayer!" In Bṛhad Bhāgavatāmṛta it is described that Gopa Kumāra could not forget sweet Vṛndāvana while staying in Vaikuṅṭha, or even in

Dvārakā and Ayodhyā! He was simply lamenting while he was staying in Vaikuṅṭha, remembering the blissful sweetness of Vrajabhūmi! Nārada Muni told Gopa Kumāra:

*bho gopanandana śrīmad vaikuṅṭheśānukampita
mukha mlānyādinā kiñcic chocan dina ivekṣyase
śoka duḥkhāvakaśo'tra katamaḥ syān nigadyatām
param kautūhalaṁ me'tra yan na dṛṣṭaḥ sa kasyacit*

(Bṛhad Bhāgavatāmṛta 2.4.125-126)

"O Gopa kumāra! Although you have attained the mercy of the beautiful, opulent Lord of Vaikuṅṭha I see that your face is looking sad and I hear you lamenting. In this blissful abode nobody is sadly lamenting! I'm most astonished and amused to see that you are so morose here!" Gopakumāra had a fraternal relationship with Kṛṣṇa. If even he sadly remembers Vṛndāvana in the blissful abode of Vaikuṅṭha, then what to speak of the devotees who are serving Śrī Rādhikā?

VERSE 269:

**KVĀHAM MŪḌHAMATIḤ KVA NĀMA PARAMĀNANDAĪKA SĀRAM RASAM
ŚRĪ RĀDHĀ CARAṆĀNUBHĀVA KATHAYĀ SYANDĀYAMĀNA GIRAH
LAGNĀḤ KOMALA KUÑJA PUÑJA VILASAD VṚNDĀTAVĪ MAṆDALE
KRĪḌAC CHRĪ VṚṢABHĀNUJĀ PADANAKHA JYOTIS CHAṬĀḤ PRĀYAŚAḤ**

kva - where; *aham* - I; *mūḍhamati* - foolish intelligence; *kva* - where; *nāma* - name; *paramānanda* - supreme bliss; *eka* - only; *sāram* - essence; *rasam* - flavour; *śrī rādhā caraṇa* - Śrī Rādhā's lotus-feet; *anubhāva* - experience; *kathayā* - with words; *syandāyamāna* - flowing; *giraḥ* - words; *lagnāḥ* - fixed; *komala* - soft; *kuñja* - bowers; *puñja* - abundance; *vilasat* - shining; *vṛndātavī* - Vṛndāvana; *maṇdale* - in the circle; *krīḍat* - playing; *śrī vṛṣabhānujā* - the beautiful daughter of Vṛṣabhānu; *pada nakha* - toenails; *jyotiḥ* - light; *chaṭāḥ* - luster; *prāyaśaḥ* - frequently.

Where is a person with a foolish intelligence like mine, and where is the holy name and the most blissful essence of divine flavours? All these words of mine, flowing with full realization of Śrī Rādhā's lotus-feet, are connected to the many tender *kuñjas* in the splendid circle of Vṛndāvana, and they are illuminated by the playful luster emanating from the toenails of Mahārāja Vṛṣabhānu's beautiful daughter.

SPEAKING FROM REALIZATION ABOUT RĀDHĀ'S LOTUS-FEET:

Commentary: Śrīpāda's heart is filled with the natural humility of a great saint. Although by Rādhārāṇī's grace he was able to compose such a marvellous book as 'Rādhā Rasa Sudhānidhi', he still humbly thinks: "Alas! Where is a great fool like me, and where are the words that are needed to describe Śrī Rādhā's lotus-feet, from whom the essence of the most ecstatic *rasa* flows?" The Lord's name, qualities, pastimes and forms are constitutionally one and the same. Caitanya Caritāmṛta says:

*kṛṣṇa nāma kṛṣṇa guṇa kṛṣṇa līlā-vṛnda;
kṛṣṇera svarūpa sama sab cid ānanda*

"Kṛṣṇa's name, Kṛṣṇa's qualities, Kṛṣṇa's pastimes and Kṛṣṇa's constitution are all of the same transcendental nature." Śrī Rādhā is the very form of love, therefore the words that describe Her are also full of *prema rasa* (love-mellows). Hence it is said here that the essence of ecstatic *rasa* flows from the description of Her divine attributes. Śrīpāda humbly thinks: "It is indeed improper for a fool like me to try to describe the glories of Śrī Rādhā's lotus-feet, that are filled with *prema rasa*. How can a fool like me find the proper words to describe the nectarean love called *mahā bhāva*?"

After ascertaining the nature of the topics that describe the divine pastimes and attributes of Śrī Rādhā, Śrīpāda now describes the result of hearing, chanting and remembering these words, saying: "These words meet with the luster emanating from the toenails of Vṛṣabhānu Mahārāja's beautiful daughter, that shine in Vṛndāvana's many tender arbours. A person who hears these words, sings them or remembers them will be touched by the transcendental splendour that emanates from the toenails from Śrīmatī's *mahā bhāva* lotus-feet. He will swiftly attain *prema* and he will be able to relish the sweet pastimes of the divine Couple Rādhikā and Mādhava in the many tender *kuñjas* of Vṛndāvana in his *mañjarī svarūpa*, serving in the wake of the eternally perfect maidservants". This is the supreme goal of the Gauḍīya Vaiṣṇavas.

*vṛndāvana vilāsinī, kuñjeśvarī kamalinī,
mad īśvarī rādhikā kothāy
saṁsāra sāgara ghore, poḍiyāchi kārāgāre
mūḍhamatī āmi vā kothāya*

"Where is my mistress Rādhikā, the lotus-like queen of the *kuñjas* who plays in Vṛndāvana, and where am I, a person with a foolish intelligence who has fallen into the horrible ocean of material existence, which is just like a prisonhouse?"

*kāhā rasa sāra kanda, śrī nāma paramānanda,
rādhāra caraṇāmṛta kathā
rādhāra vilāsa sthāna, kāhā kuñja puñja dhāma,
sukomala kānana sukhadā*

"Where is the essence of *rasa* and topmost ecstasy, the holy name? Where are the nectarean talks about Rādhā's lotus-feet? Where are the many blissful tender forestgroves where Rādhā plays Her pastimes?"

*vṛndātavī maṇḍale, rādhā pāda padma mūle,
lāvaṇya taraṅga boye yāy
caraṇa nakhara maṇi, jyotiḥ puñja ratnakhani,
heno jyotiś chaṭā vā kothāya*

"Where are Rādhā's effulgent lotus-feet in Vṛndāvana, from which waves of beauty flow, and where are Her toenails, that are like mines full of glistening jewels?"

*ei sab rasakeli, amṛta nichiyā pheli,
ki varṇibe ei abhājane
sumadhura varṇākṣara, vākyāvalī nāi mora,
śrīpāda prabodhānanda bhāṇe*

"Śrīpāda Prabodhānanda says: "Streams of nectar are emanating from all these delicious sports. How can an unqualified person like me describe them? I don't have the proper words or letters to describe all this sweetness!"

VERSE 270:

**ŚRĪ RĀDHE ŚRUTIBHIR BUDHAIR BHAGAVATĀPY ĀMṚGYA SAD VAIBHAVE
SVA STOTRA SVAKṚPĀTA EVA SAHAJĀYOGYO'PYAHAM KĀRITAḤ
PADYENAIVA SADĀPARĀDHINI MAHAN MĀRGE VIRUDHYA TVAD E-
KĀŚĒ SNEHA JALĀKULĀKṢI KIM API PRĪTĪM PRASĀDĪ-KURU**

śrī rādhe - O Rādhā!; *śrutibhiḥ* - by the Vedas; *budhaiḥ* - by the wise; *bhagavatā* - by the Lord; *api* - even; *āmṛgya* - searched for; *sat* - true; *vaibhave* - prowess; *sva* - own; *stotra* - prayer; *sva* - own; *kṛpāta* - by the grace; *eva* - only; *sahaja* - naturally; *ayogyā* - unqualified; *api* - even; *aham* - I; *kāritaḥ* - made; *padyena* - with verse; *eva* - only; *sadā* - always; *aparādhinī* - offender; *mahad* - great; *māрге* - on the way; *virudhya* - opposed; *tvad* - Your; *eka* - only; *āśe* - hope; *sneha* - affection; *jala* - water; *ākula* - moved; *akṣi* - eyes; *kim api* - indescribable; *prītiṃ* - love; *prasādi* - mercy; *kuru* - do.

O Śrī Rādhe of divine prowess and opulence, who are searched for by the Vedas, by the wise and even by the Lord Himself! Although I am naturally unqualified, being a real offender who is averse to the true path, by Your grace I

have composed this *stotram* full of prayers in praise of You. O You whose agitated eyes are filled with tears of affection! Please give me Your indescribable loving mercy! You are my only hope!

DESIRING ŚRĪ RĀDHĀ'S SATISFACTION:

Commentary: This verse is full of secrets. *prema* is the actual *vaibhava*, or opulence, it is the greatest wealth. Through this wealth one can relish Kṛṣṇa's sweetness to the utmost, and in this respect Rādhārāṇī is the most wealthy *sad vaibhave*. Her love is the greatest. Only devotees who follow in the footsteps of the *sakhīs* and the *mañjarīs* can understand Her, and apart from them the Vedas, the Upaniṣads, the wise men and even the Lord Himself are searching for Her, but are unable to know Her or to describe Her. *kṛṣṇa yāra anta nā pāy jīva kon chāra* (C.C.) "Even Kṛṣṇa cannot find the limits to Her glories, what to speak of an insignificant living entity?"

Śrīpāda says: "O Rādhē! How shameless an infidel like me was to try to describe Your great glories, that are not even understood by the great saints like Nārada, Śuka and Sanaka! I've simply committed offenses to Your lotus-feet by writing these verses. What will be my destination after making all these offenses?" Someone may say: "Śrīpāda! Although in previous ages the sages and the scriptures vainly searched for Rādhā's glories, now in the age of Kali Her glories are becoming widely known by the grace of Śrī Caitanya Mahāprabhu! You have preached that yourself in your book 'Caitanya Candrāmṛta!' How can you then call yourself 'someone who is opposed to the true path?'" To that Śrīpāda answers: "Still I'm completely unqualified! That Rādhā, who has been glorified by me, has made it possible for me to do so by Her own grace alone! O Rādhē! May you be satisfied with these verses an unqualified person like me has composed by Your own grace - that is my prayer!"

When Śrī Rādhikā, who is a shoreless ocean of compassion, hears these anxious words She cannot stay in hiding any longer and She appears before Śrīpāda. How many tears of compassion are flowing towards the loving maidservant (Śrīpāda) from Her affectionate eyes as She says: "Why are you crying so anxiously for me?" Śrīpāda says: "O Rādhē! O You whose anxious eyes are filled with tears of affection! I am sitting here hoping for You to come! I don't know anyone else but You, in wakefulness, dreaming or in deep sleep! I always desire Your satisfaction! Please give one drop of Your indescribable mercy to this poor maidservant of Yours!" Śrīpāda's voice chokes as he says this and he rolls in the dust before Śrīmatī's lotus-feet.

VERSE 271:

**ADBHUTĀNANDA LOBHAŚ CEN NĀMNĀ RASA SUDHĀNIDHIH
STAVO'YAM KARṆA KALĀŚAIR GRHĪTVĀ PĪYATĀM BUDHĀH**

adbhuta - wonderful; *ānanda* - bliss; *lobhaḥ* - greed; *cet* - if; *nāmnā* - of the name; *rasa* - flavour; *sudhānidhiḥ* - nectar-ocean; *stava* - praise; *ayaṁ* - this; *karṇa* - ear; *kalaśaiḥ* - with the pitchers; *grhītvā* - having taken; *piyatām* - drinking; *budhāḥ* - the wise.

O Wise men! If you are greedy after wonderful ecstasy, then drink the *rasa* from this nectarocean full of prayers to Śrī Rādhā (Rādhā Rasa Sudhānidhi) through the pitchers of your ears!

BENEDICTION:

Commentary: Śrīpāda has fallen at Śrī Rādhikā's lotus-feet, but when he looks up he sees that She has disappeared again. Still his heart is blossoming with the experience of Her compassion. He understands that Śrīmatī is satisfied with the prayers he has offered to Her in this book, and thus he feels that his endeavours were successful. Most joyfully he then encourages the *rasika* devotees to relish the sweet *rasa* of Rādhā Rasa Sudhānidhi by saying: "O learned *rasika* devotees! If you are greedy after some wonderful bliss, then drink the nectar of this 'Rādhā Rasa Sudhānidhi' through the pitchers of your ears!" Śrī Rādhā is the very form of *mahā bhāva* and the words that glorify Her are also full of that *mahā bhāva*. An offenseless person will therefore find great astonishing pleasure in reading this book. The *lobha* or greed mentioned in this verse is the root cause of *rāgānugā bhakti*. In his 'Rāga Vartma Candrikā', Śrī Viśvanātha Cakravartīpāda says *lobha eva pravartakaḥ* (sacred greed is the only source). A person who is particularly greedy to taste the *rasa* of Rādhā's service in the mood of Vraja, is qualified to read this 'Rādhā Rasa Sudhānidhi'. A person who worships Śrī Rādhā in a mood of awe and reverence will find it less attractive.

A person who, by Śrī Caitanya Mahāprabhu's grace, becomes greedy after the taste of Rādhā's service will constantly drink this nectar-like text through the pitchers of his ears. Floating on the waves of sweet *rasa* he will come to the gate of Rādhā's grove where he will attain a transcendental *mañjarī*-form suitable for performing eternally blissful devotional service to Her. This is the benediction bestowed upon offenseless readers of Rādhā Rasa Sudhānidhi.

VERSE 272:

**SA JAYATI GAURA PAYODHIR MĀYĀVĀDĀRKA TĀPA SANTAPTAM
HRN NABHA UDAŚĪTALAYAD YO RĀDHĀ RASA SUDHĀNIDHINĀ**

sa - he; *jayati* - glories; *gaura* - golden; *payodhiḥ* - ocean; *māyāvāda* - illusionism; *arka* - sun; *tāpa* - burning; *santaptam* - afflicted; *hṛt* - heart; *nabha* - sky; *udaśītalayat* - cooled off; *yaḥ* - who; *rādhā rasa sudhānidhinā* - with the nectarocean of Rādhā-rasa.

All glories to the Gaura-ocean, that cooled off the sky of my heart that was burning in the sunlight of illusionism with this nectar moon of Rādhā's *rasa* (Rādhā Rasa Sudhānidhi).

THE GLORIES OF THE GOLDEN OCEAN:

Commentary: It was by the mercy of Lord Gaura that the wonderful sweet flavours of Vṛndāvana entered into Śrīpāda's heart. From the Gaura-ocean this moon of Rādhā-mellows (Rādhā Rasa Sudhānidhi) has risen. The soothing rays of this moon has cooled off the sky of Śrīpāda's heart that was burning in the blazing sunshine of illusionism. The nectarean rays of this moon of *rasa* will also sprinkle the hearts of the *rasika* Vṛndāvana-devotees with the mellows of divine love and fill their hearts with that love.

At the conclusion of this Rādhā Rasa Sudhānidhi-*stotram* Śrīpāda Prabhodhānanda Sarasvatī glorifies his heart's deity Śrī Gaurahari, saying "All glories to You, Śrī Gaurahari! O Descent of love! May You reign supreme! Please always bless everyone in this world by giving them the love that reigns in Vṛndāvana! May the burning hearts of the fallen souls of the Kali-age, that are suffering from the threefold material miseries, be soothed by being sprinkled with the purifying streams of nectarean love of God! Blessed are they who attain Rādhikā and Mādhava's loving confidential devotional service in the *nikuñjas* of Vraja! Jaya Śrī Rādhe! Jaya Śrī Gaurahari! Jaya Gaura *bhaktavṛnda*!

Thus ends Śrīpāda Prabhodhānanda Sarasvatī's 'Rādhā Rasa Sudhānidhi'

English commentary is based on a selection from the Bengali commentaries of Śrīpāda Madhusūdana dāsa Adhikārī, Rādhākuṇḍa Mahānta Paṇḍita Śrī Ananta dāsa Bābājī Mahārāja and Śrīla Ānanda Gopāla Gosvāmī Prabhupāda.

© Translated in 1988, 1991 by Advaita dāsa. Third edition completed on Kārtika Pūrṇimā, November 7, 1995 (We regret that for practical reasons we were able only to publish about 65% of the full Bengali commentaries into English. We beg forgiveness from all the noble readers).

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