

Sri Sri Lilâshuk's

immortal composition

Sri Sri Krishna-Karnâmrîtam

along with

the compilation of purports written by
Srila Gopal Bhatta Goswâmi, Srila Chaitanya dâs Goswâmi and Srila
Krishnadâs Kavirâj Goswâmi

Presented by

Sri Sri Radhakund-resident

Srimad Ananta dâs Bâbâji Mahârâj

Translated from the original Bengali by
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**This text is an offering of a loving manjari unto the merciful hands of my most
worshiped Spiritual Master**

108 Sri Srimat Kunjabihari dâs Bâbâji Mahârâj

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With love from the editor

Sri Krishna Chaitanya Mahâprabhu heard a recitation of Sri Krishna-Karnâmrîtam when He visited South India. He was extremely attracted by its contents and was filled with wonder. He brought a script of this text to Neelâchal. In Sri Chaitanya-Charitâmrîta, it is recorded as follows –

*“tabe mahaprabhu aila krishnabenva tire,
nana tirtha dekhi tanha debamandire*

*brahman samaj sab baishnab charita,
baishnab sakal padhe krishna-karnamrita.*

*karnamrita shuni prabhur ananda hoilo,
agraha koriya punthi lekhaiya nilo.*

*karnamrita sama bastu nahi tribhubane,
jaha hoite hoy shuddha krishna prema gyâne.*

*soundarjya – madhurjya krishna – lilar abadhi,
se jane je padhe nirabadhi.”*

Meaning - “At last Sriman-Mahâprabhu¹ came to the banks of River Krishnavenva. There He visited the holy places and the temples. The people residing there were Vaishnavs from the Brahmin community. All of them read Sri Krishna-Karnâmrîtam regularly. When the Lord heard Karnâmrîtam, He was overjoyed and got it copied. He said that there was nothing compared to Karnâmrîtam in the whole universe and whosoever reads this text gets pure Krishna-*prem*. He who reads Karnâmrîtam regularly truly knows the beauty, sweetness and the divine pastimes of Sri Krishna.”
- (Sri Chaitanya-Charitâmrîta2.9)

Sriman-Mahâprabhu got a copy of 112 verses of the first ‘Shatakam’² of Sri Krishna-Karnâmrîtam. He brought this to Neelâchal. During the Gambhirâ pastimes, the Lord exhibited the mood of the ‘Virahini’³ Sri Râdhâ. He used to relish the verses of Sri Geet-Govinda, Sri Krishna-Karnâmrîtam, Vidyâpati, Chandidâs and the drama Jagannâth-Vallabh composed by Râmânanda Roy with his most confidential associates such as Swarup-Dâmodar and Râmânanda. Sri Chaitanya Charitâmrîta mentions -

*“chandidâs, vidyâpati, râyer nâtakagiti,
karnâmrîta, sri geet gobinda ,
swarupa-râmânânda sane, mahâprabhu râtri-dine,
gây shune parama ânanda.”*

Srila Kavirâj Goswâmi has described the Lord’s Gambhirâ pastimes in the 2nd chapter of Madhya Liliâ of Sri Chaitanya-Charitâmrîta. In this, he has stated that the Lord has relished verse numbers 41, 32, 40 and 68 of Karnâmrîtam, in this order. He relished verse number 92 in the 21st Chapter of Madhya Lilâ and verse number 42 in the 17th Chapter of Antya Lilâ. He has even expressed the sweet meaning of the verses in an extra ordinary manner while lamenting in the mood of Râdhârâni.

True to its name, Sri Krishna-Karnâmrîtam is indeed a most relishing ‘Amritam’ (nectar) in the treasury of Sanskrit literature.

¹ Srimat + Mahâprabhu = Sriman-Mahâprabhu

² Shatakam = approximately one hundred verses

³ a beloved who is separated from her lover

Such supreme literature is very rare. Its mood is easy to grasp, it is full of relish and most supreme. Its language is pure, stylish and sweet. Its words are so woven as to enchant the reader. It is not only something worth reading or worth hearing - it is a great treasure of high-level *bhāv-sādhana*¹. Sri Krishna's beauty is extremely sweet and so are His pastimes. Sri Krishna Karnāmritam is a non-stop flow of both!! It is full of very serious, confidential and topmost ingredients of spiritual *ras*.

Hence, we can realize it only by practicing devotion under the merciful guidance of Sri Guru and Vaishnavs. The title of Sri Lilāshuk has been conferred on the poet because he has relished the nectarine pastimes of Sri Krishna just like Sri Shukadev, who was the orator of Srimad-Bhāgavatam.

THE APPEARANCE OF SRI BILVAMANGAL AND THE YEAR IN WHICH THIS TEXT WAS COMPOSED

Opinions differ vastly about the year in which Bilvamangal Thākur appeared and this text was composed. According to the Keralites, he was the disciple of Sripād Padmāchārya and the grand disciple of Sripād Shankar. If we accept the above statement, he has to belong to the ninth century AD. However, Sri Bilvamangal has not mentioned Sri Shankar as part of his Guru Paramparā anywhere. According to Dr. Winterniz Sri Lilāshuk belongs to the 11th Century. But we cannot accept this either since Sridhar Dās of Bengāl had compiled 2370 verses written by 465 poets in a text called 'Sadukti Karnāmrita'. Yet he had not quoted any verse of Sri Bilvamangal in his text. Had Lilāshuk belonged to the ninth or eleventh century Sridhar Dās would have surely quoted his priceless verses in Sadukti Karnāmrita. The poet Sri Rāmakrishna says that Lilāshuk appeared between 1250 and 1350, since Bilvamangal had quoted Vyopdev in his purport to a text in grammar called 'Purushākar'. Vyopdev had appeared in 1250 AD. Bhojadev, Hemachandra and Vyopdev belonged to the 11th, 12th and 13th centuries respectively. We feel that Sri Lilāshuk had appeared after they did. Dr. Sushil Kumar De is not ready to accept Lilāshuk, the grammarian, and Lilāshuk the creator of Krishna-Karnāmritam as one and the same person. Nevertheless, we find that the 4th verse of the 2nd Shatakam of Sri Krishna Karnāmritam says,

*"mātar-nātah param-anuchitam yat-khalānām purastadā-
sta-shankān jathara-pithari-purtaye nārti-tasi
tat-ishantavyam sahaja - sarale vatsale vāni kuryām,
prāyashchittam guna-gāna-naya gopa-veshasya vishnoh."*

Meaning - "O Mother Saraswati! Without fearing you, I have made my words dance for the pleasure of wicked people to fill my belly. There is nothing more sinful than this. You are simple, pure and motherly. Please forgive my sins. Now I shall atone for all my sins by extolling the glory of Sri Bhagavān Who performed His pastimes as a cowherd boy."

From this, it is easy to discern that earlier Lilāshuk did earn his living by writing purports to grammar and later on composed Sri Krishna-Karnāmritam.

When we find different books written in the same century by the same name, then we feel it is not wrong to decipher that the author is the same. Especially when the above-mentioned verse gives favourable evidence to this effect.

THE BIOGRAPHY OF THE POET

Where did Lilāshuk reside? Many South Indian Pandits feel that he belonged to Keralā and established the Math (Temple) at Natville in Trichur as his residence. Just as the Presidents of the

¹ performing devotion in an exalted mood

four Maths established by Shankarâchârya are conferred the title of 'Shankarâchârya', the president of the Natville Math is given the title 'Bilvamangal Swâmiyâr'. The sanyâsis of this Math reserve the right to offer flowers before anyone else in the Padmanâbha Mandir of Thiruvananthapuram (Trivandrum).

However, Srila Kavirâj Goswâmpâd has stated that Lilâshuk resided on the Western banks of River Krishnavenvâ. That branch of River Krishnâ (arisen from Mahâbaleshwar in the Sahyâdri Mountains) that meets Bay of Bengâl to the South of Machhalipatam is called River Krishnaveni or Bhimâ. Hence, Nidal, Bâlâ, Sulapâ etc. that are situated in the West of Solâpur are the regions indicated by Srila Kavirâj Goswâmi. Srila Kavirâj Goswâmi has written in his Sâranga Rangadâ purport that Sri Bilvamangal was a learned, top-level poet and *brahmin* residing on the banks of River Krishnavenvâ. In the early part of his life, he had become addicted to a prostitute called Chintâmani who was a talented singer and danseuse. She lived on the eastern bank of the same river. It was a dark monsoon night, on the last day of mourning for his father's death. In spite of this, he crossed the agitated and surging Krishnavenvâ with lots of difficulty by taking the support of a dead body, only to find Chintâmani's gates closed. A snake had inserted half its body inside a crevice in the wall. Bilvamangal caught hold of its tail, mistaking it for a rope, climbed the wall and fell unconscious in the compound. Chintâmani's maidservants came to know how Bilvamangal had come to be in this state. Due to their care, when he regained consciousness, Chintâmani lamented thus - "Shame on me! I am such a sinner! How I have cheated men of their wealth and love. O son of a brahmin, how anxious you are to meet me! Had you possessed the same eagerness for Sri Bhagavân then how wonderful it would have been! From tomorrow I shall forsake everything and only perform Sri Krishna-*bhajan*."

Sri Bilvamangal too started reviewing his situation. During the night, he heard the glorification of *Râs Lilâ* and other pastimes from Chintâmani. The seed of love acquired from his earlier births, sprouted in his heart and attracted him solely towards adoring the lotus feet of Sri Râdhâ's Beloved (Sri Krishna). In the morning, he paid obeisance to Chintâmani and approached Somagiri, a Vaishnav. He narrated everything about himself and obtained the *mantra* of Sriman-Madan-Gopâl. Since he had deep *anurâg*², he showed the signs of *bhâv* such as tears and goose bumps as soon as he obtained the *mantra*. Although he was anxious to go to Vrindâban, he stayed on for some days to serve his Spiritual Master. There he composed a few books describing the pastimes of Sri Krishna. Impressed by his devotional state, Somagiri conferred the title 'Lilâshuk' on him.

At last, he took the permission of Sri Gurudev and started for Sridhâm Vrindâban. On the way, he became overwhelmed by the high tide of *prem*³ and was filled with tremendous longing for His sweet Lord (later on, he would find life meaningless without Sri Krishna). Gradually, when he reached Mathurâ, he was inspired by special Divine Pastimes and literally went mad after which he became ever thankful when he actually met Sri Krishna. Sri Krishna-Karnâmrîtam, a gem of a text, is the result of all those utterings in a love-crazy state. Srila Kavirâj Goswâmi says that this wealth is in strict accordance with the Guru-Paramparâ and is renowned in the world. Sadly, we do not know the identity of the poet's parents. In the 110th verse, we find the word 'Nibi-Dâmodar'. Some say that Nibi and Dâmodar were his mother and father respectively and that the poet has introduced his parents in the last verse of the text.

THE PURPORTS OF SRI KRISHNA-KARNÂMRITAM AND THEIR AUTHORS

There are many purports to Sri Krishna Karnâmrîtam. Pippallâi Suri of Deccan⁴ has written purports to all the three Shatakam. His purport is called 'Suvârna Chashak' (The Gold Goblet)⁵.

¹ devotional practice unto Sri Krishna

² deep love for Lord Krishna

³ pure love for Lord Krishna

⁴ South India

⁵ since Sri Krishna-Karnâmrîtam is like an intoxicating hot beverage

Six copies of this purport are kept secure in the Library of the Madrās Government. Vānivilās Press of Sri Rangam has published them. There is another purport called 'Karnānanda prakāshini' (Delight of the auditory senses).

SRI KRISHNA-VALLABHĀ PURPORT

Srila Gopāl Bhatta has written this purport. At the end, he has introduced himself in the following manner -

*"shrimad-drāvida-nivrid-ambudhi-vidhuh shriman-nrisimho' bhavad bhatta
shri harivamsha uttama guna-gramaikabhus-tat-sutah,
tat-putrasya kritis-tviyam vitanutam gopala-namno mudam,
gopinatha-padara-vinda-makaranada-ananda-cheto'linah."*

Meaning - "Sriman-Nrisimha shone like the moon amongst the Dravidian¹ people. His son Sri Harivamsha Bhatta had many superior qualities. This work is composed by his son Gopāl, whose heart is ever joyful in drinking the nectar of the lotus feet of Sri Gopināth (Krishna)".

After reading this verse we may feel that this writer is not the same Gopāl Bhatta who belongs to the group of 'The Six Goswāmis', since, his father was named Venkat Bhatta, who lived in Belgandi Village, near Sri Rangam on the banks of river Kāveri. However, according to the texts 'Bhaktiratnākar' and 'Anurāgvalli', the writer of Krishna-Vallabhā purport is none other than Sri Gopāl Bhatta of the Six Goswāmis. Bhaktiratnākar says -

*"sri gopāl Bhatta hon benkatnandan
sri benkat bhatte nibas dakshinete
bishishta brahman bignya sakal shastrete
trimalla, benkat ar sri prabodhananda,
e tin bhratar prana-dhan gourchandra
korilen krishna karnamriter tippani,
baishnaber aparam ananda taha shuni"*

Meaning - "Sri Gopāl Bhatta was the son of Sri Venkat Bhatta who resided in South India. He (Sri Venkat Bhatta) was a qualified brahmin and well learned in all the scriptures. Trimalla, Venkat and Prabodhānanda were three brothers. They considered Gourachandra to be their life and soul. Sri Gopāl Bhatta wrote the purport to Krishna Karnāmritam. When the Vaishnavs heard this purport, they were most delighted."

Again, in Anurāgvalli, we find-

*"sri bhatta gonsai karnamriter tika koilo,
ashesh bshesh byakhya tahate likhilo.
jahar darshane pandite chatmatkar
rasa paripati jate siddhanter sār."*

Meaning - "Sri Bhatta Goswāmi wrote a purport to Karnāmritam. He wrote many special explanatory notes. Reading this, the pandits were wonder struck. It was full of *ras* as well as philosophical principles."

The internal analysis of the purport too indicates that Sri Gopāl Bhatta who was a contemporary of Sri Rupa and Sanātan and was a part of the 'Six Goswāmis' wrote it. Just as Sri Rupa and Sanātan have proved their statements by quoting from many scriptures, he too has drawn evidences from Chhāndogya-Upanishad, Pānini, Kātantra-vyākaran, Gopālottar-Tāpani, Vishnupurān, Harivamsha,

¹ People of South India

Mahābhārat, Ādipurān, Matsyapurān, Srimad-Bhāgavatam, Sridhar Swāmi's Bhāvārtha Dipikā purport, Amar-Kosh, Medini-Kosh, Vishwa-Kosh, Vaijayanti-Kosh, Dhwānikosh, Raghuvamsha, Māgh, Bhāravi, Naishadhiya, Geet-Govindam, Vyādi, Sāhitya-Darpan, Sangeet-Ratnākar, Nāgar-Sarvaswa or Kok, Chhando-Manjari and Shri Rup's Bhakti-Rasāmrita-Sindhu, Ujjawal-Nilamani and Padyāvali.

From this, we conclude that our Goswāmis had a huge library. Srila Bhatta Goswāmi's purport contains exactly the same principles as those propounded by Srila Rupa-Sanātan. He has not written anything that is against the Goudiya Vaishnav Siddhānta. In this purport, we find the same depth of knowledge, *ras* and the ability to highlight even the slightest difference in the concepts. Again, these traits are exactly the same as those of Sri Rup-Sanātan. Then why is it that at the end of the purport he mentions his father's name as 'Harivamsha Bhatta'? Some scholars believe that his father was chief amongst the Bhatta's of the region called Venkat. Hence, he was popularly known as 'Venkat Bhatta'; however, his original name was Harivamsha Bhatta.

This explanation seems all right to us. The Sri Rādhāvallabh sect too has a famous person called Harivamsha. But he had four sons and none of them was named Gopāl. His father was Sri Keshodas Mishraji and he was born in Bād¹ village of Gokul.

More than a hundred years before the advent of Sri Narahari (the composer of Sri Bhaktiratnākar), Sri Rādhā-Krishna Goswāmi had written 'Sādhan-Dipikā'. In this book, he had given a list of all the important texts composed by the Goudiya Vaishnavs. There he had written (pg. No.257) -

"sri gopāla-bhatta-goswami-pādanam sri-bhāgavata-sandarbha-sri krishna - karnāmrita-tikādh."

Meaning - "The purport to Sri Krishna-Karnāmritam is written by Sri Gopāl Bhatta Goswāmi."

Sri Rādhā-Krishna Goswāmi was the disciple of Sri Haridās Pandit who was the Chairperson of the sevā trustee of Sri Govinda Mandir and the grand-disciple of Sri Gadādhār Pandit who was the most confidential associate of Sri Chaitanyadev. Sri Rādhā Krishnā Goswāmpād's statement is very important since he was the disciple of the great Sri Haridās Pandit. After all, Srila Krishnadās Kavirāj Goswāmi had embarked on Sri Chaitanya Charitāmrita on the order of Srila Haridās Pandit.

The biggest proof that this purport has been written by Sri Gopāl Bhatta Goswāmi of 'the Six Goswāmi' fame is that, this purport was copied and preserved in Benā^{ras} Sanskrit University library as Book No.42. At that time, there was one and only one Pandit Gopāl Bhatta in Vrindāban. The year is recorded as 1605 AD.

Some say that if Sri Gopāl Bhatta Goswāmi (of The Six Goswāmis) wrote Sri Krishna-Vallabhā purport then Srila Krishnadās Kavirāj would have surely taken some ideas from it while writing his Sāranga-Rangadā purport to Sri Krishna-Karnāmritam. After all, he has borrowed from Srila Chaitanya dās's Subodhani purport, hasn't he? However, we brush aside this argument, since we find that in Sri Chaitanya-Charitāmrita although Srila Kavirāj Goswāmi has mentioned Sri Gopāl Bhatta as his Shikshā-Guru, he has not described anything about him. This was because Sri Gopāl Bhatta had forbidden him to do so. Maybe due to a similar reason he has not borrowed from his purport.

SUBODHANI PURPORT

Srila Chaitanyadās Goswāmi's 'Subodhani' purport is right next to Sri Krishna-Vallabhā purport. Many are of the opinion that Sri Chaitanya dās was the elder brother of Sri Kavi Karnapur. However, there is no evidence to show that Sri Shivānanda Sen's² son Sri

¹ name of a village

² father of Kavi Karnapur

Chaitanyadâs had ever written any book or purport. At the end of Subodhani purport we find -

"srigovinda-pada-seva-prabhavad-udita swayam,

tika chaitanyadastasya krishna-karnamrita-ashraya".

Meaning - "This Subodhani purport has manifested on her own from Sri Chaitanyadâs due to the *sevâ* performed at the lotus-feet of Sri Govinda".

Sri Chaitanyadâs was the priest at Sri Govinda Mandir of Vrindâban. He was the grand disciple of Sri Gadâdhar Pandit Goswâmi and the disciple of Sri Bhugarbha Goswâmi. Srila Kavirâj Goswâmi has written in Sri Chaitanya-Charitâmrita –

*"pandit gosair shisya bhugarbha gosain,
gour-katha bina jar mukhe anya nai.
tanr shisya gobinda-pujak chaitanyadas."*

Meaning - "Bhugarbha Gosâin - who was Sri Gadâdhar Pandit's disciple, discussed nothing other than Gouranga Mahâprabhu. His disciple is Sri Chaitanyadâs who is a priest in Govinda Mandir".

He is also popularly called as "Pujâri Goswâmi". He has written the purport to Sri Geet-Govindam. Hence, we conclude that he is the same person who has written Subodhani purport. Although this purport is a short one, it is full of *bhâv*. Sri Krishnadâs Kavirâj Goswâmpâd has been often inspired by this purport. In Sâranga Rangadâ, we find many places where he has expanded whatever Sri Chaitanyadâs has written in brief.

SÂRANGA - RANGADÂ PURPORT

Srila Kavirâj Goswâmpâd has written this purport. He is a poet of very high stature. This fact is very much evident from his texts such as Sri Govinda Lilâmrita and Sri Chaitanya-Charitâmrita. The Sâranga Rangadâ purport highlights his extraordinary wisdom, divine learning and expertise in bringing out confidential Rasas¹. He has drawn a beautiful picture of Sri Lilâshuk's *bhâv* in *siddha-dehâ*². While doing so he has narrated many wonderful and sweet pastimes. To tell you the truth, it is because of this Sâranga-Rangadâ purport alone, that the Goudiya Vaishnavs (who practice single-pointed devotion in the mood of Sri Râdhârâni's maidservant) love Sri Krishna Karnâmrîtam and find it so relishing. In his detailed explanation of Sri Lilâshuk's internal feelings, he very cleverly transports us to the realm of *ras* and enables us to relish through Sri Râdhârâni Who is the supreme relisher of Sri Krishna's sweetness. In Sâranga Rangadâ purport he has quoted from Sri Gitâ, Srimad-Bhâgavatam, Vishnupurân, Bhavishyottar Purân, Râmâyan, Pânini-Sutra, Mahâbhashya, Medini-Kosh, Vishwa-Kosh, Brahma-Samhitâ, Yamunâchârya-Stotra, Kâvyaprakash, Jagannath-Vallabh drama, Bhakti Rasâmrita-Sindhu, Ujjwal-Neelmani, Dân-Keli-Kaumudi, Vidagdha-Mâdhav, Stavamâlâ etc.

Our 'Âswâd-Bindu' purport is a compilation of all three purports. However, we have laid more stress on Sâranga-Rangadâ.

¹ mellow, sentiment, taste

² Divine body worthy of serving Sri Bhagavân and given to us by a Spiritual Master who is in unbroken Guru-paramparâ.

WHY WE ARE PUBLISHING THIS TEXT

In Râdhākund, I had the good fortune to read and explain Sri Krishna- Karnâmr̥itam in the association of Vaishnavs for good many years. The honourable Vaishnavs were especially pleased to hear the discussion based mainly on Sâranga-Rangadâ purport and the important sections from Krishna-Vallabhâ and Subodhani. Some of them had expressed their desire for a text that would contain all the explanations put together. I accepted the wish of the Vaishnavs as a command. We have accepted the original verses and purport from the editions published by Dr. Sushil Kumar Dey, which is in Devnagari script. A compilation of all the three Goudiya Vaishnav explanations have manifested themselves very nicely in this text along with the main verses and their meaning. We have used the original Râgânugâ terminology to maintain accuracy of meaning and have tried to keep the language as simple as possible so that the devotees who do not have English as their mother tongue can also relish it. We have presented the Indian words in manner such that the English reader may pronounce them correctly.

OUR HEARTFELT GRATITUDE

Most worshiped Prabhupâd Srila Binodkishor Goswâmi (Sâhitya, Vyâkaran-Teertha, Purân-Ratna), who is the descendent of Sri Sri Nityânanda Prabhu has blessed us by writing the preface to this text. We are indeed fortunate.

We offer our gratitude to **Sri Karunâmayi dâs**, **Sri Madhusudan dâs**, **Sangita Sangai** and **Vishwajeet Pandey** for helping with editing and proofreading. We are indebted to **Srimati Govindânandini dâsi** for the priceless computer-*sevâ*, which has facilitated the process of translation immeasurably. We are thankful to all the devotees who have helped in any manner either directly or indirectly to make this humble endeavour successful. We pray that all of them progress in the path of *bhajan*.

Dear gentle readers, you are all qualified and merciful. Please rectify our mistakes and relish this text. Then this lowliest and the most fallen editor will consider himself blessed.

Ananta das.

ddddd

Feast-for-the-Ears becomes Feast-for-the-eyes

Sri Sri Krishna-Karnâmrítam is a divine text composed by the great poet Sri Bilvamangal Thâkur. He was a supreme lover of God. His heart was full of *anurâg*. In this text he has expressed his heartfelt realizations. Sri Sri Krishna-Karnâmrítam is overflowing with *prem* and *ras*. It is extremely sweet. It is a beautiful picture of *ras*-lamentations, musings and conversations arising in the delightful heart of a *sâdhak*. It is a burning example of how Sri Bhagavân's excellences can submerge one who is steeped in sense gratification. Sri Krishna-bhakti is so glorious! It can fill the innermost compartments of our hearts with *prem* and create a grand feast of *ras*. It can float us in the milky ocean of bliss and give rise to so many delightful waves of *ras*-realization.

The poet has composed verses ringing with pain and anxiety. They clearly display the agitation in his heart. The verses are loud and agog with relish. When we hear them, we too are bathed with the *kripâ* of the Loving One. Therefore, the wise have called him 'Lilâshuk'. He is a traveller absorbed in singing the glory of Sri Krishna, while his Vaishnav associates are the connoisseurs of *ras*. They are expert writers who have recorded this nectarine *bhâv* and golden offering. That is why today we have this invaluable wealth. The devotees of South India regularly meditate upon and relish this text. They are full of joy. Sri Chaitanya Mahâprabhu made a copy of this text and brought it to North India. In this manner, He gifted us this literature, which is like a pitcher full of *prem-amrita*.

Sriman-Mahâprabhu was absorbed in Sri Râdhâ-bhâv. He used to relish this sweetness in the room of Gambhirâ with his *rasik* devotees Râmânanda Roy and Swarup-Dâmodar. He would submerge his body, mind and speech in this ocean of nectar. Sriman-Mahâprabhu would feel so pleased that His body would reflect golden brilliance even more. When the sweet devotees hear the relish of Sriman-Mahâprabhu they too will bob up and down in the relish of *ras* - they will swim in the ocean of love, viraha and sambhog. Sri Krishna-Karnâmrítam is such an exquisite text - it is overflowing with auspicious remembrance, eagerness and anxiety; it is a myriad of the colourful play of various brilliant and divine *rasas*. Sri Lilâshuk transmits his own personal realizations of seeing and touching Shyâmsundar and makes us feel as if we too are relishing the same.

Sri Krishna is an ocean of beauty, sweetness, kindness and bhâv. His beautiful kishor-form is the fountainhead of *lâvanya*. Srila Gopâl Bhattaji, poet Chaitanya dâs and Kavirâj Krishna dâs who has written the exultant Sâranga-rangadâ purport, are all expert relishers of this nectarine *Tattva* called 'Sri Krishna'. Therefore, their purports are loaded with *ras*-realization. However, each one has relished it differently. We are able to enjoy all three.

Srimad Ananta dâs Bâbâji Mahârâj, who is the Mahant of Sri Radhakund, is a great friend of mine. He is an experienced traveller in the pathways of *bhâv* and is an expert in the innermost *ras*. He is a master in the science of *ras* knows the condition of our hearts that are extremely hungry for divine *ras*. He is most magnanimous, full of *ras-samskâr* and has immense *sukriti*. His Âswâd-bindu purport is magnificent indeed. It is enthused with *prem*. I have no doubt that it will arouse the interest of *vidagdha* Vaishnavs and make them serious about the study of the scriptures.

Here I would like to mention that Sri Rasik mohan Vidyâbhushan had written a text called 'Sri-Krishna-Mâdhuri' about ninety years before and it was very sweet. Besides this Dr. Sushil Kumar Dey, Dr. Bimanbehari Majumdar, Prabhupâd Prânkishor Goswâmi and Haripada Sheel's translations too are memorable. However, **Babaji Maharaj is too much of a specialist in relishing the best of all the compositions. Therefore, like an expert honeybee, he has collected the sweetness from all the fragrant flowers from the garden of perfumed literature and has presented it to us in a beautiful manner. This text is an invaluable gift for humankind. It is a gem that will enhance the magnificence of world literature.**

His Grace Sri Lilâshuk Bilvamangal Thâkur's earlier life was wrought with terrible darkness. He was drowned in the hellish pit of lust. Then Chintâmani showed him the path of enlightenment. This brought the illumination of dawn in his life. She awakened his consciousness and sent him in search of the One Who is eternal, conscious and blissful. He realized that his passion for material beauty was useless and that such pleasure lasted only for a few seconds. Therefore, he pierced his eyes and shut the door to external sense gratification forever. This opened the door of his inner mind and paved the path for him to behold eternal beauty. Now, although he was blind outwardly, he could see Shyâmsundar's immense splendour. He was floating unhindered in the ocean of beauty in the mood of a *sakhi*. Sri Krishna-Karnâmrîtam is the result of such an intimate realisation.

Sri Bilvamangal Thâkur's life underwent a series of dramatic changes. His devotional experience too follows suit. His Krishna-experience passes through higher and higher realms and ultimately creates a carnival of ecstasy. The music of the flute has agitated his heart and sent him divinely crazy. It has filled him with an insatiable thirst for *darshan*. It has heightened his eagerness to tread on the sweet path. Sometimes Sri Krishna's splendour has held him spellbound. Murali-mohan's wavelets of divine notes has soothened his scorching heart and at the same time enhanced his anxiousness for *sâkshâtkâr*. Each *sphurti* drowned him in the ocean of blissful *ras*. When we read this great text, we remember how Sri Krishna disappeared from the Râs-floor and how the Gpis had lamented in viraha. The verses echo Srimati Râdhârâni's eagerness for Her Beloved's *darshan* and Her *pralâp-jalpa-chitrajalpa* through Bhramar-giti. Ishwari's pining for her dearest Prân-vallabh is beyond our perception and speech. It is supremely sweet and pleasing. Srila Rupa-Goswâmicharan, who is scientist par excellence in the subject of divine *ras* has expressed the same feelings in Bhakti-*rasâmrita-sindhu* and Ujjwal-nelmani while describing the different types of lovers and sweethearts. He has unfolded the zenith of exultant Bhakti in these two texts and the pearls of kripâ that he has distributed are nothing but the reflection of Sri Bilvamangal Thâkur's munificence.

Sri Gourhari is the divine personification of Sri Râdhâ-*bhâv*. He relished Sri Krishna-Karnâmrîtam everyday. He enjoyed the most confidential nectarine *bhâv* during His Gambhirâ-pastimes. Srila Bâbâji Mahârâj, who is an excellent scholar, has unfolded Sriman-Mahâprabhu's pleasure as also relevant examples from Matsya-Purân, Sangeet-ratnâkar, Bhakti-*rasâmrita-sindhu*, Ujjwal-Neelmani, Goutamiya Tantra, Gopâl-Tâpani Shruti, Sri Chaitanya-Charitâmrita and Srimad-Bhâgavatam. He is a specialist in interweaving *ras* and siddhânta together. Truly, he has enthused us with the thirst to delve deep into the realms of *bhâv*.

Our life is devoid of *ras*. Srila Bâbâji Mahârâj has lifted us from the ghetto and played the mellifluous notes of Bilvamangal Thâkur, who is the crest-jewel of all poets. He has revealed to us the grand feast of sweetness that is Sri Krishna-Karnâmrîtam. He has elevated us from the bazâr of chaos onto the magnificent stage of eternal *prem* and *sâkshâtkâr*. We are amazed how much Srila Bâbâji Mahârâj is an expert in discriminating between lust and love. He must be so wise and experienced in *ras*-realization! Every verse of Sri Krishna-Karnâmrîtam is a torrent of transcendental sweetness. It is a flawless beautiful garden with fully bloomed choicest flowers from the Nandan-kânan¹ of a loving heart. Srila Bâbâji Mahârâj is a *vidagdha* and his heart is full of *shraddhâ*. He is an expert in the Vedic Shâst^r*ras*, has rich and infinite knowledge, and above all he has immense *ras*-realization. He has presented the explanation of this grand text in a novel manner. I firmly believe that it will decorated the hearts of *rasik* devotees with transcendental ornaments. The lucidity and clarity of the explanation only goes to highlight his immense talent. An explanation following completely in the Goswâmîs' footsteps and strictly in accordance with their *bhâv* is hitherto unseen.

Sri Krishna-Karnâmrîtam is a feast for Sri Krishna's ears; however, most reverend Bâbâji Mahârâj has drawn such a lovely picture of Shyamsundar that we feel we are actually seeing Him – **He has become a 'Feast-for-the-eyes'**. Our heartfelt gratitude to Srila Bâbâji Mahârâj for making

¹ Celestial garden

our auditory sense worthwhile by illuminating Him Who is a "**Feast-for-the-ears**". He has picturised Him so well that we feel as if we too are experiencing *sākshātkār* along with Sri Bilvamangal Thākur. This makes the devotees' eyes dance with ecstasy. I hope the good devotees interested in the science of *ras* will highly appreciate this text. I pray unto the lotus feet of Sri Sri Gour-Govinda and Srimati Rādhārāni that Srila Bābāji Mahārāj continues to beautify the treasury of Bhakti-literature in this manner with the gems and pearls of *bhāv*.

Longing to serve Vaishnav literature,
Prabhupād Sri Binodkishor Goswāmi¹.

¹ Prabhupād Sri Binodkishor Goswāmi is the President of Chāltābāgān Goudiya Vaishnav Association. He is the founder of Sanghati Bhārati Santamandir (Karimganj), Sri Sri Nitāi-Gour Rādhā-ballabhjiu Mandir (Krishnapur) and Sri Gourānga Mandir (Hāilākāndi). He is the sevak of Sri Gourānga Mandir, Shribhumi on Āchārya Prānkishor road, Kolkata-48.

karnâmrîta-sama bastu nâhi tribhubone,
jâhâ hoite hoy krishne shuddha prem-gyâne.
sundarjya-mâdhurjya-krishnaleelâr abadhi,
sei jâne je karnâmrîta podhe nirabadhi.

“There is nothing compared to Sri Krishna-Karnâmrîtam in the three worlds and whosoever reads this text gets pure Krishna-prem. He who reads Karnâmrîtam regularly truly knows the beauty, sweetness and the divine pastimes of Sri Krishna.”

(Sriman-Mahâprabhu in Sri Chaitanya-Charitâmrîta,
Madhya.9.307-308)

f f

chandidâs bidyâpati, râyer nâtak-geeti,
karnâmrîta, sri-geeta-gobindo,
swarup-râmânanda-sone, mahâprabhu râtri-dine,
gây shune porom ânanda.

“Sriman-Mahâprabhu relished the verses of Sri Gita-Govinda, Sri **Krishna-Karnâmrîtam**, Vidyâpati, Chandidâs and the dance-drama Jagannâth–Vallabh composed by Râmânanda Roy with Swarup–Damodar and Râmânanda all day and night”.

(Sri Chaitanya-Charitâmrîta, Madhya.2.27)

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Bibliography

<u>ABBREVIATION</u>	<u>NAME OF THE TEXT</u>	<u>AUTHOR</u>
R.R.S.N.	Râdhâ-Rasa-Sudhâ-Nidhi	Srila Prabodhânanda Saraswatipâd
A.V.C.	Ânanda-Vrindâban- Champus	Srila Kavi Karnapur
B.B.	Brihad Bhâgavatâmrítam	Sri Sanâtan Goswâmi
B.G.	Bhagavad-Gitâ	Sri Vyâsdev
BHAKTI- RASÂMRITA- SINDHU	Bhakti-Rasâmríta-Sindhu	Sri Rupa Goswâmi
B.S.	Bhakti-Sandarbh	Sri Jiva Goswâmi
SRI CHAITANYA- CHARITÂMRITA	Chaitanya-Charitâmríta	Srila Krishnadâs Kavirâj Goswâmi
G.G.	Gopi-Geet	Sri Vyâsdev
G.V.	Govinda Virudâvali	Sri Rupa Goswâmi
G.V.A.	Goudiya Vaishnav Abhidhân	Sri Haridâs das Bâbâji Maharâj
J.V.	Jagannâth Vallabh	Sri Râmânanda Roy
S.B.	Srimad-Bhâgavatam	Sri Vyâsdev
V.M.	Vidagdha-Mâdhav	Sri Rupa Goswâmi
V.K.	Vilâp-Kusumânjali	Sri Raghunâth dâs Goswâmi
Padyâvali	-	A collection of Mahâjan poems, not to be confused with Padâvali, which is also a collection of Mahâjan poems.

SRI SRI GOUR VIDHUR JAYATISRI SRI RÂDHÂ- KRISHNÂBHYÂM NAMAH

Sri La Lilâshuka-virachitam

SRI KRISHNA-KARNÂMRITAMVerse 1

*chintâmanir-jayati somagirir-gururme shikshâgurush-
cha-bhagavâna shikhi-pinccha-moulih,
yat-pada-kalpataru-pallava-shekhareshu
lilâ-swayamvara-rasam labhate jayashrih. 1.*

Translation

All glory to my Spiritual Master, Sri Somagiri, who is like a chintâmani (wish-fulfilling jewel). All glory to Vrajendranandan Sri Krishna Who is my Shikshâ-Guru, and Whose crown is adorned with peacock feathers where Jayashri Râdhâ sports divinely at the tip of His toenail and attains the joy of finding Her life-partner! 1.

Âswâd-bindu purport

rila **S** Krishnadâs Kavirâj Goswâmpâd says in his Sâranga-Rangadâ purport that, Sri Lilâshuk was a supreme lover of God and hence all qualified. He had a strong desire to see Vrindâban. He was crazy with love and hence started from his home towards the holy *dhâm*. On the way, he recited a 'Mangalâcharan'¹ in which he glorified his Spiritual Master and his Worshipped Deity, Sri Krishna.

Many authors glorify their Sri Gurudev and Ishtadev in the beginning of their texts. It is a prayer to reach their goal successfully and to get rid of all obstacles along the way. However, Lilâshuk's 'Mangalâcharan' is not like that at all. Unlike other poets, Lilâshuk

¹ Holy Invocation

has not composed these verses with a conscious effort. Full of ecstatic love, he has uttered these verses involuntarily, and his associates (Vaishnav companions) have penned them down. When you are speaking in a love-crazed state, you cannot possibly make a conscious effort to compose verses. Consequently, although the above verse appears to be like a 'Mangalâcharan', it is definitely not like the Holy Invocations of any other text.

In Lilâshuk's days, the South Indians spoke fluently in Sanskrit. Sripâd Lilâshuk, being an excellent poet, has expressed his ecstatic thoughts in the form of very stylish Sanskrit poetry. Now, the question may arise, how is it possible that he glorified his Sri Guru and Ishtadev in the very beginning itself, without being conscious of it? Well, it is natural for a pure devotee to glorify his Sri Guru and Ishtadev every moment of the day, whether he is sleeping, eating, going out or performing any other activity. Hence, one need not be surprised that Sri Lilâshuk said – "All glory to my Spiritual Master, Sri Somagiri! He is like a touchstone that fulfils all desires." A devotee has only one wish – to get rid of all his *anarthas*¹ and to obtain *Bhagavat-prem*². This wish is fulfilled only by the mercy of Sri Gurudev. Srila Narottamdâs Thâkur Mahâshay has sung-

Importance of
Sri Gurudev in
the life of a
sâdhak

"May I serve the lotus-feet of my Spiritual Master most carefully, since it is the store-house of *bhakti*³. It is due to his mercy alone that I can cross this material ocean and obtain Sri Krishna." – (Prem-Bhakti-Chandrikâ).

Sri Jiva has stated – "We cannot get rid of any of our *anarthas*, no matter how much we try. It is possible to get rid of our *anarthas* and please Sri Hari only by the mercy of Sri Gurudev."

Srila Chaitanya dâs says – "Just as the *chintâmanî*⁴ fulfils our material wishes, all the spiritual desires of a *sâdhak* are fulfilled as soon as he remembers Sri Gurudev".

Sri Lilâshuk glorifies his Sri Gurudev

In 'Kâvyaprakash'⁵, the word '*jay*' means 'obeisance'. Hence, '*Jayati*' also means – "I pay obeisance to Sri Gurudev."

"It is certain that passion for Sri Gurudev's lotus-feet should be our highest goal, since by Sri Gurudev's mercy alone we can fulfil our spiritual desires."

– (P.B.C.)

After this, Sri Lilâshuk is saying – "All glory to my Ishtadev⁶, Vrajendranandan⁷ Sri Krishna Who is the Supreme Personality Himself and Who is adorned with peacock feathers." Here he uses the word '*Jayati*' (all glory to) in its present tense, thereby

¹ bad quality

² Divine love

³ devotion unto Sri Krishna

⁴ a gem that fulfils our wish as soon as we think of it.

⁵ a Sanskrit dictionary

⁶ worshipped Deity

⁷ the Son of Nanda Mahârâj

signifying that the pastimes of Sri Vrindâban-Vihâri¹ are eternal. All scriptures state that the Vrindâban-pastimes are timeless. Srimad-Bhâgavatam, the chief Purân says -

(When Sri Krishna entered the battle-arena of Kamsa, the women of Mathurâ saw him and said) – “Ohh! The earth of Braja is indeed pure, since Sri Krishna, Who is the Supreme Personality, is wandering² there, in human-like form, decorated with attractive *vana-mâlâ*³. He tends the cattle along with Baladev and plays various sports therein. Even Goddess Lakshmi worships His Lotus-feet.” – (S.B.10.44.13)

While explaining this verse from Srimad- Bhâgavatam, Sri Jiva has stated -

“When someone says – ‘The hills are present’, we understand that the hills are always there. In the same way, the word ‘*anchatî*’ means that Sri Krishna is always present in Gokul. The women of Mathurâ have spoken these very true words, by the mercy of Sri *Bhagavân* alone. Otherwise, how could they have said that – ‘Krishna is wandering in Braja’, when they are seeing that He has come to Mathurâ ? This means that, they have expressed the supreme truth that He sports eternally in Sri Vrindâban - even during the unmanifested pastimes.” – (K.S. 114)

Sri Padma purân says –

“The one who has not drunk the water of the Yamunâ, wherein Sri Krishna, the enemy of Kamsa, **plays** with His cattle and the *Gopis*, is very unfortunate indeed!”

Sri Skandapurân says -

“Sri Krishna and Balarâm, surrounded by the cowherd boys, **play** eternally in Vrindâban along with the calves.”

The present tense used in both these verses proves that Sri Krishna is forever present in Vrindâban. Sri Lilâshuk is saying – That very same Vrindâban-Vihâri is my Shikshâ-Guru (the master who imparts instructions)."

Who is ‘Shikshâ-Guru’?

“Sri Krishna is present in two forms -

- (1) ‘*Antaryâmi*’ – (the One who dwells in our heart) and
- (2) A great devotee.”

Thus the instructional master (a great devotee) is non-different from Sri Krishna.”

– (Sri Chaitanya-Charitâmrítâ Âdi.1.28)

(Sri Uddhav told Sri Krishna) –“O Lord! You are present externally in the form of a preceptor, and internally as ‘*Antaryâmi*’. A devotee has so many bad qualities, for example, material desires. They are unfavourable for devotion. In these two forms, You destroy all these *anarthas*. Therefore the wise men are exulted when they think what favour You have bestowed on them (by destroying their *anarthas* such as material desires). They feel that they will never be able to repay Your debt even if they were to live as long as Brahmâ.” – (S.B. 11.29.6)

In Sri Gitâ, Sri Krishna has told Arjun –

¹ One Who sports in Sri Vrindâban

² Please note the present continuous tense which indicates that although Sri Krishna is in Mathurâ He is still in Brajadhâm.

³ garland of wild flowers

“Those whose hearts are ever surrendered unto me, and who lovingly offer devotional service to me - I offer all such devotees an intelligence by which they can obtain me”. - (B.G.10.10)

The above statement proves that Sri Krishna is present in all of us as *Antaryâmi* Who imparts instructions.

Sri Krishna has told Uddhav-

“Know Sri Gurudev as non-different from me. Never ever disrespect him by considering him to be a mere human, since all demi-gods reside in the body of Sri Gurudev.”

“The scriptures prove that Sri Guru is none other than Sri Krishna. Krishna bestows mercy on His devotees in the form of Guru.” (Sri Chaitanya-Charitâmrítâ Âdi.1.27)

Sri Krishna is considered the Guru in Brajadhâm

Sri Kavirâj Goswâmi has quoted the following verse from Bhakti-Rasâmrítâ-Sindhu, in his Sâranga – Rangadâ purport –

“How to whisper into each other’s ears, how to flatter the messenger (so that they agree to carry messages), how to deftly cheat one’s husband, how to proceed towards a flower-grove in the dead of night, how to act deaf when the elders give good advice and how to keep one’s ears alert for the music of the flute? O Krishna! The fair sex of Braja are recently studying these arts from a school where Your budding youth happens to be the Guru.¹”

Navakishor² Sri Krishna is the Primeval Guru of all these arts that the adolescent girls of Braja are learning! Sri Lilâshuk has experienced all these sweetness of Sri Krishna. Hence he says – “The One Whose crown is adorned with peacock feathers is my Shikshâ-Guru”. In this very same Karnâmrítam, he has recited another verse -

“O Dev, You are my love, You are my desire, You are my knowledge-giving
 Guru, You are my wealth, You are my life, You are the goal of my life, You
 are my God, I have no one but You.”
- (K.K.104).

In this verse also, he refers to Sri Krishna as Shikshâ-Guru (Who dispenses knowledge).

What does the poet mean by 'shikhi-pinchha-mouli?'

By the words '*shikhi-pinchha-mouli*' – the One Who wears a crown of peacock-feathers - he has expressed the wonderful sweetness of Sri Krishna. While explaining these words, Srila Kavirâj Goswâmi has reminded us of the verse in Srimad-Bhâgavatam that extols the sweetness of Sri Krishna in the following manner-

¹ Sri Krishna looks so gorgeous in the threshold of youth that the maidens of Vrindaban automatically learn such arts.

² The One with eternal budding youth, Sri Krishna

“When Sri Krishna appeared to the damsels of Braja, His lotus-face radiated a soft smile, He was decked in a golden yellow cloth, He wore a *vana-mâlâ* around His neck and He was verily the Madan-Mohan¹!”

– [S.B. 10.32.2].

(Sri Uddhav told Vidurji)- “That form² of Lord Krishna was meant to perform pastimes in this world. He had manifested that form to exhibit the power of His Yogmâyâ. Even He was wonder struck by His Own beauty. Lady Fortune too covets it. He is so handsome that He needs no ornament to beautify Himself; instead He beautifies the ornaments He wears.”

– [S.B. 3.2.12].

Sriman-Mahâprabhu has relished this verse in a most wonderful manner and has expressed His feelings to Sri Sanâtan Goswâmi –

“O Sanâtan! Hear the description of Sri Krishna’s sweet beauty. A single drop of that beauty attracts all living beings and submerges entire creation.

His beauty plunders with zest the hearts of all His other Divine forms as well - all those Divine forms that exist in infinite universes and in the spiritual world. It seduces even the Laxmis, whom the Vedas crown as the chastest of all.

Astride the *Gopis*’ hearts (using them like chariots), He agitates the heart of the Agitator-of-hearts (the Love-god). Hence, He is called Madan-Mohan³. [Madan-the Love-god; Mohan – the one who hypnotises]. He has vanquished the proud ‘wielder of five arrows’⁴ (The Love-god). Thus, He Himself is the New God of Love. He celebrates His victory by holding the *Râs*-festival with the *Gopis*.

He grazes the cows playfully with His friends. He frolics freely in Vrindâban playing sweetly on His flute. The melody of His flute is so wonderful that all moving and non-moving beings express rapture. They tremble and shed tears.

He looks as striking as the newly formed rain-clouds with lovely white cranes (His pearl necklace) flying amidst them. His crown of peacock feathers seem to top the clouds like a brightly coloured rainbow, and He is clad in a golden yellow robe which looks like lightning flashing through the clouds. In this manner, He showers the nectar of His pastimes (just as the rain showers rainfall) on His devotees (who are like the harvest or the cream of His creation).”

“This beautiful form made up of condensed sweetness and Divinity has manifested Himself in Braja. Shukadev, the son of Vyâsdev has described this many times in Srimad-Bhâgavatam, and upon hearing it the devotees get intoxicated with love.”

- (Sri Chaitanya-Charitâmrítam – M.L.21.84-92)

(The women of Mathurâ said) – “The *Gopis* must have performed some inconceivable austerities; hence they are drinking the nectarine beauty of Sri Hari – that beauty which even the Goddess of Wealth, Opulence and Fame covet. It is extremely rare, unparalleled

¹ the One Who enchants the Love-god

² the sweet form of Lord Krishna as expressed in Brajadhâm

³ One Who hypnotizes the Love-god

⁴ The Love-god darts five flower-tipped arrows at his target and is never said to miss

and is the condensed form of *lāvanyā*¹. They are drinking this beauty using their eyes as wine-cups." - (S.B.10.44.14)

This verse too has been relished wonderfully by Sríman-Mahâprabhu in the following manner – (He said) –

"Sri Krishna's nectarine youth is like an ocean full of the waves of condensed loveliness. Various mellows arise as whirlpools in this ocean. His resonating flute is like a cyclone whereas a woman's heart is but a blade of *grass*. Once it drowns in this ocean, it has no chance of survival.

Dear *sakhî*! What austerities have the *Gopîs* performed (that they have been so rewarded)? They drink the sweet beauty of Krishna with their eyes to their hearts' content. Their birth is blessed, their bodies are blessed, and their hearts full of Krishna-*prem* too are blessed.

Nothing is superior to this sweetness. No other Divine form can equal this. Even Nârâyan, from whom all other Incarnations originate and Who is the Lord of '*Paravyomî*', does not possess this sweetness."

Goddess Laxmi (Ramâ), who is Lord Nârâyan's beloved consort, is evidence for the above statement. She, who is the chastest of all chaste women, was tempted by Krishna's sweetness. Thus, she gave up all luxuries and started performing austerities to achieve Sri Krishna.

He is the essence of all sweetness and the reservoir of all sweet qualities. All the other incarnations only reflect His qualities. (They do not actually possess these qualities).

The '*bhâv*' of the *Gopîs* is a mirror that reflects Krishna's sweetness. It sparkles with increased brilliance every moment and so does Krishna's sweetness. Both compete with each other and none is defeated. In this manner both the Gopîs' *bhâv* and Sri Krishna's sweetness cross all bounds."

– (Sri Chaitanya-Charitâmrítam, Madhya.21.94-99)

"That sweet beauty reposes in Brajadhâm. It is rich and sweet. It is the abode of all Divine qualities. Krishna is the fountainhead of all the power and opulence of the other incarnations". – (Sri Chaitanya-Charitâmrítam, Madhya.21.101)

Srila Gopâl Bhatta Goswâmi also says – "The words 'crown of peacock feathers' signify the all-attractiveness of the extravagant beauty of Sri Krishna – Although He has many ornaments of gold and gemstones, Sri Krishna prefers to don peacock-feathers, natural colours and ornaments of tender petals, leaves etc. This shows His adolescent dalliance. When the peacocks see Sri Krishna locked in embrace with the Braja-beauties, they get the impression of a cloud bedecked with lightning. Hence, they start dancing robustly displaying their colourful plumage. Sri Krishna too lovingly picks up the feathers shed by them, and puts them in His crown. Whenever He sees these peacock-feathers, He is reminded of the passionately loosened tresses (of the *Gopîs*) and how they gaze at Him without blinking."

¹ *Lāvanya* -> when the complexion is extremely clear, rays of light emanate from within like the inner glow of a pearl-fruit, and the body sparkles from within, this beauty is called *lāvanya*.

² the Spiritual world

Explanation of 'Jayashri'

Sri Krishna's beauty has thrilled Lilâshuk's heart. Now he started thinking, "With what can I compare Sri Krishna's beautiful features?" After much thinking, he decided that there is nothing in the universe that can be compared to Sri Krishna's beauty. He thought that all beautiful objects in the world are reduced to nothing when compared to the beauty of even the tip of Sri Krishna's toenail. Hence he said – "Sri Krishna's toes are as soft, merciful and wish-fulfilling as the tender leaves of a *Kalpa-taru*.¹ 'Jayashri' willingly enjoys the bliss of 'Swayamvar'² by reposing at the tip of His single toe-nail".

Another reason for 'Jayashri' taking shelter of Sri Krishna's toenail

'Shri' also means 'beauty'. Once upon a time Princess Beauty went around the universe to search for a suitable groom, holding a flower garland in her hand. She travelled through the entire universe, but she did not find Mr. Right. With a sorrowful heart, she returned to Earth. Here, she stepped into Vrindâban. Beauty was not aware, that now the infinitely beautiful and immensely sweet Sri Govinda had manifested Himself in Sri Vrindâban. Beauty thought – "I could not find a suitable groom anywhere in the world; now only this woodland remains. As if I will find anyone here! Anyway, why should I leave it out?" As she proceeded, she heard the all-attractive song of the flute played by Sri Govinda. Beauty was enchanted. She ran helter-skelter towards the source of that music. And lo! She saw the extremely dazzling form of Sri Govinda under the *Kadamba* tree on the banks of the Yamunâ. As soon as she saw Him, She fell down unconscious. When she regained consciousness, she said – "O destroyer of false ego³! How You have vanquished my pride! I thought that no one was as beautiful as I am. I used to think that I am worthy of the title 'Jayashri' (the victorious Beauty). But alas! I do not have the beauty equivalent to that of the tip of Your toe-nail!" Then 'Jayashri' Beauty surrendered her garland at the tip of Sri Govinda's toenail and became His eternal maidservant. She started relishing the sweet *ras* of the tip of His toenail – hence the expression – "*yat-pada-kalpa-taru-pallava-shekhreshu leelâ-swayamvara-rasam labhate jayashrih*." Sri Lilâshuk said – "Crores of 'Jayashri' spontaneously rush forward to drink the nectar of His toenails – how can I express His glory? He has composed some more verses in this same mood such as,

"Sri Krishna's lotus-feet are the source of the entire beauty of the eternal pastimes. They purge the pride of a host of beautiful lotuses. They are most capable of sheltering the surrendered devotees. May my heart obtain inexpressible joy from the very same lotus-feet of Sri Krishna!" - (KK 12)

In another verse the poet has mentioned –

"Dear Lord! When the moon beheld Your Moon-face⁴, he accepted defeat and shattered into ten pieces, which then took shelter at Your lotus-feet (in the form of Your dazzling nails). After this, the moon looked more beautiful. Your benevolence is incomparable." – (KK 96)

In this way, Lilâshuk has extolled the sweetness of Sri Krishna's lotus-feet in many verses.

¹ wish-fulfilling tree

² choosing one's husband

³ she had been proud of her beauty before setting her eyes on Sri Krishna

⁴ Sri Krishna's face is called 'moon-face' because it is as beautiful, radiant, serene and cooling as the full moon

Goswâmpâd has also translated '*Jayashri*' as '*Sri Râdhâ*'. He says that, '*Jayashri*' refers to the one who is brilliant in all the arts - dice-game, humour, water-sports and lovemaking. She always blissfully relishes the nectar of the tip of Sri Krishna's toenail. There is another reason for conferring the title '*Jayashri*' on Sri Râdhâ - She is able to defeat Gouri, Arundhati and even the maidens of Braja in beauty, fortune, chastity and wit. Hence, She is called '*Jayashri*'. 'Shri' means, 'Laxmi'. This Laxmi is a part of Sri Râdhâ. Sri Krishna is *Bhagavân* Himself. Nârâyan is His '*amsha*'¹. Similarly, Sri Râdhâ is Sri Krishna's original root potency and Laxmi Devi is Her *amsha*. Scriptures such as Srimad-Bhâgavatam refer to Sri Krishna as Nârâyan.

<p>Sri Krishna is the 'original Nârâyan'</p>
--

*nârâyanastvam na hi sarvadehinâm – âtmasya-
dhisha – akhila –
loka – sâkshi,
nârâyano' ngam nara-bhuja – layanat – tach –
chapi satyam na tavalva maya."*
- [S.B.10.14.4]

Sri Chaitanya-Charitâmrítam has explained this verse very beautifully. After the 'Brahma-Mohan Leelâ' (Enchantment of Sri Brahmâ), Lord Brahmâ is glorifying Sri Krishna in the following manner –

"Brahmâ says: You are the original Nârâyan. I shall tell You the reasons for this. The first reason is that, You are the Super soul of all that exists inside and outside of You. There is no doubt about it. 'Nâr' means 'a collection of all', while 'ayan' means everyone's shelter. Therefore, 'Nârâyan' ultimately means that You are the shelter of everything collected together – that is, 'the Super soul of all'.

Please hear the second reason why I call You the 'original Nârâyan'. Your majesty is so abundant that it surpasses the magnificence of all the other incarnations that You manifest. You are the seed-giving Father and the source of everyone. Hence, I say that You are the root Nârâyan.

O Lord! Now I shall explain the third reason for calling You thus. In the infinite universes, there are infinite *jivas*. They perform three types of *karmâ*² and You are the sole Witness, sure and definite, of all their *karma*. Everything exists because You protect them. Nothing can exist without Your care. You look after all that You shelter, so You are the root Nârâyan - the Protector."

– (Sri Chaitanya-Charitâmrítam - Âdi.2.26-37)

In Sri Brahma Samhitâ, we see –

*"vishnur-mahan sa iha yasya kala-vishesha,
govidam-adi-purusham tamaham bhajami."*

Brahmâ is saying – "I pay obeisance to the primeval Lord Govinda, Sri Mahâvishnu being His fragment."

Hence, Sri Krishna is the primeval Nârâyan and Sri Râdhâ is the primeval Laxmi. Sri Kavirâj Goswâmi has written in Sri Chaitanya-Charitâmrítam -

¹ part

² *karma* -> actions that give rise to reactions

“We may classify the consorts of Sri Krishna into three categories

- ♥ Laxmis in Vaikuntha,
- ♥ the queens in Dwâarakâ and
- ♥ the Braja-beauties.

The wise say that all the consorts arise from Sri Râdhâ, and the Braja-beauties are the chief among them. Just as Krishna is the source of Nârâyan and all the other incarnations, the three types of consorts are Sri Râdhâ’s portions. The Laxmis are Her *Vaibhav-vilâs*, while the queens are Her *Vaibhav-prakâsh*. The Braja-beauties are of different forms and nature and they are Her ‘*Kâya-vyuha*¹. They make Braja-ras more exhilarating and thus please Sri Krishna.”

Although Sri Râdhârâni is ‘*Jayashri*’ and the source of all Laxmis, She is very bashful. Therefore, She always fixes Her glance on the tips of the toe-nails of Sri Krishna’s lotus-feet. The infinite brilliance of His toenails enchants Her. The waves of *anurâg* (intense love) play havoc in Her heart and the barrier of shyness collapses. Forsaking all, She desperately begs to relish the *Amritam* of His resplendent toenails. Sripâd Lilâshuk is saying – “All glory to my Shikshâ-Guru Lord Sri Krishna, Who is adorned with peacock-feathers and where even ‘*Jayashri*’ Herself begs to blissfully partake of the *Amritam* of His toe-nails”.

When we feel ‘*anurâg*’ for Sri Krishna’s sweetness, the sweetness presents itself in various novel ways.

What is ‘anurâg’?

‘*Anurâg*’ is a feeling that presents the object of love in ever-new ways to the lover.

Explanation of ‘Chintâmani’ and ‘Somagiri’

Sri Gopal Bhatta says that both **Chintâmani**’ and **Somagiri**’ describe Sri Krishna. ‘*Chintâ*’ means meditation. Sri Krishna is ‘Chintâmani’ because He alone has manifested everything that is worth meditating upon including His *ras*-full pastimes. It may also mean that He is the ‘*mani*’ or ‘gem’ (topmost) of all the forms meditated upon by supreme devotees. Sri Krishna is also called ‘Somagiri’ because He is a ‘*giri*’ (mountain) of ‘*soma*’ (nectar). ‘Soma’ also refers to Lord Shiva since he is ‘Sa Umâ’ (present with Umâ³). Lord Shiva resembles a ‘*giri*’ (as unmoveable as a mountain) when he is astounded in Krishna-*prem*. ‘*Giri*’ also means ‘Worshipped’. Thus, ‘Somagiri’ may mean, ‘the One Whom Shiva worships’, that is, Sri Krishna. In this manner, Lilâshuk has called Sri Krishna both his Guru and Shikshâ-Guru.

We may explain the verse ‘*pada-kalpa-taru-pallava-shekhreshu*’ in the following manner also: Our hearts are constantly agitated by the six enemies such as lust, anger, false ego, illusion and envy, the five senses such as the eyes, ears, nose, mouth and skin and the five obstacles such as *avidyâ* (ignorance), *asmitâ* (vanity), attachment, envy and intense attention to worldly affairs. These factors make us take to evil ways. A man may conquer the world, but not these factors. Hence, he cannot be happy. If we wish to vanquish them, we have to take shelter of the tip of Sri Krishna’s toenails, since that is where ‘Vijayâ-Laxmi’ (the goddess of victory) reposes.

¹ expansion of Her body

² deep love

³ Goddess Pârvatî, Lord Shiva’s eternal consort

According to some scholars, the verse '*yat-pada kalpa-taru-pallava – shekhareshu leelâ-swayamvara – rasam labhate jayashrih*' refers to Sri Somagiri, the Spiritual Master of Sri Lilâshuk. This proves that although we may have infinite bad qualities, they are destroyed when we surrender unto the lotus-feet of Sri Guru and thus we gain priceless victory. Sri Vâchaspati Mishra has listed the 62 types of obstacles that we may face in the path of devotional practice. They are as follows: -

- (1) *Tamah* (darkness) – eight types – viz. *avyakta* (unmanifested), *mahat-tattva* (see glossary), *ahamkâra* (false ego), *rûpa* (form), *ras* (taste), *gandha* (smell), *sparsha* (touch) and *shabda* (sound).
- (2) *Moha* (illusion) – eight types – viz. *animâ* (the superhuman power of becoming as small as an atom), *laghimâ* (a supernatural faculty of assuming excessive lightness at will), *prâpti* (the power of obtaining everything), *ishitva* (supremacy), *vashitva* (to exert control over everything), *prakâmya* (irresistible will) and *kâmavashayitva* (the power of suppressing desire).
- (3) *Mahâmoha* (great illusion) – 10 types – viz. 5 types of sense gratification enjoyed by the demi-gods and five types enjoyed by mortals.
- (4) *Tâmisra* (indignation, anger) – 18 types – viz. 8 types of supernatural powers such as *animâ* etc. and 10 types of *mahâmoha*.
- (5) *Andhatâmisra* (complete darkness of the soul) – these are also of 18 types.

Together they add up to 62 types. All of them cause barriers to arise in our quest for spiritual knowledge. We can get rid of them by the mercy of a true Spiritual Master alone who will show us the correct spiritual path. Some say that 'Chintâmani', 'Somagiri' and '*shikhi-pinchha-mouli*' refer to his 'Vartmoddesha-Guru' (the Master who first sets us on the devotional path), Mantra-Guru (Spiritual Master) and Shikshâ-Guru (Instruction-giving Master) respectively. Chintâmani was the name of the prostitute whose very words stirred Sri Krishna-*anurâg* in Lilâshuk's heart. Hence, she is called his 'Vartmoddesha-Guru'. In this manner, the verse also glorifies her.¹

dddddddddddddddd

Verse 2

asti svastaruni-karâgra-vigalat-kalpa-prasun-âplutam
vastu prastuta-venunâda-lahari-nirvâna-nirvyâkulam,
srasta-srasta-niruddha-nivi-vilâsad-gopi-sahasra-âvritam,
hastunyasta-natapavargam-akhilodaram kishorâkriti. 2.

Translation

He Who is motionless, is submerged in the sweet bliss arising from the resonating flute, Whom the celestial damsels are drenching with the flowers of Kalpa-taru, Who is surrounded by thousands of Gopis with loosened skirt-strings, Whose hands pledge beatitude to the surrendered devotees, Who is generous towards one and all, Such an adolescent form is eternally present in Sri Vrindâban. 2.

Âswâd-bindu purport

Pujyapâd Srila Kavirâj Goswâmi says – Sri Lilâshuk was expressing his spontaneous love for Krishna in the poetic form, on his way to Vrindâban. He was ecstatic and in two frames of mind – *sâdhak*-state and *siddha*-state. His poems express two sets of principles –

- ♥ The principles of *bhakti*, expressed through the feelings of a *sâdhak*, and
- ♥ The principles of *ras* expressed through the realizations of a *siddha*.

Hence, every poem has two meanings – one from a *sâdhak*'s point of view, and another in *siddha-swarup*. Srila Kavirâj Goswâmi has written more about his inner feelings (in *siddha-dehâ*) and less about his superficial frame of mind (as a *sâdhak*).

Sri Lilâshuk has uttered these verses in an ecstatic state. He did not speak them to propound some 'great principle' because one cannot possibly state principles in a love-crazy state. Yet these verses are charged with the principles of *bhakti* and *ras*. Actually when a pure devotee speaks, even when in an ecstatic state, his utterances never go against the principles of *bhakti* and *ras*. This is a characteristic of pure devotion. Whatever a pure devotee speaks, in whichever state, it is strictly in accordance with the very pure principles of *bhakti* and *ras*. Hence, although Lilâshuk's musings are devoid of purposeful statements of principles, his poems are full of devotion and love.

Sri Lilâshuk is proceeding towards Sri Vrindâban in an ecstatic state of *prem*. A few Vaishnavs are following him. They are asking him – “O Swâmin¹ ! Where are you going so anxiously? What is awaiting you over there that makes you so anxious?” Hearing this Sri Lilâshuk’s heart was flooded with Sri Krishna’s ocean-like sweetness. At the same time, Sri Krishna’s opulence inspired him. He asserted that Sri Krishna is the Supreme Being and spoke about His *prâbhav*, *vaibhav*, *amsha-avatâr*, *shaktyâvesh-avatâr* etc. Thereafter he described Sri Krishna’s childhood and adolescent pastimes. He affirmed that Sri Krishna is the source of all Divine forms; His *chit-shakti*² and *vilâs* are the sources of infinite Vaikunthas; His *Mâyâ-shakti*³ and majesty are the sources of infinite universes and that He is the only shelter of all living entities. He is the most supreme, the most worshipped and the ultimate Truth. Srimad-Bhâgavatam ascertains that Sri Krishna is the only shelter and the sole Object worth knowing -

“Srimad-Bhâgavatam describes ten properties such as *sargâ*⁴, *visargâ*⁵ etc. The tenth property or shelter is Sri Krishna. The great sages described the remaining nine properties, either directly or indirectly with the help of the ‘shrutis⁶’. They did this so that we gain true knowledge about this tenth property or object that is Sri Krishna.” – [S.B.2.10.1-2]

When Sri Lilâshuk confirmed Sri Krishna to be the Supreme Being, He appeared before him in a *sphurti*. At once, the poet recited this verse in ecstasy. Firstly, let us discuss the superficial meaning of this verse. Srila Kavirâj Goswâmi says that the words ‘*vastu asti*’ mean that ‘some Object is always present in Sri Vrindâban. Here the word ‘Vastu’ refers to Someone Who exists in the past, present and future and Who never changes. In that case, is that ‘Someone’ the formless *Brahman*⁷? Not indeed – Sri Lilâshuk says – ‘He has an adolescent form - He is the eternal Nava-Kishor⁸’. The formless *Brahman* is nothing but the effulgence of Sri Krishna.

“Krishna’s effulgence is extremely brilliant, and the Upanishads call it ‘pure Brahman’.” – (Sri Chaitanya-Charitâmrita Âdi.2.8).

In Sri Gitâ, Sri Krishna has said –

“I am the source of Brahman.”– [B.G. 14.27)

Sridhar Swâmi has explained this verse from Bhagavad-Gitâ in the following manner – “I am the source of Brahman; I am intensified Brahman, just as the solar sphere is the intensified sunlight.”

Therefore, the Supreme Personality or the source of Brahman is complete with all six opulence⁹. He is none other than Sri Krishna. To perceive Sri Bhagavân as Brahman

¹ Swâmin = a way to address a sanyâsi; a master

² internal energy

³ external energy

⁴ Creation, evolution of gross body, enthusiasm

⁵ Creation by Brahmâ, ejection, death, destruction, illusory elements

⁶ Vedic texts

⁷ see Glossary for all words in italics

⁸ newly budding youth

⁹ The 6 opulence -> *aishwarya* (all-captivating and Universal Controller), *gyân* (all-knowledge), *yashah* (fame due to excellent quality of speech, mind and body), *shri* (beauty), *vairagya* (renunciation), *dharma* (righteousness)

(formless) is the primary level of spiritualism. When we gain the entire knowledge of our original self, then our ignorance is destroyed and we can correctly perceive Brahman. When we get more realisation of our original self then we become '*âtmârâmi*' (self-contented or situated in inner peace).

"These '*âtmârâmi*'¹ sages too are attracted by the qualities of Sri Krishna and perform devotional service unto Him."- (S.B.1.7.10).

Sri Krishna's form, qualities and pastimes attract even the '*âtmârâmi*' sages. How sweet His beauty, qualities and pastimes must be!

"Sri Krishna's beauty, qualities and pastimes are all attractive, all pleasing and entirely full *ras*. It is so powerful that it makes us forget everything. Even a whiff of these wonderful qualities destroys our entanglement in sensual pleasures and our attempts to attain *Moksha*² and *Siddhis*³. Thereafter we become bound by the Divine power of Sri Krishna's mercy.

Our heart refuses to follow any scriptural dictum as it is absolutely overpowered by the intense sweetness of Sri Krishna alone."

– [Sri Chaitanya-Charitâmrítam, Madhya.28.30-32]

The Krishna Whom Chaitanya-Charitâmrítam describes is eternally in the form of an adolescent boy. In the case of a living entity, there is a difference between the body and the soul. The body changes and can be destroyed. However, the Divine form is not like that. **There is no difference between body and soul.** His form is eternal, conscious and blissful. Hence, the scriptures call Him '*Vastu*'. Srimad-Bhâgavatam calls the Supreme Being '*Vastu*'⁴ quite a few times. Here we present some examples -

"*vedyam vâstavam – atra vastu shivadami*"

Meaning – "The real '*vastu*' is the One Who bestows supreme bliss (Sri Bhagavân). He is knowable by Srimad-Bhâgavatam."

– (S.B.1.1.2)

"*binâ – achyutad vastu param na vâchyam.*"

Meaning – "It is not worth talking about any supreme '*vastu*' other than *Achyuta*."

– (S.B.3.9.3)

These statements prove that Sri Krishna alone is '*Vastu*'. Sripâd Bhatta Goswâmi says that, He exists in the devotees' hearts, so He is '*Vastu*'⁵. However, this '*Vastu*' appears only in Sri Vrindâban. Just as Sri Lilâshuk has said –

"Dear Krishna, You play blissfully in the murky courtyards of the cowherds in Braja, yet You feel shy to come in the pure *yagnya-sthân* (sacrificial altar) of the Brahmins. In Braja, You answer the bellowing of cows, but You remain silent when the saints offer hundreds of glorifications. Nothing stops You from being a servant of the *Gopis*, but

¹ the sages who successfully meditate on the Impersonal aspect of the Supreme Being and hence have achieved inner peace

² liberation

³ supernatural powers

⁴ the only Object worth knowing

⁵ Since '*vastu*' also means 'one that exists'.

when the yogis who have controlled their senses want You as their Master, You shy away. Ohh! Now I realise that the only way we can obtain You is by having the pure love of the Brijwâsis." - (K.K. 2nd Shatakam).

The root word 'vas' may also mean 'stupefy'. This indicates how wonderful is Sri Krishna-ras. It once again proves Sri Krishna's complete supremacy. When the devotees are ecstatic in His love, they are **stupefied** and silently express tears and goose bumps. Hence, Sri Krishna is 'Vastu'. This 'Vastu' exists eternally in Sri Vrindâban and He has the form of a 'Nava-Kishor'. You may ask – Since all the incarnations of Sri Bhagavân are 'Nava-Kishor', then to which incarnation is Sri Lilâshuk referring? The second line answers this question –

"prastuta-venu-nâda-lahari-nirvâna-nirvyâkulam".

Meaning: - "Who is motionless and submerged in the sweet bliss arising from the resonating flute."

Sri Vrindâban Dhâm has a monopoly over the flute

The sweet flute is an extraordinary quality of Vrajendra-Nandan alone. The song of the flute is not a part of any divine form other than Vrajendra-Nandan.

The Mahâjan has sung – "*madhur madhur bamshi baje ei to brindâban.*"

Meaning – "It is in Vrindâban alone where we can hear the sweet, sweet sound of the flute."

It means that Sri Krishna does not play the flute anywhere else other than in Vrindâban. Hence, Vrajendra-Nandan Sri Krishna is that 'Vastu' Who plays the flute in the *Râs*-dance to attract the Braja-beauties. He Himself is immersed in the supreme bliss of that enchanting sound vibration. The flute emanates 21 types of sound waves that give rise to supreme bliss. This stupefies the mind and senses of Sri Krishna, the flute-player Himself !!

Explanation of the word 'prastuta'

Srila Bhatta Goswâmi says the word '*prastuta*' in the verse means that the sound waves emanating from the flute visibly agitate and hypnotise the audience. He says that, '*prastuta*' may also mean '*prakrishta-rupe stuta*', that is, '**a sound that the Gopis loudly glorify**'.

The *Gopis* say – "All glory to the flute that freely partakes of the nectar of Govinda's lips! That's why it has gone divinely crazy and is constantly calling out sweetly." The *Gopis* are glorifying the flute in the following manner –

*"gopah kim – âcharadayamâ kushalam sma venur – dâmodar – âdhara – sudhâmapî
gopikânâmâ,
bhunkte swayam yad – avashishtarasam hridinyo – hrishyatva – cho' shru mumuchusta –
ravo yatharyahâ."
- (S.B. 10.21.9)*

Sri Chaitanya-Charitâmrita has aptly explained this verse as –

“O *Gopís!* Just ponder and tell me, what austerities has this flute performed and in which holy place? What supernatural *mantra* has it chanted in its previous births?

The *Gopís* cling to their lives in the hope that they will get to taste the nectar of Krishna’s lips, that put even ‘*Amritam*’ to shame, while this flute gets to drink that nectar to its heart’s content although it is most unworthy! Besides, it belongs to the non-moving community and its gender is masculine. Yet it always drinks that nectar.

The flute drinks the nectar forcibly, without bothering to take any permission (from us, since the nectar rightfully belongs to us). After drinking, it gives a loud call and tells us what it has done. (It is so audacious!)

It has practised many austerities, as a result of which it has gained such good fortune that even saints partake of its *ucchhishtá*.

The rivers such as Mânas-Gangâ and Kâlindi can purify the whole world. Even they drink the nectar of Krishna’s lips that the flute has contaminated, when He bathes therein.

Leave aside the women; let us talk about the trees on the banks of these rivers. The trees are so exalted! They are so helpful to others. Yet they drink the (contaminated) water of these rivers through their roots! We do not know why they behave so strangely.

After drinking this water, the trees express goose bumps in the form of buds, laugh in the form of bloomed flowers and shed tears in the form of honey. Actually, they consider the flute to be a member of their own community and some sort of a relative – like a dear son or grandchild. Therefore, all the trees behave like Vaishnavs in ecstasy.

When we find out what *tapasyâ* the flute has performed, we too shall perform the same. If the flute, in spite of being so unworthy, has gained such a high status, we shall surely succeed, for are we not thoroughly qualified? Meanwhile, we are dying of sorrow, since we cannot bear the fact that the unworthy flute is drinking the nectar of Krishna’s lips. Therefore we are determined to perform penance.” – [Sri Chaitanya-Charitâmríta Antya. 16.133-139).

What does the poet mean by ‘*nirvân*’?

In Lilâshuk’s verse, the word ‘*nirvân*’ describes the *Gopís*. ‘*Nirvân*’ means ‘**one from whose heart the ‘*vân*’ or arrow has been removed**’. The *Gopís* are so chaste that no one can pierce their heart. Such remarkable Braja *Gopís* (who are absolutely free from every *anartha*) too become extremely agitated upon hearing the song of the flute. In the evening, the demi-goddesses pluck celestial flowers from the gardens of heaven. The sweet notes of the flute startle them. When they behold Sri Krishna, their hands tremble. The flowers slip through their fingers and bathe His beautiful form.

Such is this extra ordinary Vastu and the poet has expressed it in the words ‘*svas-taruni-karâgra-vigalat-kalpa-prasuna-âplutam*.’ Overpowered with love, Lilâshuk has used the word ‘*Kalpa*’ instead of ‘*Kalpa-taru*’. Sometimes we use a part of a word to denote the whole word, for e.g. ‘Bheem’ refers to ‘Bheemsen’ only.

¹ ambrosia – a festive delicacy meant for the demi-gods

² what is left over after someone has taken his meal

³ The dictionary meaning of ‘*nirvân*’ is ‘liberation’.

Srila Bhatta Goswâmpâd says that, in this verse, the poet has described Sri Krishna's tremendous beauty. He says the word '*svah*' may refer to all the worlds above the third *swargâ*¹. Hence, '*svah*' also includes the Vaikunthas. Therefore, it also means that the flowers slipping off the hands of the Laxmis bathe Sri Krishna. The Laxmis of Vaikuntha are not so lucky as to touch Sri Krishna directly, since we cannot obtain Him in the mood of opulence. Yet the Laxmis are unable to control the desire to touch Sri Krishna. Therefore, if not directly, they wish to associate with Him indirectly by showering flowers on Him to worship Him. Nevertheless, the moment they behold His infinitely beautiful face, they are full of *sâttvik-bhâv* (raptures) and they forget to sprinkle the flowers. Then the flowers just slip from their hands and fall on Sri Krishna. We are not supposed to use fallen flowers for worshipping. However, Sri Krishna is renowned as the 'One Who fulfils all the desires of His devotees'. Hence, He accepts even the fallen flowers. Really, an explanation like this is as much *ras*-ful – as it is breathtaking!

Sri Krishna - the Supreme Magician

This Vastu is thoroughly skilled in the art of hypnotism. The words '*srasta-srasta-niruddha-nivî-vilâsad-gopi-sahasrâvritam*' mean that this 'Vastu' is so skilled in the art of hypnotism that just as the *Gopis* are engaged in serving their husbands or elders or doing their household chores, the flute starts playing. As soon as they hear the enchanting melody of the flute, they are mesmerised and their skirt-strings slacken. In Chaitanya-Charitâmríta we read –

"Sri Krishna's sweet lips radiate sweet smiles that are fragrant like camphor. Such nectarine lips pour forth Amritam into the flute, thus intoxicating the three worlds. The sweetness of the lips travels through the pores of the flute and resonate in the sky in the form of sweet notes.

That sound travels in all directions. It pierces the Universe and reaches Vaikuntha. It forcibly enters everyone's ears.

It intoxicates all and forces them to come near it, especially the young maidens.

The flute-song is very impudent. It shatters the virtue of a chaste woman and snatches her from her husband's lap. It attracts even the Laxmis of Vaikuntha, what to speak of the *Gopis*. It slackens their skirt-strings in front of their husbands, makes them forsake all household chores and forcibly drags them to Krishna.

A woman loses all sense of shame, decency and social norms. In this manner, the flute makes all women dance to its tune."

– (Sri Chaitanya-Charitâmríta Madhya.21.118-121)

Srila Krishnadâs Kavirâj Goswâmi explains why we call Sri Krishna as 'Mukunda'

As it is, the song of Shyâm's flute is maddening enough. Over and above, they, the daughters-in-law of respectable households, have to stop their skirts from falling off constantly! How very embarrassing! In fear and shame, they dejectedly tie their skirt-strings, but once more, it comes off. **Sri Krishna liberates the *Gopis* from the bondage of skirt-strings, the bondage of tresses and lastly, the bondage of their bodice – hence He is 'Mukunda' (the liberator).** Then, how can the strings remain

¹ the material world is made up of 14 'worlds' or levels. Above the earth, which is positioned in the middle, are the heavenly regions or '*swargâ*'. Above this, is the spiritual world.

fastened on hearing the flute? The embarrassed and frightened Braja-*bâlâs* hold the slipping strings. On the other hand, the melody of the flute attracts them and makes their heart anxious for Mukunda. Without wasting a single moment, with their hands they gather the skirt around their waists and rush towards Him. Thus, thousands of such young, beautiful and intelligent sweethearts forever surround this 'Vastu'. Hence this 'Vastu' is none other than Sri Krishna - the commencer the *Râs*-dance, as mentioned in Srimad-Bhâgavatam. This 'Vastu' is not the same one that the *âgama*¹ instructs us to meditate upon, since their 'Vastu' is hidden under screens.

A relishing meaning of 'apavargā'

This 'Vastu' is endowed with a remarkable power – "*hasta-nyastanat – apavargam*" – it offers '*apavargā*' to whosoever performs His *bhajan*. Generally, the word '*apavargā*' means 'liberation'. However, here, '*apavargā*' means '**the blissful body that Sri Krishna offers to His devotee**'. In Srimad-Bhâgavatam, Sri Krishna has told Uddhav –

"When man gives up all actions and surrenders totally unto me, I want to make him more special than the *gyân-yogis*², and he then obtains eternal life and becomes my very own."- [S.B. 11.29.34]

To explain the above verse, Srila Vishwanâth Chakravartipâd has written –

"The word '*cha*' in this verse (the original verse from Srimad-Bhâgavatam) signifies that it is most important in *bhajan* to become a loving associate of Sri Krishna".

Sriman-Mahâprabhu says that, the body of a surrendered devotee is not material.

"A devotee surrenders himself at the time of initiation. At that very moment, Krishna makes him His own. He makes the devotee's body conscious and blissful. The devotee then serves the lotus-feet of Krishna with a divine body."

– (Sri Chaitanya-Charitâmrítâ Antya.4.184-185)

'*Apavargā*' may also mean '*prem-bhakti*' (love and devotion). In the verse '*varna-vidhânâpavargashcha*' of 5th *skandhâ*³ of Srimad-Bhâgavatam, Sridhar Swâmi has explained the word '*apavargā*' as '*prem-bhakti*'.

The Sanskrit dictionary says –

"'*Apavargā*' means sacrifice, liberation, **termination of action, success.**" – Medini-Kosh⁴

Using the last two meanings (**termination of action, success**), Srila Bhatta Goswâmi has thus explained the word '*apavargā*' – "Sri *Bhagavân* is most merciful and fulfils all the desires of His devotee. Hence, He honours His surrendered devotee by giving him success in *bhajan*, and He does this without any delay. He bestows '*apavargā*' to a surrendered devotee."

This 'Vastu' has another quality – he is '*akhilodaram*' (generous). '*Akhila*' means '*kalpa-vriksha*'. However, He is more generous than a '*kalpa-vriksha*'. You cannot get anything

¹ Principles in the Vedas

² Yogis who meditate on the Impersonal

³ part

⁴ Sanskrit Dictionary

from a '*kalpa-vriksha*' without first praying to it. However, the sweet Lord often gives us gifts for which we have not prayed. Srimad-Bhâgavatam says –

"Sri *Bhagavân* places His infinitely sweet lotus–feet in the heart of His devotee to bless him, even though the devotee may not have wished for it." -[S.B.5.19.28]

'*Akhila*' also means '**the good qualities of a hero**'. In this respect too He is supreme, since He is the treasure house of all good qualities. Such a 'Vastu' exists eternally in Sri Vrindâban.

So far, Srila Kavirâj Goswâmpâd was explaining the meaning from *sâdhak* point of view. Now he is describing the poet's realisation in *siddha-swarup*.

Suddenly Sri Lilâshuk had a *sphurti* of Sri Krishna. He beheld Sri Krishna in front of him and said – "Right in front of me, there is an inexpressible 'Vastu'."

Why has the poet used the word 'Vastu'?

Srila Kavirâj Goswâmpâd explains that, "He who is the eternal storehouse of all beauty, sweetness, intelligence and all other good qualities is 'Vastu'."

Sri *Bhagavân* reveals His qualities to a devotee according to the type and amount of love that the devotee may possess. Braja is a land of sweet love. Over and above that, the damsels of Braja are constantly in a state of *Mahâbhâv*. Hence, all qualities of Sri Krishna such as beauty, sweetness etc. are revealed to them to the maximum extent. Srila Kavirâj Goswâmpâd says, "'Vastu' is the One Who mesmerises even the '*âtmârâm*' sages by His sweetness and plays the magical flute that enchants them and makes them faint; He is the One Who verily enamours all creation, especially the hearts of the Braja-beauties who are the best of all women."

This 'Vastu' is eternally 'Nava-Kishor'. The Braja-*gopis* are chaste. They are homemakers and therefore not free to move about. Sri Krishna is worried – how will they arrive for the *Râs*-dance? If they do not come, how will the *Râs*-dance take place? Desirous to relish the *Râs-ras*, Rasik-Shekar¹ Sri Krishna played His flute. The song of the flute was so blissful that He Himself was bewitched. The *Gopis* went mad when they heard the song. They ran to Him and when He heard the tinkle of their anklets and *kanchî*², His heart was put to rest. It became "*nirvâna – nirvyâkulam*" (peaceful and stress-free).

The Braja–beauties focus on, are attracted by and are addicted to only one object – Sri Krishna's lotus–feet. The elders of the family admonish them. They have to consider the family honour and social norms. All these are very strong shackles that bind them and obstruct them from meeting Sri Krishna. To liberate them from these shackles is His own prerogative – "*hasta-nyasta nat-apavargam*" meaning, 'nothing can stop them from beholding Sri Krishna the moment they hear His all–enchanted flute.' Sri Krishna Himself is telling them –

"*ya ma bhajan durjara-geha-shrinkhalah samvrishchya tadvah prati-yatu sadhunâ*".

Meaning – "You have performed my *bhajan* by completely severing the invincible fetters of family and society." - S.B.

¹ Chief connoisseur of *ras*

² a tinkling ornament worn around the waist

Explanation of 'akhilodaram'

This Object is '*akhilodaram*' as well. He delights the hearts of the maidens, so He is '*akhilodar*'. Poet Jayadev writes –

During the Vasanta–*Râs*¹, a friend told Sri Râdhâ – “Dear *sakh!* Behold how Sri Krishna has delighted all the *Gopis* and has made them blissful! He is celebrating the ‘Festival of Love’ with His very soft Shyâm-like form, resembling a host of blue lotuses, and the Braja–beauties are embracing Him in every possible way. Thus, He is freely sporting in this ‘Spring Festival’ like the erotic *ras* personified.”

Another meaning of '*akhilodaram*' is – This ‘Vastu’ is generously attributed with many worshipped qualities and in this respect, no one can beat Him or even equal Him. In qualities such as - loving the devotees, being merciful, enjoying sweet pastimes, displaying sweet love, playing on the sweet flute and revealing His sweet beauty, Vrajendra-Nandan Krishna is unsurpassed. Thus, Râs-Rasik-Shekhar² Sri Krishna alone is Lilâshuk’s worshipped ‘Vastu’. Srila Kavirâj Goswâmpâd has written –

“To relish special *ras* in the *kunja* - which means - to perform confidential pastimes with Sri Râdhârâni, Sri Krishna cleverly beckoned Her with His eyes, from amidst the millions of Braja-*Gopis*, to a secluded spot and started the *Râs*-dance.”

The above-mentioned verse is a reflection of Sri Lilâshuk’s third verse. The first part of the third verse refers to how Sri Krishna beckoned to Sri Râdhâ with a mischievous signal of His eyes and took Her to a secluded *kunja*. He definitely uses some of His best qualities – that is - the waves of nectarine *lâvanya* and covetous glances for this purpose. The bank of the River Kâlindi is the stage for the *Râs*-dance. It is needless to say that the *Râs-rasik* Sri Krishna is a realm of infinite sweetness. If Srila Kavirâj Goswâmpâd had not explained the *bhâv* of this verse, it would have been impossible for the readers to delve into greater depths of mellows. Anyhow, Srila Kavirâj Goswâmpâd has given two explanations for this verse. He has said –

“I shall explain the meaning arising out of the external feeling (as a *sâdhak*) in short and the real meaning arising out of internal feeling (in *siddha-dehâ*) in details.”

Lilâshuk was a *Râgânugâ sâdhak*

A question may then arise: How is it that Sri Lilâshuk suddenly became qualified to relish the '*Râs-ras*' that is so very confidential? Srila Kavirâj Goswâmpâd replies that he had heard about Sri Râdhâ's *anurâg* for Sri Krishna from Chintâmani the prostitute. Therefore, '*Râs – ras*' attracted him and so he started performing Sri Krishna–*bhajan* in the *Râgânugâ* path.

Although we may not be in the stage of *rati* (passion), the *Râgânugâ sâdhak* has to perform *bhajan* by meditating on his *siddha-deha*. When we reach the *rati* stage, we do not have to meditate consciously on our *siddha-deha*; it becomes spontaneous.

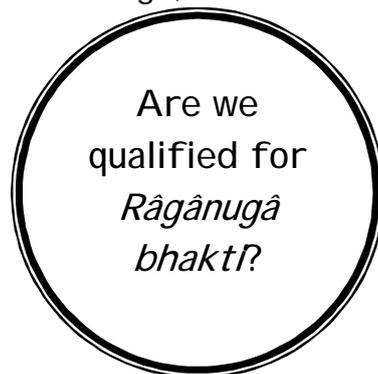
¹ Râs in the spring festival

² The Chief Connoisseur of the *Râs-ras*

Lilâshuk is a devotee of *madhur-ras*. Therefore, he gained the *ratí* born of *madhur-ras* and gradually he reached the stage of *anurâg*. At this stage, he was automatically inspired by his *siddha-deha*. Sri Bhakti-Rasâmrítam mentions the characteristics of *Râgânugâ bhakti* as

Sindhu follows

" ishte svârasiki râgah param-avishtâta bhavet, tanmayi ya bhaved – bhaktih satra râgâtmik – virajantim – abhivyaktam Brijwâsi – janâdishu, râgâtmikâm-anusritâ yâ asa râgânug – ochyate. râgâtmik-aikika nishthâ ye Brijwâsi - janadaya, teshâm bhavaptaye lubdho bhaved-atradhikaravan. tat-tad-bhâavadi-madhurye shruti dhiryad – apekshate, nâtra shâstram na yuktincha tal-lobhotpatti – lakshanam. "



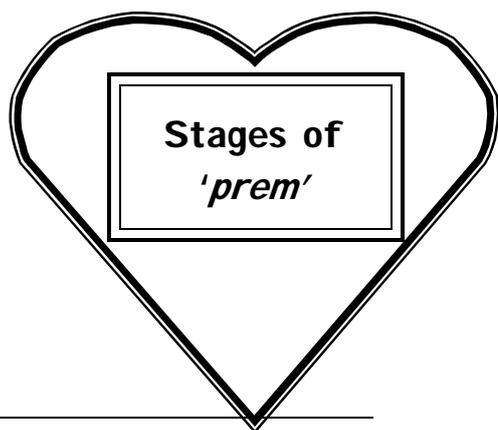
odita.

Meaning – "*Râg* means natural and supreme engrossment in our object of desire. We call this *râg*-full devotion as '*râgâtmikâ-bhakti*.' It is most prominent in the Brijwâsi. When we follow in the footsteps of a devotee having *râgâtmikâ-bhakti*, it is called *Râgânugâ-bhakti*. Now, suppose there is a Brijwâsi who has single-minded *râgâtmikâ-bhakti* and a certain *bhâv* for Sri Krishna. **If we are extremely greedy to obtain that same *bhâv*, then we are qualified for practicing *Râgânugâ-bhakti*.** The mood and efforts of the Brijwâsis are always pleasing to Krishna. When we learn this from their sweet pastimes and have even little bit realisation in our heart, oblivious of scriptural injunctions, we feel tempted towards the same *bhâv-mâdhurya*¹ – this is the sign that we have started feeling greedy."

In Chaitanya-Charitâmrítam Srila Kavirâj Goswâmi has written –

"The inherent property of '*râg*' is to have a deep thirst for our worshipped Deity. The Brijwâsis have this sort of outstanding *bhakti*, hence we call their devotion as '*Râgâtmikâ bhakti*.' Practising devotion by following in their footsteps is called '*Râgânugâ-bhakti*.' Its symptom is - complete absorption in our Beloved. the nature of a *Râgânugâ* devotee is that scriptural injunctions can not overrule him." – (Sri Chaitanya-Charitâmrítam Madhya.23.84-88)

We call a *bhakti* full of *râg* as *râgâtmikâ*.² Upon hearing about it, some rare fortunate person may be tempted towards it. Greedily he starts following in the Brijwâsis' mood.



Srila Kavirâj Goswâmi has quoted the properties of '*râg*' and '*anurâg*' from Ujjwal-Neelmani as follows – "When '*ratí*' becomes permanent and firm, we call it '*prem*'. Just as the seed of sugarcane sprouts into a sugarcane stem, from which we obtain juice. This juice is then concentrated and it forms molasses, which is converted into lump sugar. Later on, this lump sugar forms candied sugar and then refined sugar that is ultimately converted into white superfine sugar. Similarly this '*prem*' gradually increases to *sneha, mân, pranay, râg, anurâg* and *bhâv*."

¹ sweet *bhâv*

² The love of the Brijwâsis

Symptom of anurâg

Srila Kavirâj Goswâmpâd had quoted the sign of *anurâg* as follows: -

"The '*râg*' that appears to be novel every moment and makes our beloved appear ever-new – is called '*anurâg*'. *Anurâg* creates unlimited thirst. This thirst gives rise to ever new varieties in our beloved although we may be seeing him daily."

- (Ujjwal-Neelmani)

Poet Vidyâpati has given an example of *anurâg* –

*janam avadhi ham, rup niharinu,
nayana na tirapita bhela,
lakh lakh jug, hiye huye rakhinu,
tabu hiya judana na gela.*

*vachana amiya – rasa, anukhan piyalu,
shruti – pate parasha na bheli,
kato madhu – yamini, rabhase goainu,
na bujhinu, kaichhan keli."*

Meaning – "I beheld His beauty since my birth; but still my eyes are not satisfied. For millions of *yugs* have I clasped Him to my bosom, yet my desire is not quenched. How many sweet nights have I spent in celebrating the Festival of Love, still I fail to understand anything of it."

***Anurâg*–full *bhajan* is extremely sweet.** Srila Kavirâj Goswâmpâd says, Lilâshuk's *bhajan* is according to the *Râgânugâ* path. Hence, at first, he has explained the poet's internal state. He says that, Sri Lilâshuk is present in his *siddha*–*deha* where Sri Krishna is performing His pastimes. In front of him, Rasik–Shekhar Sri Krishna, Who is the commencer of the *Râs*–dance, is present with Sri Râdhârâni, Who is the Chief danseuse and is full of supreme *anurâg*. They are surrounded by *sakhis* who are ever ready to serve Them. **Sri Lilâshuk also considers himself one of the *sakhis*.** This is the *bhajan*–process of *Râgânugâ*–*bhakti*. **We have to consider ourselves as *sakhis* and perform *bhajan* under the instructions of the '*nitya*–*siddhâ*¹ *sakhis*. It is impossible to enter the pastimes of Sri Râdhâ–Krishna if one is not a *sakhi*.**

Sri Chaitanya-Charitâmrítam says –

"The pastimes of Sri Râdhâ and Sri Krishna are very confidential. The devotees who are in parental mood or in the mood of servitude cannot perceive these *leelâs*. Only the *sakhis* are allowed to enter these pastimes and they alone enhance the Divine sports. These sweet pastimes are not relishing without the *sakhis*. The *sakhis* bring about these pastimes and only they relish them. **You cannot enter these pastimes without taking shelter of the *sakhis*, and only those who take the shelter of a *sakhi* are permitted to enter. Only such a devotee can achieve the *sâdhyâ*² of serving the Divine Couple in the flower grove. There is no other way to achieve this goal."**

¹ the eternal *sakhis* of Sri Râdhâ

² Topmost achievable goal of life

Verse 3

chaturyaika-nidân-asima-chapala-apânga-chhatâ-

lâvanyamrita-katâksha-adritam,

kâlindi-pulina-ângana-pranayinam kâmâvatâr-bâlam

nilamani vayam madhurima-swarâjyam-âradhnumah. 3.

Translation

His extremely mischievous side-long glances dart like brilliant rays that slow down the graceful movements of the Braja-beauties; His gaze is playing in the wavelets of nectarine lâvanya; He is adored by the looks of Sri Râdhârâni; the bank of the Kâlindi is His most favourite sporting place, He is the source of all the incarnations of the Love-god, He is the empire of all sweetness – we worship That blue-complexioned Kishor.3.

Âswâd-bindu purport

Hereafter, Sri Lilâshuk received a *sphurti* of Sri Krishna accompanied by Sri Râdhârâni, the chief *Gopi*. They were surrounded by the *sakhis* who were serving Their Lordships. Earlier he had heard of Sri Râdhârâni's *anurâg* and good fortune from Chintâmani. He now thinks of himself as Sri Râdhâ's *sakhi* and is expressing his wish to another *sakhi* with a similar desire – "*amî vayam bâlam aradhnumah!*" - "We shall worship the Kishor² Krishna", which means, that we shall serve Him by offering *tâmbul*³, by fanning Him etc. Here the word '*bâl*' indicates Kishor. In the previous verse, the poet has described Krishna as 'Kishor'. Later on also, throughout the text, he has described His pastimes only as a Kishor. Sri Krishna's eternal form is that of a Kishor. The eternally Kishor Krishna sometimes expresses '*bâlyâ*⁴' and at other times '*paugandâ*⁵' to relish the parental and friendly moods respectively.

"Krishna made his childhood fruitful by relishing parental love. He made His *pauganda* worthwhile by relishing the mood of friendship. He performed the *Râs*-dance with Râdhâ and the other *Gopis*. Thus, He relished the essence of *ras* to His heart's content and He enriched His '*kaishor*⁶."

¹ small waves

² adolescent

³ Betel leaves

⁴ childhood

⁵ age ranging from 5 years to 10 years

⁶ Noun-form of 'kishor'

- (Sri Chaitanya-Charitâmrítam - Âdi.4.100-102)

From Smriti and Rhetoric also, we may conclude that Sri Krishna shows the '*bâlyâ*' stage right up to 16 years since he has such a beautiful and tender body. Hence, in this verse as well, the word '*bâlam*' refers to the Kishor Sri Krishna. If we translate '*bâl*' as '*bâlak*' (child), then the words '*kâm-avatâr-ankuram*¹' become inconsistent. **In the same way, wherever Sripâd has used the words '*bâl*', '*shishu*' etc., they are supposed to mean 'Kishor' only.**

Description of Kishor Krishna

What is this Kishor like? Well, He is '*nilam*' – like beryl. He is blue-complexioned and the embodiment of the erotic *ras*. The colour of the erotic *ras* is 'Shyâm²' - Hence the poet has used the word '*nil*'. Sri Bharat Muni has written in Nâtyashâstra - "The erotic *ras* is blue in colour." This means that Sri Krishna is *Shringâr*³ personified.

(A friend told Râdhârâni) – "Dear friend Râdhe! Sri Krishna, Who is charmed by the *Gopis*, is engrossed in performing sports as if He is the *Shringâr-ras* personified." – (Geet-Govindam)

Sri Bhatta Goswâmpîpâd has explained '*nilam*' -

"Sri Krishna's bodily splendour is like the fully bloomed blue-lotus – hence He is the whole essence of *Shringâr-ras*⁴."

The *gopis* are saying - "Because of His beauty alone we have become His maid servants. He is as handsome as He is '*surasik*⁵'. That's why He is always present on the floor of the *Râs*-dance on the banks of the Kâlindi. The banks of the Kâlindi are like a dance-floor, so they are very dear to him. He always performs pleasure-sports in the court yard surrounded by the Mâdhavi creepers that steal the heart of Mâdhav (Krishna); hence we call this pastime '*Râs Lila*'."

The word *Râs* is derived from the root word '*ras*'. Hence, for Rasik-Shekhara Sri Krishna, Who is *Shringâr* personified, and is always eager to relish *ras*, the *Râsa-sthal*⁶ is His favourite haunt – therefore He is always there. Sri Râdhâ adores this 'Kishor – God' (Sri Krishna) with Her sidelong glances – "*laxmi-katâksha-âdritam*".

Explanation of '*laxmi-katâksha-âdritam*'

In spite of being full of supreme *anurâg*, Sri Râdhâ is also very bashful and adversely disposed⁷ towards Him. She is extremely anxious to behold Sri Krishna. However, due to shyness and unfavourable feelings, she cannot look at Him directly. She keeps Her face lowered. In this position, She casts sidelong glances at Her *Prânavallabh*⁸.

1 How is
2 source of all the incarnations of the Love-god
3 dark blue
4 Eros
5 Râdhârâni's
6 Since *shringâr-ras* is blue in color
7 a good connoisseur of *ras*

6 the place where the *Râs* dance occurs

7 Ishwari is always suspicious that He is up to no good. She doubts He has some 'ulterior motive' beneath all His loving gestures that seem innocent, but are not so.

8 Beloved of Her soul

Such glance is very attractive and most adoring. The Nava–Kishor Shyâmsundar is worshipped by this sidelong glance. Such glance is the supreme element in the service to Sri Krishna, Who is the embodiment of *Shringâr*. That glance of Sri Râdhâ is most *ras*–full since it conveys coquetry, deep *bhâv*, loving predisposition and everything that nourishes *Shringâr*.

“Râdhâ’s glance is so charged with feelings that it is a million times more pleasurable to Sri Krishna than actual love-making.”

– (Sri Chaitanya-Charitâmrítam – Madhya.14.174)

Srila Bhatta Goswâmi says, here Laxmi refers to Sri Râdhâ alone. In Matsyapurân, we find – “*rukmini dvarovaty – antu radha vrindavane vane.*”

Gopâl–Tâpani–Shruti also says –

“*tasyâdyâ prakritih râdhikâ nitya nirguna yasya amshe laxmi – durgâdikâh shaktyâh.*”

Meaning – “Sri Râdhâ is the root potency of *Swayam Bhagavân*¹ Sri Krishna. She is the primeval Nature. She is eternal and devoid of the modes of material nature². Laxmi, Durga etc. are all Her portions. Factually, just as Sri Krishna is the cause of all causes, Sri Râdhâ too is the supreme potency”.

Gautamiya–Tantra has determined that Sri Râdhâ is the source of all Laxmis and the most supreme potency – “In love, She is absorbed in Krishna; in opulence She is more than the sum total of all the Laxmis; in *ras* She is all–resplendent and She is the supreme enchantress. Sri Râdhâ is That most worshipped Supreme Potency.”

So, we see that the sweet glance of Sri Râdhâ – the very embodiment of Mahâlaxmi – is welcoming Sri Krishna most adoringly.

Explanation of ‘lâvanya - amrita - vichi - lolita - drisham’

At this time, the other Brajabâlâs too were surrounding Sri Krishna. Nevertheless, He did not look at them. He was “*lâvanya – amrita – vichi – lolita – drisham*”. Kavirâj Goswâmpâd has explained –

“Sri Krishna’s eyes are extremely thirsty to relish Sri Râdhâ’s ocean-like nectarine *lâvanya*.”

He was simply unable to look at any other *Gopî*. He stared at Sri Râdhâ’s moon–face like a thirsty *chakor*³ with parched eyes. He was craving to be absorbed in Râdhâ–*vilâs*⁴ with Her in a secluded flower grove. This is the speciality of Râdhâ–*Prem*. The *Râs*–dance is meant for relishing the sweetness of Sri Râdhâ alone. Sri Krishna had collected millions of *Gopîs* to the *Râs*–floor only to bring variety in that relish.

¹ God Himself in the original form, not an incarnation

² Sattvah (goodness), rajah (passion) and tamah (ignorance).

³ the Greek partridge fabled to subsist on moon-beams; *Perdix rufa*

⁴ Love-sport with Sri Râdhâ

"Sri Krishna wanted to enhance the *ras* of the pleasure–sports He was going to perform with Sri Râdhâ, so He called upon the other *Gopís*, merely to act as the ingredients of *ras*.

Râdhâ is Krishna's beloved and the treasure of His life. In Her absence the *Gopís* cannot give Him any pleasure."

- (Sri Chaitanya-Charitâmríta- Âdi.4.177-178)

In the beginning of the *Râs* – dance, the Chief of all *rasikas* (Sri Krishna) felt a desire to sport exclusively with Sri Râdhâ in a secluded spot. Sri Shukadev Muni has described the intimate *vilâs*¹ with Sri Râdhâ in the beginning of *Mahârâs* in Srimad-Bhâgavatam. Sri Râmânanda Roy recited the verse "*anayâ – râdhito nunam*" from Srimad-Bhâgavatam for Sriman-Mahâprabhu on the banks of the River Godâvari. Sriman-Mahâprabhu's heart was full of so much bliss, like an ocean in high tide. He ordered Sri Roy to describe the glory of Râdhâ – *Prem* –

*"prabhu kohe – âge kaho shunite pâi sukhe,
apurba amrito nadi bohe tomâr mukhe."*

The Lord said – "I am so happy, please tell me more. You sound so nice, as if your lips are the source of a river full of nectar."

*"churi kori râdhake nilo gopigan dore,
anya apekshâ holie premer gâdhata nâ sphure."*

"Krishna took away Râdhâ stealthily from the *Râs*-floor since He was afraid of the other *Gopís*. This is definitely not the sign of deep love. Tell me, why did He do like this?"

*"râdhâ lâgi gopire yadi sâkshât kore tyâg
tobe jâni râdhây krishner gâdho anurâg."*

"If He would have openly rejected the other *Gopís* in favour of Râdhâ, then it would have proved that He genuinely loved Her."

*"roy kohe – tâhâ shuno premer mahimâ,
trijagate nâhi râdhâ – premer upamâ."*

Roy said –"Then please hear the glory of love. Râdhâ's love is incomparable in all creation."

*"gopiganer râs – nritya mandali chhadiya,
râdhâ chahi bane phire bilap koriya."*

"This is why He left the *Râs*-dance with the *Gopís* and wandered in the woods crying out for Râdhâ."

*"kamasari – rapi samsâra – vâsana – baddha – shrinkhalâm,
râdhâ – madhya hridaye tatyâga Braja – sundarîh.
itastatam– anusritya râdhikam–ananga–bâna–vrân –khinna–manasah,
kritanu– tapah sa kâlinda–nandini –tatanta–kunje vishâsada mâdhavah."*

¹ dalliance

- (Geet Govindam)

*"ei dui shloker artha bichariko jani,
bichârite uthe jeno amriter khani."*

(Roy said) –"If You analyse the above two verses, You will get a huge mine of nectar."

*"shata – koti gopi – sange râs – bilas
tar madhye ek murti rahe râdhâ – pash."*

"He performed *Râs–vilâs* with millions of *Gopis* simultaneously, assuming millions of forms, but of these, one form always remained with Râdhâ."

*"sâdhâran prem dekhi sarbatra samatâ,
râdhâr kutil preme hoilo bâmatâ."*

"When Râdhâ saw that Govinda was meting out to Her the same treatment as everyone else, Her love became crooked".

*"krodh kori râs chhadî gela mân kori,
tae na dekhiya byakul hoilo sri hari."*

"She was annoyed and left the *Râs* in a huff. When Sri Hari did not see Her, He got tensed."

*"shata – koti gopite nohe kâm nirabapan,
ihâtei anumâni sri râdhikâr gun."*

"Millions of *Gopis* cannot satisfy His desire in the absence of Râdhâ. Thus it is obvious that Sri Râdhikâ's qualities are immense."

- (Sri Chaitanya-Charitâmríta - M.L.8.88.)

Although Sri Krishna felt a desire to sport exclusively with Sri Râdhâ, He had a problem. He was facing millions of *Gopis*. Therefore, He said nothing openly – and in such case, a *rasik* should not say anything openly. Hence, the Chief of the cunning (Sri Krishna) signalled Srimati with crooked looks darting from His naughty eyes. Only Srimati Râdhârâni could understand His cunning eye-signs and not any other *Gopi*. The way Sri Râdhâ and Sri Krishna left the *Râs*-floor is the limit of Sri Krishna's crafty connivance. So the poet says – "*châtury – aika – nidan – asima – chapala – panga – chhata – mantharam*". Meaning, 'He is the limit of slyness since He signals to Sri Râdhârâni through the corner of His eye and silently sends the messages of His heart'.

Manthara-gatih (slow moving)

When Sri Râdhârâni's glances caress Him lovingly, Shyâmsundar starts radiating so much splendour that it casts a spell on the Braja-*gopis* and make them sloth (sluggish). He feels the desire to send loving signals because the glances of Mahâlaxmi (Sri Râdhâ Who is the Supreme Laxmi) adore Him.

'*laxmi-katâksha-âdritam*' means that Sri Râdhâ should accept His desire. It may also be that, the poet is referring to Sri Krishna's desire-filled glances as '*laxmi-katâksha*' (auspicious gaze). We can also explain '*laxmi-katâksha-âdritam*' in the following manner –

"shriyah kântah kântah parama – purushah"

Meaning – "The Laxmis are Sri Krishna's beloveds" – (Brahma-Samhitâ)

Again, Brahma-Samhitâ says –

"laxmi – sahasra – shata – sambhrama – sevjamânam"

Meaning – "Millions of Laxmis (Braja-Gopis) are serving Sri Krishna with reverence."

The sidelong glance of Sri Râdhâ's restless eyes completely stupefies That Primeval Supreme Personality and renders Him entirely incapable of performing His pastimes!! Amazing !!

'Kâm - avatar - ankuram'

Here '*Kâm*' means 'love' and not lust. In Tantra-*shâstra* we find-

"The love of the *Gopis* is termed as '*Kâm*:'"

The love of the Braja-*Gopis* for Sri Krishna, in the erotic (sweet) mood is the rarest of all love. It is called '*Kâm*'. Hence, Bhakti-Rasâmríta-Sindhu says–

"Even great devotees whom Sri *Bhagavân* loves as well, such as Uddhav, desire a love akin to that of the *Gopis*, but can not obtain it."

<p>"The love of is extremely Love and lust wish to gratify please satisfy itself make Krishna</p>	<p>The love between Krishna and the <i>Gopis</i> is without any lust</p>	<p>the <i>Gopis</i> is very deep and is called '<i>mahâbhâv</i>'. It pure and clear. It can never be classified as lust. are as unlike each other as gold and iron. When we our senses, it is called 'lust'. When we want to Krishna's senses, it is 'love.' Lust only wants to while love is very strong and has only one aim – to happy." – (Sri Chaitanya-Charitâmríta – Âdi.4.139-142)</p>
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"Thus there is vast difference between lust and love. Lust is pitch darkness while love is as resplendent as the sun. Thus there is not a hint of lust in the *Gopis*, they have relation with Krishna only to give Him joy".

- (Sri Chaitanya-Charitâmríta – Âdi.4.139-142)

The *Gopis* love for Krishna is termed as 'lust'. You may ask – the word 'lust' sounds bitter while the *Gopis*' love is the topmost and the sweetest. How can you call such topmost love as 'lust'?

Srimad Rupa Goswâmi allays such doubt –

“The Braja–beauties’ special love reaches the height of inexpressible sweetness, and performs certain pastimes that resemble lust. Therefore the pandits term that love as ‘lust’.” - (Bhakti-Rasâmríta-Sindhu1.2.284)

Externally their behaviour seems like lust. However, internally they absolutely lack any desire for sense gratification – it is an incomprehensible mystery.

*“sahaje gopír prem nohe prâkrita kâma,
kâma – kridâ samye tanr kôhi kâma nâma.”*

Meaning – “The *Gopis*’ love is not at all like the material lust, only because it resembles the activities of lust, we call it ‘lust’.” - (C.C – Madhya.8.174.)

Whom has the poet called ‘Kâma-avatâr?’

‘*Kâma-avatâr*’ literally means ‘incarnation of the Love-god’. However Sri Krishna is definitely not so. Then why is the poet referring to Him as ‘*kâma-avatâr*’ ? Here, ‘*Kâma*’ means the love of the *Gopis*. ‘*Avatâr*’ means manifestation. Nava Kishor Vrajendranandan (the son of king Nanda) is called ‘*Kâmavatâr-ankuram*’ because He is showing the signs of ‘sprouting (*ankur*) love (*kâma*)’. Bhatta Goswâmi says that, when Sri Krishna sees the erotic signs (*Kâma*) of the *Gopis*, He too manifests such moods, so He is called ‘*Kâma-avatâr-ankuram*.’

Let us relish Sri Krishna’s sweetness

The poet realised all types of sweetness in Krishna. Therefore, he called Him ‘*madhurima – swarâjyam*’. Sri Krishna is a vista of sweetness. Sri Krishna is the very embodiment of sweetness. Every facet of Sri Krishna is sweet - whichever aspect you may relish with whichever sense, everything appears sweet.

*“madhuram madhuram vapurasya vibhor –
madhuram madhuram vandanam madhuram,
madhu – gandhi mridu – smita – meta – daho madhuram,
madhuram madhuram madhuram”*
– (K.K.92)

Sriman-Mahaprabhu Who was afloat in the flood of Sri Krishna’s sweetness, expressed the sweet meaning of this verse from Sri Krishna-Karnâmrítam to Sanâtan Goswâmi in the following manner –

“O Sanâtan! Krishna’s sweetness is an ocean of nectar, while my heart is like a typhoid–patient. It wants to devour the entire ocean. Nevertheless, Dr. Misfortune does not allow me to drink a single drop.

Krishna’s body is like a sweet dish with a sweet filling inside it. And His moon–face is sweeter than sweet. And His moonlight smile is sweeter than sweeter than sweet.

He is sweeter than sweet, sweeter than that, still sweeter than THAT!!! A single drop of this sweetness immerses entire creation while the sweet filling floods all the directions.”

Sri Lilâshuk has relished Sri Krishna’s sweetness as a *sakhi* subjugated to Sri Râdhâ only. Later on (in verse no. 76), he has said – “*râdhâ – payodharot – sanga – shâyine.*”

Meaning – “I pay obeisance to the One Who rests on Sri Râdhâ’s bosom (Sri Krishna)” –

Again – in verse no. 106 he has said –

“ye va shaishava – châpalya – vyatikâra râdhâ – carodhomnukhah”

Meaning – “May my heart overflow with Your mischievous youth that is always eager to obstruct Sri Râdhâ on the way.”

It is clear that Lilâshuk relished Sri Krishna’s sweetness as a *sakhî* subjugated to Sri Râdhâ and not independently. Srila Kavirâj Goswâmi is now describing Lilâshuk’s external state. “As a *sâdhak*, he is telling his companions – It is not as if That Vastu (refer Verse 2) of Vrindâban is present only in Vrindâban. We worship Him even here.”

In Srimad-Bhâgavatam, Sripâd Shukamuni has quoted Lord Brahmâ’s prayer –

“Whoever says he knows the glory of Sri Krishna, let him know, but my Lord! Your infinite glory is unknown to my external or internal senses.”- (S.B.10. 14. 38)

The same is stated in Sri Chaitanya-Charitâmrítam -

*“jei kohe sri krishna mahimâ mui jâno, se jânu,
mui punah ei mâtra mâno.
tomâr je ananta baibhabâmrítam – sindhu,
mor mano – gochar nahe tânr ek bindu.”*

Sri Lilâshuk is uttering these words in such a way as if he is very much astonished. He is saying “*ami vayam*” - The word ‘*ami*’ is used because he is remembering the early phase of his life. He is saying - “Is it not surprising that materially enchanted people like us are also worshipping That Object (Vastu) Who is worshipped by Brahmâ and Shukadev?” He uses the word ‘*vayam*’ (we) to include his companions as well. Sri Lilâshuk is saying – “Is there any object other than That Shyâmsundar Nava Kishor dev in Vrindâban who can be our shelter? Friends, hear That Object’s characteristics – He is the great lover on the banks of the River Kâlindi. It is His most favourite place for sporting. It is so beautiful, so entirely charming!”

Let’s visit the Kâlindi with Lilâshuk

How we feel when we think of the deep blue nectarine water of Yamunâ (Kâlindi) with its soft waves! Its banks are covered with soft green *grass* that is a feast for the eyes. The garden of Kadamba trees on the banks of Kâlindi is a realm of wonderful sweet poem – so it is Sri Shyâmsundar’s most favourite dalliance–spot. Friends, who is not tempted to visit this place? He Himself is an empire of sweetness. He has a sweet face, sweet eyes, sweet speech, sweet gait – Why only sweet – but sweeter than sweet and still sweeter than that! Who can describe the sweetness of His flute that drips honey? Its music transforms everything into nectar.

“aspandam gatim – atam pulakas – tarunam”

Meaning – “The non-moving start moving while the moving become spellbound; even the trees show signs of rapture!” – (S.B.)

How can we express the sweetness of the flute that set the *Gopís* afloat in a vortex of *ras*, forsaking their family honour? He is also the Chief of all *vidagdha*¹s. He attracted all the *Gopís* by playing His flute and then ignored them. Internally He hoped they would stay while externally He rejected them! How well He expressed His scholarliness! He is the unrivalled Chief of the cunning. Who else has such heart-stealing glance? Who else becomes so overwhelmed with the love of His sweet hearts?

Dear friends, let me tell you another aspect of His beauty. Listen! His beauty is most extraordinary. On beholding Srimati Râdhârâni's moon-face, the ocean of His nectarine loveliness came into high tide. He rode on these high waves of nectarine loveliness and made the eyes of the Braja-beauties thirsty and restless. How beautiful, full-of-love and delightful is this picture! If we do not serve such Navakishor Shyâmsundar, Whom else shall we serve? Friends, listen to some more of Shyâmsundar's qualities. Even the Laxmis of Vaikuntha are attracted by the hypnotising resonance of the flute and they worship Him with delighted lotus-eyes². He is the Thief Who steals the hearts of countless Goddesses of Wealth.

Sri Râdhâ's 'Madan-Mohan'³ is the seed of all desires (*Kâma*) in the creation. In the *Râs-Lîla* of Srimad-Bhâgavatam, Sri Shukadev, the descriptor of *Râs*, has called Sri Krishna –
"sâkshân – manmatha – manmathah."

Meaning – "Krishna verily agitates the heart of the agitator of hearts (the Love-god). -(S.B.10. 32. 2)

Vaishnav-Toshani purport explains the above verse as follows –

Sri Krishna is the original Love-god	<p>"Sri Krishna is the original Manmath–manmath – i.e. He agitates the heart of the agitator of hearts (the Love-god). Amongst Vâsudev, Sankarshan, Pradyumna and Aniruddha (all of Them are Sri Nârâyan's expansions – parts of <i>chaturvyuhâ</i>), it is Pradyumna who is the divine Manmath. He is the source of all other Pradyumnas (in Dwârakâ etc.) Hence, He is verily the divine Manmath. Vrajendranandan Sri Krishna is the source of even this Manmath. The visual centre of the brain is called 'the eye of the eye.' Similarly, Sri Krishna is called Manmath–manmath. Sri Krishna is a colossal hypnotising 'Power'. True, Kâmdev (The Love-god) has the power to hypnotise. But, his power is only a small drop as compared to this ocean. He too has obtained this minuscule power from Sri Krishna, the Original Love-god. By 'Kâmdev', we are referring to Pradyumna, the divine Manmath and not to the Love-god who enthrals this world. This material Kâmdev is not the original at all. He has been empowered by a speck of Pradyumna's power only. Hence, he is rendered powerless in the Divine world. Sri Vrajendranandan agitates the heart of even Pradyumna, the Manmath in the spiritual world."</p>
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"Madan–Gopâl is the Hero of Vrindâban. The son of Nanda Mahârâj is verily the dalliant Chief of the amorous *Râs*-dance. He sports in the *Râs* with Sri Râdhâ and Lalitâ. He manifests Himself as the agitator of hearts." – (C.C – Âdi.5.190-191.)

¹ clever, shrewd, knowing, sharp, scholarly, crafty, sly, artful, intriguing, enigmatic, elegant, witty and clever in language

² eyes shaped like lotus petals

³ The One Who bewitches the god of love (Sri Krishna)

Srila Kavirâj Goswâmi has declared - "All glory to the *Râs-lilâ*. It is due to this *Râs-lilâ* alone that the trumpet of Shyâmsundar's *vaidagdhi* and the kettledrum of Sri Râdhâ's fortune resound tumultuously, delighting the auditory senses. Is there any devotee who would not like to serve such a *ras*-full, such a blissful, such a *vidagdha* and such a gorgeous Person like Navakishor Shyâmsundar?" .3.

dddddddddddddddd

Verse 4

*varhottamsa-vilâsa-kuntala-bharam mâdhurya-magnanampronmilan-nava-
yauvanam pravilâsad-venu-pranâdamritam,
apina-stana-kutmalabhi-rabhito gopibhiradhitamjyotish - chetasi
nashchakastu jagatam-ekabhiram-adbhutam. 4.*

Translation

His thick, smooth and silky hair is fashioned into an alluring 'chudâ' (top-knot) that is crowned with colourful peacock feathers, His face is immersed in the flow of sweet ras, He is resplendent with the lāvanya of budding youth, He is spreading the mellifluous notes of the flute like a nectarine river, He is served by the lotus-bud-like breasts of the surrounding Gopis, may Such a supremely pleasing splendid brilliance pervade my heart! .4.

Âswâd-bindu purport

As a *sâdhak* Sri Lilâshuk has three types of experiences – First, he is aware of Sri Krishna's *sphurti*, second – an intermediary stage between *sphurti* and actual meeting, that is, he is considering *sphurti* to be actual meeting (this stage is called *visphurti*) and third – actual meeting (also called *sâkshâtkâr*).

Sri Lilâshuk is a *sâdhak* in the mood of sweetness. This mood is arousing *purva-râg*¹ and *vipralambhâ*² in him. *Purva-râg* and *vipralambhâ* arouses *lâlasâ*³ for Sri Krishna. Although, due to *lâlasâ*, he is feeling the *sphurti* of Sri Krishna in his heart (which shows his heart is united with Shyâmsundar), he wishes to meet Sri Krishna, the hero of the *Râs*-dance, face to face. Therefore, in his *sâdhak* body he is showing the signs of humility and anxiety. He is crying out for this meeting! Therefore, the next eighteen verses are *lâlasâ*-full prayers. It is possible to feel burning separation externally in spite of feeling the bliss of unification internally.

To describe this, Srila Kavirâj Goswâmpâd has quoted a verse from Sri Geet-Govindam –

“Sri Krishna is forever meditating deeply on Sri Râdhâ. He is experiencing Her touch on His body, His eyes are conjuring Her serene form, and His nostrils are filled with the aroma of Her lotus-face. He is hearing Her voice – it sounds so sweet that it puts nectar

¹ love for Sri Krishna before actually meeting Him

² pangs of separation

³ extreme greed; salivating;

to utter shame, and His tongue is sensing the sweetness of Her rosy lips. Nevertheless, alas! Why is the pang of separation increasing in His heart?"

– (G.G.3.15)

In the same manner, Sri Lilâshuk too is sensing the *sphurti* of Sri Krishna, yet, he is anxious to make his mind and other senses absorb more and more in his lovely Govinda. Therefore, he is praying with *lâlasâ* to obtain divine *sevâ*. We can classify his verses in the following manner –

1st *Mangalâcharan* (Prayer of invocation)

2nd *Vastu-nirdesh* (what is the subject matter)

3rd Entry into the divine pastime.

4th – 21st Prayer to obtain Sri Krishna's *darshan*.
22nd He states his decision.

23rd – 55th These 33 verses contain the lamentation of *Gopis* when Sri Krishna disappeared from *Râs*-floor and they prayed to obtain His *darshan*¹.

56th – 60th These 5 verses contain *visphurti*

61st – 67th Once again he expresses his anxiousness for *darshan*.

68th – 95th These 28 verses are about the beauty of the Divine form of Sri Krishna and how He is beyond ordinary senses. The poet has composed these verses after actual *darshan*.

96th – 112th These seventeen verses contain conversations with Sri Krishna.

Thus, there are 112 verses in total.

Sripâd Lilâshuk has got a *sphurti* of *Râs-lilâ* and is relishing the sweetness of Sri Krishna. Firstly, Sri Krishna was anxious to perform pastimes with Râdhârâni in seclusion. He wanted to fulfil His own desire and also wanted to satisfy everybody. At the same time He wished to enhance the longing in Sri Râdhâ and the other *Gopis*. Therefore, He met equally with all the *Brajabâlâs*. When Lilâshuk got an inspiration of this pastime, he told the other *sakhis* (his companions) having the same mood – "Sri Krishna has spread out His arms and embraced all the *Gopis*. In this manner, He has heightened their desire and is now enjoying with them."

First of all, Sri Lilâshuk got a *sphurti* of Sri Krishna's resplendent beauty, *lâvanya* and ornaments!

His heart was full of infinite bliss when he got a *sphurti* of That effulgence which the *Gopis* worship by offering their *lâvanya* to Him. He told his *sakhis* having similar moods – "O *Sakhis*! May this effulgence dazzle our hearts. This light illuminates what is within and without; it is a most wonderful object, a feast for the heart as well as for the eyes." Sri

¹ to behold

Lilâshuk is describing that very effulgence we commonly know as '*Nirvishesá*¹ Brahman'. It is nothing but the bodily splendour of Sri Krishna.

"The light emanating from Krishna's body is most brilliant. The Upanishads called it the 'crystal clear Brahman'." – (Sri Chaitanya-Charitâmrítam – Âdi.2.8)

Again, Sri Chaitanya-Charitâmrítam says –

"The original form of Krishna is non-dual. It manifests as Brahman, *Paramâtmâ* and *Bhagavân*." –(Sri Chaitanya-Charitâmrítam – Âdi.2.53)

"His bodily splendour is the *nirvishesá* Brahman, just as the sun appears to be a mass of light to the naked eye." – (Sri Chaitanya-Charitâmrítam - Madhya.20.135)

The same non-dual *Bhagavân* Sri Krishna appears differently to *gyânî*², *yogî*³ and *bhaktâ*⁴ depending on each one's mode of worship.

What do we mean by Brahman, *Paramâtmâ* and *Bhagavân*?

To a *gyânî* He appears as Brahman, to a *yogî* He appears as *Paramâtmâ* and to His own loving devotee He appears as *Bhagavân*. The great poet Mâgh has explained it very nicely in his poem 'The deliverance of Shishupâl'. Once Devarshi Nârad was descending on Dwâarakâ from heaven. When the people of Dwâarakâ beheld Sri Nârad's lustrous body, they thought it is some light.

When Nârad descended a little more, they saw his body moving and felt that the light was emanating from a body. When he descended still further, they could make out a human form and understood that the light is the bodily splendour of a human being. When Sri Nârad finally alighted, they saw his wonderful appearance that was full of *Bhaktî-ras*; they heard him singing delightfully sweet glories of Krishna along with the sweet melody of his *veenâ* and felt blessed. In this example, the first light is comparable to Brahman, the bodily light is comparable to *Paramâtmâ* and the human form is comparable to *Bhagavân*. Just as the resplendent Sri Nârad is a conglomeration of many qualities, the devotees realise that Sri Krishna is *Swayam Bhagavân* and is the unified non-dual Truth.

In *sphuran*, Sri Lilâshuk found Sri Krishna dazzling with beauty and it pleased him very much. This was because Sri Krishna's bodily splendour and ornamental brilliance surged high in the presence of the *Gopis*. Then he begot a specially manifested *sphuran* and said – "*mâdhurya – magna – ânanam*" which means – Sri Krishna's cheeks are so radiant that they are reflecting His *kundals*⁵. The *lâvanya* of His cheeks and the sweetness of His lips are flowing in all directions. A flow of sweetness was bathing His face.

To the *Gopis*, such a gush of sweetness poses great difficulty. They all drown in that torrent.

A Mahâjan has quoted the utterance of the *Gopis* in the *purvarâg* stage, wherein he has expressed the sweetness of Sri Krishna's face with wonderful *ras* –

¹ without any attributes

² those who worship Brahman

³ those who worship *Paramâtmâ*

⁴ those who worship *Bhagavân*

⁵ ear-rings

"The crescent shaped *chandan¹* tilak on His forehead is a noose to captivate maidens like me. He ties His hair as an attractive *chudâ* and adorns it with peacock feathers so that it steals my heart. It forces us to forsake our family honour !

O friend, I am ready to sacrifice my dignity and decency only for the sake of His beauty; and once I get Him I shall always keep Him fastened to my heart.

He is so handsome that, on seeing His moon-like face, the full-moon starts weeping and wants to hide his face in shame. And see how He darts fatal arrows from the corner of His eyes! They pierce my heart, while He simply stands there and dances His eyebrows!

O! Such killing beauty! His dark body is striking lightning and I have decided to offer myself in a casket at the altar of His youth.

I don't know what has happened to me, ever since I beheld Him. My heart is bleeding all day. Poet Balarâm dâs says – Who is so lowly as to remain at home after beholding such tremendous magnificence?"

Explanation of '*mâdhurya-magna-ânanam*'

Sweetness means 'attractiveness in every situation'. Sri Krishna's face is immersed in sweet *ras* in every situation; Srila Bhatta Goswâmpâd has explained "*mâdhurya – magna – ânanam*" as "He Who is the very life of devotees is immersed in sweet *ras*."

Only the devotees of Braja are immersed in sweet *ras*, since the devotional worship in Braja is verily the *sâdhanâ* of *mâdhurya*. In addition, Sri Krishna's sweetness is expressed the most in the presence of Sri Sri Râdhârâni. Hence, **the *sakhi-manjaris* who worship the Divine Couple are the devotees who are the most immersed in *mâdhurya-ras* than anyone else.** The Beloved of Sri Râdhâ's heart in the form of Navakishor Shyâm is the very lifeline for these *sakhi-manjaris*.

The *Manjaris*
alone relish
sweet *ras*

Meditating thus, Sri Lilâshuk attained the zenith of *sphuran*. He saw "*pronmilan-nava-youvanam*." – "this splendour is nothing but a mass of *lâvanya*, since it is the characteristic of Sri Krishna's budding youth."

Here 'budding youth' refers to the end of 'kishor' stage. Srimad Rupa Goswâmicaran has described 'budding youth' in the following manner –

"O fair maiden! Behold the divine budding youth of *Pitâambar²* Who is an expert at defeating the sweetness of the Love-god. His glamor is destroying the patience of married women! He is an expert at love-making, and the corner of His eyes stop the proud dance of the Khanjan bird." - (Bhakti-Rasâmríta-Sindhu 2.1.319)

An ambadress³ is expressing how much the *Gopis* are engrossed in the *mâdhurya* of Sri Krishna's budding youth -

¹ sandalwood

² Sri Krishna Who is clad in golden yellow robes

³ She is a *Gopi* who carries messages from other *Gopis* to Sri Krishna and vice versa. Here she is giving a message to Sri Krishna from her friends.

“Their eyes reflect Shyâm, they talk about Shyâm, and they are enwrapped in Shyâm. They are wearing Shyâm–garland with Shyâm–pendant and have Shyâm in their laps.

O Mãdhav! I know You will beg to differ. But, they are good girls belonging to respectable families. It is You Who have perverted their minds with Your magic.

You have fascinated them so much that now they can think of none but You, and they find their own relatives (who stop them from meeting You), as ‘sinners’.

They cover their beautiful faces and cry continuously until all the kohl of their eyes is washed away.

You are verily the Ocean of Love and the Brilliance of the night¹, and You have cast a spell on them. Poet Govinda dâs says – the dear *Gopis* are waiting for You with so much anticipation - O! When will we meet Nanda Kishor?”

varhottamsa - vilâsa - kuntala - bharam

Again, Lilâshuk saw – “*varhottamsa – vilâsa – kuntala – bharam*”

Meaning: - “How sportive is His crown that is adorned by attractive peacock feathers!”

His silky fore locks encircle His crown. Sri Krishna’s gait is full of frolic. His light steps put even a most attractive dancer to shame. Due to this gait, His silky smooth glossy pitch-black dense locks are swaying back and forth thereby spreading *mâdhurya* all around! This, too, is a wonderful art of hypnotism! The Mahâjan says –

“Who has adorned His *chudâ* with peacock–feathers that steals the hearts of women? It appears like a rainbow atop fresh clouds in the sky.

And who has encircled His *chudâ* with garlands of Mallikâ and Mâlâti flowers? It appears as if the river Gangâ is pouring forth in all directions from the peaks of the Nilgiri (Blue) Mountain.” - (Gyânadâs)

It is difficult to express the meaning of these Mahâjan–poems. We may only feel it a bit, provided we have a heart. The sweetness of the love and beauty of Sri Krishna is spontaneously inspired in the Mahâjan’s heart and has materialised through their descriptions! We can realise it only by feeling.

pra-vilâsad - venu - pranad - amritam

The poet also saw – “*pra-vilâsad–venu–pranad–amritam*.” i.e. – Sri Krishna is playing His flute. Its resonance is rich with the opulence of extreme sweetness! Vrindâban is the land of pleasure–sports. In this matter the flute makes a huge contribution. Its properties are inconceivable; its sweetness is inexpressible. Its sweetness drives the whole creation crazy. The resonance of the flute is truly *Amritam* – life–giving nectar. The mellow of the flute blow life into dry and non-living objects, while living objects become mesmerised! A Mahâjan has sung -

“In the woods, when the cows hear the flute–notes, they raise their heads and cast anxious looks all around. They stop grazing and start running to behold Shyâm.

¹ Since Sri Krishna is simultaneously brilliant and dark

River Yamunâ starts flowing upstream, the ascetics give up meditation for they cannot concentrate; birds sit still on the branches, with eyes shut, oblivious of impending clouds.

Chaste women forsake their husbands and virtuous women forsake decency. All rules governing sin and piety, right and wrong, good and evil go asunder.

Dead bodies come alive, mutes recite Vedic verses and dry trees burst into greenery. The flute notes are so fragrant that they inspire the inflorescence to sprout. Buzzing bees speed towards it, intoxicated with honey.

In the midst of thunderous rainstorms, springs start overflowing and cuckoos sing animatedly. The old and sick gain new lease of life – such is the wonder of Shyâm's sweet flute."

Explanation of 'apina - stana - kutmala - âbhira - bhito gopibhir - âradhitar'

Sri Lilâshuk saw the magnificent Shyâmsundar, with His face immersed in sweetness, His budding youth adorned with *lâvanya* and the nectarine flute held close to His lips. He was surging with sweet beauty and brilliant *lâvanya*. Along with this, he also saw – "*apina-stana-kutmala-âbhira-bhito gopibhir-âradhitar*" i.e. – "He is kissed and tightly embraced by the damsels of Braja from all sides. They are serving Him sweetly with their high-raised breasts which are like the lotus buds."

Srila Bhatta Goswâmpâd says, one may question whether the word '*jyoti*' in the verse refers to the impersonal Brahman. The answer is 'No'. The poet is saying that the *Gopa*-beauties worship Him. Hence, He is the God of Love. You may say, may be the women are worshipping Brahman? Therefore, the poet is specifying that they are worshipping Him with their high breasts that are like golden lotus-buds. Therefore, we can be sure they are not worshipping the attribute-less Brahman. Since lotus-buds are hard, it indicates that the *Gopis* are in their budding youth. The gorgeous body of the *Gopa-Kishorî*¹ who have attained the stage of *mahâbhâv* is the topmost ingredient to serve the *Rasarâj* Sri Krishna.

"They (the *Gopis*) serve Krishna by offering their bodies in the mood of a sweetheart." - [Sri Chaitanya-Charitâmríta - Madhya.19.190]

Embraced by the Braja-*devis*, He becomes the very embodiment of Eros!

Explanation of 'jagatâm - ekabhirâm - adbhutam'

In the end, Sri Lilâshuk saw even more – "*jagatâm - ekabhirâm - adbhutam*" – i.e. - "Amongst hundreds of crores of *Gopis*, He is most obsessed with Sri Râdhârâni alone."

The Divine couple is dancing, touching one another's shoulder, and all are observing the twin beauty with thirsty wonder struck eyes! This *ras*-sport with Sri Râdhâ is indeed wonderful. Sri Râdhâ alone is the crest-jewel of all Braja-damsels. He performs the pastime of meeting other *Gopis* only to bring about more relish in the sweetness of performing *ras-full* sportive *leelâs* with Her.

¹ adolescent *Gopa* damsels

“All other *Gopís* are ingredients of *ras*. He uses them to enhance the actual relish of performing love-sports with Râdhâ.” – (Sri Chaitanya-Charitâmrítâ- Âdi.4.177)

This is also Sri Lilâshuk’s feeling in his *siddha-swarup*.

In the *sâdhak* state, he said to his Vaishnav companions – “In the *Râs-Lilâ*, Sri Krishna danced with Sri Râdhâ – everyone watched that pastime, thirsty and wonder struck. What to speak of watching, even thinking of this pastime is very wonderful. Sri Krishna is the embodiment of sweetness; Braja is the land of sweetness. Hence, Braja-*lilâs* are so sweet. Above all is the *Râs-Lilâ* that Eros Himself (Sri Krishna) performs with the Braja-*devís* who are immersed in *Mahâbhâv*. It is incomparable! Sri *Bhagavân* Himself is lost in the wonderful splendid *ras* of *Râs-Lilâ*. He Himself says with His sweet lips –

*“santi yadyapi me prajya lilastasta manoharah,
na hi jane smrite râse mano me ki drisham bhavet.”*

Meaning: - “**All my pastimes are attractive, but whenever I think of the *Râs-Lilâ*, my feelings attain a state which I myself cannot understand.**”

Sripâd Bhatta Goswâmi has explained ‘*jagatam – ekabhiram – adbhutam*’ in the following manner – Sri *Bhagavân* appears in various forms. All the forms are most blissful. However, none other than Sri Krishna has so much beauty and sweetness that enchants the each and every being. Let alone others, even Sri Krishna Himself is spellbound by His all-attractive beauty. This is an unbelievable fact. Srimad-Bhâgavatam says –

‘vismapanam swasya cha saubhagardheh param padam bhushan – bhushanangam.’
- (S.B. 3.2. 12)

Sriman-Mahâprabhu has explained it thus –

“Krishna marvels at His Own beauty. He desires to relish it. All beautiful qualities that symbolise fortune are eternally present in Krishna. Ornaments beautify the body. However, Krishna’s body is so beautiful that it beautifies the ornaments. And the most striking of all is His stylish ‘*tribhanga*’ posture, and above all His dancing eyebrows. His side long glances are like arrows that are fully determined to pierce the heart of Râdhârâni and Her entourage of *sakhís*”.

-(Sri Chaitanya-Charitâmrítâ, Madhya.21.85-87)

Sri Krishna’s enchantment with His Own beauty yielded a marvellous result. This amazing outcome is none other than **Sri Sri Gourânga Mahâprabhu!!** Sri Krishna Who was voracious to delight in His Own sweetness, accepted Sri Râdhâ’s *bhâv-kântí*¹ and was absorbed in relishing His Own *mâdhurya*.4.

ddddd

¹ splendour

Verse 5

madhuratara-smitâmrítá-vimugdha mukhâmburuham

mada-shikhi-pichchha-lâncchita-manojna-kacha-prachayam,

vishaya-vish-âmish-grasana-gridhnuni chetasi me

vipula - vilochanam kimapi dhâma chakastu chiram. 5.

Translation

*His lotus-face is most captivating with very sweet nectarine smile,
His enchanting hairdo is adorned with intoxicated peacock-
feathers - may That large-eyed marvellous Brilliance (Govinda)
eternally manifest in my carnivorous heart that covets the
poisonous objects of sense-gratification.5.*

Âswâd-bindu purport

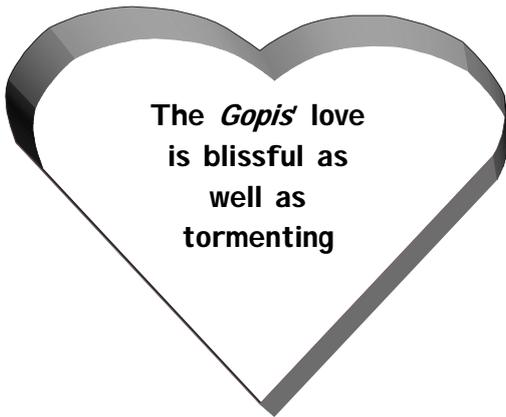
Srila Kavirâj Goswâmpâd is first explaining the inner meaning arising from Sri Lilâshuk's meditation in *siddha swarup*. Srila Lilâshuk's sweet *bhâv* was inspired even more. He said to his friends – "O *Sakhis!* May this wonderful indescribable Brilliance be ever manifested in my heart. (Here too, 'Brilliance' refers to the resplendent Sri Krishna full of *lâvanya*). "Dear *sakhi*", you may say, "what is the use of remembering Sri Krishna whose only job is to cause grief?" The poet replies - "You are right, but what do I do? My heart is not in my control. My heart is "*vishay-visha-âmisha-grasana-gridhnu*" – which means - it is carnivorous and covets the poisonous objects of sense-gratification! Why does the poet call his heart 'carnivorous'? The ordinary explanation would be: 'Carnivorous' means 'meat-eater'. Meat is a forbidden food. Similarly, material enjoyments are forbidden for a devotee. So meat and material pleasure are synonymous here. The poet's heart is engrossed in objects of sensual pleasure. He calls such objects as '*âmish*' or 'meat' (which is hateful). Hence he describes his heart as 'carnivorous'. However Srila Kavirâj Goswâmi does not buy the idea of Sri Lilâshuk being materialistic. He has explained this beautifully. He says –

“O friends! Let me open my heart to you. First of all, I shall tell You about ‘*vishay*’ (material objects). ‘*Vishay*’ is that which appears so very sweet and thus keeps our honeybee like mind in bondage. Who else is such a ‘*vishay*’ other than Sri Krishna? This *vishay* (Sri Krishna) torments us in the same way as *vish* (poison) tortures the body. Hence, it is also venomous. Dear *sakhis*, you may say, when it burns like poison, why are you obsessed with it? Well, my reply is that, it is as tempting as forbidden food¹ (since anything that is forbidden is more tempting). Hence, once addicted, we cannot give it up easily. This source of ‘*vishay-vish*’ (Shyâmsundar) is so attractive that if our heart is ever attracted by Him, He immediately devours it. My heart is so weak that it is for ever dragged by the forbidden fruit of ‘*vishay-vish*’, that is Sri Krishna.”

A sweet
explanation of
'*vishay*' or
material
objects

honeybee like mind in bondage. Who else is such a ‘*vishay*’ other than Sri Krishna? This *vishay* (Sri Krishna) torments us in the same way as *vish* (poison) tortures the body. Hence, it is also venomous. Dear *sakhis*, you may say, when it burns like poison, why are you obsessed with it? Well, my reply is that, it is as tempting as forbidden food¹ (since anything that is forbidden is more tempting). Hence, once addicted, we cannot give it up easily. This source of ‘*vishay-vish*’ (Shyâmsundar) is so attractive that if our heart is ever attracted by

Him, He immediately devours it. My heart is so weak that it is for ever dragged by the forbidden fruit of ‘*vishay-vish*’, that is Sri Krishna.”



The *Gopis*' love
is blissful as
well as
tormenting

The sweet love of Braja *devi*s is a mixture of nectar and torture. In spite of being sweet, it causes untold anguish. It is as delicious as nectar, at the same time, it is as tormenting as poison. Analytically speaking, even the agony is delicious. This torment arises from love. Love is a property of Hlâdini–*shakti* or the Blissful potency of Krishna. Therefore, when love is the cause of this torment, then undoubtedly, it will be blissful! Actually, this suffering is the ripened form of intense bliss. Let us consider an example – if we hold a piece of ice for a long time, we feel a burning sensation as if we have touched fire. But is there any

fire? Instead, we have touched ice that is opposite of fire. Hence, we find that too much cold is causing the sensation of burning. In the same way, extremely intense blissful love is the source of agony. In the drama Vidagdha–Mâdhav, Sri Pournamâsi *Devi* is describing the nature of love to Sri Nândimukhi –

“O beautiful one! In whosever heart, the love for Sri Nanda-Nandan (Krishna) awakens, she realises clearly the power of crooked yet sweet love. This love inflicts a torment compared to which bitter fresh and concentrated venom appears harmless. On the other hand, it is so blissful that it puts the sweetness of nectar to shame.”

Sriman-Mahâprabhu has relished this excruciating bliss of sweet love in Gambhirâ pastimes –

*“eimoto dine dine, swarup – râmânanda – sane,
nija bhab koren bidito,
bahye bisha – jwala hoy, bhitoro anandamoy,
krishna premar adbhut chariot.”*

“Daily, He expressed His *bhâv* in the association of Swarup–Dâmodar and Râmânanda Roy. Externally He felt the torment of consuming poison while internally He was blissful. How extraordinary is Krishna–*prema*!”

*“ei premer asvadan, tapta – ikshu – charban,
mukh jwale, na jay tejan.”*

¹ Non-vegetarian food

*ei prema jar mone, tanr bikram sei jane,
bishamrite ekatra milan."*

"The relish of this love is like that of hot sugarcane juice. The mouth burns but it is so enjoyable you cannot leave it. One who has felt this love alone will know its power. It is a combination of poison and nectar."

-(Sri Chaitanya-Charitâmríta – Madhya.2.44-45)

The *Gopí* says – "O *sakhí*! An insect cannot resist the temptation of the fire in spite of being consumed by its flames. I too don't mind if the flame-like Sri Krishna devours me, but I shall not give up being enticed by His beauty."

Sriman-Mahâprabhu says –

"Fire attracts insects towards itself by displaying its brilliance, and then kills it. Similarly Krishna pulls our minds by exhibiting His fascinating qualities, and then flings us in the ocean of grief." – (Sri Chaitanya-Charitâmríta - Madhya.2.24)

The poet who is in the *bhâv* of a *sakhí* said: The face of this lustrous God is so beautiful with its so-sweet smile. His eyes are so large! His hairstyle with its intoxicated¹ peacock feathers is so captivating! O *Sakhí*! The peacocks of Sri Vrindâban are inebriated with good fortune. When Sri Krishna enters the pastures of Vrindâban to graze the cattle, the

The
peacocks of
Vrindâban
are
extremely
fortunate

peacocks see their feathers atop His crown and consider themselves most fortunate! They fan out their feathers and dance all around Him. Govinda too balances Himself on His hands and dances sweetly like them. Seeing Him dancing, they dance more jubilantly, thus shedding their feathers. Shyâmsundar thinks, they are so happy with my dance that they are offering me these feathers as reward. So He reverently and joyously picks them up and decorates His head with them. The peacocks are indeed fortunate!

Sometimes the peacocks behold Sri Krishna's fresh cloud-like splendour, get intoxicated with love and start dancing attractively. The feathers that they shed due to this inebriated love, adorn Sri Krishna's curly locks. Hence, the *Gopís* too get intoxicated with love when they behold His crown.

'*mada-shikhi*' means intoxicated feathers. It expresses the how much the peacocks are under the influence of His love and how their feathers bounce in jubilation.

Explanation of 'vishaya-vish-âmisha - grasana - gridhnu'

'There is an external meaning of the verse '*vishaya-vish-âmisha-grasana-gridhnu*': It refers to the worldly pleasures such as money, wealth, women etc. These material objects are indeed poisonous or tortuous. We shall never get peace if we partake of these material objects. It will only result in pain. Srila Narottam dâs Thâkur Mahâshay has said

–

¹ Since the peacock-feathers dance like inebriated person

*“bishay garalmay, tate mâno sukhachay,
sei sukha duhkha kori mâno.
gobinda bishay-ras, sanga koro tânr dâs,
prema-bhakti satyo kori jâno.”*

Meaning: - “Worldly pleasures are poisonous. Consider such pleasures to be harbingers of sorrow. Real *ras* exists in Lord Govinda (Krishna) alone. Always associate with His servants (devotees). Know love and devotion to be the Ultimate Truth.”

Money, wealth and sex are extremely agonising. Still, waylaid men consider these pleasurable. Because of associating with these worldly objects, the living entity keeps on moving in the cycle of birth and death. The living entity is conditioned to be addicted to material objects since infinity. He is greedy for *ras*. You cannot stop him from desiring

<p style="text-align: center;">Importance of association</p>	<p><i>ras</i>. He will be able to give up this very poisonous lowly <i>ras</i> only if it is replaced by some sweet nectarine <i>ras</i> of very high quality. A fortunate devotee who is engaged in practising <i>prem-bhakti sâdhanâ</i> gets the opportunity of relishing this <i>ras</i></p>
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only when he associates with great Krishna-devotees. Then he forsakes the lethal ordeal that worldly objects inflict, and starts floating in the ocean of nectar.

Sri Lilâshuk is saying – even if this venom is distressful, it is '*âmish*' or forbidden fruit. Medini-Kosh dictionary states "'*Âmish*' also means 'tempting'". If Sri Krishna mercifully appears in my heart that is otherwise so engrossed in worldly objects, then alone it is possible to have a '*sphurti*'. Or else He is out-of-reach for a fallen soul as myself - “May my heart forever enthrone such an inexpressible Splendour” – this is Sripâd Lilâshuk’s humble prayer.5.

ddddd

Verse 6

mukulâyamâna - nayan - ambujam vibhor

murali - ninâda - makaranda - nirbharam,

mukurâyamana - mridu - ganda - mandalam,

mukha - pankajam manasi me vijirnbhatâm. 6.

Translation

My mind is like a lake and I pray that Sri Krishna's lotus-face blossoms in it forever and ever. His lotus-eyes resemble two buds of lotus. The resonance of the flute is the honey of this lotus! His soft cheeks sparkle like mirrors. May this lotus-face of Vibhu (Sri Krishna) manifest in my heart which resembles a lake.6.

Âswâd-bindu purport

Sripâd Lilâshuk's heart was extremely attracted by the lotus-face of Sri Krishna just as a honeybee is attracted by nectar. So He said: May this lotus-face of Vibhu manifest in my lake-like heart forever. Sri Lilâshuk is in the mood of a *sakhî*. Then why does he use the word 'Vibhu' that indicates the opulent mood? Sri Kavirâj Goswâmpâd has explained the word 'Vibhu' in the following manner – "Sri Krishna is fully skilled in the art of sweetness – so He is 'Vibhu'."

God's Divinity centres mainly around opulence and sweetness.

"ittham satyam brahma – sukhanu – bhutya" – [S.B. 10.12.11]

In the purport to the above verse Srimat Jiva Goswâmpâd has written – "*Bhagavân* is a certain Truth That has an extra ordinary form, majesty and sweetness. His character is 'Supreme Bliss'. His opulence comprises of incomparable infinite natural Mastership and His sweetness consists of unsurpassed all-captivating beauty, quality and pastimes. *Nirvishesh-gyân*¹ is the means to experience His character, while devotion mingled with awe and reverence is the means to experience His majesty. **Pure love of Braja is the only means to experience His sweetness.**

Mâyâ binds man. Therefore, his intellect can never touch any aspect of Sri *Bhagavân*, the ultimate Truth, without resorting to one of these three means. We repeat that we can experience Sri *Bhagavân's* character by means of *Nirvishesh-gyân*, His majesty by means

¹ the mode of worshipping the Impersonal Brahman

of devotion mingled with awe and reverence, **His sweetness by means of pure love.** Braja is the abode of sweetness. The devotees of Braja are naturally and firmly established in the sweet mood. The feeling of majesty takes a back seat in their hearts, just as River *Saraswati* flows underground in the Triveni¹. In certain occasions such as the Full Moon, River *Saraswati* manifests herself externally in Triveni. We can see it. Similarly, at times of separation, astonishment and difficulties, the devotees of Braja manifest *aishwarya-bhâv*."

<p>The Brijwâsis are always in pure sweet mood</p>	<p>Although the devotees of Braja see hundreds of evidences of Divinity with their own eyes, they never feel awe or reverence. Such feelings would have slackened their relation with Krishna. Rather they feel joyous. This is the property of very pure sweetness of Braja. Sri Krishna has manifested unthinkable, unperceivable <i>aishwarya</i> while delivering Putanâ, Aghâsur, Bakâsur, Kâliya, while swallowing the forest-fire and while performing the <i>Râs</i>-dance. Such great opulence have drowned and disappeared in the fathomless depths of the Brijwâsis' ocean of sweetness. Instead of feeling awe, their sweet mood has only enhanced. Lilâshuk is a worshipper of sweetness. Hence, he has used the word 'Vibhu' to refer to the Ocean of Sweetness that is Sri Krishna. This is the gist of Srila Kavirâj Goswâmpâd's purport.</p>
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Sri Lilâshuk is saying – "May the lotus-face of Vibhu that is abounding with the wealth of *mâdhurya* and *châturya*² blossom eternally in the lake of my mind. The reverberation of the flute is the honey of this lotus! The lotus-face of Vibhu Who is the embodiment of sweetness, is eternally full of this honey.

"*tri-jagan-manas-akarshi-murali-kala-kujitah.*" – [Bhakti-Rasâmrita-Sindhu 2.1.42]

Meaning: - The mellifluous notes of the flute captivate the mind of all universe.

*Venu-mâdhuri*³ is an extra ordinary quality of Sri Krishna. ***Venu-mâdhuri* is the unique property of Braja alone.**

"madhur madhur bamshi baje ei to brindâbon."

Meaning: - "Vrindâban is where the flute plays ever so sweetly."

The Vedic *mantras* resound from very pore of the flute.

"shabda-brahma-mayam venum vadayantam mukhambuje".

Meaning: - "The flute is overflowing with Brahman in the form of sound vibrations."

Hence, the nectarine melody of the flute is omnipresent.

"The song of the flute rushes in all directions, it pierces the boundary of this universe and reaches Vaikuntha and it forces its way into everyone's ears. It intoxicates one and all. It forcibly catches and brings one near, especially the young damsels. The song of the flute

¹ It is a place where the rivers Gangâ, Yamunâ and *Saraswati* meet. The rivers Gangâ and Yamunâ are visible while River *Saraswati* is invisible since she flows underground.

² cunning

³ sweetness of the flute

is very impudent. It breaks the marital vow of chaste women and drags them from the lap of their husbands. The flute attracts the Laxmis of Vaikuntha, what to speak of the *Gopis*. It slackens the skirt-strings of women in front of their husbands, forces them to forsake household duties, and then using its might, drags them to Krishna. It makes one forget the societal norms, shame and fear. It makes all women dance to its tune in this manner."

– (Sri Chaitanya-Charitâmrítam, Madhya.21.119-121)

Above all is Srimati Râdhârâni. After hearing its song She has surrendered all Her entity to the flute.

"O Grandma, who plays the flute on the banks of the Kâlindi? Tell me, O Grandma, who plays the flute in the pastures of Gokul?

My body is anxious, my mind is so very anxious! The song of the flute makes me forget the most ordinary things, such as, how to cook!

Who plays the flute, O Grandma? It is so painful, yet so joyous - I want to surrender at His feet and become his maidservant.

Who plays the flute, O Grandma, (torturing me) so cheerfully? How have I troubled Him, O Grandma, that He torments me so?

My tears flow like torrents. The melody of the flute O Grandma, is stealing my life.

Why is the son of Nanda playing the sweet musical flute just to agonise me?

I'm not a bird that could spread its wings and reach Him. It so so painful that I wish the Earth would swallow me since I don't want to live any more.

When there is forest-fire, O Grandma, the whole world comes to know. But my heart burns like a brick kiln which looks calm from outside but has a fire raging inside it.

My heart is ablaze with the desire for Kânha (Krishna). Poet Chandi-dâs has sung this song with obeisance to Goddess Bânshuli¹."

This poem draws a perfect picture of the heart-rending effect of Sri Krishna's flute on the *Gopa*-girls. If an emotional devotee immerses his sensitivity in this poem, he will definitely realise the captivating effect of *Vamshi-mâdhuri*.

Lilâshuk is experiencing in the mood of a *sakhi* – the song of the flute is the wonderful honey of Sri Krishna's lotus-face! His captivating cheeks are resplendent like sapphire. His eyes are half-closed since He is absorbed in *bhâv* and they are intoxicated with love. They resemble lotus-buds. He is telling his friend – "O *Sakhî*! May this lotus-face of Krishna manifest eternally in my heart".

O *Sakhî*! On beholding the lotus-face of Shyâmsundar, I feel as if two slightly blossomed lotus-bud like eyes are seated beautifully on His fully blossomed lotus-face. What a wonderful sight! I also feel as if many blossomed lotuses are present in Sri Krishna's

¹ Poet Chandidâs was a priest in Goddess Durgâ's (the external potency of Sri Krishna) temple. She is also known as Bânshuli *Devi*. It was his ancestral occupation. However, he was a Vaishnav par excellence.

lotus-face. The *bhâv-full* lotus-eyes of Braja-*vadhus* are reflected in His cheeks that sparkle like sapphire-mirrors. It is as if they have come near to make friends with His lotus-face. I also feel that Sri Râdhârâni's eyes are reflected in Sri Krishna's mirror-like cheeks and are looking more beautiful than a Khanjan bird.

Explanation of "murali-ninâda - makaranda - nirbharam"

Srila Bhatta Goswâmpâd has explained "*murali-ninâda - makaranda - nirbharam*" in the following manner.

Sri Krishna especially nourishes His family with the honey like melody of the flute. The speciality of Sri Krishna's flute is that it arouses different *bhâvas* in different devotees. In this way, the song of the flute reassures His family in a wonderful manner.

*"jashomati shune bânshi nani de mâ nandarâni
pitâ nanda shune bânshi ei je bâdhâ âni,
sakhâgon shune bânshi cholo gosthe jâi
kamalini shune bânshi bâhir hao râi."*

Meaning: - "The flute tells Mother Yashomati to give Him butter. It tells Nanda Baba – 'Father, please wait, I'll just get your sandals for you.' The *sakhâs* hear – 'Let's return to the cowshed.' The lotus-eyed Râdhârâni hears – 'Step out of Your home, O Râi, and come to meet me.'" – [Sri Chaitanya-Charitâmríta]

Sripâd Lilâshuk has expressed slight thirst in the 4th verse; then his longing increases in the 5th verse and still more in the 6th verse. Thus, we should know that his thirst is increasing gradually.6.

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Verse 7

kamaniya - kishora - mugdha - murteh

kalavenu - kwanit - âdritana - nendoh,

mama vâchi vijrimbhatam murârer

mâdhurimnah kanikâpi kâpi kâpi. 7.

Translation

The One Who is attractive and Nava-kishor, Whose face enchants the creation, Whose moon-face is immersed in the nectarine flow of the sweet song of the flute, may That Murâri Sri Krishna's single minute droplet of sweetness manifest in my words.7.

Âswâd-bindu purport

Sri Krishna's sweetness swelled high in Sripâd Lilâshuk's bosom like an infinite endless ocean. Sri Krishna is an ocean of sweetness. Love alone can relish this sweetness. It is not necessary that an object will be visible only when it is in front of you. For this, the power of vision too is necessary. The clarity of the object will depend on how powerful is our vision. Similarly, we can perceive the sweetness of Sri Krishna only if we love Him like a beloved. The extent to which we can relish this sweetness will depend on the degree of our love. The love of the *Gopis* increases Sri Krishna's sweetness, and the *Gopis* have the maximum capacity to relish Sri Krishna's sweetness. **However, Sri Râdhârâni alone is capable of relishing Sri Krishna-mâdhurya completely.** Sri Krishna says –

"Râdhârâni alone relishes my nectarine sweetness completely because of Her profound love for me." – [Sri Chaitanya-Charitâmrita- Âdi.4.121]

On the other hand, Sri Râdhârâni's love is so intense that in spite of relishing total sweetness She is forever thirsty for more. More the thirst, more the relish. More the relish, more the thirst. When the pain of Sri Krishna-*viraha* engulfs Srimati, Her *sakhis* console Her by describing Sri Krishna-*mâdhuri*¹. That's why, it is impossible not to talk about Sri Krishna-*mâdhuri* with Srimati.

Sri Lilâshuk's heart was absorbed in the infinite ocean of Sri Krishna's sweetness. He was mesmerised. He was overwhelmed. He wanted to describe at least a drop of the infinite Sri Krishna-*mâdhuri*. Therefore, he told his friend – "*Sakhî!* May my words express at

¹ Sri Krishna's sweetness

least a drop of that infinite sweetness of Murâri, Who is an ocean of sweetness, Who has the form of a *kishor* and Whose moon-face is adorned with a flute playing sweet notes. I cannot express that sweetness. If I am able to express even a drop, I shall consider myself fortunate".

Sripâd Lilâshuk has used the name 'Murâri' in this verse. Here, Murâri does not mean 'the enemy (*arî*) of the demon Mur'. 'Mura' means ugliness. Therefore, Murâri means 'one Who is devoid of ugliness' or the most beautiful Sri Krishna.

A small speck is called *kanî*. Smaller than a '*kanî*' is '*kanikâ*', this means 'very minute'. Again, this is '*kâpi kâpi*.' Here '*kâpi kâpi*' means that he is hankering for only a miniscule drop of the ocean of Sri Krishna's sweetness. How is He? He has a beautiful, heart-stealing *kishor* form – a form that hypnotises everyone. The melodious flute forever serves his moon-face. May my words express a minute droplet of this unlimited fathomless ocean of Sri Krishna–*mâdhuri*.

Sri Krishna–*mâdhuri* cannot be analysed or explained. We have to relish it. A mute person

It is a special <i>sevâ</i> to describe a drop of Sri Krishna's infinite sweetness	can relish a sweet. However, he cannot explain his feelings due to lack of speech. He tries to express by means of gestures. When a loving devotee relishes Sri Krishna– <i>mâdhuri</i> , his situation is the same. The infinite Sri Krishna– <i>mâdhuri</i> swells up in front of him. He relishes only a single droplet and becomes intoxicated. He lacks the speech to express his feelings. Sri Lilâshuk, who is in the mood of a <i>sakhî</i> , is in the same situation. Yet, to serve Sri Râdhârâni, a <i>sakhî</i>
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must express Sri Krishna–*mâdhuri*. When Srimati suffers from *viraha*, the *sakhis* console Her by describing Sri Krishna–*mâdhuri*. **It is a special *sevâ***. It is for this *sevâ* that Sripâd Lilâshuk offers a prayer to express at least a very minute droplet of the fathomless ocean of Sri Krishna's sweetness. This is the first part of Srila Kavirâj Goswâmpâd's purport.

Humility is necessary to attain Sri Krishna-prem

Srila Kavirâj Goswâmpâd has also explained the external meaning of this verse in a superb manner.

Humility arose in Sri Lilâshuk's heart. He told his Vaishnav companions – Forget having a '*sphurti*' of Murâri's sweetness in my heart, I shall consider myself blessed if my words express even a little of His sweetness. The humility increased and he said – Sri Krishna is the fountainhead of sweetness, I shall consider myself most fortunate if even a droplet is expressed in my words. When he felt still more humble, he said: Sri Krishna is an unlimited ocean of sweetness, a droplet of which can flood the universe. May my words express a minute droplet. When he felt most humble, he said '*kâpi kâpi*' – which means, very minute, very minute.

"We possess such tremendous humility only when we attain a very high stage of love. We see the ultimate height of humility in the *Gopis* since they possess *prem*."- [B.B. 4.3.121]

Because the poet is in the mood of a *sakhî*, it is possible for him to feel so much humility.

Sri Bhatta Goswâmpâd says – Sripâd Lilâshuk has expressed the desire to relish Sri Krishna's sweetness at least while glorifying Him. He says that they are blessed, whose

pure hearts are adorned by the lotus-face of Vibhu; Sri Krishna's moon like face looks all the more sweet when it is decorated by the flute playing nectarine songs. I only pray that my words may express a very minute droplet of that sweetness.

You may ask the poet – When we cannot express the sweetness of ordinary worldly objects such as sugarcane juice in words, how will you express the divine and infinite Sri Krishna–*mâdhurî*? As a reply, he says – '*kâpî kâpî*' – may a very minute droplet manifest itself¹ - so small that someone insignificant such as myself may possibly express.

What does 'Murâri' mean?

'Murâri' means 'the killer of the demon Mur'. Nevertheless, Sri Krishna was called Murâri even prior to the killing. Here this name has been used only to express '*Vir-ras*' – the *ras* of valour. In spite of being so brave, Sri Krishna is sweet and gentle.

Another meaning is –

"The living entity is bound by ignorance, conceit, attachment, envy and material engrossment. Hence, these tendencies are called 'Mura'. The One Who frees the living entity of such bondage by making us hear and chant His Own Holy Name and qualities, is called 'Murâri' ".

Explanation of 'kala-venu - kwanit - âdritanan - endoh'

Sri Bhatta Goswâmpâd has explained the words "*kala-venu – kwanit – âdritanan – endoh*" in the following manner –

"The flute hypnotises the *Gopa*-beauties with its heart-stealing songs. On hearing the flute, the loving *Gopis* are attracted and they honour Him by planting kisses on His moon-face. It is adorned with smiles and gestures so as to attract the *Gopis* and force them to touch Him."

"The One Whose lotus-face is deeply kissed by Sri Râdhâ under the pretext of praising His beautiful nectarine face, may That heart stealing Sri Hari, Who is full of sweet smiles, protect you all!"- (Geet Govindam).7.

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¹ The poet is trying to say that we cannot express even a small part of Sri Krishna's sweetness; it has to reveal itself on its own.

Verse 8

mada - shikhandi - shikhanda - vibhushanam

madana - manthara - mugdha - mukhâmbujam ,

- Braja - vadhu - nayanânjana - ranjitam

vijayatam mama vângmaya jivitam. 8.

Translation

His crest is adorned with intoxicated peacock feathers, His lotus face mesmerises even the Love-god and the kohl of the Gopis adorn Him - He is the soul of my words - all glory to That Sri Krishna!8.

Âswâd-bindu purport

Sripâd Lilâshuk was describing Sri Krishna's sweetness in his mind. While doing so, he got a *sphurti*¹ of Sri Râdhâ-Krishna's nocturnal pastimes. He became very eager to see them. At that moment, he was completely engrossed in glorifying Sri Krishna's sweetness. The difference between Lord Krishna and His glory was lost. He felt his words and Madan-Mohan Krishna to be the same. Therefore, he said, all glory to the soul of my words!

Sri Krishna, the soul of my words is just going with Râdhârâni to celebrate the nocturnal pastimes. I have nothing to worry about since my sweetheart is in my words.

Sri Krishna-kathâ is non-different from Sri Krishna

"Krishna's name, Krishna's qualities and Krishna's pastimes are all as divine as Krishna's form." – (Sri Chaitanya-Charitâmrita – Madhya.17.130)

Sachchidânanda² Sri Krishna's bliss is wholly expressed through His pastimes. Hence, His pastimes are much more relishing than the bliss of merging with Brahman.

"The relish of Krishna's pastimes is complete while the bliss of merging with Brahman is partial. Hence, the pastimes of Krishna are able to captivate even Brahma-*gyânîs*. Krishna's qualities are entirely blissful. Therefore, they are able to attract even the '*âtmârâm*'. – (Sri Chaitanya-Charitâmrita – Madhya.17.131-132)

This is why Srimad-Bhâgavatam states–

¹ revelation

² the One Who is eternal, conscious and blissful

"Even the self-realised souls, who are not bound by ignorance, worship Sri Hari with causeless devotion." – [S.B. 1.7.10]

This proves that Sri Hari's qualities and pastimes are so attractive to the '*âtmârâm*' sages.

"Krishna's qualities and pastimes are all captivating, all joyous and most *ras*-full. It forces one to forget oneself. Its mere whiff makes one forget the joy of material comforts, yogic success and even liberation. Krishna's mercy binds us to Him by its divine strength.

Here scriptural injunctions are rendered invalid. It only comprises of condensed sweetness." – (Sri Chaitanya-Charitâmrítam - Madhya.28.30-32)

Sri Krishna has two activities – *karma* and *leelâ*¹.

'*Karma*' are those activities that have some motive. For example, in Sri Gitâ, He has told Arjun why He has descended on the earth –

"I incarnate in every *yug* to protect the good, destroy the evil and establish righteousness."

These are all Sri *Bhagavân's karma*. Then what does '*lilâ*' or divine pastimes mean?

<p>Brajadhâm is the only place where Sri Krishna performs pure <i>Lilâ</i></p>	<p>"<i>svecchaya harshad – anayasenaivai kriyamana cheshta lilâ.</i>"</p> <p>Meaning: - "Spontaneous joyous activities are called '<i>Lilâ</i>' or pastimes."</p> <p>Sri Brajadhâm is the place of pure pastimes. Here Sri Krishna has happily killed the demons to entertain His friends and parents. Hence, we consider all activities of Krishna</p>
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performed in Braja as 'pastimes'. The topmost are His pastimes with Srimati Râdhârâni that are replete with erotic *ras*. These pastimes are so sweet that they are incomparable with anything else. Sri Râdhârâni has Herself described the sweetness of these pastimes in **Bhramar-giti**. When Krishna was in Mathurâ, the pain of separation engulfed Râdhârâni. She manifested extreme divine madness. During one such pastime, She imagined the *bhramar* (bumble-bee) to be Krishna's messenger and criticised Krishna. She felt that the *bhramar* was telling Her – "My lady! If He is that bad, then why do You keep talking about Him? Is it very good to continuously discuss bad persons?" In reply, She is saying "*dustyajas – tat – kathârthah!*".

- [S.B. 10.47.17]

Meaning: - "Ohh Bee! It is possible to forsake everything - even your friend, but it is impossible to abandon His priceless *kathâ*²! I'm alive even in this scorching *viraha*, only because I talk about Him. If I stop talking even for a moment, life will be snuffed out of this body that is eternally burning in His *viraha*." From this, we learn how very sweet the pastimes of Krishna are.

¹ divine pastimes

² talk

Sri Lilâshuk (who is in the mood of a *sakhî*) said – His appearance is very sweet. Peacock feathers adorn His head, His heart is overwhelmed by the mood of the Love-god, and His lotus-face is most captivating - even the Love-god swoons on seeing Him. First, He is Shyâmsundar (beautifully dark-complexioned). On top of that, the kohl from the eyes of *Braja-vadhus* are decorating Him nicely (the kohl was transferred on Him while they were kissing Him). Ohh! How sweet! How delightfully beautiful!! The book 'Rati-Rahasya' (secrets of love-making) mentions that the eyes, cheeks, lips, chin, breasts and forehead are the kissing-spots. Therefore, the *Gopis* have kissed Him on His cheeks. This Madan-Mohan form is extremely captivating to the *Gopa* damsels. They have uttered – (quoted by Mahâjan-poet) –

"His complexion is dark and smooth, a garland adorns His neck, anklets tinkle on His feet, bees are way-laid by the flowers on His *chudâ* and He casts sidelong glances.

Dear friend! Can you guess Whom I saw today on the banks of the Kâlindi? It was That deceitful lover Kânâhâ (Krishna). I was so wonder struck that I could not return home - my life was in peril!

He looks like a dazzling moon, and moreover, the peacock feathers adorning His *chudâ* are tossing in the breeze. With a soft smile playing on His lips, he blows sweetly into His flute playing sweet notes. His body is so full of passionate-*ras* that He cannot bear its weight. Therefore, He seeks the support of the amorous *Kadamba*¹-tree. He is playing with the lives of young chaste women of decent lineage – I tell you - He is dangerous!

He dons *kundals*² on His ears that swing playfully and He dresses in attractive yellow robes. His rosy feet are so beautiful that poet Govinda dâs is ready to sacrifice all his possessions."

Externally, Sripâd Lilâshuk is telling his friends how difficult it is to obtain Sri Krishna. In this manner, he is glorifying Him. Sri Krishna Who sports with the damsels of Braja is the same One Whom Brahma, Shiva and even great self-realised sages cannot attain. **It is possible only for great devotees to obtain Him, and that too if their minds are eternally absorbed in the mood of *Gopis*.** This mood reveals Sri Krishna spontaneously in the inner most minds of such meditating devotees. The sweet form of Sri Krishna Who is the life and soul of my words, has revealed itself. Therefore the poet said joyously – "Sri Krishna, the soul of my words is going to sport with His beloved Srimati Râdhârâni. Now I have nothing to worry about".

Srila Gopâl Bhatta Goswâmi says, when Srila Lilâshuk is meditating on the sweetness of Sri Krishna, he is praying to relish such sweetness. So he is saying – All glory to Sri Krishna Who is the life and soul of my words! What all names and pastimes I extol, may He appear in the same manner in my heart! He is my very life. We should note that the poet does not use the words 'as dear as my life', because Sri Krishna is the soul of our souls. Factually, He is more loveable than crores of lives. Hence, the poet is saying - my life is worthwhile only when I glorify Him. Glorifying His pastimes such as *Râs-Lilâ* is the only food for my life.

Explanation of '*mada-shikhandi - shikhandâ - vibhushanam*'

¹ a tree with fragrant yellow blossoms; *Nauclea cadamba*.

² ear rings

Srila Bhatta Goswâmi has explained, '*mada-shikhandi – shikhandavibhushanam*' as – "The feathers of love-intoxicated peacocks are His special ornaments." No Divine form other than Sri Krishna is groomed in this manner. Here we also find an ornament called '*vichchitti*'.

Definition of '*vichchitti*' -

"'*Vichchitti*' is an ornamental arrangement which is very light and yet highlights beauty." – [Ujjwal-Neelmani]. Ujjwal-Neelmani quotes Harivamsha as evidence – "A single peacock feather, knit with a row of *Âmlaki* leaves, is quivering in soft breeze, and is spreading the wonderful beauty of Sri Krishna all around." Therefore we classify the peacock-feathers as '*vichchitti*'. The beauty of peacock-feathers adorning Sri Krishna's crown is unsurpassed.

Explanation of "*madana - manthara - mugdha - mukhambujam*"

"*madana - manthara - mugdha - mukhambujam*" has been explained as – "His lotus-face offers indescribable joy and it agitates the heart. The beauty of His captivating face is such that it agitates the heart of Madan (the Love-god¹) and stupefies it like the Mandâr Mountain."

Madan is mesmerised and faints when he beholds the beautiful face of Madan-Mohan (Krishna). Srimad-Bhâgavatam has also called Him – "*sâkshan - manmatha - manmatha*" (10.32.2). Meaning: - "Sri Krishna is verily the One Who agitates the heart of the agitator of hearts."

Explanation of "*Braja - vadhu - nayana - anjana - ranjitam*"

"*Braja - vadhu - nayana - anjana - ranjitam*" has been explained by Sripâd as – "He is engulfed by the love of the Braja-*vadhus* just as their eyes accept kohl². '*Anju*' may also mean 'brilliant movements'. In that case, the above words would mean – "The *Braja-vadhus* charm Him with their glances coupled with brilliant movements." 8.

Verse 9

pallavaruna - pani - pankaja - sangi - venuravâkulam

phulla - patala - patali - parivâdi - pada - saroruham,

ullasach-madhura-adhara-dyuti-manjari sarasa-ânanam

vallavi-kuchakumbha-kumkuma pankilam prabhum-âshraye. 9.

¹ Also called Manmath (the agitator of hearts)

² Kohl is sticky and is difficult to remove once it is put on the eyes. Also it entirely encircles the eyes. Similarly the Gopis embrace Sri Krishna very tightly and it is difficult for Him to escape (not that He wants too!!). They arrange themselves around Him in such a way that they seem to engulf Him.

Translation

He maddens the hearts of Gopis by creating notes with His hands that are shaped like lotus petals, and they are rosy like the budding leaves. His lotus-feet put blooming roses to shame; His lotus-face is radiant with joyous splendour of His sweet lips and He is adorned with the kumkum smeared on the bosom of young damsels. He bestows worthiness to the unworthy - I seek shelter of That generous Master. 9.

Āswâd-bindu purport

Sripâd Lilâshuk was inspired by the sweetness of Sri Krishna sporting in the *Râs* dance. Due to overwhelming love, he felt the sweetness of *Râs-rasik*² Sri Krishna accompanied by Srimati Râdhârâni as most wonderful. He thus expressed his thirst for more in the following two prayers.

Why does the poet call Sri Krishna 'Prabhu' or Master?

During *Râs-leelâ*, one Sri Krishna was capable of fulfilling the desires of one hundred crores of *Gopis* – So He is known as 'Master'. While describing the *Mahârâs*, Sripâd Shukamuni has said –

"The festival of *Râs* comprising of circles of *Gopis* began and *Bhagavân* Sri Krishna Who is complete with inconceivable potencies entered between every alternate *Gopi* and embraced them so that each and every *Gopi* felt that Sri Krishna was dancing only with her."- [S.B. 10.33.3]

The *Râs-leelâ* manifests the divine potencies of Sri Krishna, such as omniscience, omnipresence etc. Sri *Bhagavân* understood the innermost desires of the *Gopis* and fulfilled them.

We see that as soon as Sri *Bhagavân* wished to sport simultaneously with all the *Gopis*, to fulfil their desire, His potency *Yogmâyâ* who can make the impossible possible, did the needful. Here, although His opulence was manifested, it did not eclipse the mood of sweetness. The *Gopis* too, upon beholding the infinite forms of Sri Krishna, simply thought that He was a great expert in dancing! This is why Sri Lilâshuk said –

How is the
'Master'?

He is "*pallavârûna – pâni – pankaja – sangi – venu – rava – âkulam*"

Meaning: - His very beautiful lotus-hands are rosier than budding leaves and they play on the flute whose joyous erotic notes agitate the *Gopis*. The 'erotism' felt by the *Gopis* refers to their extreme desire to serve Sri Krishna in a sweet mood.

¹ saffron

² connoisseur of the *Râs* dance

The Eros in
Brajadhâm is
NOT lust

Pritisandarbhā¹ states –

“The feeling that the Braja-beauties have for their beloved Sri Krishna has been designated as ‘*smara*’ or ‘eros’. It is very much different from the ‘eros’ or ‘lust’ of the material world. Ordinarily ‘lust’ means desire. However, ‘*priti*’ (love) refers to serving the object of ‘*priti*’² and giving Him pleasure. Hence, although love and lust appear to be similar, love gives pleasure to the object of love, while the aim of lust is to gratify one’s own senses.

“I do not consider my own sorrow; I only want Him to be joyful. If by inflicting sorrow on me, He gains great pleasure, then that sorrow will be my greatest happiness.” - (Sri Chaitanya-Charitâmr̥ita, Antya. 20.43)

This is the internal beauty of the *Brajadevis*’ eros. The resounding flute that is the eternal companion of Sri Krishna’s lotus hands causes erotic exultation in the *Brajadevis*. This makes them anxious. In the beginning of *Râs-leelâ*, Sripâd Shukamuni has expressed this erotic exultation of the *Brajadevis* brought about by the song of the flute –

“When the *Brajadevis* heard the song of Sri Krishna’s flute that brings about erotic exultation, their hearts were attracted to Sri Krishna and with earrings swinging to and fro, they rushed towards their Beloved.” - [S.B.10.29.4]

The Mahâjans too have described how the flute drove the *Brajadevis* mad –

“The sweet resounding song of the flute puts nectar to shame. All the ladies of respectable families heard it and lost their hearts. It forced into their ears and beckoned them with promises of abundant happiness. The tender and lovely Râdhâ was overcome with ecstasy. She lost the entire bodily consciousness.

All the damsels who were present told Her sweetly, ‘There, there, just listen to those notes, how it wrenches the heart!’ (They said) – We cannot bear it. The music of the flute pierces the very core of the heart.

The maidens of Braja have become mad and lost their honour.”

Srila Bhatta Goswâmpâd has explained this portion in the following manner - Although **Sri Krishna’s hands are rosy like budding leaves, they are fragrant and cool like the lotus**. The flute, which is the companion of these beautiful hands, agitates all the

The beauty
of Sri
Krishna’s
hands

women of the universe with its sweet melody, especially the damsels of Braja. It could also mean that the flute is obsessed with the hands and makes the maidens of Braja ‘*â-kul*’. ‘*Âkul*’ means ‘agitate’ as well as ‘devoid of ‘*kul*’ or ‘family honour’. When the *Gopis* hear the song of the flute, they desert their home, family and all other desires. They only seek out and surrender unto the lotus-feet of Sri Krishna. Sri Krishna’s hands have been compared to a lotus, as if the

poet wants to say that Sri Krishna is a nectarine lake, His hands are the lotus flowers and the flute - a melodious swan, caressed amongst these lotuses.

¹ A text on divine Love composed by Srila Jiva Goswâmi

² In this case, Sri Krishna

Explanation of "phulla - patala - patali - parivadi - pada - saro - ruham"

Srila Chaitanya dâs and Srila Kavirâj Goswâmpâd have explained the portion "*phulla - patala - patali - parivadi - pada - saro - ruham*" in a wonderfully *rasik* manner. Sri Krishna is dancing with the Braja-beauties in the *Râs-leelâ*. The Braja beauties are writhing in the pangs of separation and thus place His cool lotus-feet on their love-exulted breasts. They were tired after the dance and the paste of camphor and sandal (which is white in colour) adorning their breasts mingled with perspiration and was smeared on His rosy feet thus spreading so much beauty all around. Sri Lilâshuk is absorbed in the '*sphurti*' of such wonderful resplendent lotus feet and said – "*phulla - patala - patali*" meaning, 'Sri Krishna's lotus-feet are more brilliant and captivating than red and white roses'.

Srila Kavi Karnapur has glorified Sri Krishna in the Holy Invocation of Sri Ânanda-Vrindâban-Champuh in the following manner –

"All glory to Sri Krishna's lotus-feet that are brilliant with the serene cosmetic ointments such as '*kumkum*' from the breasts of the doe-eyed Braja-beauties, as His feet and their breasts are perpetually locked in a loving embrace. The rosy tint on the soles of His feet, the bluishness of the upper part and the brilliant white nails clearly reveal the '*kumkum*' (red powder), musk and sandalwood paste that were originally smeared on the breasts of the Vrajânganâs."

Explanation of "ullasan - madhura - adhara - dyuti - manjari - sarasa - ânanam"

"*ullasan - madhura - adhara - dyuti - manjari - sarasa - ânanam*" – After beholding the beauty of the lotus-feet that defeat even the beauty of fully bloomed roses, the enchanted Lilâshuk looked up and was spellbound by the all-captivating loveliness of Sri Krishna's face. Therefore, he said, 'Sri Krishna's face is extremely '*saras*'¹ with the magnificence of His sweet joyous lips.'

The
beauty
of Sri
Krishna's
lips

Sri Krishna's lips are naturally rosy. However, they display whiteness when He smiles and they gain dark tints when he kisses the kohl-laden eyes of the *Brajadevis*. Thus, they reveal three splendours due to which His face looks even more '*saras*'. The heart of the beholder swims like a fish in the joyous lustre of three sacred streams of pink, white and black, and the devotee experiences such wonderful ecstasy!

Explanation of "vallavi - kucha - kumkuma - pankilam"

At the end, he said—" *vallavi-kucha-kumkuma-pankilam*" which means – "Pretty damsels have embraced Him and adorned His bluish body with the *kumkum* of their bosom." Sri Krishna's bluish complexion has become extraordinarily gorgeous being thus adorned. It is also clear that Sri Krishna is most lovingly embracing and kissing the damsels of Braja who have been agitated by the melody of the flute.

Srila Bhatta Goswâmpâd has explained this portion in the following manner:

"The bluish body of Sri Krishna is smeared with the *kumkum* of the Braja-damsels' breasts" – this sentence also tells us that Sri Krishna's body is adorned by the other

¹ full of *ras*

ointments on their beautiful bodies as well, such as, camphor, oil of Aloe Vera, and musk. It appears that by smearing Sri Krishna's body with the musk from their breasts, the *Gopa*-beauties have put a stamp on Him to declare that He is their property.

The word '*pankil*' refers to perspiration due to indulgence in erotic sports.

Sri Krishna is doubling my '*anurâg*' (colourful love) with *dyuti-râg* (colorful splendour) of His palms, feet and lips, and the colour (*râg*) of the ointments from the *Gopis'* breasts. Hence, it is getting more and more impossible for me to survive without His shelter – this is Lilâshuk's feeling. For the devotees, such an explanation is truly very heart-warming. 9.

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Verse10

apângor - rekhâbhir - âbhâmbirabhi

anangor - rekhâ rasa - ranjitâbhih,

anukshanam vallave - sundaribhir -

abhyâsamânam vibhum - âshrayamah 10.

Translation

The Braja-beauties relish Sri Krishna's sweetness every moment by continuously showering straight sidelong glances upon Him. We take shelter of That Vibhu. 10.

Âswâd-bindu purport

Sri Lilâshuk is inspired by Sri Krishna whom the *Brajadevis* are beholding with great eagerness during the *Râs*-dance. As a *sâdhak* he is saying – “We take shelter of That Vibhu”. The Lord is capable of chastising or favouring anyone, so He is almighty. Hence the scriptures call Him ‘Vibhu’.

He is capable of fulfilling the desires of all the *Gopis* in the same body. Therefore, He is ‘Vibhu’. The *Gopis* are surrounding Shyâmsundar and they are worshipping Him with their very thirsty and very eager eyes that resemble the blue-lotus. This vision is so sweet! Vibhu’s sweet *ras* is like a fathomless ocean of nectar. The *Brajadevis* are sitting at a distance and are drinking of this ocean with continuous sidelong glances. What a beautiful scenario! How wonderful!! Dear emotional readers, please meditate on it once. Sri Krishna is an ocean of sweetness. His beauty and *lâvanya* is rising high like infinite waves, and the ever-thirsty Braja-*vadhus* are gulping it down using their sidelong glances as straws.

Explanation of ‘abhyâsamânam’

‘*Abhyâsamânam*’ may also mean ‘practising’. During the day, the *Gopis* feel one moment of separation from Sri Krishna to be equal to crores of *kalpas* and they cannot bear it. They are meditating on Him now so that a vision of Vibhu’s sweet beauty and *lâvanya* appear in their mind during the period of painful separation. ‘*Abhangur*’ means ‘straight’ and ‘unbroken’. It refers to their straight unbroken (unobstructed) line of vision.

They are practising to behold Sri Krishna’s beauty and *lâvanya* without blinking or shedding tears of joy (since blinking and tears are great disturbances). They want to

observe Krishna unobstructed. The eyelids cause great impediment in Sri Krishna-*darshan*. Therefore, they criticise the creator in the following manner-

“He (Lord Brahma) did not give us lacs of crores of eyes. He gave us only one pair of eyes and that too with eyelids. This proves that he is not intelligent. His heart is dry and devoid of *ras*. He does not know the art of creation”.

- (Sri Chaitanya-Charitâmr̥ita – Madhya.21.112)

Tears of joy and agitation of the heart also obstruct *darshan*. Hence, they are irritated with these as well –

“I managed to behold *Vamshivadar*¹ (Krishna) once in a blue moon and immediately Joy and Passion (two enemies) overwhelmed my mind and I could not gaze at Him to my heart’s content. Now if I get to see Him even once, I shall felicitate that hour, minute and second with flower garlands, sandalwood paste and gem-studded ornaments.” - (Sri Chaitanya-Charitâmr̥ita – Madhya.2.33-34)

Again, ‘*ananga – rekhâ – ras ranjitâbhih*’ means *Brajadevis* adore Him or meditate upon him with their unobstructed look. Their *Mahâbhâv*-full glances are exuding the *ras* of crores of *Kandarpas*²! These words also mean that just as a row of arrows pierce the bull’s eye, the arrows of their glances, tipped with erotic *ras* are piercing Sri Krishna.

You may be curious about the eyes of the *Gopis*. In reply, the poet has said that they are naturally tinged with pink in the corners and are lined with kohl.

Their ‘line of vision’ is ‘*abhangurabhi*’ or unbroken. ‘*Abhangurabhi*’ also means ‘*invincible*’, since nobody can defeat the *Gopis* in relishing Sri Krishna’s sweetness with their eyes. The reason for this is their thirsty ‘*anurâg*’ that is ever-new. Sri Ujjwal-Neelmani has described Srimati Râdhârâni’s *anurâg* -

“Once, upon hearing Sri Krishna’s name, Sri Râdhâ asked Sri Lalitâ, ‘Dear friend! Who is this Krishna?’

Lalitâ said, ‘Whosoever He may be, why do You want to know?’

Srimati said, ‘*Sakhi*, it is necessary to keep me informed about Him. Just by hearing the two syllables of His name, I have completely lost all my self-control, which is invaluable. Can you imagine what will happen if I behold Him! So, to protect my family honour it is necessary to know about Him, so that I may strictly avoid Him.’

Lalitâ then replied, ‘Oh! How ‘*anurâg*’ has blinded You! Don’t You really know Him?’

Srimati said, ‘I swear I don’t know Him.’

Lalitâ told, ‘O You bewitched girl! You are so extremely thirsty You have been robbed of Your consciousness.’

Srimati then said, ‘Then please remind me.’

Lalitâ replied, ‘Just now I myself had placed Your hand in His.’

¹ the One Who holds the flute to His lips

² Love-god

Srimati exclaimed, 'Âh! Now I remember. For the first time, at the break of dawn, He did flash like a lightning and then vanished!'" - (Ânanda-Chandrikâ explanation)

Such extreme *anurâg*-full thirst is the reason why no one can defeat the *Gopis* in relishing Sri Krishna's sweetness.

Again, since they are full of erotic-*ras*, their *vaidagdhi* is forever increasing. Hence, Sri Lilâshuk is getting more and more eager.

Srila Bhatta Goswâmpâd has written that Sripâd Lilâshuk has taken shelter of Sri Krishna only to behold Him in a particular manner¹. The compassionate Lord appears to the devotee in various forms. Therefore, He is 'Vibhu'.

Srimad-Bhâgavatam (3.9.11) also states -

"Devotees meditate on various eternal forms of Sri *Bhagavân*. He then shows mercy on them and manifests Himself in those very same forms".

Srila Krishnadâs Kavirâj Goswâmpâd has quoted this verse in Sri Chaitanya-Charitâmrítam and has said - "I am stating the gist of this verse in short: Krishna incarnates in various forms according to the devotees' wish".

'**We take shelter of That Vibhu**'. The poet has used 'we' to denote all self-surrendered likeminded devotees. Here we must note that **to surrender unto the Lord in the association of devotees is a great part of 'sâdhanâ'**.

Sripâd has explained '*abhyâsamânam*' in the following manner -

The *Brajadevis* behold Sri Krishna constantly. Even then, they are not satisfied. Their thirst to relish Sri Krishna's sweetness continuously increases. In this context, Sripâd has quoted a stanza from Sharan Kavi's composition -

<p>The <i>Gopis</i> thirst for Sri Krishna is unparalleled</p>	<p>Some Braja beauty told her friend - "<i>Sakhî</i>, when I behold Murâri (Krishna), Brahmâ does not transform all my organs into eyes; when I hear the qualities of Sri Hari, he does not change all my organs into ears and when I converse with Him, he does not suddenly convert all the parts of my body into mouths. Hence there is no sweetness in Brahmâ's creative ability".</p>
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This means that even if they see Him with many eyes, hear about Him with many ears and talk to him with many mouths, they will not be satisfied. Brahmâ has given them only two eyes, two ears and one mouth! Hence, the objection. **Actually, it is not necessary that one will relish Sri Krishna's sweetness, if one has many senses; love is the only true requisite.** Whatever sweetness the *Gopis* relish with their natural eyes, ears and mouth, is only due to their *Mahâbhâv*. It is not possible for us to relish this sweetness if we are devoid of love, even if we have innumerable sense organs. **Love is the prime requisite to relish Sri Krishna-*mâdhuri*.** 10.

¹ surrounded by the *Gopis*

dddddddddddddddd

Verse 11

hridaya mama hridya vibhramânan

hridayan harsha - vishâla - lola - netram,

tarunâm Brajabâlâ - sundarinân

taratang kinchana dhâm sannidhâtam .11.

Translation

He knows the heart of the charming bewildered Braja-beauties, He is the restless gem (precious wealth) residing in the hearts of the Brajadevis' hearts, He has large naughty eyes, He is young - may That inexpressible dense Brilliance pervade my heart.11.

Âswâd-bindu purport

Just as Sri Krishna is the chief of '*rasikas*', the *Gopis* too are supreme '*vidagdha*'. It means that Sri Krishna is made of *ras*, while the Braja-*Gopis* are replete with infinite *ras-vaidaghi* that enables '*Shringâr-rasa-râj*' Sri Krishna to relish sweet *ras*.

'Sri Krishna is embracing some *Gopî*, kissing another one and sporting with a third'. - (Geet-Govindam)

Sri Lilâshuk was inspired with such a vision of Sri Krishna's dalliance with the *Gopis* that He was intensely curious to behold such pastimes and said, "May That inexpressible dense brilliance pervade my heart."

During the *Râs-leelâ*, *Rasik-chudâmani*¹ Sri Krishna heightened the *Gopis*' longing to an unbearable degree. And after this He had decided to desert all of them and sport in various manners with Sri Râdhârâni in seclusion.

Now, Sri Krishna has deserted all the other Braja-beauties to sport with Srimati Râdhârâni in isolation. Here '*hridaya*' (in the heart) refers to some private place or a place where only Sri Râdhâ's intimate friends are present. **It is the heartfelt desire of all the *sakhi-manjaris* who are followers of Sri Râdhârâni that Sri Krishna should desert the three hundred crores of *Gopis* during the *Râs-leelâ* and sport with Sri Râdhâ in seclusion.** They love to relish the beauty and pastimes of Sri Krishna when He is solely under the command of their mistress. When Sri Krishna deserted all the *Gopis*

¹ the crest jewel of all *rasik*

during *Râs-leelâ* and was sporting with Sri Râdhârâni in privacy, Her *sakhis* were very eager to behold the dalliance of the Divine Couple. Therefore, they asked the does –

“O friend doe! Did Sri Krishna come here, accompanied by His beloved? You must have felt extreme joy on beholding His all-alluring form! Is this why your eyes have enlarged so much? We feel as if He must be somewhere near because this place is so fragrant with the sweet scent of His garland. It is sweet-smelling and more colourful because of the saffron from the breasts of His beloved”. – (S.B.10.30.11)

In the Vaishnav–Toshani explanation of this verse it is written – “All the words of this *shlok* indicate that they are spoken by a beloved *sakhi* in the passionate mood. Hence, it is clear that Sri Râdhâ’s *sakhis* are impatient to behold Sri Sri Râdhâ-Krishna sporting with each other. Therefore they are enquiring about Them from the doe”.

In the age of Mahâprabhu, the devotees are in *Manjari-bhâv*. The *manjaris* have a special role to play during the *Râs-leelâ* and in the confidential pastimes of Sri Sri Râdhâ-Krishna!

Srimad Rupa Goswâmi has prayed-

“O Srimati Râdhike! When the *Râs*-sport starts, Sri Krishna will desert all the other Braja-beauties and take You to a secluded spot! There Sri Hari will obey Your command and decorate You with a variety of flowers. When will my heart swell with pride upon beholding this scene?” - (Utkalika–Vallari 42)

The high position of Sri Râdhârâni is a matter of pride for the *sakhi-manjaris*.

Sri Krishna looks exceptionally dazzling when He is eager to perform confidential pastimes with Sri Râdhârâni. Since Lilâshuk is in the mood of a *sakhi*, he wants to describe this beauty. And how is His beauty? He is full of exuberant youth, that is, He is ‘**Nava-Kishor**’.

Explanation of ‘*Braja-bâla-sundarinân hridayam*’ and ‘*hridya-vibhrama*’

Sripâd Kavirâj Goswâmi has explained ‘*Braja-bâla-sundarinân hridayam*’ very wonderfully. He has said Sri Krishna is the One Who understands the heart of Braja-beauties! He performs pastimes according to their hearts’ desires and He knows all the secrets of their hearts.

‘*Hridya-vibhrama*’ means, the Braja-beauties are extremely bewildered. *Ras*-science has defined ‘bewilderment’ as –

Definition of
bewilderment

“When erotic *ras* overwhelms the mind and agitates it, we call this state as ‘bewilderment’”. ***Hridya-vibhrama*’ or extreme bewilderment is not present in anyone other than the maidens of Braja.**

The poet describes Sri Krishna as ‘**taralam**¹’. Kavirâj Goswâmipâd has explained this word as ‘*nritya-gatya sarva-samâdhânârthan chanchalam*’.

Meaning: - “One Who satisfies everybody by swift dancing movements.”

Its inner meaning is – since Sri Krishna is about to relish the *ras* of confidential pastimes with Srimati, He is approaching every other *Gopí* with swift dancing steps to hug and kiss her. In this way, He wants to appease every *Gopí*. To an outside onlooker the *Râs*-dance would look like a whirlpool. He is also called '*taral*' (sparkling) because He is like a precious sapphire that one cherishes. Sri Krishna is full of infinite *ras* and unlimited sweetness – now He is surrounded by the Braja-*Gopís* who are absorbed in inexpressible sweetness of the *Râs*-dance-floor – hence He is the central character of this vortex.

Srila Chaitanyadâs Goswâmi has written that in this verse, Sri Lilâshuk has prayed with great humility for a '*sphurti*' of Sri Krishna in his heart.

Sri Bhatta Goswâmpâd has written that Srila Lilâshuk's heart is so absorbed in Sri Krishna that He cannot bear Sri Krishna-*viraha* anymore. So, in this verse he is praying for a '*sphurti*' of Sri Krishna's *leelâ*. Sri Krishna's form is made of intense *ras*. The Upanishads have described this form as extremely mysterious or top secret so the poet does not mention Sri Krishna's name and instead prays for a '*sphurti*' of 'dense brilliance'. Factually, this brilliance is none other than the *leelâ-parâyan*¹ Sri Krishna surrounded by the Braja-*bâlâs*. Therefore in this verse he is describing That *leelâ-parâyan* Sri Krishna.

These *ras*-full dalliances are the favourite pastimes of the *Brajadevis*. Sri Krishna is the source of these dalliances. He is their life and soul. They live only because they have obtained Shyâmsundar, the One Who is the supremely intense blissful *ras* personified. They express the most attractive symptoms of bewilderment. Therefore, they are also called '*hridaya-vibhrama*'. He is the beloved of Braja-*sundaris*. He is everything to them and He enters their hearts. In his purport, Sripâd has quoted twenty-two expressions of the Braja-*devis* as mentioned in Sri Ujjwal-Neelmani. We are mentioning only a few of them for the pleasure of the readers. They are given in Sri Chaitanya-Charitâmríta:

"Râdhârâni is all the more beautiful because She is adorned with the jewellery of *bhâv* such as *kila-kinchit*, *kuttumita*, *vilola*, *lalita*, *bibboka*, *mottâyita*, *mougdha* and *chakita*. When Krishna beholds these *bhâv*, His ocean-like joy manifests tumultuous waves.

(Devotees!) Hear the description of '*kila-kinchit bhâv*. Râdhâ steals the heart of Krishna when this *bhâv* adorns Her.

If upon beholding Râdhâ, Krishna wants to touch Her, or when He obstructs Her path in Dânghâti, Sri Râdhâ expresses this *bhâv*. Sometimes Krishna stops Her from plucking flowers and sometimes He tries to touch Her in front of Her friends. In all these cases, she expresses '*kila-kinchit*'. This *bhâv* arises from joy. (Râdhârâni actually feels happy in these cases).

Seven more expressions are added to the first one (joy) and when all the eight are combined, it gives rise to *Mahâbhâv*. These seven expressions are – arrogance, desire, fear, tear-less crying, anger, indignation and a faint smile.

When these eight different expressions, each with their own different flavour, come together, they give rise to a unique taste that gives great pleasure to Krishna.

1 the One delights in performing love-sports

This is just like preparing the wonderful dish called '*rasâlá*' that is made by adding dashes of sugar, ghee, honey, pepper, camphor and nutmeg to yoghurt. When Krishna beholds Râdhâ's eyes expressing this *bhâv* (*kila-kinchit*), He enjoys a pleasure that is ten million times greater than the joy of love-making.

Suppose Râdhâ is sitting down or She is going to Vrindâban, and suddenly She sees Krishna, immediately She manifests various feelings such as shyness, joy, desire, modesty, unfavourable disposition and fear. All these sentiments conglomerate to agitate Râdhâ and this gem of a *bhâv* is called '*vilâs*'.

If Râdhâ stands in a '*tribhanga*' pose in front of Krishna with Her eyebrows dancing and sends many signals through Her eyes and face, then this jewel of a *bhâv* is called '*lalita*'. When Krishna sees Râdhâ adorned with this jewellery (*bhâv*), both become very much eager to meet.

Krishna is thus tempted and tugs at Râdhâ's bodice. She is joyous at heart, but externally, She stops Him. Outwardly, She displays adversity and anger while inside She rejoices. Krishna's desire is fulfilled as She covers Herself with Her palms. She utters a tear-less cry as if in agony, then chastises Krishna with a faint smile. This ornament-like *bhâv* is called '*kuttumita*'.

In this manner, so many different *bhâvs* adorn Râdhâ due to which She manages to steal Krishna's heart".

- (Sri Chaitanya-Charitâmrítam – Madhya.18.178-188)

Sri Râdhârâni is the only one who can manifest all of these jewel-like *bhâvs* to their complete extent. However, the other *Gopis* too may exhibit these *bhâvs* to different degrees that depends on the amount of their love.11.

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Verse 12

nikhila-bhuvana-lakshmi-nitya-leelâspada-bhyâng

kamalâ-vipina-vithi-garva-sarvâkânkshâ-bhyâm,

pranamad-abhaya-dâna-praudhi-gâdha-âdrita-bhyâng

kimapi vahatu cheetah krishna-padâmbuja-bhyâm. 12.

Translation

Sri Krishna's eternal pastimes are the most beautiful in all universes and His lotus-feet are the source of these enchanting leelâs. They overshadow the beauty of a host of lotuses and the devotees honour them as being extraordinarily capable of sheltering surrendered souls. May His lotus-feet be a source of inexpressible happiness to me. 12.

Âswâd-bindu purport

Sri Lilâshuk has composed these verses while meditating on the *Râs-leelâ*. Hence, each verse is overflowing with *Râs-ras*. In the beginning of *Râs-leelâ*, when the *Gopis* first met Sri Krishna, all of them felt proud of their good fortune, while Sri Râdhârâni went into '*mân*'. Sri Krishna wanted to purify the *Gopis*' hearts and make them devoid of pride so that they would be able to relish the sweetness of the *Râs*-dance. Therefore, He disappeared with Sri Râdhârâni. He wanted to prove Râseshwari Sri Râdhârâni's greatness, so He went a little away from Her too. Srimati and the other *Gopis* were grief-stricken due to their separation from Shyâmsundar. They started crying and looked all around for the Beloved of their hearts, in the woods of Vrindâban. Ultimately, they all sat down in one place and lamented. This lamentation during '*Râs-leelâ*' has become famous as the '*Gopi-geet*'.

After enhancing the love of His sweethearts, the Loving-One suddenly reappeared in the *leelâ-sthalî*². If a dead body comes alive, its hands, legs and other senses would suddenly feel joyous and excited. In the same way, the *Gopis* arose together when they spotted their Beloved Sri Krishna. Sripâd Shukamuni has described the activity of some of the chief *Gopis* in the following manner.

¹ Sri Krishna's lotus-feet

² The floor of the *Râs*-dance.

"Then a *Gopí* exultantly took Sri Krishna's lotus palm in Her own, while another lovingly put His *chandan*-anointed arm around her shoulders. A slim *Gopí* took His chewed betel-leaf in the cup of her hand, while another *Gopí* placed His right foot on her breasts".

According to the science of *Ras*, '*dakshinâ*' *nâyikas*¹ display such activities.

Srila Kavirâj Goswâmpâd has said when Sri Lilâshuk beheld some *Gopí* placing Sri Krishna's lotus-feet on her breasts, he prayed joyfully and covetously – "May the touch of Sri Krishna's lotus-feet be a source of inexpressible happiness to me". He would like Sri Râdhâ's bosom to hold Sri Krishna's lotus feet so that Her heart may overflow with inexpressible happiness. The *sakhis* are most happy when Sri Râdhârâni holds Her Beloved's lotus-feet close to Her heart. Later on, in the 15th verse, the poet says "*madiya-hridaye aruna pada-saroruhabhyâm-akridatam*" etc. which means 'May Sri Krishna place His rosy lotus-feet on the bosom of Sri Râdhâ, Who is our (the *sakhis*) life and soul, and thus perform all pastimes'. **This is the mood of the *sakhis* – to give pleasure to their leader, Sri Râdhârâni.**

"How does one glorious! She wants to bring Her ten million Herself. creeper called

The glory of
the *sakhis*

describe the character of a *sakhî*? It is indeed never desires any pastime with Krishna. She only about the union of Râdhâ-Krishna. This service gives times more pleasure than having Krishna all to Râdhârâni is the embodiment of the wish-fulfilling Krishna-*prem*. The *sakhis* are its leaves and blossoms. If they water the roots of this creeper with the nectarine pastimes of Krishna then the leaves and blossoms feel ten million times more pleasure than if they were watered themselves."

- (Sri Chaitanya-Charitâmrítam – Madhya.8.167-168)

"The *sakhis* never ever desire conjugal union with Krishna. Even then, on Râdhârâni's wish, and through Her attempts, sometimes they have *milan*² with Krishna. Râdhârâni creates various circumstances so that Her *sakhî* is united with Krishna. By doing so, She gets millions of times more pleasure than Her own union with Him. In this manner, they all nourish the *ras* of love by displaying pure *prem*. This pure love gives immense pleasure to Krishna".

- (Sri Chaitanya-Charitâmrítam – Madhya.171-173)

The *manjaris*
are more
glorious than
the *sakhis*

The *manjaris* are Râdhâ-*snehâ-adhikâ* (more favourable to Râdhâ). They never have *milan* with Sri Krishna. They have only one desire – to serve the lotus feet of Sri Râdhâ. Leave alone the waking hours, even in their dreams they never ever desire any pleasure from Sri Krishna. It is because of this wonderful pure mood, that

they obtain some special bounties that even the close *sakhis* such as Lalitâ cannot procure.

"The *Manjaris* are always engaged in executing the most loving service unto Sri Vrindâvaneshwari (Râdhârâni) such as offering betel-leaves, massaging Their Lordships'

¹ The *Gopis* who speak to their Beloved with logic and is subjugated by His soothing words eg. Tungavidyâ in Sri Râdhâ's group –U.N.

² union

lotus-feet, offering water and helping in *abhisâr*. Their movement is unobstructed even during the most confidential pastimes of the Divine couple, this good fortune is not available even to the very close *sakhîs* such as Lalitâ – I seek refuge of these maid-servants of Sri Râdhârâni headed by Sri Rupamanjari¹". (Braja–Vilâs–Stav. 38)

Devotional practice in *manjari-bhâv* is the heartfelt desire of all those devotees who are surrendered unto the lotus-feet of Sríman-Mahâprabhu.

Srila Lilâshuk is describing the speciality of Sri Krishna's lotus-feet. The beauty of a host of lotuses fades when compared to the loveliness of Sri Krishna's lotus-feet. What is great about a lotus-forest? Its goodness lies in its wonderful coolness, fragrance, softness, beauty, nectar and the sweet sound of buzzing honeybees. The lotus forest is proud of its magnificence. But, how much ever wonderful its richness may be, it is material. On the other hand, the beauty, fragrance and other excellences of Sri Krishna's lotus-feet are all divine and the very embodiment of the entire spiritual *ras*. Therefore, what is the value of a lotus forest in its comparison? Indeed, the pride of the lotus forest's opulence is shattered to pieces because everything about Sri Krishna's lotus-feet is unique and wonderful and nothing can surpass their beauty! The great poet Srila Karnapur has described -

The beauty of
Sri Krishna's
lotus-feet

"May the lotus-feet of Sri Krishna, the slayer of Putanâ protect us. Oh! How do I describe the sweetness of those lotus-feet? Serene rosy toes are the petals of that lotus, the saffron from Srímatî Râdhârâni's breasts is its pollen, the deep faith of the devotees is its honey, the lustre of His nails is its filaments and His thighs are the stem of the lotus."

- (Ânanda-Vrindâban-Champuh – 1.2)

"The beauty of Sri Krishna's feet tempts lotus flowers. Their *lâvanya* is like honey. The toes are like lotus-petals and contain concentrated nectar. The eyes of the *Gopîs* are like the bumble bees that always seek this nectar. The splendour of the nails is like filaments of the lotus from which fragrance flows eternally. May my mind be ever absorbed in that lotus-feet of Sri Krishna-Chandra and never be separated from them."

- (Sri Jadunandan Thâkur)

Explanation of '*nikhila-bhuvana-lakshmi-nitya-leelâ-âspadabhyâm*'

Sri Krishna's lotus-feet are '*nikhila-bhuvana-lakshmi-nitya-leelâ-âspadabhyâm*', which means: 'All the Goddesses of wealth in the entire creation eternally reside and sport there.' The poet has stated in the Holy Invocation too - "*leelâ – swayamvar – rasan – labhate jayashri*" which means: 'His lotus feet are the seats wherein all material and spiritual beauties sport ceaselessly'. The wealth of all beauty, be it material or divine, dwell forever at those lotus-feet!!

Explanation of '*pranamad - abhaya - dâna - praudhi - gâdha âdrita - bhyâm*'

Pranamad – abhaya – dâna – praudhi – gâdhâdrita – bhyâm' – means that the *Gopa* beauties pay special obeisance at Sri Krishna's lotus-feet. They bow down to place their hearts at His feet but instead they place His feet on their hearts. Sri Krishna too

¹ Srila Rupa Goswâmi's *manjari-swarup*

grants them freedom from fear and rids them of the fever of Kandarpa (the Love-god). Hence, the *Gopa*-brides serve those lotus-feet with lots of affection. In *Gopi-geet*, the Braja *devis*, ridden with the pain of Krishna-*viraha*, are praying again and again to Him so that He may destroy their Kandarpa-*fever*¹ and enable them to hold His lotus-feet close to their bosom.

“O Govinda! Those lotus-feet of Yours destroy all the sins of the surrendered devotees. They run behind the cattle as they graze and they are the treasure-house of all beauty. You offer them to serpent Kâliya on the pretext of dancing! Please place them on our bosoms and rid us of the Kandarpa-*fever*”. - (S. B. 16.31.7)

They have also said –

“O Beloved! Your lotus feet grant all the desires of the surrendered devotees. The creator Lord Brahma worships them and they are the ornaments of the Earth. Your lotus feet are the refuge in all troubles and are the abode of supreme bliss. Please place such lovely feet on our bosom and rid us of the Kandarpa-*fever*”.

- (S. B. 10.31.13)

'Gâdhodhatâbhyâm' means, those lotus-feet are capable of cooling the Kandarpa-*fever*, and so they are tightly held by the *Gopis* suffering from the pangs of *viraha*. It may also mean that at the end of the nocturnal pastimes, the *Gopis* love to massage those lotus-feet in a mood of servitude mingled with camaraderie. Thus, the sweethearts badly want to experience the joy of touching His lotus-feet at this moment. Therefore, Lilâshuk has described Sri Krishna's beautiful holy feet in a very *ras*-full manner.

Externally it means – “May my dear *sakhî* gain some inexpressible joy from Sri Krishna's lotus-feet and thus fill my heart with pleasure”.

Where Sri Krishna's lotus-feet are concerned, the devotees are like honeybees, always eager for the nectar. They are the eternal objects of worship and meditation for the devotees and a devotee's only heartfelt desire is to obtain His lotus-feet. Thinking and meditating on those lotus-feet are the very means of destroying our inauspicious qualities and to obtain them. Sri Krishna's feet are decorated with various auspicious symbols such as the flag, thunderbolt, elephant driver's hook etc. If we meditate on these symbols all obstacles on the path of our *bhajan* will be destroyed.

Skanda-Purân says -

“Sri Krishna toe of His right-qualities of the

<p>Meaning of the symbols under Sri Krishna's lotus feet</p>
--

He holds the captivate the

holds the symbol of **discus** at the base of the big foot so as to destroy lust and other inauspicious surrendered ones.

symbol of **lotus** at the base of the middle toe to heart of meditating devotees.

Below the lotus, there is the symbol of a **flag**. It is the sign of victory over all the inauspicious qualities of the devotee. At the base of the little toe is the symbol of **thunderbolt** with which he cuts asunder the mountainous sins of the devotee.

¹ fever of passion for Sri Krishna

The symbol of the **elephant driver's hook** is present to enable the devotee to control his sense desires. The Lord holds the sign of **barleycorn** to indicate that He carries material wealth for a devotee as well.

The symbol of **conch shell** at the base of His left big toe reveals all knowledge to the devotee".

In this manner, **the Lord's lotus-feet destroy all the inauspicious qualities of His devotee and immerse him in supreme bliss.** Therefore, the poet is begging to obtain His holy feet. Usually, people beg God for material wealth and happiness, but all wealth and happiness in the whole of creation (including the Vaikuntha planets) repose at His lotus-feet. Therefore, what to speak of the *sâdhak*, even Goddess Laxmi who is embraced by Sri Nârâyan, the Lord of Vaikuntha, is anxious to obtain Sri Krishna's lotus-feet. Srimad-Bhâgavatam says that the Lady of Vaikuntha (Goddess Laxmi) willingly gives up the luxuries thereof and performs so many austerities to obtain Sri Krishna's feet.

*"yad – vanchhaya srir – lala – acharat tapo,
vihaya kaman suchirang dhrita-vrata".*
(S.B.10.16.36)

Sri Krishna's lotus-feet are most capable of protecting the surrendered devotees. In the scriptures, He has vowed –

*"sakrideva prapanno yas – tavasmiti cha yâchate,
abhayan sarvadâ tasmai dadâmya – tad – vratam mama".*

Meaning: - **"If a surrendered being prays even once and says 'O Krishna, I am Yours', I will immediately grant him my protection. It is my vow".**

*"krishna tomar hour jadi bole ek bar,
bhaba – bandha hoite krishna tare koren pâr".*

Meaning: - "If a person says even once, 'O Krishna! I belong to You!' the Lord carries him across this material ocean".

– (Sri Chaitanya-Charitâmrítam – Madhya.22.22)

Hence, if we are thirsty practising devotees, then our heartfelt desire should be to drink the nectarine *ras* of Sri Krishna's lotus-feet. Srila Bhatta Goswâmpâd says – Sri Lilâshuk's mind was full of Sri Krishna's most wonderful greatness. Hence, he has said, "Let those who have performed great *sukritis* long for Sri Krishna's proximity; however I want my heart to carry special sweet love for Sri Krishna's lotus-feet. May His lotus-feet be pleased with me and bless me so that I can gain more love for them".

Explanation of "pranamad - abhaya - dana - praudhi - gâdha-âdrita bhyâm"

Srila Bhatta Goswâmpâd has explained "*pranamad – abhaya – dana – praudhi – gâdhav – drita bhyâm*" in the following manner-

The moment one surrenders, Sri Krishna's lotus-feet offer him complete protection. To prove this Sripâd has quoted the following verse from **Padyâvali-**

"When the elephant-king prayed to the Lord for protection, He disregarded the extended hand of His Army General and without accepting His gem-studded sandals, forsaking His umbrella, He immediately climbed atop Garuda to rush to the aid of His devotee. He only uttered, 'Who has called me? I shall go to him immediately !' We pay obeisance to that haste shown by Sri Hari."12.

dddddddddddddddd

Verse 13

pranaya - parinata - bhyân sribhâra - âlambanâbhyam

prati pada - lalita - bhyâm - pratyâhan nutana - bhyâm,

prati - muhur - adhikabhyam prasphural - lochanâbhyam

pravahatu hridaye nah prâna - nâthah kishorah .13.

Translation

He is captivated by Love, He is the seat of Supreme Beauty that is forever new, graceful and charming at every moment - may That kishor Sri Krishna with His large alluring eyes be forever inspired in my heart.13.

Âswâd-bindu purport

During the *Râs-leelâ* Sri Krishna wants to take Râdhârâni away from all the *Gopis* to sport with Her in seclusion. Therefore, oblivious to all the other *Gopis*, He is sending signals through His eyes indicating Râdhârâni to proceed towards a particular flower-grove. Sri Lilâshuk is noticing this, and as Râdhârâni's *sakhî*, he is surprised, joyous and eager. Hence, he utters this verse.

The poet is **surprised** because not one of the crores of *Gopis*, other than Râdhârâni, could read the message of Sri Krishna's eyes. He is **joyful** because by the mercy of Râdhârâni he could understand the message. Lastly, he is **eager** to behold Their dalliance. Sri Lilâshuk's mind was absorbed in the beauty of Sri Krishna's eyes as they were sending signals to Râdhârâni and in this verse, he has described that sweet alluring beauty of Sri Krishna's eyes.

Sri Lilâshuk considers himself a *sakhî* and when he beheld Sri Krishna's glances, he was tempted to relish the *ras* of Râdhâ Krishna's dense love. Thus, he prayed, 'May *kishor*¹ Sri Krishna, Who is the Master of my soul, flood all our hearts with the *ras* of the love He has for Sri Râdhâ'. The beauty of Sri Krishna's eyes is such that they are incomparable and so the Mahâjan says –

"Govinda's eyes are so wide, so large, so artistic and with rosy corners; they are so serene, deep, restless, intoxicated with youth and agitating. May they reveal themselves in my heart forever."

¹ age of 10-15 years –(Srila Rupa Goswâmi in Vidagdha-Mâdhav)

The *ras*-full glances of these eyes are as attractive to the Braja-*bâlâs* as they are troublesome! A Braja-*bâlâ* is saying -

“Languorous with amorous *ras*, He glances around softly and dreamily. His gaze is lethal and pierces the heart, making me feverish. Dear friend, my heart cries for Him. How many ages have passed since I have not beheld Kânâi (Krishna)? I think of Him day and night. I am so anxious to see Him. I keep on remembering His soft steps. He has forcibly lodged Himself in the innermost compartment of my heart. O friend! Alas! Alas! Tell me, what do I do? Who has decorated Him with *chandan tilak*? Does he not know, it is verily a noose for the heart ? Balarâm dâs says- we cannot uphold our family honour any more”.

Sri Lilâshuk is saying –

The beauty of
look even more
He is signalling
beautiful eyes
beautiful gold
eyes are

The beauty of Sri Krishna's eyes
--

Sri Krishna’s eyes is wonderful. They are *ras*-full and remarkable since they are full of love for Sri Râdhâ! Her to go to a secluded flower grove. The naturally are now studded with Sri Râdhârâni’s love, as if a ornament has been decorated with diamonds. His glowing with love for Râdhârâni. Obviously, they now appear supremely attractive to Sri Lilâshuk who is in the mood of a *sakhî*.

A Braja-*bâlâ* is saying in the *purva-râg* stage -

“His complexion is that of a lustrous cloud and He is groomed in an enchanting manner. When He gazes with His rose-tipped eyes, it defeats even lightning and razes the modesty of respectable women to ashes.

My loving friend, ever since I have seen Kânâhâ (Krishna) my world has become full of flower-tipped arrows (of the Love-god) and I cannot see any one else.

Once, glancing at me with a faint smile, He stretched Himself and dropped His flute; then He bit on a young shoot playfully – I don’t know what He meant by it. Ever since my heart has been burning and my restless soul is crying. The poet Govinda dâs gave me false hope, for Kânu has still not arrived”.

Sri Lilâshuk pondered a little and said – “The beauty of this Kishor-Shekhar¹ is ever new. This means that the next time you see Him, His eyes will appear more beautiful than what You saw previously.

The beauty of His eyes is ever increasing! The loveliness that I saw a moment ago has now increased a hundredfold! In awe, Sri Lilâshuk said – **I have seen these eyes just a moment ago and as I continue to behold the sweetness of the eyes, they are expressing thousands of ‘lâlitya’²**. May such a Nava-kishor Sri Krishna with His beautiful eyes flow in our hearts in the form of nectarine love.

¹ Paragon of adolescent beauty
² beauty and attractiveness

Srila Kavirâj Goswâmpâd has written, it is the nature of deep love to feel that the sweet form of the dear one seems new with every moment. Srimad-Bhâgavatam also says – "*anusavabhinavam*"

– (S.B.10.44.14)

The natural internal characteristic of *Gopi-bhâv* and Sri Krishna's sweetness is to increase continually with every moment!

"The *bhâv* of the *Gopis* is like a mirror. It reflects Krishna's sweetness and the sweetness appears novel at every moment. Their *bhâv* and His sweetness compete with each other and both increase in magnitude. None is daunted. Their magnificence thus appears new all the time".

– (Sri Chaitanya-Charitâmríta – Madhya.21.99)

In the verse, "*sri*" means all-prosperous. **When Sri Krishna casts His merciful glance at a devotee, he gains all sorts of spiritual prosperity.**

Srila Chaitanyadâs Goswâmpâd has written - Sri Lilâshuk saw that Sri Krishna's eyes looked beautiful due to His love for Sri Râdhâ and therefore they manifest various special and handsome *bhâvs* such as the soft smile and sidelong glance.

In the beginning of his explanation of this verse, Srila Bhatta Goswâmpâd has written that Sri Krishna's eyes are reflecting sweeter-than-sweet pastimes, and Sripâd Lilâshuk's heart is absorbed in the sweetness of those eyes. He is praying for a 'sphuran' of how Shyâmsundar is making love with His eyes. He has used the word '**nah**' to mean 'we' thus including his companions in his prayer. May Sri Krishna, the Master of our souls manifest Himself in our hearts.

Explanation of '*pranaya - parinatabhyâm*'

Sri Lilâshuk has described Sri Krishna's beautiful eyes as '*pranaya-parinatabhyâm*'. '*Pranaya*' means love. '*Parinata*' means 'result'. Any conscious being on which the Loving One casts His gaze becomes overwhelmed with love for Sri Krishna alone.

Explanation of '*sri-bhar-âlambanâbhyam*'

Here '*sri*' means beauty and '*âlamban*' means 'seat'. It means that Sri Krishna's eyes are the ultimate seats of supreme beauty. 13.

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Verse 14

*mâdhurya - vâridhi - mad-ambu - taranga - bhangî -
shringâra - sankulita - shita - kishora - vesham,
ânanda - hâsa - lalita - ânana - chandra - vimbam -
ânanda - sam - plavamânu plâvatam mano me 14.*

Translation

May my mind forever plunge and rise playfully in the excited flow of joy emanating from Sri Krishna's moon-face that is most beautiful with its soft smiles, and from the Kishor-form that is full of sweet intoxicating shringâr and hence it is the panacea for all sorrows. 14.

Âswâd-bindu purport

Now Sri Lilâshuk is describing Sri Krishna's moon-face and His *bhâvas*. He saw that Sri Krishna is smilingly directing Sri Râdhâ towards a secluded flower-grove with His eyes, unnoticed by the others. Sri Krishna is excited with joy. Seeing Him thus, Sri Lilâshuk is saying, "May my mind forever plunge and rise in the overwhelming *ras* of joy". You may ask, "Why is Sri Krishna so excited with joy?"

During the *Mahârâs*, all the *Gopîs* considered themselves very fortunate and hence became proud, while Sri Râdhârâni expressed *mân*.² Therefore, Sri Krishna secretly drew Sri Râdhârâni away from the other *Gopîs* and relished the *ras* of sporting with Her in seclusion. Sri Jaydev has mentioned in Sri Geet-Govindam that Râdhârâni expressed *mân* when She saw that Sri Krishna was treating every *Gopî* in the same manner. Therefore, She deserted the *Râs*-floor. When Sri Krishna did not see Sri Râdhârâni amidst the *Gopîs*, He immediately left all of them and went in search of Râdhârâni.

*"kamsarî - rapî samsara - vasana - baddha - shrinkhalam,
radha - madhaya hridaye tatyaja Braja - sundarîh' .
- (G.G. 3.1)*

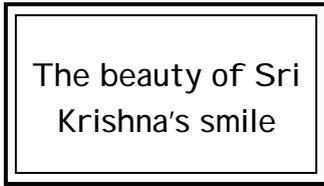
¹ Eros

² A mood prevents lovers from showing love for each other due to anger. It consists of various other moods such as detachment, suspicion, restlessness, arrogance, malice, anxiety, worry etc. – (U.N.15.74-76)

Sri Chaitanya-Charitâmr̥ita has explained the above verse nicely in the following manner –

“Râdhârâni was angry and deserted the *Râs*-floor whilst expressing *mân*. When Sri Hari did not see Her He became anxious. *Râs-leelâ* was all that Krishna desired and Râdhikâ was the major link (of the chain of *Gopîs* and Krishna who would form the circle of the *Râs* dance) of that desire. Without Her the *Râs-leelâ* was devoid of joy, so He left the others and went in search of Râdhâ”. – (Sri Chaitanya-Charitâmr̥ita – Madhya.8.84-86)

When Sri Râdhâ deserted the *Râs*-floor, Sri Krishna Who is the reservoir of all joy remembered the pleasure of sporting with Her in seclusion. Here He is signalling to Her for nocturnal pastimes. Hence, His beautiful form is expressing unlimited nectarine ecstasy. We can see His beautiful face wearing a *ras-full* smile. What sort of smile? It is a soft smile that only Sri Râdhâ can decipher. His face is like the full moon and His smiles



are like moon rays. These rays agitate the ocean of Sri Krishna’s sweetness and cause huge waves in it. This ocean is full of passionately intoxicating waves. Sri Râdhârâni’s *mâdanâkhya Mahâbhâv* verily intoxicates this divine youthful Madan (Sri Krishna). Hence, we call this *bhâv* as ‘*Mâdarî*’.

“Love is the essence of Hlâdini *Shaktî*¹. When it expresses all the *bhâvas* to the maximum extent ecstatically, we call it ‘*mâdarî*’ that is more exquisite than any other *bhâv*. It is present only in Sri Râdhârâni. Its only function is to extremely intoxicate Govinda. He is very eager to accept the *sevâ* of Sri Râdhârâni’s ‘*mâdan-ras*’ since He is inebriated with love.”

– (Ujjwal-Neelmani)

This is the wave in the ocean of sweetness! This sweetness is Sri Krishna’s *shringâr*, His decoration. Sri Krishna’s most cooling kishor form causes the Braja-*bâlâs* to burn with passion, but at the same time it soothes the burning sensation of material desires in others.

“He has a *kishor*-form that oozes *ras*. Moreover, He is graced with attractive sidelong glances. When His body rocks with laughter, my heart too rocks and I long to surrender my youth to Him.

Whoever sees Him even once cannot forget Him. He is the very embodiment of nectar. Poet Ananta dâs says – there is no living entity that will not be mesmerised by this beauty.”

Therefore, Sri Lilâshuk has made a wish, “May this excited deluge of joy allow me to immerse in it and emerge playfully”.

Srila Bhatta Goswâmpâd has written that Sripâd Lilâshuk is so full of love and anxiety that he has become intolerant of everything that is not connected to Krishna. Hence, in this verse he is praying to immerse his mind in the nectarine ocean of Sri Krishna

¹ Although the Supreme Controller is the embodiment of joy, He uses a potency by which He Himself experiences this joy as well as makes others too experience the same. This potency is called Hlâdini shakti

–(Râdhâ- Krishna-Archan Dipikâ)

Chandra. May my mind submerge in the flood of joy! A single drop of that joyful ocean is capable of drowning the entire creation; a *sâdhak* is insignificant as compared to it. '*Anuplavatam*' means – “may my mind drown in it again and again”.

The question may arise – “Since this joy is as vast as an ocean, is it the same as the bliss of attaining Brahman?” The poet answers – “No. It is *mâdhurya – vâridhî – mad ambu taranga - bhangî – shringâra – sankulita – shita – kishora – vesham*” which means, “This joy is the soothing Kishor-form that is a panacea for every ailment and One Who is adorned with the agitated waves of the ocean of sweetness; therefore it is higher.”

Sweetness is synonymous with that which attracts the mind. **Sweetness is that which we can relish, but cannot express in words.** In principle although Sri Nârâyan and Sri Krishna are non-different, Sri Krishna has greater amount of *ras*. *Ras* is a property of sweetness; so *ras* and sweetness are one and the same. Realising sweetness amounts to the realisation of *ras*.

How do we know when we have realised sweetness?

Sri Jiva Goswâmi tells us –

“Love is born out of devotional practice in *mâdhurya-bhâv*. Due to this love, one relishes the form etc. of Sri Krishna. This relish proves that we have realised sweetness. Realisation of *ras* and realisation of sweetness are synonymous.”

- (Purport to B. R. S. 4.5.15)

He is the vast ocean of *Ras* or sweetness. Its agitated waters are most intoxicating and we call this ‘sweet’. When our mind is attracted by this sweetness, we forget everything else and float here and there like clumps of algae. His Kishor form is enveloped in the most intoxicating *shringâr-ras* and is a soothing panacea for terrible material desires!

Another meaning would be - Sri Krishna’s sweetness is a vast ocean. It is full of the intoxicating wine of the Braja-*sundaris*’ blessed youth. He is decorated by the waves of their youth. Such an explanation is indeed charged with *bhâv* and is very much *ras-full*.
14.

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Verse 15

avyâja-manjula-mukha-ambuja-mugdha-bhâvair -

âswâdyamâna - nija - venu - vindo - nadam,

akridatam - aruna - pâda - saroruhabhyâm -

ârdre madiya - hridaye bhuvanârdram - ojah . 15.

Translation

He is the One Who moistens all creation with His deluge of joy, He is lost in relishing the charming mellifluous notes of His Own flute, expressing all-captivating bhâv on His naturally beautiful lotus face; May That resplendent form of sweetness sport with His rosy lotus-feet in my heart drenched with love. 15.

Âswâd-bindu purport

Sri Lilâshuk observed the resplendent sweet form of Sri Krishna playing charmingly on the flute and indicating to Sri Râdhârâni to proceed towards the Ashok flower-grove that is adorned with host of lotuses. He sent this signal unnoticed by all other *Gopis*. The poet beheld this enchanting scene and composed this verse.

Ohh! Sri Krishna's effulgence is so attractive! His wonderful splendour makes the three worlds so serene! May He sport with His rosy lotus feet in our hearts, or in the heart of Sri Râdhâ, Who is the goal of our hearts, or in the hearts of Sri Râdhâ's dear ones. **Which heart is qualified to receive Sri Krishna's beautiful feet? The one which is moist or serene with love.**

The heart is moistened only when it is full of pure love. Purer the love, more *ras-full* is the heart. Love for Krishna is called '*prem*'. Love has a few '*upâdhis*.' (*upâdhi* = substitute, appearance, ghost, and disguise – M. Monier Williams).

Some of these *upâdhis* are –

1. a desire other than Krishna–*sevâ*,
2. our own pleasure,
3. aishwarya-gyân, and
4. a sense of relation

The first two are gross. If we have the first two *upâdhis*, we are cheats and are deceiving ourselves. They are bad company for us. Absolute no-no. The following verse states the same –

*“duhsanga kahiye kaitab atma – banchana,
krishna krishna – bhakti bina anya kamana”.*

– (Sri Chaitanya-Charitâmrítâ –Madhya-24.70)

If these qualities are present while practising devotion, our heart becomes hard – it is not moistened. *Aishwarya-gyân*¹ is another '*upâdhi*'. It is present everywhere other than in Brajadhâm. Sri *Bhagavân* is majestic. Hence we worship Him. But if we practice *bhajan* without having *aishwarya-gyân*, then alone we can say that we have got rid of this *upâdhi*. In all other holy abodes it is impossible to be without *aishwarya-gyân*. Although Sri Krishna manifests maximum opulence in Brajadhâm, the residents of Braja do not accept Him as majestic.

*“krishnake ishwar nâhi jâne braja-jan,
aishwarjya dekhileo nija sambandha mânan”.*

Meaning:- “The Brijwâsis do not consider Krishna to be God. Even if they see His opulence, they consider Him to be their dear one.”

- (Sri Chaitanya-Charitâmrítâ- Madhya.24.90)

Hence we call Braja-prem '*upâdhi*-less'. It is absolutely sweet. The *Gopis* manifest especially supreme love. **It is free from even the last *upâdhi* that is, the sense of relation.** There are four types of *bhâvs* – servile, friendly, parental and erotic. Love manifests according to these relations. The *Gopis* have very sweet love for Sri Krishna that is so intense that it makes Him the Beloved of their life.

In the relations such as *dâsya*, *sakhya*, etc. love is subservient to the relation and is expressed accordingly. In these relations the devotees love Him because they have a relation with Him. But in the case of the *Gopis*, the relation is subordinate to love. **The *Gopis* love him and so they have a relation with Him.**

Here love has sole monopoly. Hence, their hearts are most serene with love. Sri Râdhârâni shows the maximum extent of love, since in Her love -

*“na so ramana, na ham ramani.
duhu mana manobhava peshala jâni”.*

Meaning:- “Neither is He the lover (male) nor am I the beloved (female). Our feelings have mingled to become one.”

– (Sri Chaitanya-Charitâmrítâ)

Here even the subtlest *upâdhi* has disappeared.

¹ *aishwarya-gyân* - to consider Sri Krishna all-powerful, to hold Him in awe and reverence –(C.C. Âdi.3.16)

Hence, we notice that while all other Braja *sundaris* desire to hold Sri Krishna's crimson lotus feet in their hearts, He is impatient to behold Sri Râdhâ – He says - (and the Mahâjan quotes) –

“Râdhâ is the pupil of my eyes and my heart is full of Her. Everything under the sky is full of Râdhâ. I see Râdhâ even in the sky. The three worlds are full of Râdhâ. What do I do? Where is that beautiful Râdhâ? I cannot hold patience any more. Poet Jadunandan says – What one will not do when one falls newly in love?”

Love makes the heart serene and worthy of receiving Sri Krishna's pastimes. The *Gopis'* hearts are on fire due to *viraha*. When their hearts touch Sri Krishna's lotus-feet they are instantly cooled. They themselves have stated in Gopi geet in Srimad-Bhâgavatam-

“te padambujang krinu kucheshu nah krindhi hrichchâyâm”.

Meaning:- “Place Your lotus-feet on our bosom to extinguish the fire in our hearts.”– (SB 10.31.7)

Why do burning hearts cool down by the touch of Sri Krishna's lotus-feet? The reason is, He is '*bhuvanârdramojah'* – He soothes all creation. He moistens the three worlds with the notes of His flute.

“tri-jagan - manasa - âkarshi - murali - kala - kujitah”

The bewitching resonance of Sri Krishna's flute attracts the hearts of every being in the three worlds. It drives everyone crazy.

How is the song
of the flute?

“When the exquisite reverberation of the flute travels, it obstructs the clouds in the sky, astonishes the Gandharva-king Tumburu and breaks the Four Kumârs' meditation. It travels still further and astonishes Brahmâ, agitates king Bali by arousing suspense in him, it makes Vâsuki (the king of serpents) feel dizzy, and shoots through the envelope of the universe.”

– [Vidagdha Mâdhav]

Then is it surprising that it has such devastating effect on the residents of Braja, especially the *Gopis'*

“The song of the flute speeds in all directions. It pierces the envelope of the universe and reaches Vaikuntha. It forcibly enters the ears of all creation. It intoxicates and drags everyone to itself, especially the young damsels”.

- (Sri Chaitanya-Charitâmrita – Madhya.21.119)

Sri Krishna's lotus-feet are naturally very attractive. They become more so, when He silently signals to Sri Râdhikâ just by the movement of His eye brows and His eyes. Then, He looks so charming and with such an alluring expression on His face, He relishes the lilting notes of His own flute. May the splendour of this beautiful form sport in my heart. [Vide Venu-geet,10.21 in S.B.]

Srila Krishnadâs Kavirâj Goswâmi is a connoisseur of *ras*. He has written that the flute is sending the following message – “O You Bhramari¹ (Srimati Râdhârâni), the friend of golden creeper! Desert the lotus-forest and Your friends, and quickly go to the secluded flower grove. There Madhusudan will sport with You”.

Sri Krishna is tempted by His own sweetness. This is a natural power of Sri Krishna’s lovability.

“Sri Krishna’s sweetness is inherently endowed with such a power that it makes everybody (including Krishna Himself) restless. Everyone’s heart is captivated on seeing Him or hearing about Him. **Even Krishna tries to relish His own sweetness**”.

- [Sri Chaitanya-Charitâmr̥ita – Âdi.4.128-129]

Sri Krishna’s flute-song is extraordinarily sweet. Hence the relish of His own sweet flute mesmerises Him.

He gets absorbed on beholding His own sweet form as well. The following statement proves this –

*“yan – martya lilavipayikang swa-yoga – mâyâ – balang darshayata grhitam,
vismapanang svasya cha saubhagardhesh parang padang blushana – bhushanangam”*

- [S.B.3.2.12]

Sri Chaitanya-Charitâmr̥ita has explained this verse nicely -

“To show every one the prowess of His internal potency Yogmâyâ, Sri Krishna manifested this gem of a beauty from His eternal pastimes. He reveals this wonderful beauty only to His devotees.

Krishna is full of wonderment when He beholds His own beauty. He desires to relish it. Sri Krishna Himself is the treasure house of fortune and the collection of all noble virtues. This beauty resides forever in Him.

Each part of His body is an ornament for an ornament². Moreover, He poses in a ‘tribhanga’³ style. Over and above His eyebrows dance. His sidelong glances dart arrows that determinedly pierce the hearts of Râdhâ and all other *Gopis*.”

Srimad Rupa Goswâmpâd has written –

“Sri Krishna saw His own reflection in a gem-studded wall of Nava-Vrindâban and said – ‘The flow of my sweetness is so wonderful and excellent that I Myself am tempted by it and I desire to relish it like Sri Râdhikâ’.”

– [Sri Lalita Mâdhav]

Just as Sri Krishna is wonder struck by His own beauty, so is He spellbound on relishing His own flute. This *bhâv* is manifested on His ‘naturally beautiful lotus-face’. The poet has realized this in his *siddha-swarup*.

¹ female bumble-bee – referring to Sri Râdhâ

² Each part of His body beautifies the ornament it wears

³ bent in three places – neck, waist and knee; it looks highly attractive

Explanation of "bhuvan-araram-ojah"

As a *sâdhak*, the poet is praying – May That effulgent form place His crimson lotus–feet in my heart and may He sport therein. Dear friends! You may ask – you have a material heart that is so hard! How will He sport therein? Well, my answer is that, even a heart so hard as mine will soften on His touch. By touching my heart with His lotus-feet He will make it qualified to receive that touch. Not I alone, but the entire creation – living and non-living – will become moist by the touch of the crimson feet of That effulgent form, since He is "*bhuvan-araram-ojah*".

Sripâd Bhatta Goswâmicharan is saying that Sri Lilâshuk is wishing to behold Sri Krishna's feet wandering sweetly in Sri Vrindâban, in the caves of Govardhan, on the banks of the Kâlindi and on the paths of Braja. May that effulgent form spread the nectarine mercy of His rosy lotus-feet and dance in my heart. Although my heart is hard and is not worthy of those very soft feet, but He - Sri Nanda-Nandan - does step on the rocks of Govardhan while grazing the cattle. In the same manner may He step onto my rock-like heart. Just as the stones of the Govardhan mountain melt by the touch of His beautiful feet, my rigid heart too will soften with *prem-ras* oozing out of His lotus-feet. The resplendent truth moistens all creation; my hard heart is so insignificant in comparison. A drop of His love bathes the three worlds with love. Then, what to speak of the wetness of the entire love exuding out of Sri Krishna's lotus-feet? Also '*bhuvan*' means water. The wise has described His feet as 'wet like water'. Just as a lump of hard mud melts when it comes in contact with water, our hard hearts too will melt by the touch of Sri Krishna's feet.

Again, how is that effulgence? His enchanted lotus-face¹ that is naturally loving and captivating, has beautiful expressions such as laughter, arched eye brows and side-long glances. Along with it is the most relishing sweeter-than-sweet wonderfully resonating melody of the flute that is sending out teasing messages replete with delightful notes, modulation and rhythm!

There is a further explanation of this verse. The poet is saying, "May that effulgence sport in my heart". But we do not know of any effulgence that can sport. So the poet explains that this effulgence is endowed with pink lotus-feet, which indicates that this effulgence has a form. How will it sport in the rock-like heart? Well, the heart will soften when it beholds His beautiful face wearing an 'I-am-charmed' expression. Again, what sort of effulgence? The effulgence that is moistened (softened) by the captivating *bhâv* of the naturally beautiful lotus-face holding the flute! How is the relish of the flute? The delightful melody of the flute is relishing not only to the *Gopis*, but also to Himself. 15.

dddddddddddddddd

¹ Sri Krishna's extraordinary song of the flute has enchanted Him and His face is displaying this.

Verse 16

mani-nupur - vâchâlam vande taccharanam vibhoh,

lalitâni yadiyâni lakshmani Braja - vithishu. 16.

Translation

All glory to the lotus-feet of Sri Krishna that are resounding with gem-studded anklets and whose attractive symbols such as the flag, thunderbolt, etc. are engraved on each and every path of Braja .16.

Âswâd-bindu purport

S rila Kavirâj Goswâmpâd has realized the innermost feelings of Sripâd Lilâshuk, so he is saying –

In experience, Lilâshuk actually saw Srimati Râdhârâni proceeding towards the hidden flower-grove, after she received Sri Krishna's secret message. Sri Krishna too, unnoticed by the other *Gopis*, was following Her.

Sri Lilâshuk, in His meditation, kept a short distance and started following Him. He is hearing the sound of His anklets and saying most joyfully –

"*vande tach-charanam vibhoh*" – "All glory to such beautiful feet of the Lord". He is Vibhu which means, He is capable of cheating hundreds of crores of *Gopis*. Had he not been Vibhu, could He have crept away unnoticed by so many *Gopis*? All glory those feet that are following Srimati Râdhârâni Who is the store house of infinite love.

It is the embodiment of subservient to the great such love-

**Sri Krishna's
lotus-feet obey
the command of
love**

inherent property of Sri Krishna, Who is very intense Truth, consciousness and bliss, to be love and follow the footsteps of love. In this lies victory of love. Who is not tempted to glorify obedient beautiful feet?

How are these feet? '*mani – nupura – vâchâlam*', that is, they echo with gem-studded anklets. How wonderful ! The sweet sound of those sweet anklets is whetting our auditory senses with their tinkle. The gem-studded anklets are jingling. He is following Srimati timidly with ups and starts. In spite of this His steps are unnoticed by the other *Brajavadhus*.

Sri Lilâshuk gazed and found the paths of Vrindâban decorated with beautiful signs of flag, thunderbolt etc.

Srila Kavirâj Goswâmpâd has described the nineteen foot-signs of Sri Krishna –

“Sri Krishna’s beautiful feet are present in all their glory, etched with discus, half-moon, barley, octahedron, pitcher, umbrella, triangle, sky, bow, *swastika*, thunderbolt, cattle-hoof, conch-shell, fish, upward line, elephant-hook, lotus, flag and ripe rose-apple. These prove that He is *Swayam Bhagavân*¹.”– (G.L.16.6)

Here Srila Kavirâj Goswâmpâd has stated these nineteen symbols alone to be the proof of being '*Swayam Bhagavân*'. These symbols have been described in the Padmapurân, Skandapurân, Varâhapurân, Matsyapurân, Hayashirsha–Pancha–Râtra, Krama–Dipikâ, Gopâl-Tâpani etc. But none of these scriptures mention all the nineteen symbols together. They are found scattered in the scriptures. According to the Goudiya Vaishnav preceptors, wherever less than nineteen symbols are mentioned, we should understand that they are referring to the foot-signs of incarnations. All nineteen symbols together are indicative of '*Swayam Bhagavân*'.

Sâranga-Rangadâ purport says - “It is not as if Lilâshuk is seeing these signs only where Sri Krishna is walking, but on all the paths of Braja”.

Sri Krishna’s foot prints are permanent

The earth of Braja is divine. Wherever Sri Krishna sports, the earth there holds on to His footprints along with their nineteen symbols. Braja-*bhumi* (the earth of Braja) never lets go of these foot prints. This is evident from the fact that when Sri Krishna had sent Sri Uddhav from Mathurâ to Braja, to console the Brijwâsis, Sri Uddhav came to Nanda Mahârâj’s house; on seeing their pangs of separation and heart-rending tales of sorrow, he consoled him by saying – “O King! You are always sitting at home, pining for Krishna. So You are feeling sad. If You step out and see the beauty of the woods, mountains, rivers, etc. You will feel better”. On hearing this, Sri Nanda Mahârâj replied-

“My dear Uddhav! I have tried that also. But as long as I am in Vrindâban, there is no way I can forget Krishna. Every part of Braja, be it Yamunâ, Mânas-Gangâ or Govardhan, is decorated with the foot prints of my Kânâ. Dear Uddhav! There is no place in Vrindâban where my Kânû has not played. Wherever I go, I see His extraordinary footprints. Then the fire in my heart is rekindled a hundred times more”. - [S.B. 10.46.22]

King Nanda’s words support the fact that Braja-*bhumi* always holds Sri Krishna’s footprints close to her heart. It is in this manner that Vrindâban spreads the glory of Earth everywhere right up to Vaikuntha. Therefore, we see in *Venugeet* –

“Dear *sakhâ*! Sri Vrindâban is spreading the glory of Earth in all universe. This is because Sri Krishna’s beautiful footprints are seen everywhere in Vrindâban”. - [Brajadevis in S.B.10.21.10]

But Srila Vrindâban Prabhu is divine. He has no relation with Earth at all. He is Vibhu. So He is present everywhere – above in Golok and here, on Earth. So You may ask why should Earth consider herself fortunate if Sri Krishna’s footprints are present in Sri Vrindâban? You are right. But Earth feels glorious because Vrindâban is existent on her

¹ the original form of God, not an incarnation

bosom. She feels, "Brajadhâm as well as Sri Krishna's very rare foot prints are present on my bosom. Indeed my name 'Dharâ' (to hold) is worthwhile".

The beautiful footprints of Sri Krishna with their nineteen symbols are not present anywhere else in the universe, be it Heaven or even Vaikuntha. It is very rare to come across some Earth that has been in contact with Sri Krishna's feet.

We hear from Srimad-Bhâgavatam, "The Yogis who have attained total self-control and have performed austerities for many lifetimes are not able to attain even a speck of the dust of the Lord's lotus feet. But the Brijwâsis are so fortunate that *Swayam Bhagavân* Sri Krishna is present right in front of their eyes. How can I express their good fortune?" – [S. B. 10.12.12]

Srila Chaitanyadâs Goswâmpâd has written that when Sri Lilâshuk got a vision of Sri Krishna's feet in the previous verse, he first wanted to describe the quick footsteps of Vibhu that were hurrying for '*abhisâr*'. The feet are voluble¹ due to gem-studded anklets! All the symbols of Sri Krishna's footprints are dotting the narrow path for *abhisâr*. Hence all glory to the path that is beautified with His foot prints!

Srila Bhatta Goswâmpâd says, in the previous verse Sri Lilâshuk has prayed to the lotus-feet of Sri Krishna to sport in his heart. Now by glorifying those supremely handsome feet, he is expressing his innermost *bhâv*. It is absolutely impossible to describe the loveliness of Sri Krishna's beautiful feet. The emotional poet is considering it his great fortune to get an inspiration of just a speck of the brilliance of one billionth of the sweetness of Sri Krishna's feet and is eulogising them with great effort. – "*mani-nupura vâchâlam vande tacch-charanam vibho!*". You may ask - the word '*vâchal*' (talkative) is a word used in bad sense. How can it be used in reference to the Divine Being?" Well, in material context, it is an unfavourable word. However, when anything and everything comes in contact with the supremely beautiful Divine lotus-feet - it becomes tremendously attractive and absolutely sweet!

The anklets become intoxicated on drinking the nectar of Sri Krishna's lotus-feet. Therefore, like sugary honey-bees, they are humming sweetly.

"yadvâ mani-maya – nupura – vâchâlam – bhushanam".

Meaning:- "Sri Krishna's feet beautify even the gem-studded anklets".

It means gem-studded anklets look best when they are on Sri Krishna's feet. We also learn from this verse that Sri Krishna's clothes, ornaments, garlands - all are conscious - and even they relish the sweet *ras* of Sri Krishna !16.

dddddddddddddddd

¹ voluble - The poet wants to say that Sri Krishna's feet are too loud and talkative.

Verse 17

*mama chetasi sphuratu vallavi - vibhor -
mani nupura - pranayi manju shinjitam,
kamala - vane - chara - kalinda - kanyaka -
kala - hamsa kantha - kujita-adritam
kantha - kala - kujitadritam. 17*

Translation

May the jingling of Sri Râdhâ's gem-studded anklets, that is more delightful than the cooing of the swans wandering in the lotus-forest of Kâlindi, reveal in my heart.17.

Âswâd-bindu purport

Lotus forests adorn the banks of the Yamunâ. Therein lies the captivating Ashok-*kunja*. Taking the cue from Sri Krishna, Sri Râdhâ has reached that secluded Ashok-*kunja*. Sri Krishna has met Priyâji in that confidential flower-grove. Sri Sri Râdhâ-Mâdhav have started their *ras-vilâs* very eagerly. In the form of a *sakhî*, Sri Lilâshuk has reached the vicinity of Ashok-*kunja* along with other *sakhîs*. He could hear the fascinating music of Sri Râdhâ-Mâdhav's anklets caused due to their confidential pastimes. Since the sound has risen from the divine feet during the course of their love-sport - it is more enthralling. On hearing this sound, Sri Lilâshuk, who is standing outside the *kunja* with other *sakhîs* of his group, is composing this verse with great longing in his heart.

Viparit vilâs - The climax of love

This verse indicates '*viparit vilâs*' (when the lovers exchange their positions). It is of two types - (a) performed knowingly out of curiosity (b) so engrossed in love-making that the Divine couple loses all sense of difference between each other.

The second one is the zenith of Sri Sri Râdhâ-Krishna's love-dalliance. It is called '*Prem-vilâs-vivarta*'. In this, Sri Sri Râdhâ-Krishna lose all sense of difference -

*"nâ so ramana nâ ham ramani,
duhun mana manobhâb pesholo jânî"*

¹ One Who pleasures Sri Râdhâ, that is, Sri Krishna

Meaning: - "Neither is He the lover, nor am I the beloved, our hearts have become one".

The point is that, at the peak of love, Sri Râdhâ-Mâdhav have an extreme desire to make each other happy. So when they become totally engrossed in love-sport, their hearts become one. When the feelings are separated, there exists the sense of the lover and the beloved. When love climaxes, the differences disappear and one is not aware so as to who is the lover and who is the beloved. What exists is only the absorption in the dalliance. The insatiable desire for love-sport-dalliance makes this engrossment the very deepest. At that moment Sri Sri Râdhâ-Mâdhav express maximum sweetness. In this condition the jingling of their ornaments such as anklets, sound extremely nectarine to the *sakhî-manjaris*.

The poet has
This may also
anklets is
it is very
sound of the
devotees to
they have

Why are the
anklets
called
'loving'?

called the song of the anklets as '**pranayi**' (loving).
have another meaning. The sound of Sri Krishna's
mingled with Sri Râdhâ's love. Hence it is '*pranayi*' and
attractive to the *sakhî-manjaris*. To Sri Lilâshuk the
anklets is very sweet. It is natural for the kind-hearted
desire that we should also relish the sweetness that
savoured. Everybody is not so fortunate as to hear that
entrancing sound of the anklets. Hence the emotional poet is trying to make us
experience that very sweet jingling of the anklets through such wonderful and artistic
poetry.

Explanation of 'kamala - vanachara - kâlinda - kanyaka - kala - hamsa - kantha - kala - kujitâdritam'.

Kamalâ or Goddess Lakshmi resides in the lotus forest. So it is called *kamal-âlaya* (abode of Kamalâ). The swans that swim in the lotus-forests of Kâlindi make very sweet sounds. However, even this becomes cheap as compared to the sweet jingling of the anklets. The cooing swans accept defeat and practise the art of singing, respectfully trying to imitate that sound. They glorify this jingle in their songs.

The swans of the Yamunâ are all highly devout *Paramahamsas*. In fact, all the birds of Sri Vrindâban are exceedingly spiritual saints. They have wandered since ages on the branches of the Vedas. There, although you may attain the *Nirgun*¹ Brahman, it is not possible to behold Parabrahma Sri Krishna Himself. Hence, they have sought shelter on the branches of Vrindâban where they can behold *Swayam Bhagavân* Sri Krishna. In Venu-geet, the *Brajadevis* are saying –

"Lo! Dear *Sakhis*! Look, these birds of Vrindâban are all saints. They gaze at Sri Krishna and listen to His flute with eyes closed. They do not utter a single sound, but silently relish the flute played by Shyâm". – [S.B. 10.21.14].

Therefore there is no doubt that the swans wandering in the Yamunâ are *Paramahamsas*. Their warbling is divine. Definitely it has the power to steal the heart. Also, they live in the loving water of the Yamunâ, amble in the lotus-forests and feed on the lotus stems. So their voice becomes even sweeter. Still it is rendered nothing when compared to the music of Sri Sri Râdhâman's gem-studded anklets.

¹ attributeless

The adoring devotees always want to relish the Divine sweetness. Sri Krishna's sweet form, sweet pastimes and sweet *bhâv* alone are the objects of their delight. These devotees are forever engrossed in meditating on the all-sweet Sri Krishna. They spend their days and nights anxiously waiting for that moment when He will answer their call and they will get His *darshan*.

The *virahi sâdhak* is absorbed in meditating on Sri Govinda's lotus-feet, enormously eager to behold Him.

In what way do the devotees want the Lord to appear before them?

They are lost in thinking when Sri Krishna will approach them. Just as their eyes are eager to behold Him, so their ears eagerly await the sweet tinkling of His anklets. They are worshippers of Braja-*mâdhuri* (in the sweet mood of Braja). Hence, **they do not think that the Lord will appear suddenly from nowhere. Rather they think that Sri Krishna will walk down the paths of Braja and come in front.** Thus they will first get to hear the sound of the anklets and then get His *darshan*. This is why their heart is always alert for the sound of those gem-studded anklets. They humbly pray at His lotus-feet – "If I am not qualified to behold Your lotus-feet, at least enable me to hear the sound of Your anklets".

A devotee should meditate on the anklets

Just as the sound vibration of "om" intensify the realization of Brahman in the heart of the Yogi, the resonance of Sri Krishna's gem-studded anklets strengthen *prem-bhakti* in the heart of the devotee. When the *prem-ras* becomes intense, the devotee meets the all-sweet, *ras*-full Sri Krishna. Although the *sâdhaks* worship in the sweet mood, they are also the topmost example of *dâsya-ras* (servitude), because all *ras* are present in the *madhur-ras*¹. When, in a servile mood, they desire to relish

Sri Krishna-*sevâ*, His lotus-feet become the sole object of their meditation. In this situation when they get to hear the anklets, their loving hearts start dancing in joy. The melody of the anklets that rings in the inner mind of the devotee is clearer, much more intensely sweet and most immensely joyous.

Srila Chaitanya dâs says, Srila Lilâshuk has indicated towards some secret pastime in this verse.

Explanation of "vallavi-vibhoh"

The word "*vallavi-vibhoh*", means '*vallavi*² Sri Râdhâ's Vibhu. Here 'Vibhu' means 'expert at performing many activities simultaneously'. Sri Krishna's gem-anklets are performing amorous activities and *vallavi* Sri Râdhârâni's anklet-sound is mingled with it – (this indicates *viparit-vilâs*) – may my heart be inspired with the enthralling music of That very same Sri Râdhâraman's ornaments.

Here, '**Kamalâ**' refers to Sri Râdhâ. The swans that wander in Sri Râdhâ's lotus-forest are definitely under Her care. They are very dear to Her and swim in the Yamunâ which is the

¹ The *madhur ras* consists of the moods of servitude, friendship and that of a parent

² *Gopi*

playground of Her confidential pastimes. Consequently, they have a firm feeling of belongingness to Sri Râdhârâni. They think – “We belong to Swâmini and to no one else”. So they welcome the song of Sri Râdhâ–Mâdhav’s gem–anklets by singing sweetly in resonance.

Srila Bhatta Goswâmpâd has written in the preface to this verse -

“In the previous verse Srila Lilâshuk has glorified Sri Krishna’s lotus-feet adorned with gem-anklets. Now he is praying for an insight into the song of those anklets in his heart, so that he may describe the sweet jingling to a small extent. This is because **Sri Krishna’s sweetness is self-manifested and it is impossible to describe it unless and until the sweetness reveals itself in our heart.**

Explanation of ‘vallavi-vibhu’ and ‘manju’

Let us pray - “May the sweet jingling of ‘*vallavi-vibhu*’ Sri Krishna’s gem-anklets be inspired in my heart”. ‘*Vallavi*’ means cowherd–women and ‘*Vibhu*’ means ‘the One Who reciprocates in various manners according to the different feelings of love shown by the *Gopis*.’ This line could also mean – ‘May the ringing of Sri Krishna’s gem-anklets - Who is accompanied by *vallavi* (Srimati Râdhârâni) be inspired in my heart’. ‘*Manju*’ means mesmerising jingle - fantastic to the sense of hearing.

How is the jingling?

The jingling loves the gem-anklets – they are ‘*mani-nupura-pranayi*’. The anklets are studded with diamonds and other gemstones, and they too reciprocate the love of the jingling. You could also say that the jingling is drenched with the anklets’ love.

Again, how is

A sweet comparison between the swan-song and the jingling anklets

the jingling?

‘*kamala hamsa*’ – sport in the Also they They are sweet. The

vane – chara – kalinda – kanyaka – kala – kantha – kala – kujita – adritam’. The swans lotus–forest which is the abode of Kamalâ or Laxmi. inhabit the Yamunâ. They feed on the lotus-roots. intoxicated with love and their voice becomes very music of the gem-anklets is so magnificent that these

swans welcome the song with their sweet voice. In this manner, they declare how exquisite the sound of the gem-anklets is.

The upper portion of Sri Krishna’s holy feet is dark like the waters of the Kâlindi; the sole is rosy like lotus-petals and the anklets adorning them are humming like the singing swans.

We too pray along with Sri Lilâshuk - May our hearts be inspired with the song of the most fortunate gem-anklets since they are adorning the lotus feet of Sri Govinda Who is slowly proceeding towards the confidential love-grove of Sri Vrindâban. 17.

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Verse 18

taruna - aruna - karunâmaya - vipula - âyata - nayanam

kamalâ - kucha - kalasibhara - vipulikrita - pulakam,

murali - rava - taralikrita - muni - mânasa - nalinam

mama khelatu mada - chetasi madhura - adharam - amritam. 18.

Translation

His large and wide eyes are tinged with the color of the rising sun, He is very much thrilled by the touch of Sri Râdhâ's heavy breasts, His flute makes the hearts of munis softer than butter, His lips are most tempting - may Such an Amritam sport in my very intoxicated heart. 18

Âswâd-bindu purport

Sri Lilâshuk is in the mood of Sri Râdhâ's *sakhî*; in this bhâv he has approached the flower-grove where Sri Krishna has performed nocturnal pastimes. He is accompanied by the other *sakhîs*. He had heard the all-attractive jingling of Sri Sri Râdhâ-Krishna's gem-anklets. But now the music of the anklets and other ornaments has ceased, which means the dalliance of the Divine Couple has come to an end. Having drawn this conclusion, the *sakhîs* are beholding the beauty of the Divine Couple through openings in the flower-grove.

Srila Prabodhânanda Saraswatipâd has written -

"The feast of joy in the entire spiritual world is nothing when we compare it with a minute fraction of the ecstasy felt by the *sakhîs* who are peering through the flower grove and whose eyes are absorbed in the infinitely sweet loving sports of Sri Sri Râdhâ-Mâdhav.¹ If anyone wishes to gain this incomparably precious fortune, then he should entrust his body to the supreme abode of Sri Vrindâban.²" - (Sri Vrindâban-Mahimâmrítam - 1.54)

We are indeed fortunate to have got Râgânugâ bhajan and *manjari-swarup-sâdhanâ* as handed down by the most munificent Lord Gourhari.

¹ This meditation is part of the *Ashtakâliya leelâ-smaran* for those rare fortunate beings worshipping in the mood of manjaris, and is given exclusively by Sri Gurudev.

² he should surrender completely at the lotus feet of Sri Vrindâban dhâm and perform *bhajan* in the intensely sweet mood of Braja as given by Sri Chaitanya Mahâprabhu.

Along with the other *sakhis*, Sri Lilâshuk, who is also in the mood of a *sakhí*, is peering through the flower-grove and gazing at Sri Krishna seated on the flower-bed. He is caressing Sri Râdhâ, driving away Her languor by fanning Her and is trying to arouse Her once more. At this moment, Lilâshuk is seeing Sri Krishna inebriated with bliss and He is looking nectarine.

*“lilâ ante sukhe inhâr je anga-mâdhuri,
tâhâ dekhi sukhe âmi apona pâsari”.*

Meaning: - Lord Krishna says – “Every part of Her body looks so sweet at the end of the love-sport that on beholding Her, I lose myself in joy”. – (Sri Chaitanya-Charitâmrítam)

When Lilâshuk beheld Sri Krishna in such a mood, he felt He was intoxicated with happiness and *Amritam*. Hence, he said – “May this *Amritam*¹ forever sport in my blessed heart that is full of bliss”. Or else, “May He ever absorb in dalliance with Sri Râdhâ”.

The *sakhis* consider Sri Krishna especially endearing when He serves Sri Râdhâ

When Sri Krishna humbly engages in serving Sri Râdhâ, Her *sakhis* are immensely pleased to behold Her good fortune. At this moment Sri Krishna becomes especially dear to them. He appears as the embodiment of intense *ras* and highly enchanting. Srila Prabodhânanda Saraswatipâd has written –

“Sri Hari is looking most delightful and erotic *ras* personified, as He is joyously celebrating the feast of colourful love-sport by lowering His beautiful diadem of peacock–feathers at the lotus-feet of Sri Râdhâ. All glory to Sri Hari in this mood !” – (R.R.S.N.)

Sri Krishna is rightly called Sri Hari (stealer) when He steals the heart and soul of the *sakhi-manjaris* by being completely in Sri Râdhâ’s subjugation. Hence Sripâd Lilâshuk is praying to have an inspiration of Sri Hari Who is joyously celebrating the feast of love with Sri Râdhâ.

Explanation of ‘*madhur - adharam - amritam*’

The nectar of Sri Krishna’s lips is sweeter than the heavenly *amritam*² and is more savoury, dear and attractive. ‘Vishwakosh’³ defines the word ‘*madhur*’ as –

‘Something that is like *ras*, and can be relished; most people like it, so we can call it attractive’.

The nectar of His lips is most sweet, attractive and tempting to the *Gopis* since they are in the mood of sweetness. During the *Râs-lilâ* the *Gopikâs* are praying repeatedly to Sri Krishna to soothe the burning sensation of *viraha*.

“Dear Krishna! You have set our hearts aflame with your laughing glance and the sweet notes of Your flute. Now please extinguish it by showering the nectar of Your lips upon us.

¹ Divine Nectar
² a drink fit for the demi-gods
³ Sanskrit dictionary

O *Sakhâ*! If You do not do so, we shall burn up in the fire of Your *viraha* and attain Your lotus-feet since our minds are absorbed in the same."

– [S.B. 10.29.35]

In Gopi-geet they have said -

The nectar of the lips

"O valiant hero! Please distribute the nectar of Your lips amongst us – those very same lips that the enchanting flute kisses so expertly, that makes mankind forget all other desires, that enhances passion and destroys every sorrow".

– [S.B. 10.31.14]

In the Gambhirâ Pastimes, on hearing this verse of Sri Krishna-Karnâmrítam from Râmânanda Roy, Sríman-Mahâprabhu has poured out His heart –

"O Krishna! Your lips agitate the body and the mind, increase passion, and destroy material joy and sorrow. They make one forget all other (worldly) pleasure, subjugate all creation, and destroy seemingly good qualities such as shame, *dharmâ*² and patience.

They intoxicate women, attract their tongues, and make everything topsy-turvy. I am embarrassed to say that Your lips are very impudent indeed! They attract and tempt even men (how shameful !!!) to drink from them!! They make one forget all worldly *ras*.

Leave alone living beings, Your lips breathe life into the non-living – they weave magic! And Your flute adds fuel to the fire! When it touches Your lips, it gains a mind and senses of its own. Then Your dangerous lips force it to drink from them.

The flute is very insolent indeed! In spite of being a male (since it belongs to the masculine gender) it drinks constantly from male lips ! Over and above, it announces to the *Gopís* that it is drinking the nectar of Sri Krishna's lips. It shouts - "Hearken ye *Gopís*! Look how I am drinking Your precious possession! If you have even little bit self-respect - I dare you to forsake all shame and fear – and display your anger towards me. Then out of sympathy for you I shall vacate my place and allow you to come and sip the *ras* of Shyâm's sweet lips. Don't think I am afraid of you, since I am not scared of anyone and I consider everyone as lowly as blades of grass".

– (Sri Chaitanya-Charitâmrítá Antya.14.112-117)

The first line 'taruna - aruna - karunâmaya - vipula - âyata- nayanam' is explained in the following manner:

His youthful eyes shower the arrows of the Love-god. They are not only youthful, but have drunk the rosy wine of sweetness. Hence, the naturally rose-tinged eyes have gained a darker hue. Mercy is spontaneously oozing forth from the eyes. He is fanning Sri Râdhâ Himself to alleviate Her love-languor. Due to His generous feelings for Sri Râdhâ, His large and wide eyes have become larger and wider. His eyes are clearly showing love.

Srímátí is lying on Sri Krishna's lap. Her breasts are touching Him. This is sending Him into great raptures. He is thrilled. After assuaging Srímátí's weariness, Sri Krishna is softly playing the flute to arouse Her once more. The flute is very powerful. When Sri Krishna is unable to pacify the sulking beloved in spite of falling at Her feet, He plays the

¹ male friend

² decency, sense of right and wrong

flute. Hearing its sweet melody Srimati's heart melts and becomes softer than butter. She, Who had earlier vowed not to break Her silence, is now forced to speak. Even Her mountain-like '*mân*' breaks immediately and she becomes extremely impatient to meet Him.

Once Lalitâ imparted lessons on '*mân*' to Swâmini. After these lessons Srimati stuck to Her *mân* so rigidly that all His tactics to break Her *mân* failed. Then Sri Krishna started playing the flute in Vrindâban. When Srimati heard the mellifluous notes, She told Lalitâ –

“O Preceptor of '*mân*! O *sakhî*! Please shut both my ears. There, listen to Govinda's flute chanting hypnotic *mantras* like a witch-doctor in the woods of Vrindâban!” - [U. N.]

What She is trying to say is, “If the magical notes of that flute enter my ears, I will not be able to hold on to '*mân*' anymore.” So it is not surprising that the flute will be able to arouse Her. Now, Srimati is aroused. Shyâmsundar has achieved His goal - and the poet is praying - “May this nectarine form of Sri Krishna be revealed in my intoxicated heart”.

In the *sâdhak* state, the poet is saying that although the heart of a *gyâni* is as inert and hard as the Sumeru Mountain, his heart melts and gets agitated when he hears the song of the flute. It is the inherent power of the flute to attract the mind of an '*âtmârâm*' *muni*.

*“atmaramashcha munayo nirgrantha apy-urukrame,
kuruvanty-ahaituking bhaktim – ittham – bhuto guno harih”.*

Govinda's flute is one of His 'Four Sweetness'. The lips of the Supreme Being is playing the Supreme Sound (flute), therefore it is natural for the Brahma-*gyânîs* to be attracted.

The flute is very powerful

A Brahma-*gyâni*'s heart is naturally dry. The song of the flute drenches it with *bhakti-ras*. It is hard due to meditation on *Nirgun* Brahman. The flute makes it soft like lotus. It is still because it is situated in Supreme Bliss. The flute excites it and makes it impatient to serve Sri Krishna.

Sri Chaitanyadâs Goswâmpâd has written - Sri Lilâshuk has gained an inspiration of Sri Râdhâ-Mâdhav's '*keli-avasân-lilâ* [the divine pastime called 'completion of love-making']. His heart is joyous since His most worshipped Sri Râdhâ is in a state of bliss. Also he is experiencing Govinda as *Amritam*! Sri Krishna's lips have become sweet by kissing Swâmini's lips and the poet is enthused by this sweetness. On beholding Priyâjî's love-languor, Sri Krishna's eyes are showering mercy. They have become wide and large since they are wonderstruck by Her beauty.

Sri Bhatta Goswâmpâd says, Sri Lilâshuk's heart is very wonderful and rich with supreme devotion. He is praying for Sri Krishna to appear in his heart. May That inexpressible *Amritam* sport in my heart that is intoxicated with the nectarine *ras* of love.

You may ask – is Sri Krishna liquid like *Amritam*? The poet replies, “No, liquid has no shape, while He has a Divine form. He is an endearing wonderful *Amritam* and also has very sweet lips”. Since He is *Amritam*, He is completely sweet. But still, His lips are especially sweet.

Explanation of '*madhura-adhara-amritam*'

'Madhura-adhara-amritam' is explained in various ways. It may mean that His sweetness overshadows every other sweet object in creation. It also indicates that He is the repose of all sweetness – His Own as well as that of others.

All the parts of His body are highly intoxicating and supremely *râs*-full. The Mahâjan has said –

“Sri Shyâmsundar’s shyâm (dark) complexion is sweet. His most wonderful adolescence is sweet. His pastimes are sweet, the activities of His eleven senses are sweet. His gaze, gestures, speech, form, beauty - all are sweet. The ornaments that have come in contact with this ‘Sweet’ too have become sweet. A single drop of *Amritam* is capable of inducing inebriation - then who will not be overcome with supreme intoxication on coming in contact with so much *Amritam* (sweetness)?”

He is the Master of all sweetness. So everything connected with Him is sweet, sweeter than sweet, the sweetest among the sweet!

*“adharam madhuram vadanam madhuram
nayanam madhuram hasitam madhuram
hridayam madhuram gamanam madhuram
madhurâdhipate rakhilam madhuram”.*
*“vachanam madhuram charitam madhuram
vasanam madhuram valitam madhuram,
chalitam madhuram bhramitam madhuram
madhurâdhipaterakhilam madhuram”.*
*“venur- madhuro renur-madhurah
panir- madhurah padau madhurai,
nrityam madhuram sakhyam madhuram
madhurâdhipaterakhilam madhuram”.*
*gunjâ madhurâ mâlâ madhurâ
yamunâ madhurâ veechee madhurâ,
salilam madhuram kamalam madhuram
madhurâdhipaterakhilam madhuram”.*

Meaning: - “Your lips are sweet, face is sweet, eyes are sweet, smile is sweet, heart is sweet and gait is sweet - O Lord of Sweetness, You are completely sweet!”

“Your speech is sweet, manners are sweet, apparel is sweet, Your turning around is sweet, Your walk is sweet, Your whirling around is sweet - O Lord of Sweetness, You are completely sweet!”

“Your flute is sweet, the dust of Your lotus feet is sweet, Your hands are sweet, feet are sweet, dance is sweet, friendship is sweet - O Lord of Sweetness, You are completely sweet!”

“The '*gunjâ* You adorn is sweet, Your garland is sweet, the sweetly rippling Yamunâ is sweet with its sweet flow and sweet lotuses - O Lord of Sweetness, You are completely sweet”.

Explanation of“ taruna - aruna - karunamaya - vipula - ayata - nayanam”

This *Amritam* is all the more magnificent! So the poet said - "*taruna-aruna-karunamaya-vipula-ayata-nayanam*".

'*Taruna*' means youthful. His eyes are forever excited to hear the glory of His devotee. The corners of His eyes are naturally crimson. His compassionate eyes are large since they are unable to bear a dear-one's sorrow. They are forever showering infinite mercy for His loved ones.

Explanation of "*kamala-kucha-kalasibhara-vipulikrita-pulakam*".

Vishwa-Kosh says, '*kamalâ* means 'a great lady'. The Laxmis who are the beloveds of the Divine Being are the greatest of all women. The *Gopa*-beauties are even greater than the Laxmis since they possess '*mahâbhâv*'. Sri Râdhâ is the Chief all *Gopa*-beauties. Hence She is the great lady *Kamalâ*, in the true sense.

"The beloveds of Krishna are of three types – the Laxmis, the Queens of Dwârakâ and the *Vrajânganâs*. The *Vrajânganâs* (damsels of Braja) are the essence of all the beloveds. Sri Râdhikâ is their fountainhead. Just as Sri Krishna manifests many incarnations, Sri Râdhâ is the source of all the other beloveds. The Laxmis are Her *vaibhav-vilâs* while the Queens are Her *vaibhav-prakâsh*.

Although the *Brajadevis* differ in looks and nature, they are all Her expansions and, are the sources of *ras*. It is not possible to reach the climax of *ras* without many beloveds. Hence they are manifested to assist the pastimes of Sri Krishna. They bring about variegatedness in *ras*. In this manner they enable Govinda to relish different types of *ras* such as the *Râs-lilâ*.

But only Sri Râdhâ gives maximum pleasure to Sri Govinda and holds Him spellbound. She means everything to Him and is the crest-jewel of all the beloveds".

– (Sri Chaitanya-Charitâmrítam – Âdi.4.63-71)

Sri Bhatta Goswâmpâd has written -

'*Kamalâ*' means 'the one who has experienced the bliss of love completely'. She is Sri Râdhâ since She is the sole possessor of the supremely great '*mâdan-âkhyâ prem*', which is not present in anyone else.

Her breasts are being referred to as '*kalash*' which means 'a small jar'. This indicates adolescence when they have not reached their full size. '*Bhar*' means 'to hold' or 'to touch'. This *Amritam* is expressing great thrill on coming in contact with Sri Râdhâ's breasts! Srila Prabodhânanda Saraswatipâd has glorified Sri Râdhâ's breasts in the following manner –

"O Râdhe! I pay obeisance to Your newly budding breasts that resemble golden-lotus buds appearing in the lake of dalliance. They are so captivating as if they are the fruits of the completely ecstatic wish-fulfilling tree of *ras* and enchant the universal Enchanter ('Krishna')" – [R.R.S.N.36]

Sri Râdhârâni has expressed with *ras* how Govinda, the very embodiment of intense bliss, feels on touching Her beautiful self –

“Dear friend, indeed my Sweetheart knows the art of expressing love. I am floored by what all I see, hear and feel. If I bathe in the front bank of the river, He bathes in the one behind. He rushes forth with outstretched arms to feel the water that has touched my body. He gives His clothes to the same washerman so that they touch my clothes. Even if half a syllable of my name is present in a word, He joyfully utters it. He turns around so many times so that His shadow touches mine. He remains there the whole day where the breeze carries my fragrance. He knows so many ways to express His longing. Poet Shekhar Roy, the servant of Their lotus-feet, is able to guess some of it”.

Then how much crazy will Sri Krishna become on actually touching Srimati, Who is the embodiment of *Mahâbhâv*?

Explanation of 'murali - rava - tarali - krita - muni - mânasa - nalinam'

Again, how is that *Amritam*? '*murali-rava-tarali-krita-muni-mânasa-nalinam*', which means - the song of His flute melts the lotus like heart¹ of the munis. Just as a lotus sways in the breeze, the minds of the munis become restless when the flute blows. Their Brahma-*Samâdhi* (deep meditation on the Brahman) breaks and instead they become agitated because the Shabda-Brahma that is the resonance of the flute induces *prem-ras*, which forces them to drown. This indicates that the *munis'* minds are as pure as lotus and that Krishna-*prem* is aroused immediately on hearing the flute.18.

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¹ pure heart

Verse 19

âmugdha-murddha-nayana-ambuja-chumbya-manaharsha-akula-Braja-vadhu-madhura-anana-indoh,ârabdha-venu-ravam-atta-kishora-murter-âvirbhavantu mama chetasi ke pi bhavah. 19

Translation

He is kissing the sweet moon-faces of the joyous Braja-vadhus whose hearts are full of longing, with His enchanting half-open lotus-eyes, and He appears in His adolescent form as soon as the flute starts playing - May those inexpressible feelings of That kishor reveal in my heart.19.

Âswâd-bindu purport

Sri Lilâshuk saw that Sri Krishna was successful. He had been playing the flute softly and sweetly to arouse Srimati and now His wish has been granted. The desire for love-sport has once again arisen in Her heart. Sri Krishna seated Srimati to His left and glanced sideways at Her moon-face, the same glance that enhances erotic desires. On beholding Sri Krishna's wonderful and sweet expression, Sri Lilâshuk was full of longing. He has expressed it in this prayer.

Sri Lilâshuk is saying - the attractive song played by Shyâmsundar on His flute forces streams of honey to ooze out from the rocks, then what to speak of Srimati Râdhârâni? The Mahâjan has quoted a *Brajabâlâ* extolling the wonderful power of the flute in the following manner -

"It is such a strange phenomenon! The flute melts the rocks and stops the breeze blowing across the Yamunâ. The whole world is mesmerized. It is pure nectar and the harbinger of joy. It forcefully drags the mind. My heart is set afire. How can an innocent woman (like me) survive under its attack of erotic arrows? It uproots the entire genre of respectable ladies and it is impossible to obstruct. The poet Chandidâs says - 'Bear this in mind, the Dark One knows a lot of black magic' ".

The *ras*-full Chief of all *rasikas* inspires *prem-ras* in the heart of His dear ones and then relishes it. His sweet flute and wonderful adolescent form help Him in this venture. Both are capable of injecting *ras* in all elements – living and non-living. A loving devotee is overwhelmed with *ras*. The feelings and proximity of *Brajabâlâs* create mountainous waves in this sweet ocean of *venu-mâdhuri*¹ and *kaishor-mâdhuri*.² They reach the zenith of sweetness when Srimati Râdhârâni comes close to Him. So He is playing the flute that is sweeter than before and has manifested the Kishor-form that can hypnotize crores of Love-gods. May some of His *bhâvas* be expressed in my heart. O *ras*-full Chief of all *rasikas*! Please awaken some *bhâvas* of Your nectarine pastimes in this fallen soul. Dear Ocean of *prem-ras*! Will You, with Your mesmerizing flute and Nava-kishor Shyâmsundar beauty, not shower at least one or two drops of *ras* in my heart that is as dry and parched as a desert?

The heartfelt
prayer of a
yearning
devotee

O Beloved of the *Gopis*! O Lord of Sri Râdhâ! You are lost in Your own *bhâv*. You are agitated in Your own love! Your eyes have drunk the intoxicating nectarine wine of loving Sri Râdhârâni's *mahâbhâv*. So they are half-closed.

Today You have forgotten everything and are inebriated with Sri Râdhâ-*prem*. Your eyes are drooping. I am ready to sacrifice all on the sweetness of Your half-closed eyes. Oh! They are so beautiful! Ah! How sweet!! Watching Your *bhâv*, Srimati, Who is full of *Mahâbhâv*, is both joyous and agitated – as if two rivers have flown from opposite directions and have met at a single point – this convergence has caused huge exultation that is flooding all creation!

Please visualize Shyâmchând (the moon-like Shyâmsundar) planting a loving kiss on the sweet moon-face of the joyous and agitated Srimati! How sweet, how beautiful and how wonderful! How tempting to a loving devotee!

May some of this *bhâv* be expressed in my heart. The emotional poet could not find any word to express this *bhâv*. There is no such word – only relish and more relish. Words have fallen silent, intellect has become stupefied. That ocean of *bhâv* is fathomless. What the emotional *rasik* poet has hinted at, is the topmost goal for spiritual endeavour – desirable even for the *siddhas* (those who have attained spiritual success). This *bhâv* is beyond even the knowledge and intellect of the greatest of the *munis* and *gyânis*, It is present only in the sphere of relish.

The manjaris
are the
embodiments
of *sevâ*

The Goudiya Vaishnavs need to understand something more about this topic. Srila Bilvamangal Thâkur is a worshipper in the mood of a *sakhi*. The Goudiya Vaishnavs, who are sheltered at Sriman-Mahâprabhu's holy feet, are worshippers in the mood of *manjaris*. The *manjari-bhâv* is greater than *sakhi-bhâv* because although the *manjaris* are constantly swimming in the overwhelming ocean of sweetness, they do not forget their *sevâ* by submerging in

relish. They are the very embodiments of *sevâ-ras*. They relish the *ras* of sweetness through the *ras* of *sevâ*. Srila Narottam Dâs Thâkur Mahâshay has prayed –

“O Lord Hari! When will I get rid of this male form, become a woman and smear *chandana* on the Divine bodies? When will I arrange His hair into a *chudâ* and tie a newly woven

¹ sweetness of the flute

² sweetness of adolescence

garland of *gunjâ* flowers around it? When will I (along with other *sakhis*) weave garlands of various flowers, don Him in yellow clothes and put betel-leaves in Their mouths? I shall dress up Râi in blue and then gaze at Their captivating look to my heart's content. I shall tie her plait with new gem-studded gold lace and further decorate it with *Mâlâtî* flowers. I shall gaze at Their sweet beauty to my heart's content – this is what I pray. All glory to Rup and Sanâtan! Narottam Dâs begs of you to grant him this treasure”.

Srila Chaitanya dâs has written - Sri Lilâshuk is stating the fact that one gets to behold Sri Krishna after hearing the flute. So now in this verse he is praying for His appearance. Srila Bhatta Goswâmpâd says, Sri Lilâshuk is praying for an inspiration of some sweet dalliance performed by the adolescent Sri Râdhâraman. The flute has mesmerized Sri Râdhâ and other *kishorî Gopis*.

Srimati's prayer to the flute

“Dear flute, I beg of You repeatedly not to play ‘Râdhâ’, ‘Râdhâ; again and again, by perching atop Shyâm’s lips.

You live on the face of a cheat and keep calling ‘Râdhâ’ ‘Râdhâ’. The elders find this shameful. Cheats do not give up their cheating tendencies. So why do you remain in His control (since I think you are good)?

Your sweet notes do not let me remain indoors. My eyes keep on shedding tears. I lost my family-honour the very first time you played. Now my life is all I have.

Any way, it is good you played. At last I lost everything I possessed. The poet Uddhav dâs says, ‘Whosoever hears the song of the flute forsake all fear of losing honour and status.’”

Sri Lilâshuk is saying may some *bhâv* of That Kishor-form holding the flute to His face be inspired in my heart. Here ‘*bhâv*’ refers to divine *bhâv* such as stupefaction, perspiration etc. Although Sri Krishna is the embodiment of Supreme Bliss, He is immersed in Sri Râdhâ’s intense love, and so, He expresses many *bhâv*. Some of them are as follows: - Temporary *bhâv* such as joy, dominant *bhâv* – such as erotic, physical *bhâv* such as gesture, facial expression and movement of hand. Involuntary *bhâv* such as beauty, lustre, glow, sweetness impudence, magnanimity and patience. Amongst the twenty two *bhâv* displayed by Râdhârâni, Sri Krishna too displays ten. Besides these many more *bhâv* arise in His kishor-form. May some of them manifest in my heart. If my heart is not full of such self-manifesting *bhâv*, how will I describe them? This is the gist of this verse.19.

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Verse 20

kala-kvamita-kankanang kara-niruddha-pitambarang

klama-prasrita-kuntalang galita-varha-bhusham vibhoh,

punah prakriti-chapalam pranayini-bhuja-yantritam,

mama sphuratu mânase madana- keli-shayyotthitam.20.

Translation

Sri Râdhâ is tugging at Sri Krishna's yellow garment with hands adorned by sweetly tinkling bangles. Their hair is tousled due to love-sports, while the peacock-feather and garments have loosened! He is once again in the tight embrace of His Beloved - may that Vibhu's madana-keli- shayyotthâna-lilâ' (the pastime of rising from the bed of love) reveal in my mind. 20.

Âswâd-bindu purport

When Sri Krishna, Who is the Chief of all *rasikas* saw that Sri Râdhârâni was aroused, to enhance Her excitement and behold Her passionate activities, He pretended to rise from the bed of dalliance and proceed towards the *Râs*-floor. Srimati Râdhârâni tried to stop Him. Seeing this Sri Lilâshuk has uttered this verse.

Sripâd Lilâshuk has not only described this sweet *ras*-full pastime, but has also prayed eagerly – “May that '*madana-keli- shayyotthâna-lilâ* be inspired in my heart! Those devotees who are worshippers in the mood of *manjaris* (for whom Srimati Râdhârâni is the life-line), find this pastime very relishing and very sweet indeed! A thoughtful devotee must try and understand this.

Today, on the eve of the *Râs* dance, *Rasamay*¹ Sri Krishna has forsaken hundreds of crores of *Brajabâlâs* to sport with *Premamay*² Srimati Râdhârâni. So He has brought Her in a secluded flower-grove and has drowned in the *ras* of dalliance. How can anyone behold the Ever-desired --- Ever beautiful ---- Ever sweet One and then after relishing the *ras* of His love-sports, let Him go? Today *Premamayi* Sri Râdhârâni has got Her most precious Madanmohan all to Herself. She has relished the intense sweetness of His beauty and dalliance. How painful it is for Her to let Him out of Her sight even for a moment! Absorbed in His beauty, qualities and pastimes, Ishwari has forgotten all. She sighs –

¹ Sri Krishna – the Embodiment of *ras*

² the Embodiment of love

Verse 20 Sri Sri Krishna-Karnâmrítam Verse 20

“O Lord of my life! I am absorbed in You all day and night and I have forgotten everything else. I see only You whether I am awake or asleep. You are my heartbeat and my life–partner. You are my adornment and Your sweet speech is the pleasure of my ears. You are my all in all, and I do nothing else but talk about You, and You are the kohl in my eyes (I can see none but You). I can continue to behold You for an eon and feel it to be just a fraction of a second. The poet Basanta Roy says – It is great love indeed!”

His beauty, excellences and pastimes (*rup-gun-lilâ*) are so infinitely sweet that on hearing, beholding, touching and thinking about Him, *Premamayi* express Her longing in the following manner –

“Since my birth, I have beheld Your beauty. Still my eyes are not satisfied. For millions of eons my heart has been placed on Yours, still it is not pacified. I have drunk Your nectarine speech all the while. Still it has not touched my auditory senses. How many sweet nights have I spent in love-sports! Still I don’t know anything”.

As soon as the *Rasamay rasik* beloved got up to leave, Srimati clutched His yellow garment with both Her hands. Her Bangles jingled sweetly. How melodious, *ras*-full, captivating is that sound! Srila Kavirâj Goswâmi has the following *ras*-realization –

In this previous pastime the Divine Couples’ robes had got exchanged. Srimati Râdhârâni had worn Sri Krishna’s yellow garment while Sri Krishna had worn Sri Râdhâ’s blue one. So Goswâmpâd says that Sri Krishna is tugging at the yellow cloth covering Her and Sri Râdhârâni is trying to stop Him. The cloth is held tightly by both. This causes the bangles in both hands to collide and resound melodiously.

Both their dresses are messed up and their pitch black, soft, smooth and silky hair is loosened. Previously the Divine Couple had expressed the *bhâv* of *viparit-vilâs*. So, Sri Râdhârâni’s hair was tied into a *chudâ* while Sri Krishna’s hair was plaited. Now the peacock feathers from Sri Râdhâ’s *chudâ* and the gems from Sri Krishna’s plait have fallen. What wonderful sweetness! Srila Chandidâs has hinted towards some of this sweetness –

“Her hair has loosened, the peacock feathers adorning the *chudâ* have fallen, the blue skirt too has come off and love has set Nidhuvan on fire”.

Sri Krishna is One Who always enhances the love of His darling. So when Srimati saw He was all set to leave, She put Her arms round His neck and said petulantly - ‘O Beloved of my life! How can You leave me and go alone? You are my all in all, my eternal companion. I will never let You go”. Saying this Srimati seated Her tightly–held Beloved on the love–bed. Râdhârâni’s longing is expressed slightly by the Mahâjan –

“Dear friend, Your honour is mine. I am beautified by Your beauty. I feel like holding Your feet to my bosom forever and ever. Others have many possessions, but I have only You. I consider You to be hundreds of times dearer than my own life.

Dear friend, my mother has pampered me since babyhood. I am dear to my friends as well. Yet I consider You as my life and soul.

You are the kohl in my eyes and the ornaments of my body. You are That Dark–moon. Poet Gyânadâs says, love for That Dark One pervades my innermost being”.

Explanation of 'prakriti - chapalam'

Srila Bilvamangal Thâkur has used the words '*prakriti-chapalam*'. This shows that *ras-châpalya* (the *ras* of restlessness) is an inseparable part of love. This restlessness is much higher than the serious Brahman-realization of the *gyânîs*. The ocean of love is not still like the ocean of bliss (or Brahman realization). Here there are infinite waves of *ras*. Hence although it is fathomless, the ocean of love is ever restless. This restlessness cannot be experienced by the yogis and *gyânîs*. We get a hint of this in the Upanishads; Veda-Samhitâ mentions it and we find it in Srimad-Bhâgavatam. However, the poems of the Vaishnav *mahâjans* express it completely. Srila Chandidâs has described Srimati Râdhârâni's *ras-châpalya* wonderfully. We would like to gift two such poems to our dear emotional and devout readers –

"O Friend! I will not let go of You. I will keep You close to my heart. Let the society laugh at me. If I lose my respect, so be it. But I shall not let go of You. If You forsake me, listen O Reservoir of excellences, whence shall I get someone else like You? I cannot blink, nor sleep a wink. I can't even die in peace. Where can I go to rest my heart?"

Srila Chandidâs is verily an expert in describing sweetly the sweet *ras* of Vrindâban. He can express the innermost feelings in the most simple and easy words. This is what makes him stand apart.

"O my dear Friend! I shall hide You in my eyes. I will sew the touchstone of love in the thread of *ras* and wear it close to my heart.

Since babyhood I have none but You in my heart. Those rosy feet of Yours have always been my only goal. You are my wealth, my relation, my soul, my life and my youth. I wear You like a necklace around my throat.

I never forget You whether resting, dreaming, sleeping or awake. Since I am a weak woman, I may commit hundreds of crores of mistakes. I beg You to forgive all of them.

It does not become You to push off an innocent guileless woman (like me). After much thinking I have concluded that I have none but You, my Friend!
I cannot let You out of my sight even for the fraction of a second. When I blink, I feel it is the end of creation. The poet Dwija Chandidâs advises – O Râdhe, keep Him tied by Your creeper-like arms".

This fickle stealer of hearts must be kept tied in this manner only. Although He is jailed in the heart of the loving devotee and is bound by the ropes of love, it is very difficult to tie Him up externally. Mother Yashomati has tied Him with the rope of her huge parental love. He is all bound by Srimati Râdhârâni's soft and smooth arms. The emotional poet has described this in the language of love which is always the 'Mahâmantra' to unite lovers.

Sripâd Lilâshuk prays that this sweet conjugation of Sri Sri Râdhâ-Govinda may always reveal in his heart.

Srila Bhatta Goswâmpâd says, Sri Lilâshuk has described the conjugal pastime with budding *Gopa-Kishoris* in this verse. May Sri Krishna's rising from the bed of love-dalliance reveal in my heart! I want to meditate on that pastime in which the soft sweet tinkling of bangles can be heard – '*kala - kvanita - kangkanam*'.

Verse 20 Sri Sri Krishna-Karnâmr̥itam Verse 20

He is the One Whom Sri Râdhârâni binds with Her loving arms – '*pranayini – bhujā – yantritam*'. He is also holding the loosened yellow garment in His hand, or else He is holding Sri Râdhârâni's garment – '*kara – niruddha – piatambaram*'. His hair has loosened due to the extreme languor of love-making – '*klama – prasrita – kuntalam*'. Being submerged in too much *ras*, He is incapable of donning either His garment or peacock-feather. So they have loosened – '*galit – barha – bhusham*'. Although He has indulged in many witty love-sports, He is still restless – '*punah prakriti – châpalyam*'.

According to Sri Bhatta Goswâmpâd this is an inspiration of '*nishânta-lilâ* (end of nocturnal pastime) –

The *sakhis* are telling each other - 'Just look! It is the break of dawn. The *Gopa*-boys have all gathered at Sri Nanda Mahârâj's door-steps and are raking up a tumultuous sound with their flutes. Every house is echoing with the churning of curds. The night has faded; people are roaming here and there. But these two have still not awakened' – hearing such teasing words from the impudent *sakhis*, He is most solemnly rising from the bed of love-dalliance – and - Sri Lilâshuk is praying for a revelation of this sweet pastime in his verse. 20.

Verse 21

*stokastoka niruddhyamâna mridulaprasandi mandasmitam,
premodbheda-nirargala-prasrimara-pravyakta-romodgamam,
shrotun shrotra-manoharam braja-vadhu-lilâm-itho-jalpitam mithyâ-
swâpam upâsmahe bhagavatah kridâ - nimilad - drishah .21*

Translation

Sri Krishna is pretending to be asleep so that He may hear the attractive conversation of the Brajavadhús. His face is radiant with a slight stifled softly blooming smile that has broadened due to the arousal of love. The hairs on His body are clearly standing on their ends. We worship such false sleep of Sri Krishna. 21.

Âswâd-bindu purport

Sri Krishna has risen from the bed of love, Srimati Râdhârâni has put both Her arms around Him and He is at present seated on the love-bed. Once again the *ras*-dalliance has started with enthusiasm. Sri Sri Râdhâ-Govinda's *vilâs* is very deep, mysterious and unknown to all in every aspect. Leave alone others, it is unknown even to the dearest *sakhis*. **No one is permitted to behold Their pastimes, other than the *Manjaris*.** The *sakhis* are so close to Them, but still they are not allowed to stay during the confidential pastimes.

Seeing that the *vilâs*¹ had started, Sri Lilâshuk went away with the *sakhis* and after some time, when they learnt that it had ended, they returned to the gate of the flower-grove. Inside the *kunja* (flower-grove) Sri Krishna heard the anklets of the approaching *sakhis* and pretended to be asleep so that He could hear their conversation with Sri Râdhârâni. Everyone thought He was sleeping. So they started joking freely. When Sri Lilâshuk saw Sri Krishna's eyes shut, in false sleep, He said defensively, "Although the Lord is overflowing with all beauty, He is pretending to be asleep to hear the sweet joking words of the *Brajavadhus*. We worship that false sleep." This proves that the *sakhis'* humorous conversation with Sri Râdhârâni is so wonderful that it steals the ear and heart of Sri *Bhagavân* Himself!!

Srila Kavirâj Goswâmpâd has gained the exclusive blessing of Sri Râdhârâni. By Her mercy, that witty conversation has been revealed in his *ras*-meditative heart. So he has served that wonderfully sweet, delicious, entertaining and nectarine conversation to us. Sri Râdhâ's *sakhis* tried to embarrass Her with so many *ras*-words. She was not to be

¹ love - dalliance

defeated. She too replied by turning the tables on them. One of the *sakhis* said – “My dear Princess, You are very brave indeed! You left us at home and came to this forest to pluck the *Punnâg* flower (the literal meaning of ‘*Punnâg*’ is ‘the best of men’ - that is Sri Krishna). How fortunate that the slayer of demon Baka (Sri Krishna) has not found You, otherwise we cannot imagine how You would have been defeated in His hands. Dear Friend, another question - have You heard - Sudyumna and Shikhandi have come to this forest? I believe You have learnt their art, is it true?”

Who were Sudyumna and Shikhandi?

Sudyumna was Vaivasvat Manu’s son. Before the birth of Ikshvâku and all, Manu was childless. So under the guidance of Maharshi Vashishtha, he performed *Mitra-Varun yagnâ*¹. Although he wanted a son, his wife wished for a daughter. So they got a daughter named Ilâ. Manu was dissatisfied. So Rishi Vashishtha prayed to Sri *Bhagavân* to change Ilâ into a boy. In this manner Ilâ became a boy and her new name was Sudyumna. Once when Sudyumna went hunting in Sukumâr forest at the foothills of the Sumeru Mountain, he, along with his friends, turned into women². Later on by the mercy of sage Vashishtha he gained femininity for one month and masculinity for the next month.

Shikhandi was the son of King Drupad. He was born as a daughter. Drupad who was so much desirous for a son that although he got a daughter, he performed all the rites meant for a son. When she attained marriageable age, he got her married to king Hiranyavarmâ’s daughter. When Hiranyavarmâ learned the truth from his daughter, he was furious and prepared to attack Pâncâl. Shikhandi left her home and entered a forest. Here lived a Yaksha (semi spiritual being) called Sthunakarna. By his boon, Shikhandi gained manhood and returned home. Then Drupad told everything to Hiranyavarmâ and pacified him. Arjun had placed Shikhandi in front of Bhishma (in his opinion Shikhandi would always remain a woman) who then gave up his arms and thus Arjun was able to defeat Bhishma. Today Sri Râdhâ-Krishna’s clothes and mood had got exchanged due to love-dalliance. Seeing this, the *sakhis* are teasing Swâmini in this manner.

When Sri Krishna heard this He got into trouble. The problem was that He wanted to burst into laughter. But if He laughed, He would get caught and would not be able to relish Sri Râdhârâni’s witty repartee, so He slowly contained His laughter. The laugh turned into a smile that made His face blissful and light up like a full moon. How sweet His face looked then! The laughter within Him reached His face softly, sweetly and started playing silently on His lips. You may ask, then how did Sri Râdhârâni and the *sakhis* not come to know that He was pretending? Well, when Sri Krishna actually sleeps, His lips always display a soft smile. So when He pretends to be asleep, no one can make out. Sri Lilâshuk has learnt this by the mercy of the false sleep itself.

Srimati Râdhârâni replied, ‘Go away and don’t act smart! As if I don’t know about you folks. You are the main teachers of perverted acts. You think I don’t know anything? You people are the greatest teachers of all Shikhandi-arts. You girls have no character at all and now you want to spoil mine and make me like you. So you signalled with your eyes and having left me alone with this debauchee you hid yourselves in the forest. Thank God that ‘Sleep’ is my dear friend. He came to protect me and embraced your hero. Just now

¹ a type of fire-sacrifice

² Due to a spell

Shikhandi came alone and told me, "Yesterday Krishna was with the *sakhis* in the flower-groves. Then I too had come there with my friend Sudyumna – all the *sakhis* learnt this Shikhandi-art from me. Sri Krishna learnt the art of eroticism from my friend Sudyumna. I have come here to put my friend's erotic-art to test. Your *sakhis* too wish that You should advise me regarding that art". When I heard Shikhandi I was so angry that I shooed him away. Full of lust, it is you who have made him your Guru. You foul-mouthed girls, I will never talk to You again."

When Sri Krishna heard Sri Râdhârâni's reply He became very much inebriated with love. Although He tried His level best, He could not control His goose bumps. Sri Lilâshuk relished this nectarine *bhâv* of Sri Krishna and said - "We worship this false sleep of Sri Krishna. May I be so fortunate as to behold this false sleep".

Srila Bhatta Goswamipâd says, Sri Lilâshuk who is immersed in great *bhâv* has earlier prayed for an inspiration of Sri Sri Râdhâ- Krishna sporting in the fresh, secluded flower-grove of Sri Vrindâban. Now in this verse he is praying to behold the false sleep of Sri Krishna which He performs to hear the sweet conversation of the *Brajasundaris*. Here '*Bhagavatah*' (of Sri *Bhagavân*) is not used in the opulent sense, but it refers to Sri Krishna Who is engaged in the sport of love-making, since the emotional poet is a worshipper in the mood of sweetness. '*Upâsmahē*' means 'we worship'. This indicates that the poet wishes to relish Sri Krishna's pastimes with other devotees having similar mood, called '*sajâtiya*'.

"You must relish the meaning of Srimad-Bhâgavatam in the company of *sajâtiya*¹, serene, more advanced and *rasik* devotees. The Divine pastimes do not appear *ras*-full or sweet without the company of such devotees." - [B. R. S. 1.2.91]

Instead of saying 'we worship Sri Krishna who is displaying false sleep' the poet is saying 'we worship the false sleep of Sri Krishna.' This proves the importance of the pastime. Everywhere we see that the devotees are more obsessed with the Lord's pastimes than with the Lord Himself. This is because His true nature is manifested more wonderfully through His pastimes. Sri Krishna's sweet Braja-*lilâs* are incomparable. To show His mercy to the devotees, Sri *Bhagavân* manifests sweeter than sweet pastimes such as the *Râs-lilâ*. By hearing such pastimes any one can easily gain success in devotion.

The same is stated in S.B. –

*'anugrahâya bhaktânâṃ mânushan deham-âshritah,
bhajate tadrishih kridâ yah shrutvâ tat-paro bhavet.'*
- [S.B. 10.33.37]

Sri *Bhagavân* Himself has said in Padmapurân-

"mad-bhaktânâm vinodârthang karomi vividhah kriyâh."

Meaning - "I perform various pastimes to entertain my devotees."

The magnificent *ras* of the pastimes make Sri *Bhagavân* Himself wonder struck.

¹ Devotees belonging to the same *sampradâya* and in the same *bhâv*

Sri *Bhagavân* is remembering the most amazing sweetness of *Râs-lilâ* performed with the *Brajadevis*, and is remarking in wonder –

“Although I have many attractive pastimes, whenever I remember the *Râs-lilâ*, I do not know why, my mind is enraptured in some inexpressible *bhâv* and I lose myself.”

Srila Rupa Goswâmpâd has named Sri Krishna's *Lilâ-Kathâs* (the narration of pastimes) as '*Amrita-tarangini*' (flow of nectar) and has prayed for that *ras*-river to appear on his tongue –

“O Krishna! The narration of Your pastimes is like a river of nectar that uproots the tree of materialism and destroys all worldly desires. Great sages such as Nârada relish its drops every moment and frolic happily. Its gurgling sound is extremely joyous to the ears and there is a whirlpool of *ras* in it. May that river of nectar always flow from my tongue!” - (Stavamâlâ)

What is reason behind Sri Krishna's false sleep ?

'*shritum shrotra-manoharam Brajavadhû – lilâm – itho – jalpítam*'. It means, 'to hear the attractive conversation of the Brajavadhûs'.

Meaning of 'Brajavadhu' and 'lilâ' in the verse

"*Brajavadhus* are those who bind Sri Krishna with the cords of *love-ras*. He is performing the pastime of false sleep so as to witness how they steal His flute, and to hear their *ras*-full conversations.

"*Lilâ*" – means imitating a dear one by dressing up and acting like He does". - (Ujjwal-Neelmani)

For example Sri Ratimanjari told her *sakhi*–

“O Beautiful One! Look, there is Râdhâ Who is deranged in Sri Krishna's *virahâ*¹, so She is smearing musk on Herself, has worn yellow garments, has tied Her hair with beautiful peacock feathers, has worn a garland of wild flowers, and is imitating Madhuripu (Krishna) by playing the flute. May She protect us!”

- (Chhando-manjari)

Flute stealing - a very sweet *lilâ*

“Sri Râdhârâni slowly moved Her feet in a manner so as to silence Her anklets, carefully shifted Her gold bangles upwards and casting swift glances all around, smilingly lifted the flute right from Mâdhav's lap.” - (Padyâvali – 254)

Sri Krishna is performing this false-sleep to witness such captivating sweet pastimes (for example, flute-stealing) and to relish the sweet conversations of Sri Râdhârâni and the *sakhis*.

What sort of conversation ?

¹ separation

"*shrotra – manoharam*. It means 'that which steals the auditory senses and the mind.' The *Brajavadhus* conversation steals the auditory senses because it is sweet, soft and pleasing. It steals the mind because it is charged with meaning. The mind is the director of all the other senses. Hence when the mind is attracted, all other senses stop functioning. Hence Sri Krishna is spellbound when He hears such sweet talk.

Explanation of 'prem- odbheda - nirargata - prasrimara - pravyakta - romodgamam'

It means that Sri Krishna's deep love is extremely enhanced. So He cannot contain His excitement. His hairs are standing on end. Let us worship that false-sleep of Sri Krishna.

Srila Kavirâj Goswâmpâd has explained the word '*upâsmahē*' (literal meaning = we worship), as '*pashyâmahē*' meaning 'we behold'. Srila Bhatta Goswâmpâd has written '*sevemā*' or 'we serve'. Both express the true feelings of Sri Lilâshuk. Besides these, from the point of view of the *sâdhak*, there may be another explanation of '*upâsanā*'. ('*upâsmahē*' is the verb-form of '*upâsanā*'). Sripâd Shankarâchârya has defined '*upâsanā*' in the preface to the purport of Chhândogya Upanishad¹ as –

" '*Upâsanā* is defined as meditating on some object specified in the Scriptures and uniting the mind so completely with it that we should not be aware of anything else."

Meditating on the daily pastimes of Sri Sri Gour–Govinda is an intimate *bhajan* of the Goudiya Vaishnavs. We should control our mind and gradually absorb the mind in the Divine pastimes. We should practice this so that the subconscious mind is not aware of anything other than the forms, qualities and pastimes. Srimad Jiva Goswâmi has chalked out the method of practicing '*smaran*' in a very expert manner. He says.

" *Smaran* consists of five stages-

- (1) When we think of the pastimes occasionally, with intervals, it is called '*smaran*'.
- (2) When we wilfully drag our inner mind away from all sense objects and think of the pastimes in an ordinary manner it is called '*dhâranā*'.
- (3) When we meditate and can see distinctly the forms and qualities of all that is involved in the pastimes, it is called '*dhyân*'.
- (4) When we meditate unbrokenly (continuously) like a flow of nectar, it is called '*dhruvânusmritih*'.
- (5) When all the pastimes spontaneously (without any conscious effort on our part) fill our inner mind as soon as we wish to meditate, it is called *samâdhi*. - (B.S.278)

Generally in the practicing stage, we may attain *smaran*, *dhâranā* and *dhyân*. We achieve *dhruvânusmritih* when we possess '*bhâv-bhakti*' and *samâdhi* is possible on reaching *prem-bhakti* alone.21.

¹ a Vedic text

Verse 21 Sri Sri Krishna-Karnâmrítam Verse 21

dddddddddddddddddddd

Verse 22

*vichitra - patra - ankura - shali bala -
 stanântaram yâma vanântaram vâ,
 apâsya vrindâvana - pâda - lâsyam
 - upâsyamanym na vilokayâmah. 22.*

Translation

Where shall I search for Him other than the Gopa damsels' bosom that is painted with the design of leaf-blossoms? Or, should I enter the forest where leaves blossom? Forsaking the One Whose footprints decorate Sri Vrindâban, I see no one worthy of my worship.22.

Âswâd-bindu purport

While explaining this verse, Srila Krishnadâs Kavirâj Goswâmpâd has gifted us with a very intense relish of Sri Sri *Râs-lilâ*. He says, Sripâd Lilâshuk is considering himself to be a maid-in-command of the *sakhis*, serving in Sri Sri Râdhâ-Govinda's *kunja-lilâ*¹. He does whatever the *sakhis* command.

During the *Râs*-festival Sri Krishna disappeared with Srimati Râdhârâni. The *sakhis* started searching for Him anxiously. They formed groups and searched for Him in all the forests. Lilâshuk was in one of the groups. The *sakhis* ordered him to pluck various flowers for Sri Sri Râdhâ-Govinda's *sevâ* as well as search for the other groups. Thus commanded, Sri Lilâshuk set forth on his mission, accompanied by two or three other *sakhis*. Just now he was in the mood of '*sakhi-sneha-adhikâ*.'

"Those who love Sri Râdhârâni little more than they love Sri Krishna are called '*sakhi-sneha-adhikâ*' – [Ujjwal-Neelmani]

So, he asked his companions, "In the flower-grove Sri Krishna paints various designs of leaf-blossoms on Sri Râdhârâni's bosom with saffron, musk etc. He is ever-existent in Her bosom (He is always sporting with Her.) Should I go to Him? Or should I enter the forests of Sri Vrindâban that is decorated with the blossoms of leaves?" Srila Kavirâj Goswâmpâd has explained the *bhâv* of '*sakhi-sneha-adhikâ*' in a very charming manner. He says –

¹ pastimes performed in the flower-grove

How is the
mood of a
sakhi-sneha-
adhikâ?

"I shall not even glance at any one – although others may worship Him - other than Sri Vrindâvaneshwari; and definitely I shall not worship Him, for, She is the only One Who singularly controls Lord Krishna with Her captivating dance."

Although Sri Krishna is the Guru of all performing arts, He is bewitched by Sri Râdhârâni's most attractive and wonderful dance during the Râs-*lilâ*. The Mahâjan has glorified Sri Râdhârâni's sweet *Râs*-dance –

"The moon-faced Râdhârâni arched Her body gracefully in various manner in accordance with the rhythm of the *mridangam*¹. When Kânu (Krishna) challenged Her to dance according to a very difficult rhythm (specified by Him), Lalitâ-*sakhi* was pleased (for now was the chance to show Him Sri Râdhâ's expertise). Kânu said, 'O Beautiful One, listen carefully, You have to step according to this rhythm.' The *sakhis* were amused and started playing their respective instruments nicely while Kânu played the rhythm with His hands. The Beautiful One² danced so expertly that all the *sakhis* were astonished. They cheered Her and Kânu presented Her with His own *gunjâ-mâlâ*. She wore it round Her neck and the pendant lovingly nestled between Her bosom. The poet Shekhar says, such was Their new-found love."

Sometimes She conquers Shyâmsundar by Her sweet *veenâ* (a stringed Indian instrument) –

"The lotus-eyed Sri Râdhâ Who is an expert in all the arts, lifted the *veenâ*. She started playing a soft rhythm. She Who is verily the Madan-Mohan-Mohini³, moved Her fingers swiftly on the strings echoing mellifluous music. Her body swayed in rhythm and Her eyes darted hidden messages. She was so elegant!

Lalitâ played a pleasing rhythm. Madan-Mohan-lâl (The Darling Who enchants the Love-god) was enchanted. He said, Râdhâ, You are a reservoir of talents. How well You play! Kânhâ started accompanying Her with His flute and played the wonderful *Râg' Mâlinî*.

The love-inebriated cuckoo started singing sweetly and the peacocks started dancing in a tizzy. Oh! What a joyous place is Vrindâban where Râdhâ and Shyâm are always engaged in love-sports while the pure young damsels with innocent faces sing in various manners!

The soft breeze is fragrant, the Yamunâ is surging, and the garden is full of flowers. And Râdhâ-Krishna too resemble flowers. Lalitâ is saying so many sweet things while Kânu is dancing with Râi. Poet Shekhar says – How graceful Their steps and bodily movements are! How attractive They look together!"

Srila Bilvamangal Thâkur is in the mood of a *sakhi*. He considers the most talented Vrindâvaneshwari Sri Râdhârâni to be his only worshipped One. **"I don't wish to even see any other worshipped form, let alone actually worship him."** Here we should know that Srila Lilâshuk is in the pre-Chaitanya era. In this period all the devotees worshipped in *'sama-snehâ ratî* (having equal feelings for Sri Krishna and Sri Râdhâ) alone. Although Lalitâ, Vishâkhâ etc. possess *sama-snehâ ratî*, sometimes depending on

¹ an Indian musical instrument, shaped like a drum

² Râdhârâni

³ One Who enchants the enchanter of the Love-god.

the situation, they may take Sri Krishna's side or they may support Sri Râdhâ. Lilâshuk's dominant mood is also '*sama-snehâ ratl*'. Some times he displays the mood of '*Krishna-sneha-adhikâ*' and sometimes '*Râdhâ-sneha-adhikâ*'. This will be evident in the next verses. **At present by the mercy of Sriman-Mahâprabhu the Goudiya Vaishnavs' dominant mood is 'Râdhâ-sneha-adhikâ ratl (passionately disposed more towards Sri Râdhâ)**. They are the *Manjaris*. To worship in the mood of a *Manjari* is what Goudiya Vaishnav Âchâryas such as Rup and Sanâtan have taught us. **This is the '*anarpita-charin- chirât*' (hitherto not-offered) merciful gift of Sriman-Mahâprabhu. The *Manjari* never ever descend from the lofty throne of 'Râdhâ-snehâdhikâ'.**

Keeping in mind the above fact, there may be another explanation for this verse. When Sri Lilâshuk was new to Vrindâban, the *sakhis* wanted to verify who His worshipped one was. So they told him – "My dear friend, Sri Krishna has deserted the *Râs*, so let us search for Him and unite our lamenting *sakhis* with Him". Then the poet, in the mood of a *sama-snehâ sakhî* thought, "The *Gopa-kishoris* have become pale due to separation from Sri Krishna. Their heart is full of lamentation. Should I unite these damsels whose breasts are adorned with various designs of leaf-blossoms, with their Beloved? Or should I enter the deep woods to pluck flowers?" Thus debating with herself she saw the symbols of Sri Sri Râdhâ-Krishna's foot prints. Overjoyed she said,

"Sri Vrindâban is decorated with the holy foot-prints of Sri Sri Râdhâ-Krishna. Leaving Sri Vrindâban I shall never go elsewhere – I shall never worship anyone other than the Divine Couple - neither will I see any other worshipped form, let alone actually worship him."

This verse also indicates Sri Lilâshuk's profound eagerness, as a *sâdhak*, to behold Lord Krishna. He is impatient to know where and how Sri Krishna can be found.

"kânâ karo kânâ jāun, kânâ gele krishna pāo."

Meanings - "What shall I do, where shall I go so that I can behold Krishna?"
- (Sriman-Mahâprabhu's anguish expressed in the Gambhirâ pastimes)

Mahâprabhu used to grieve day and night. His heart was ever agitated with this anxiety. He was always absorbed in the mood of *Vrajânganâs*. The Mahâjan has extolled the anxious search of the *Vrajânganâs* (that is, of Sriman-Mahâprabhu) for Sri Krishna –

"O where is the Lord of my life with His flute? O where is the moon-faced One, my Treasure-house of talents? O where is the cloud-complexioned Shyâm Who is my most precious Friend? O where is the Lord of my life who is worth crores of Love-gods? O where He Who is anointed with musk and is more cooling than crores of moons? O where is the nectarine One who resemble a fresh cloud?" He (Sriman-Mahâprabhu) wailed in this manner and swooned. The poet Râdhâ-Mohan is full of wonder at the Lord's (Sriman-Mahâprabhu's) *virahâ*¹."

Sri Lilâshuk has fainted on the way. The Vaishnavs accompanying him brought him to consciousness and told him, "Swâmin! Your beloved Sri Krishna is omniscient and

¹ Pangs of separation

Verse 22 Sri Sri Krishna-Karnâmrítam Verse 22

omnipresent. He is the same as Sri Vitthalnâth and Sri Ranganâth. You have already had Their *darshan*. Meditate on Him again." He replied with determination that I shall go amidst those women whose bosom are painted with leaf blossoms or enter Vrindâban which is full of leaves and blossoms. If I am unqualified to reside in Sri Vrindâban, I shall banish myself to the forest – but I shall not behold any form other than that of Sri Râdhâ-Krishna, let alone worship."

This verse proves Sri Lilâshuk's loyalty to the Divine Couple Sripad Baladev Vidyâhbushan has written in Govinda-Bhâshya (3.3.9) -

"Those who worship Sri Hari are greater than those devotees who worship demi-gods to obtain material benefits. But whose minds are absorbed in Vrajendra-Nandan Sri Krishna is better than they who adore Lord Nârâyan. Sri Krishna is verily subjugated by their profound love."

Srimad Rupa Goswâmi too has written –

"Amongst the loyal worshippers of the various incarnations, the Mahâjans devoted to Sri Nanda-Nandan are greater since their hearts are not attracted by the mercy of even Sri Mahânârâyan. "

- (Bhakti-Rasâmríta-Sindhu 1.2.58).

Sri Krishna alone¹ cannot steal the hearts of the devotees who worship Sri Râdhâ-Krishna. Hence they are the greatest of all loyal devotees.

Sripâd Bhatta Goswâmi has said in the preface to this verse that Sri Lilâshuk, who is engrossed in the sweet mood of Sri Krishna worship, has expressed his loyalty in this verse.

The loving devotees are never attached to materialism. Still, they pray with humility that, wherever they may be born, their minds should be absorbed in Sri Krishna and not to sense-objects. The loving devotee Vidyâpati has prayed –

"According to my *karma* I may be born as man, beast, bird, insect or worm. I only pray that my mind be fixed on You."

Let alone others, Sri Krishna's eternal associate Srila Nanda Mahârâj too has prayed –

(When Nanda Mahârâj was separated from Govinda he was grief-stricken. He told Sri Uddhav) – "Dear Uddhav! Due to my *karma*, by the Lord's will, we may be born into any species. But wherever we may go, may our minds be absorbed in Krishna as a fruit of our pious activities." - [S.B. 10.47.69]

Here we must understand that the King of Braja is praying thus in all humility only because he is profoundly sad. Otherwise, such a prayer is impossible for a pure eternal associate of Sri Krishna such as Nanda Mahârâj who is the epitome of pure parental love.² That is why we have mentioned earlier – "*nandadayo'nurâgena pravochan – ashru - lochanah.*"

¹ without being accompanied by Srimati Râdhârâni

² It is impossible for Nanda Mahârâj to get rebirth as a result of karma. Also we should note that pious activities cannot result in Sri Krishna-bhakti.

Verse 22 Sri Sri Krishna-Karnâmrítam Verse 22

Meaning – “Sri Nanda and other *Gopas* said this with tearful eyes out of profound love.”

In the same way Sri Lilâshuk is praying with humility, out of *viraha*, “Whether I drown in vast materialism or I become a mendicant – Sri Krishna is my only worshipped one.” 22.

dddddddddddddddd

Verse 23

sârdham samriddhair - amritâya - mânair -

âtâya - mânair - murli - ninâdaih,

murdha - abhishiktam madhura - âkrintinâm

bâlang kadâ nâma vilokayishye. 23.

Translation

His flute showers nectarine song that permeates everywhere with its extremely rich râg and târ² - When will I behold That adolescent 'Chief of all sweet beings?' 23.

Âswâd-bindu purport

The most worshipped Srila Krishnadâs Kavirâj Goswâmpâd has rendered a wonderful explanation of this verse in context of the *Râs-leelâ*. Thanks to the Sâranga-Rangadâ purport that, the Gaudiya Vaishnavs who are steadfastly devoted to the lotus-feet of Sri Râdhâ, are able to relish the sweetness of Sri Krishna-Karnâmrítam in such a wonderful manner! By the mercy of Sriman-Mahaprabhu, Srila Kavirâj Goswâmi has served such wonderful nectar³ by bringing Srimati Râdhârâni into Karnâmrítam. Therefore it has now become unparalleled. During the *Râs-leelâ*, when the *Gopabâlâs* met Sri Krishna for the first time, they felt proud of their good fortune while Sri Râdhâ felt *mân*. The *Gopis* felt that Sri Krishna was very easily available. When Sri Râdhâ saw that He was equally disposed towards every *Gopí*, She was full of *mân* and sorrow.

Due to this Sri Krishna could not relish the sweet *ras* and so He disappeared with Her. When She saw that Sri Krishna loves Her the most, She became proud of Her good fortune.

But this opposed the relish of pure love. So Sri Krishna, to enhance Her love as well as to hear Her lamentations full of anxiety, forsook Her also. When Sri Krishna-Chandra (moon) disappeared, the *Gopis'* moonlit night turned into the pitch darkness of *viraha*. Sri Râdhârâni too set forth with Her *sakhis* to search for Her Rasik-Shekhara (Chief all *rasiks*). Sri Lilâshuk is present with them in the form of a *sakhi*. He is voicing Sri Râdhâ's lamentation as She is going from one wood to the other.

¹ arrangement of notes

² tune

³ like one serves a delicious dish

These thirty-three verses are full of such *viraha*-lamentation. They express great eagerness and anxiety.

In Rhetoric we find that the erotic *ras* is of two types – *sambhog* (union) and *vipralambha* (separation).

It is also written – “*Sambhog* is not nourished until there is *vipralambha* or *viraha*, just as a colored cloth looks brighter when it is dyed again.”

Srila Vishwanâth Chakravartipâd has explained this verse in his Ânanda–Chandrikâ purport in the following manner – ‘*Sambhog*’ and ‘*Vipralambha*’ are two types of erotic *ras*. But we are saying that *viraha* nourishes *sambhog*. Then should we not call *viraha* a part of *sambhog*? Why call it a separate *ras*? Well, *viraha* not only nourishes *sambhog*, but also results in the lovers expressing very deep loving sentiments in *smaran*¹, *sphuran*² and while actually seeing each other. It is most wonderful. Hence, it has gained a special position in the science of *ras*. The ancient sages too say -

“Of *milan*³ and *viraha*, the latter is superior, since in *milan* the beloved gains Krishna alone, while in *viraha*, everything in the universe becomes full of Krishna.”

Here, you may ask when *sphurti* etc. stops, the pangs of *viraha* become intolerable. Hence how can we call it superior to the joy of *milan*?

The answer is, that, the pain of *viraha* is a property of *Hlâdini* and *Samvit* potencies of the Supreme Being. Hence, although it appears as pain, it is supremely blissful. Srîmat Sanâtan Goswâmpâd too has found the bliss of *viraha* to be superior to the joy of *milan*. He has said –

“When we undergo *viraha*, in the beginning the memory of the dear one gives rise to a raging forest fire in the heart which results in extreme burning sensations which further gives rise to infinite sorrow and misery. Even so, this sorrow culminates in supreme joy and causes a *sphuran* of inexpressible bliss. Hence *viraha* is more praise worthy than the joy of *milan*. This sorrow results from *prem* (pure love). Hence in *viraha* even the most condensed form of sorrow given rise to waves of joy. This is realized only by the connoisseurs of *ras*.” - [B.B.1.7.125 –126]

“*ei premer âswâdan, tapta – ikshu charban,*
mukh jwale nâ jây tyâjan,
ei prem jâr mone, târ marma sei jâne,
bihsâmrite ekatra milan”

Meaning – “The relish of this love (during *viraha*) is like that of chewing hot sugarcane. Although your mouth burns, you don’t want to give it up. Only the one, who has gone through this phase of love, knows its worth. It is like a mixture of poison and nectar.”

Anyway, this *vipralambha* is classified into four –

(1) *purvarâg* (early phase of love)

¹ meditation

² a vision in the heart

³ union

- (2) *mân* (lovers' tiff)
 (3) *premvaichitta* and
 (4) *pravâs* (separation due to travelling).

Pravâs is further classified into

- (a) voluntary and
 (b) involuntary

Voluntary *pravâs* is again of two types – ‘short distance’ as if going for cattle–grazing, and ‘long distance’ such as going to Mathurâ. During ‘short distance’ *pravâs* the *Gopis* show ten types of *viraha* – symptoms. We shall explain these symptoms in detail in verses 27, 32, 37, 38, 40 and 43. Srila Kavirâj Goswâmpâd has explained these verses in a very *ras*-full manner in accordance with Srila Rupa Goswâmi’s Ujjwal Neelmani.

First of all Sri Râdhârâni was afflicted with the *viraha*-symptom ‘anxiety’. Then Lalitâ and the other *sakhis* consoled Her. Lilâshuk has voiced Srimati’s lamentation – “When will I behold That Kishor Who showers nectar with His flute ?” (This shows She is in the mood of anxiety.)

What sort of music does He play with His flute ?

The answer is ‘rich’ which means, it is full of rhythm and melody. Hence it is nectarine. Sri Krishna’s sweet flute is one of the extraordinary four-fold sweetness of Braja. The *venu-mâdhuri* (sweetness of the flute) is incomparable. Its nectarine melody mesmerizes all living and non-living, it melts the rocks. The non-livings gain life while the living become still. Then just imagine its effect on a lover! How can we express it? The Vedas, Vedânta, Srimad-Bhâgavatam and many other scriptures contain much evidence to prove that Sri Krishna is full of *ras*, honey, love and bliss. The resonance of the flute is the ultimate expression of His sweet *ras* and sweet love. Its effects on the heart and soul of the *Brajabâlâs* who are full of *mahâbhâv* are infinite. The Bengâli Vaishnav Mahâjans have gifted some wonderful poems to the *sâdhak*-world to make us relish the *venu-mâdhuri*¹. Please permit us to present some of them.

“My loving friend, Who is the Nâgar² at the base of that Kadamba tree? Why, I have never seen nor heard of someone like Him in Gokul. When He plays the flute, the breeze stops to listen and the Yamunâ flows in the reverse direction. The Sun-god’s chariot does not move forward since the horses can not find their way, while the trees and rocks weep. He charms the ladies and moves leisurely. He is all-enchanting and His attire too is enchanting. His body is smeared with musk and *chandan*³ whose fragrance permeates the air.

When the *munis* hear the flute, they give up their meditation. They don’t feel like doing their *jap*⁴ or performing austerities any more. The grazing cattle lift their heads and remain still, their mouths full with *grass*, while the calves refuse to drink milk.

¹ sweetness of the flute

² the One Who is expert in love-making –B.B.

³ sandalwood

⁴ Repeating a certain *mantra* over and over again

Peacock–feathers adorn His *chudâ* and Mâlâti–garland surrounds it. His style of dressing mesmerizes all creation. He puts on flower garlands all over, and their fragrance pervades all directions.

He is the Darling of the King of Braja (Nanda Mahârâj) and most precious treasure of poet Ananta dâs' life. His name is 'Beautiful Kânâi' (Krishna) and the ladies are afraid to step out of their homes for fear of His side-long glances."

The Braja *gopis*, full of *mahâbhâv* are expressing their anxiety on hearing the all-hypnotizing flute –

"O Grandma, Who plays the flute on the banks of the Kâlindi? O Grandma, who plays the flute in the pastures of Gokul?

My body is anxious, my mind is very anxious. The song of the flute makes me forget the most ordinary things, such as how to cook!

Who plays the flute, O Grandma? I want to surrender at His feet and become his maid servant.

Who plays the flute, O Grandma, with so joyous a heart? How have I troubled Him, O Grandma, that He punishes me so?

My tears flow like torrents. The song of the flute O Grandma, is stealing my life.

Is the son of Nanda playing the sweet melodious flute to fill my heart with anxiety?

Do you know Grandma, had I been a bird, I would have spread my wings and flown to Him. I wish Mother Earth would divide so that I could enter in her lap and thus protect myself. When there is forest-fire, O Grandma, the whole world comes to know. But my heart burns like a brick kiln which looks calm from outside but has a raging fire inside it. My heart is burning with desire for Kânâhâ (Krishna). Thus sings poet Chandi-dâs, with obeisance to Goddess Bânshuli¹."

The Mahâjan is describing Srimati's first experience with the flute –

"(Srimati Râdhârâni said) 'I don't know what sound suddenly originated from the Kadamba–woods and entered my ears. Why, even Nectar is nothing compared to it! It is a song so sweet that it wrenches the heart.

Dear friend ! I am telling you very firmly this sound is destroying all my self control and the dignity of my family is at stake.'

Hearing this, Lalitâ said, 'O Râdhike! This sound is none other than the flute played by Mohan (Krishna the Hypnotizer). Why does it mesmerize You? Calm down Your heart.'

Râi said – 'Who plays such flute? It is verily *Amritam* mixed with poison! It is freezing my body and I'm shivering as if there is snowfall. It is like a chopper that is cutting my heart to pieces. It is so hot that it is burning my intelligence and I'm unable to think.'

¹ poet Chandidâs was a priest in Goddess Chandi's temple. She is also known as Bânshuli *devi*. It was his ancestral occupation. However he was a Vaishnav par excellence.

As our darling spoke, Her anxiety increased. She had no solace. She said – ‘O my friend! You are telling a lie! This cannot be a flute. In stead I think, it is some expert lover who is chanting incantations to rob all my self-control.’ Poet Yadunandan Dâs is full of wonder with all this happening.”

Sâranga–Rangadâ purport says - The sweet melody forcibly pierces the universal boundary, and pervading Vaikuntha, it even attracts Goddess Laxmi.

In what manner does the flute pierce the universal boundary ?

“When the reverberation of the flute travels, it obstructs the clouds in the sky, astonishes the Gandharva–king Tumburu and breaks the Four Kumârs’ meditation. It travels still further and surprises Brahmâ, agitates king Bali by arousing suspense in him, it drives Vâsuki, the king of serpents dizzy, and pierces the envelope of the universe.” -(V.M.1.27)

Ultimately it enters Vaikuntha and attracts Vaikuntheshwari¹ Sri Kamalâ Devi.

“Anxiety fills whosoever hears the flute even once. It drives all women crazy. Their skirt-strings slacken and they become His slaves, not expecting anything in return. They simply rush towards Him. It drags even Goddess Laxmi to Him and she comes with expectations in her heart, but He does not grant her His association. This increases her thirst and she starts performing austerity to please Him. Yet she cannot attain Him.”

– (Sri Chaitanya-Charitâmríta Antya.17.43-45)

Explanation of “murddhabhishiktam madhur-âkriti-nâm”

It means “Sri Krishna is the crest jewel of all sweet forms.”

In this material world everything is made of five elements and hence is undergoing destruction every moment. Consequently there is nothing sweet in this world. The Supreme Being is eternal, divine, and always youthful. Hence He alone is sweet. Although all Divine forms are sweet, Sri Vrajendra-Nandan Krishna is the sweetest of all.

“ asamanorddha – rupa – shri- vismapita chara – charah ”

Meaning – “Sri Krishna is a universal wonder because of His incomparable sweet form.”

“His sweetness is unparalleled. Even His expansions in the divine world are no match for Him. Nârâyan, who is the source of all other incarnations and is the Chief of the divine world does not have so much sweetness.

Ramâ (Goddess Laxmi) who is Nârâyan’s beloved and is the role model for all chaste women is the evidence. Even she, tempted by Krishna’s sweetness, forsook all luxury and started performing austerities.”

- [Sri Chaitanya-Charitâmríta- Madhya.21.96-97]

This sweet beauty has maximum effect on the *Brajabâlâs*. The Mahâjans have expressed the *Brajabâlâ’s bhâv* most wonderfully through their poems. For the sake of our dear readers, we could not control the temptation to present a few of these poems.

¹ The mistress of Vaikuntha

“O dear! Why did I ever go to the Yamunâ? Now see what happened - That Trickster tricked my heart out of me. My eyes drowned in His ocean of beauty and my heart drowned in the flood of his youth. When I returned, the path seemed endless and my heart was bleeding so much that I struggled for life. You may be wondering how I lost my heart. Well, He wears *chandan* shaped like a half-crescent moon on His forehead with a dot of musk in it and my heart got trapped in its centre. He wraps a golden yellow cloth round His waist that is full of temptation.

In deed, fate has planted the seed of dishonour on the banks (of the Yamunâ). I lost my caste, family honour, reputation and this fact was loudly proclaimed to the world. In spite of belonging to a respectable family I made my parents as well as in-laws miserable. Poet Gyâna dâs says – ‘Dear girl, you must firmly control your heart.’ ”

Srila Chandidâs draws an extremely colourful picture of Shyâm’s beauty!

“Who distilled nectar and poured it into Shyâm’s fine, delicate and glossy form? Who replaced His eyes with *Khanjan* birds and who extracted honey from the moon, and then condensed it ?

And then who squeezed the condensed moon-honey to make His face? And squeezed Hibiscus to make the cheeks? Or who made the lips out of red berries and arms like elephant trunks?

Who made His throat like a conch-shell and put a cuckoo like voice in it? Who made His *pitâmbar* (golden yellow garment) by smearing it with turmeric?

O who studded gemstones in a smooth rock, for such is the beauty of His bejewelled chest? Who decked Him with exquisite wild flowers and filled Him with splendour?

Who planted plantain trunks on His bare body? For I see His thighs are such (strong and supple)! And tell me, who put mirrors on His fingers and toes, Chandidâs could gaze for aeons and aeons ?”

Srila Govinda dâs’s poems are flooded with sweet literary *ras* as well as sweet *bhakti-ras* and he is an expert in composing poems full of *bhâv*. He has described Sri Krishna’s beauty in the following manner -

“Tender loveliness bubbles forth from the earth and surging waves of His smiles benumb the Love-god. Who is This *Nâgar*, whence did I behold, my patience has gone afar. Since then, my heart is in agony and it is always full of tears.

He is full of frolic, His body sways with laughter, and He darts terrible arrows from sidelong glances.

The garland of Mâlati flowers swing on His bosom, around which black bees hover and buzz.

The *chandan* dots on His forehead are sparks that strike the heart - I am too ashamed to admit that it has caused my innermost being to suffer from some unknown fever. Still my

wretched heart continues to beat. Poet Govinda dâs says – ‘I known not what will happen.’ ”

Please hear another one of his poems. If you are a worshipper of Braja-*ras*, You will relish it and the sweet form of Krishna will merrily surge through Your heart –

“He is dark and glossy, sports a fine garland of wild flowers and dons tinkling anklets. Bees hover around the flowers on His *chudâ* and He casts side-long glances.

Oh my dear friend! What did I see on the banks of the Kâlindi! It was That beguiling *Nâgar* Kâno (Krishna). After this my heart was beating so fast that I couldn’t walk home. His *chudâ* of peacock feathers is radiant like the full moon and is flying in the breeze, while He plays the flute sweetly with a sweet smile on His lips.

His body is so full of amorous *ras* that He has to take support of the loving Kadamba tree. Look how He fools around with the lives of young respectable and chaste damsels!

His ears are decorated with playful ear-rings and He is dressed in golden yellow. His feet are as beautiful as the pink lotus, at which Poet Govinda dâs is ready to sacrifice his all.”

Srila Lochandâs has rendered a most beautiful poetic translation of Râmânanda Roy’s description of Sri Krishna’s sweet form in his drama Sri Jagannâth Vallabh. It is incomparable.

“Dear friend! Who is that *Nâgar*, That Ocean of *ras*, standing beneath the Ashok tree and pouring forth waves of sweet *lâvanya*? When I gaze at Him, I am mesmerised and I forget to blink.

He resembles a soft blue-lotus blooming in all its splendour. He sports an apparel that has the colour of molten gold. It is so enchanting that it would seduce any respectable woman.

His restless eyes are the arrows of the Love-god. Whosoever is struck by them loses all sense, shame and righteousness. These qualities readily agree to be cast off.

His ear-rings are brilliant and His quivering *chudâ* is so tempting that male and female bees, hover around it, happily relishing its nectar.

He stands in the *tribhanga*¹ style, holding the flute, blowing in it sweetly and sweetly. Poet Lochan says – Shyâmchând² Roy³ enchants the world indeed.”

Another Mahâjan poem that connects with the previous one –

“Hearing this, Madanikâ⁴ doubled with laughter and said – so now You saw That *Nâgar* Who is the Paragon of Beauty, with Your own eyes. He is the One Whom I had been glorifying all along. Please continue to gaze at that sweet Beauty for that will drive away all Your sorrows.

¹ bent in three places
² Shyâm or Krishna with a moon-like face
³ a noble man is addressed as such
⁴ name of Râdhârâni’s *sakhi*

He is the *Nâgar* Who is an ocean of *ras*. Indeed He is a wishing- tree and young maidens' hearts perch upon its branches like birds!

He is the supremely beautiful Chief of Dancers, or is He the Love-god himself? Oh He is so *ras*-full, so sweet and a repose of all excellences! My dearest Friend, whosoever sets her eyes even once on that sweet form, finds her skirt-string slackening spontaneously. Whose heart is touched even once, she loses her honour and dignity. Poet Lochan dâs is all-engrossed and floats on that wave of beauty."

.....

"O friend, please surrender to the Son of Nanda Mahârâj. He is so beautiful that the Moon-god swoons on seeing His face atop which His crown of peacock-feathers flies in the breeze carrying the fragrance of sandal wood. The locks of His hair tumble upon His garland and He sports an attractive *tilak*. His face is all-brilliant. His crocodile shaped ear-rings dangle from His ears, swinging softly.

His finely arched eyebrows are like the bows of the Love-god while His sharp side-long glances are like flower-tipped arrows being shot from those bows. If they pierce the heart of any noble lady, she is sure to lose her life.

He is sweetly captivating and is oozing so much *ras* that hundreds of Love-gods would faint on seeing Him. Poet Lochan dâs says, the Prince of Braja is indeed the repose of all possible excellences."

.....

"Isn't His appearance seductive, my dear¹? He is like the rising full moon in the clear sky, my dear, and, He is the embodiment of nectarine beauty, dear. His *chudâ* is decorated with fascinating flowers, my dear, and a peacock-feather flies on top. The *chandan*-dot on His forehead looks so radiant as if a moon has arisen on the moon, my dear.

He deliberately swings His crocodile-shaped ear-rings to wreck the honour of a noble lady. The flower-tipped arrows darted from His eyes pierce the heart, dear, and I lose all peace of mind.

From where did He get so much beauty, dear, that I lost myself on beholding Him? Poet Lochan has drowned in that ocean of beauty, dear, and he can't help but wonder - What an enchanting *Nâgar* He is !"

While explaining Sri Lilâshuk's inner feelings, Srila Kavirâj Goswâmi has said, the poet is telling one *sakhî* in his *siddha-deha* that the supremely beautiful Sri Krishna is giving Râdhârâni a message by playing on His flute, asking Her to proceed towards the *sanket-kunjâ*². O When will I behold Him ?"

As a *sâdhak* he is telling his Vaishnav companions, "When will I behold Sri Krishna Who is the Chief of all Beauty and Whose flute-notes pierce the universal boundary and reach Vaikuntha?"

¹ *Vraja-bâlâs* are talking amongst themselves

² the flower-grove where the Divine Couple have already decided to meet

Srila Bhatta Goswâmpâd says, "The poet is praying that he should be allowed to partake of the joyful feast of beholding Sri Krishna."

Explanation of 'madhura - akritinam murdha - abhishiktam'

It means - 'He is the best of all sweet forms taking into account His age, beauty, *lāvanya* etc. Medini-Kosh Dictionary says –

"*Murdhabhisikta* means advisor."

So these words may also mean 'the One Who tells the *Gopa*-girls, who have sweet *ras*-full forms, with His resonating flute, so as to which flower-grove they must occupy for *abhisâr*¹.

'*Sârdham*' means 'His sweet resonating flute is replete with excellent qualities such as the ability to attract. Also it blows life into the non-living. It is called '*âtâyamân*' because it spreads its notes and modulations. Srila Chaitanyadâs says '*âtâyamân*' means – He is 'spreading' His sweetness to hypnotise His dear devotees.²³

dddddddddddddd

¹ secret meeting with the lover

Verse 24

shishiri - kurute kadâ nu nah

shikhi - pichcha - âbharanah shishur - drishoh,

yuglam vigalan - madhu - drava - smita - mudrâ -

mridunâ mukhendunâ. 24.

Translation

When He smiles, He seems to shower honey from His moon-like face, peacock feathers adorn His head - When will That adolescent Krishna soothe our eyes with His darshan?24.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd has explained the inner meaning of this verse as follows – Srimati Râdhârâni fainted in Sri Krishna's *viraha*. Her friends such as Sri Lalitâ were extremely upset and consoled Her by saying – 'Râdhe! Sri Krishna's heart is drenched with mercy. He will arrive just now and offer You *darshan*. So why do You lament so much?' Assured by the *sakhis*, Srimati, Whose eyes were burning due to Sri Krishna's absence told the *sakhis* – "My dear *sakhis*! When will the Kishor Sri Krishna show us His moon-like face and verily cool our scorched eyes?" Lilâshuk has echoed Her words in this verse.

The Braja-beauties are full of *mahâbhâv*. When they cannot behold Sri Krishna, their eyes burn terribly. Hence, a single moment seems like eons. Therefore, they curse Lord Brahmâ, the creator of eyelids whenever they blink. When they undergo so much distress because they cannot see Him when they blink, how can we fathom their pain when Sri Krishna is not with them? Sriman-Mahâprabhu has said in the mood of Râdhârâni –

"Govinda's eyes are big and extended, with pink corners. They are full of intoxicating amour and move playfully. His face is always happy, it is the repose of the pleasure sports of *lâvanya*, and is a feast for our eyes.

Even if a devotee gets to behold that face due to lots of pious activities, how can he relish it with only two eyes? His thirst doubles, yet he cannot quench it. He is agitated and criticizes the creator (Lord Brahmâ) in anguish. (He says) 'O why did he give me only two eyes when he should have given millions and millions? Over and above, he created eyelids to cover them! The creator has no sense. He is devoid of any *ras*. He does not know the art of creation.'

Brahmâji is so unfair! How can he give only two eyes to someone who will behold Krishna's face? If he gives the beholder crores of eyes, only then his creation is justified."
 -(Sri Chaitanya-CharitâmrítamMadhya.21.110-113)

Sri Lilâshuk has echoed Sri Râdhârâni's lamentation – "When will Kishor Krishna show His supremely cooling moon-face and assuage our burning eyes? His most cooling moon-face is the only balm for eyes stinging in *viraha*. When Sri Krishna disappeared during *Mahârâs*, the *Gopis* let out a heart-rending wail in *viraha*, famous as 'Gopi-geet'. Hearing this, Sri Krishna gave them *darshan*; then the *Gopis* felt as if someone has breathed new life into their dead bodies and their eyes were vibrant with joy. Sripâd Shukamuni has described –

"Sri Krishna, Who is smiling, lotus-faced, *Pitâmbar*¹, decked in wild flowers, and verily the agitator of the god of love, suddenly appeared amidst those tearful *Gopis*. When they saw their Beloved Sri Krishna, their eyes became vibrant with joy just as hands and feet start vibrating when life is breathed into a dead body, and they all rose together."

In His absence the eyes start burning in the fire of *viraha*, in the heart *viraha* starts raging like a huge forest-fire and every organ of the body cries out miserably. However, as soon as we see Him, the fire extinguishes, all sorrow ends. Just as a razed tree suddenly blooms when showered with *Amritam*, similarly on beholding the intensely blissful form of Sri Krishna, a surge of supreme bliss fills the *Gopis*. Suddenly their eyes, heart and soul start dancing in joy!

How is That Chieftain of all adolescent forms?

He is decked with peacock feathers and His moon-face is such that it oozes honey. The most extraordinary accessory of this great Enchanter is His crown of peacock-feathers. It looks like a beautiful rainbow atop fresh clouds. This crown is very tempting to all women! On seeing the mesmerizing *chudâ*, they say –

"Who tied a peacock-feather around His *chudâ*? It is a nice trap for the fair sex! It looks like a rainbow beautifying the newly-formed clouds." – (Mahâjan poem)

Sometimes they feel like forsaking all honour and dignity and surrendering forever at the feet of That lovely lover.

"He sports a *chandan-tilak* on His forehead and it is shaped like a crescent moon. It is but a noose to trap lovely ladies. He ties half the hair in a *chudâ* and then decorates it with charming peacock-feathers. It does not let us retain either our caste or honour. Shame on me! He has trapped me again. I want to sacrifice my honour and virtue on the altar of That Beauty and keep Him tied to my heart." – (Mahâjan poem)

Some express their agitation to their dear friends –

"His *chudâ* is decorated with intoxicated² peacock-feathers and surrounded with garlands of Mâlâti flowers. Intoxicated by their fragrance hosts of bees hover around them, humming."

¹ dressed in golden yellow robes

² because the peacock feathers are forever vibrating, that is, they are never steady or sober

My eyes are like the *chakor* birds. They became greedy to drink of His nectarine moon-face.

He is blue like the clouds, His eyebrows resemble the Love-god's bows and His lotus-eyes dart flower-tipped arrows. He makes one feverish and a respectable lady loses all Her dignity. He has such tremendous effect on her heart that we doubt whether she will live.

His gem-studded ear-rings resemble excited¹ crocodiles. How they dangle from His ears! They seem to gobble up everyone's heart and treat him or her like fishes². Poet Govinda dâs himself is a proof."

Truly, these poems are incomparable in their *bhâv* and *bhâshâ*³. How wonderfully these Mahâjans have presented the *ras* of Sri Krishna's sweet beauty as realized by the *Brajabâlâs*. When the readers relish these verses, deep love for Sri Krishna enthuses their hearts.

Again, His beautiful moon-face is radiant with the moon-rays of His soft smiles! These soft smiles cause high tide in the ocean of bliss experienced by the maidens of Braja! Srimad Rupa Goswâmpâd has described the effect of Sri Govinda's smile.

"O Mâdhav! Your blooming smile enhances the passion of *Vrajânganâs* and puts the sweetness of the ocean of nectar to shame; it is brilliant like the full-moon and may it cause infinite pleasure to me." - [Govinda – Virudâvali]

Lilâshuk said, "**His soft smiles pour out honey.**"

The Mahâjans have extolled Sri Krishna's smile
--

The Mahâjans agree with him and have quoted the *Brajadevis* –

*"hashite khosiyâ pode koto madhu-dhâr,
lahu lahu hâse piyâ piritir sâr."*

"So many fountains of honey cascade when He smiles. My Darling smiles ever so softly. His smile is full of intense love."

The Mahâjans have described Sri Krishna's sweet smile in various manner.

"When He speaks smilingly, my heart is wrenched. He knows so many tricks to hypnotise me."- **Poet Gyâna dâs**

"Soft and gentle smiles play on His rosy lips, while He destroys all our honour and dignity with the corner of His restless eyes."

- **Balarâm dâs.**

"He is very much an adolescent and on top of that His attire is full of *ras*. He has an alluring gaze and His waves of laughter send my heart a-fluttering. I feel like sacrificing my youth at His altar."

-**Ananta dâs**

¹ because the ear-rings are shaped like crocodiles and are always swinging

² Since crocodiles feed on fishes

³ language

“His complexion is as attractive as the colour of water-laden clouds and He looks brilliant. He gives a slight smile and expresses His yearning through rose-tipped eyes.” - **Govinda dâs**

(Ishwari is saying) - “Gazing at my face, He turned with a smile and dropped His hypnotic flute. I do not know what desire He was anxious to fulfil, that made Him bite a newly blossomed leaf. Since then my heart has been burning and swinging restlessly. Poet Govinda dâs had given me false hopes – I know I will not meet Kâno again.”

Srila Bhatta Goswâmpâd has explained this verse in the following manner –

At present Sri Lilâshuk is praying with a heart meditating on the bliss on beholding Sri Krishna – O when will the merciful Krishna verily cool my burning eyes, with His *darshan*?

Just as the moon rises on its own, Sri Krishna’s moon-face also manifests itself. **If He does not take mercy and give us His darshan, we cannot gain it by any amount of spiritual endeavour.** In addition, just as there are nectar-falls¹ in the moon, countless fountains of nectarine beauty cascade down from Sri Krishna’s moon-face.

He has explained ‘*shishuh*’ as ‘tender’. Another meaning is ‘soft and gentle’. Therefore, His *darshan* is definitely cooling to the eyes.

How is Sri Krishna’s moon-face?

‘*vigalan – madhu – drava – smita – mudrâ – mridunâ*’, which means, just as honey oozes out of flowers, similarly His face is pouring out sweet wonderful mirth. It also means His soft smile is intoxicating like honey-wine. O when will He grant me His *darshan*? When will He show me His heart-stealing moon-face and verily cool my burning eyes? 24.

dddddddddddddddd

¹ like there are waterfalls on the earth

Verse 25

kârunya - karbura - katâksha - nirikshanena

târunya - sambalita - shaishava - vaibhavana,

âpushnatâ bhuvanam - adbhuta - vibhramena

sri krishna-chandra shishirikuru lochanam me.25.

Translation

O Krishna Chandra ! Please cool my eyes with Your merciful glances, with Your luxuriant youthful adolescence and with Your wonderful sportive activities that nourish all creation.25.

Âswâd-bindu purport

Sri Krishna-dâs Kavirâj Goswâmpâd says, Sripâd Lilâshuk has echoed Sri Râdhâ's heartfelt prayer unto Sri Krishna – "O Sri Krishna Chandra! Please cool my eyes with that special merciful glance."

The *ras* of mercy is of various types. Therefore, the poet describes the merciful glance as '*karbur*', meaning 'multifaceted'².

Sri Râdhârâni is saying "O Krishna! Your eyes are showering infinite streams of mercy. Then why are You not cooling my burning eyes with Your *darshar*? Also, please soothe my eyes with Your rich youthful adolescence. I know You nourish all creation with Your sportive activities. Please cool my eyes with such sweet dalliance."

Truly, all universes are nourished by Sri Krishna's various dalliances such as the *Râs-leelâ*.

"Krishna blest the universe with His *ras*-full love-sports as an adolescent." – [Sri Chaitanya-Charitâmrita Âdi.4.103.]

Sri Krishna's dalliance makes the universe jubilant, since as soon as the people of this universe hear these sweet pastimes, they gain *prem* and consider themselves fortunate. When the loving devotees behold such sweet pastimes, their eyes and hearts swim in the ocean of nectar.

While comparing Sri Krishna with the moon, Sri Râdhârâni is considering Her eyes as the *kumud*¹ that are burning in the fire of Sri Krishna-*viraha*. The moon cools the *kumud*.

¹ Krishna Who is beautiful, radiant and cooling like the full moon

² '*karbur*' also means 'multicoloured'

Verse 25 Sri Sri Krishna-Karnâmrítam Verse 25

Hence She is asking, "O Krishna Chandra²! Why do You not cool my eyes?" When the *Gopís* do not get Sri Krishna's *darshan*, every moment appear as a *yug*. They get so much pleasure out of gazing at Sri Krishna with eyes that were earlier burning in *viraha*, that they curse the creator for making eyelids.

"Sri Krishna's beautiful face appears only to those who have performed lots of pious activities. How can we drink its nectar with just two eyes? When we see His face our thirst increases manifold, we just cannot have enough of it! Our hearts get agitated and we criticize the creator, Lord Brahmâ.

Brahmâji is always engaged in austerities. Therefore, his mind is devoid of *ras*. He does not know the art of creation. Therefore, he gave us only two eyes and that too covered with eyelids, when he should have actually given us lacs of crores of eyes.

He makes the beholder of Krishna's face two-eyed! This is sheer injustice! If he grants us crores of eyes, then we will declare him fit for the position of the creator."

– [Sri Chaitanya-Charitâmrítâ Madhya.21.111-113]

In *siddha-swarup* Sri Lilâshuk is praying, "O Krishna Chandra! Please cool my eyes with Your merciful glance that is so inspiring to Your beloved Sri Râdhâ." This is the internal meaning of the verse.

The external meaning is very clear from the translation itself.

Srila Bhatta Goswâmpâd says, Sripâd Lilâshuk is praying eagerly for cooling his eyes. He is saying, "O inconceivable Sri Krishna Chandra!" Krishna Chandra may also mean 'Dark coloured moon!' The moon is bright. It can never be dark. Darkness and brilliance can never exist together. Nevertheless, both coexist in Sri Krishna Chandra. Hence He is inconceivably beautiful or supremely beautiful dark-coloured-moon or '*Kâlâchând*³.

*"tejo'bhâvas-tama iti vadanty-eka âchârya-deshyâ
mâyollâsan nigama-nipunas-tan-nimittam vadanti,
vrindâtavyâm prasarati tarit-koti-koti-prakâshah
ko'py-âshcharyo vilasati mahâ-bhâswaro dhwânta-râshih."*

Meaning – "The who know the experience experienced However, light Sri Vrindâban, pervades the

<p>The brilliant dark moon of Braja</p>

preceptors define darkness as 'the absence of light.' Those Ved say that darkness is the exultation of Mâyâ⁴ and we can darkness because of the existence of light. We have light, and so when light disappears, we call it 'darkness'. does not contain darkness. Both are opposite factors. Yet in we find something different. Here extreme darkness mass of brilliance".

¹ Esculent white water-lily (*Nymphaea esculenta*) which blooms in moonlight and wilts in sunshine. Srimati Râdhârâni is comparing Her eyes with the *kumud* and Sri Krishna-*viraha* as the scorching rays of the sun.

² *Chandra* -> moon

³ *Kâlâ* = dark, *chând* = moon

⁴ Mâyâ is overjoyed by darkness which the symbol for ignorance and ignorance causes Mâyâ

In this verse '*mahâ-bhaswaro dhwânta-râshih*' means 'most brilliant darkness is present' – this is none other than the wonderful Sri Krishna Chandra - the *Kâlâchând* Who lights up the whole universe!

So far we learnt how this *Kâlâchând* is different from the material moon. The word **Sri** has been added to indicate that this Krishna Chandra has infinite excellences and is a nectarine full moon without any dark patch. Here 'infinite excellences' means **He is the sole possessor of infinite qualities in entirety – something that even Sri Nârâyan and other incarnations do not possess.**

"Everybody finds Him wonderful. He is an ocean of wonderful pastimes and the possessor of incomparable sweetness. He rewards the devotees with all types of love extending up to *mahâbhâv*, attracts all creation with indescribable sweet resonance of the flute, and astounds all living and non-living beings with His extraordinary beauty and sweetness. The fourfold sweetness – sweet pastimes, sweet love, sweet flute and sweet beauty – these four qualities are not present in any Divine form other than Vrajendra–Nandan (Krishna in the form of Nanda Mahârâj's son)."

- [Bhakti-Rasâmrita-Sindhu 2.1, 41 – 43]

The word 'Krishna Chandra' indicates how extraordinary this moon is - it is eternally blissful, and is full of sweet *ras*.

Sri Râdhârâni is praying in this heart–rending manner, "O Krishna Chandra! Please cool my eyes supremely by manifesting Your various pleasure sports. You are cooling like the moon while my eyes are like *indivar* (blue lotus). It is well known that the moon cools the blue-lotus, so why are You not soothing my eyes?"

What sort of glance does Sri Râdhâ desire from Him?

'*kârunya – karbura – katâksha – nirikshanena*' meaning, 'a glance that is showering infinite multi-faceted rivers of mercy and dalliance.' She wishes these rivers would bathe her and thereby cool Her eyes.

What sort of dalliance?

'*târunya–sambalita–shaishava–vaibhavena*' meaning 'magnificent childish mischief coupled with youthfulness.' It means that, although Sri Krishna is an eternal Kishor, He is the embodiment of intense erotic *ras* and is always full of childish pranks. Sri Lilâshuk is in the mood of a *sakhî*. Therefore, His sole aim is to get a *darshan* of the King of Erotic *ras* (Sri Krishna) accompanied by Srimati Râdhârâni. Sri Krishna plays His pranks mostly on Sri Râdhârâni. Also '*târunya–sambalita–shaishava–vaibhav*' may mean 'puberty'. Just as poet Vidyâpati has described Sri Râdhâ's puberty –

"At the onset of puberty Her mind was in a dilemma. First of all the Love-god preached to Her heart¹, while the people around Her curtailed Her rights. The healthy waist gave up its honour² to the hips (the hips became heavier) Now the thin waist began to support itself on the hips³. Her loud laughter was suppressed, while the breasts become more

¹ made Her fall in love

² meaning, weight

³ Her waist needed a support since it had become very thin

expressed. The restlessness of the feet was transferred to the eyes while the calmness of the eyes was given to the feet. What can this inexperienced poet say? The characteristics of a person do change as time passes."

In addition, that dalliance is '*âpushnatâ bhuvanam-âdbhuta- vaibavena*' meaning, 'You nourish entire creation with Your wonderful dalliance replete with sweet nectarine beauty and qualities'. Sri Krishna nourishes the entire creation, including infinite *jivas*, and all demi-gods such as Brahmâ, Shiva etc. with His own sweetness.

The '**Sri**' in Sri Krishna Chandra may also mean -

"The One Who is the repose of supreme most beauty, good qualities, youth, sweetness, *lâvanya*, sportive dalliance and wit is called 'Sri' that is Râdhâ." Sri Krishna Chandra is the One Who is coupled with Râdhâ.

No doubt, Sri Krishna is an ocean of nectarine beauty, talents and sportive activities. However, this ocean surges up the most when it meets Sri Râdhâ. In Her absence, we can relish hardly a drop of this ocean.

"Whoever wishes to gain the association of Sri Krishna without serving Sri Râdhâ, is trying to obtain the pleasure of a full moon without it being a full moon night. Those who do not know Sri Râdhâ, Who is the source of Sri Krishna-*prem*, alas! Even after reaching the great ocean of nectar, they hardly manage to get a drop." - [R.R.S.N. - 80]

Sri Krishna Chandra has a huge amount of mercy when Sri Râdhâ accompanies him. They are gazing at each other with *anurâg* (deep love). Their glances are full of multicoloured *anurâg*. May such glances soothe our eyes. Also, at this time they are expressing youthful childishness. May our eyes be soothed by the *darshan* of the Divine Couple!

Sri Lilâshuk is a worshipper in the mood of a *sakhi*. His sole desire is to relish the *ras* of Sri Krishna's pleasure-sports with Sri Râdhâ.

"A *sakhi's* nature is inexpressible. She never wishes to indulge with Krishna. When she enables Râdhârâni to enjoy with Krishna, she gains infinite pleasure, rather than enjoying Krishna herself.

Râdhâ is the original wish-fulfilling creeper of Krishna-*prem*. The *sakhis* are its tendrils, flowers and leaves.

When the creeper is watered with the nectarine love-sports of Krishna, the leaves and branches gain more pleasure than being watered directly."

The poet is praying, "May Sri Krishna Chandra accompanied by Sri Râdhâ, abounding with the *ras* of mercy, youth and dalliance nourish the universe."

The creation of the universe is worthwhile because Sri Râdhâ-Krishna have descended on it.

Sri Pournamâsi *devi* told Sri Vrindâ - "Dear sweet-eyed Vrindê! Had Sri Krishna and Sri Râdhâ not descended on this land of Braja, then creation would have been futile, especially the Love-god would have been rendered worthless."

Srila Chaitanyadâs has explained '**youthful childishness**' as 'adolescence'. Slight smiles and glances are its excellent qualities. The poet has used '*lochanâm*' (eye) in the singular number. It shows that he is extremely humble and he is praying very eagerly to gain *darshan* with even the corner of one eye just for a fleeting moment.

Srila Bhatta Goswâmpâd says although the poet wishes to gain *darshan* with both eyes, he has used singular number ('the eye') to denote 'eyes' in the collective sense. 25.

dddddddddddddd

Verse 26

kadâ vâ kalinidi - kuvalaya - dala - shyâma - taralâh

katâksh lakshyante kimapi karunâ - veechi - nichitah,

kadâ vâ kandarpa - prati - bhata - jatâ -shishirâh

kamapy-antas-toshan dadhati murali-keli-ninadâh. 26.

Translation

O when will I behold the extraordinary merciful glances of Sri Krishna, Who is playful and as blue as the blue-lotus of the Kâlindi? And when will the loving resonance of His flute, that is as cooling as the moon when it comes in contact with the Gangâ that nestles in the matted locks of the Enemy¹ -of -Kandarpa,² fill my heart with inexpressible pleasure? 26.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd has explained the inner meaning of this verse as follows. When Sri Râdhârâni fainted again in Sri Krishna's *virahâ*³, Her *sakhis*, to make Her regain consciousness, said, "Dear Râdhe! Do not grieve. Just now Sri Krishna will arrive, playing the flute, and gaze at us sweetly. O Râdhe! He will, satisfy You in all respects." When Srimati heard these consoling words, She eagerly asked them the following questions that were echoed by Sri Lilâshuk, '*Sakh!* When will I get to see the alluring glances of That dark and Beautiful One?' She is asking with profound anxiety, "Will I ever get to see those sweet glances? Dear *Sakh!* If the Love-god simply tramples upon a lotus-bud like an elephant, then even though its lover, the Sun-god⁴, rises in a few moments, what good will it do?" (That lotus-bud will not bloom again, in spite of receiving sunlight)¹. She means to say that, if now I lose my life in the pangs of *viraha*, tell me how will it be possible to behold His glances again?

Ahh! I'm ready to die for this beauty and sweetness! Shyâmsundar's beauty is abounding with the joyous brilliant blue flow that puts to shame the blue-lotus of Kâlindi – when will I get to see it again? His glances are so hypnotic! Whoever beholds them even once gets attracted to Shyâmsundar's holy feet. I can understand why. His glances are full of infinite waves of nectarine mercy. As soon as I saw them, I felt He is so loving, so full of

¹ enemy of Kandarpa -> Lord Shiva (since he reduced Kandarpa to ashes when the latter tried to induce lust in him)

² Love-god

³ separation

⁴ the sun is called 'the lover of the lotus' since the lotus blooms in sunlight

ras and so merciful, that He is spreading such nectarine merciful glances to attract a wretched person like myself to His feet and make me His maidservant! Alas! When will I get to see His glances again? If I'm not so fortunate, if I am not qualified to draw near Him again, then I have another heartfelt prayer at those lotus-feet. I am begging to hear the sweet melody of the flute (*muralî*) of Muralidhar (the flute-player, Krishna). O Shyâmsundar! Even from far, when will I get to hear Your sweet flute again? The magic of Your flute makes a dead tree blossom, fountains burst forth in the desert, hard rocks melt, meditating sages awaken and it attracts even Kamalâ, the very embodiment of chastity and the Queen of Vaikuntha.

"The song of the flute pervades rapidly in all directions. It pierces the boundary of the universe and reaches Vaikuntha. It forces its way into everyone's ears. It intoxicates one and all. It forcibly catches and brings one near, especially the young damsels.

The notes of the flute are very impudent. They break the marital vow of chaste women and drag them right from the lap of their husbands. The flute attracts the Laxmis of Vaikuntha, what to speak of the *Gopis*? It is so shameless that it slackens the skirt-strings of women in front of their husbands, forces them to forsake household duties, and using its might, brings them to Krishna.

It makes us forget the societal norms, all sense of decency and fear. In this manner it makes all women dance to its tune.

It lodges itself inside the ears. It keeps on ringing non-stop. It doesn't allow any other sound to enter. The ears refuse to hear anything else. You want to say one thing, but you land up saying something else. Such is Krishna's flute."

- (Sri Chaitanya-Charitâmrítâ, Madhya.21.119-122)

Sri Lilâshuk is quoting Srimati, "If You do not give *darshan*, at least give me the right to hear Your sweet flute. I will hear Your mesmerizing flute from far and consider myself fortunate. O my Lord! When will Your charming flute's pleasant notes satisfy the strong desire of my innermost being? O Delight of my eyes! My body, mind and soul are all burning in Your *viraha*. When will You pacify them? The sweet notes of Your flute are more cooling than the moon that is flooded by the serene Gangâ! When will they extinguish the fire of passion arising out of Your *virahâ*?" (The Gangâ is serene because She is nestled within the matted locks of Lord Shiva). A fire always requires cooling. Here Sri Radha is seeking the shelter of the most serene water of the Gangâ and the cooling melody of the flute to extinguish the fire of passion arising out of *viraha*.

Here there are two points –

1. When the poet prays to extinguish the fire of passion, he mentions Lord Shiva since he had turned the god of passion (Kâmdêv) into ashes.
2. Some cooling effect is required to extinguish fire. The moon is flooded by the pure water of the Gangâ. So the moon is very helpful in extinguishing fire. This verse is an excellent example of literary-*ras*.

Sri Lilâshuk is also praying in his heart – "When will the glances and flute that inspire His sweetheart Sri Râdhâ give me inexpressible joy?" (When will they appear before me?)

Sri Bilvamangal is searching for Sri Krishna on all the pathways of Sri Vrindâban in this *bhâv* and reciting verses according to various moods. Since he is a great poet, his poems are full of sweet rhythm and are examples of exquisite literature.

While explaining this verse Sripâd Gopâl Bhatta Goswâmi has written in the beginning that Sri Lilâshuk's heart is like a bee that is constantly relishing the nectar oozing out of Sri Krishna's lotus feet. Therefore he is happy. Hence *viraha* from Sri Krishna is as painful as death. The most emotional and loving Mahâkavi (great poet) is reciting this verse and is wishing to behold joyously some pleasure-sport of Sri Krishna. He is saying, "When will I get to see those wonderful glances of Madanmohan that I've experienced earlier?"

"katanti vividha – rasân varshanti vâ katâksha iti."

Meaning: - "Those glances shower various *ras*".

Sripâd Lilâshuk is a devotee in the mood of a *sakhi*. He wants to relish Sri Krishna's glances towards Srimati Râdhârâni. Sri Krishna's glance has a most wonderful and special effect on the *Brajabâlâs*. The Mahâjan says –

"Sri Aghari's¹ glances are like the arrows that have been shot from brows that are as audacious as the bows of the Love-god. They are like thunderbolt and have pierced the impenetrable hearts of chaste women. They have perforated the hard armour of dignity of the fair sex. May such glances cause you immense pleasure!"

- [G.V. – 13]

It has also been stated –

"His glances are expert in piercing the strong armour of chastity, they are sharper and stronger than the Love-god's arrows, they are beyond our wildest dreams and they are most generous when it comes to fulfilling the desires of the poor and the needy."

- [G. L. – 16. 102]

The arrows of His glances are indeed very troublesome for Sri Râdhârâni.

"The full moon starts crying when it sees His moon-face and it goes home in shame. His side long glances coupled with His dancing eye-brows pierce everyone's heart."

- [Poet Balarâmdâs]

"He is full of frolic, His body sways with laughter, and He darts terrible arrows from sidelong glances. The garland of Mâlâti flowers swing on His bosom, around which black bees hover and buzz. The *chandan* dots on His forehead are sparks that strike the heart - I am too ashamed to admit that it has caused my innermost being to suffer from some unknown fever. Still my wretched heart continues to beat. Poet Govinda dâs says – I known not what will happen. " - [Govinda dâs]

Just as the blue water lilies sway in the Kâlindi, Sri Krishna's glances (lotus like eyes) too become restless due to the breeze of love that plays on His handsome body (comparable to the dark waters of the Kâlindi).

¹ The killer of demon Agha

Sri Krishna's glance is extremely merciful

Also those glances are full of indescribable waves of mercy. Just as the blue water lilies become restless when they are hit by waves, Sri Krishna's glances too are restless due to the waves of boundless mercy. His heart is full of abundant compassion. It is expressed in His eyes. The devotee who beholds Him can experience this mercy overflowing from His eyes.

Srimad-Bhâgavatam says – “After all, He is the One Who granted the status of His mother to the terrible demoness Putanâ who fed Him with poisoned breast-milk out of revenge! How can any one else be more merciful than He? Can we even think of taking shelter of anyone else?” - [S. B. 3.2. 23]

In the very beginning of His pastimes Baby Krishna offered parental status to demoness Putanâ and made the Vaishnavs thirsty for His sweet mercy. He is a fathomless and limitless ocean of mercy. Can we imagine what sort of mercy and the amount of mercy the loving devotee can expect from Sri Krishna? **A loving devotee can experience the waves of mercy in Sri Krishna's glances.**

The word '*katâksha*' makes us feel as if the poet is actually beholding Sri Krishna in front of him.

Explanation of '*murali - keli - ninadâh kada kamapy - antas - toshan dadhati*'

It means, ‘When will the song of the flute that is full of pleasure–sports give me inconceivable rapture?’ Sri Krishna calls each *Gopi* by her name with His flute and jokes with her. The poet has got this realization and is asking – ‘when will the flute call out for pleasure–sports and thus satisfy me?’ Srila Kavi Karnapur has described the effect of the flute in the beginning of *Râs* –

“Although Sri Krishna's flute attracts one and all, sometimes by His will, only certain people can hear it. While calling the birds, cattle, other animals or some particular *Gopi*, only that person can hear it.

In the beginning of *Râs*, Sri Krishna started playing the flute so sweetly that each *Gopi* felt as if He was calling her alone and she could only sense a strong urge to go to Him forgetting everything else.

Sri Krishna's flute has one more property – it arouses different sentiments in various devotees. The song he gets to hear depends on his mood and desire.” - [A.V.C. – 17.10-11]

“Yashomati hears the flute asking her for butter, while father Nanda hears the flute telling him ‘Please wait awhile, I'm just bringing your shoes.’ The friends hear the flute calling them to return to the cattle–shed. The lotus–eyed Râdhâ hears the flute telling Her to come out of Her house.”

- [Sri Chaitanya-Charitâmríta]

How is the resonance of the flute?

It is '*kandarpa – prati – bhata – jata – chandra – shishirah.*'

Explanation – “The moon is present in the matted locks of Lord Shiva, the destroyer of Love–god Kandarpa. The river Gangâ floods the moon since she too is nestled amidst the matted locks. The Gangâ has risen from the snow-clad Himâlaya. So the moon is very cool indeed. But the song of the flute is cooler than the moon. Hence it can extinguish enormous raging fire (passion). Just as the moon present on Lord Shiva’s head is in the form of a fine crescent, the melody of the flute too is fine. The text ‘Sangit-Ratnâkar’ says – “sound is of five kinds – very fine, fine, strong, not so strong and artificial.” Here we learn three qualities of the flute – it can extinguish passion, is cooling, and it is fine.

Srila Chaitanya dâs says '*kâlindi – kuvalaya – dala – shyâma – taralâh*' means ‘Sri Krishna’s glances are blue¹, serene and cooling.’ The rest of the meaning remains the same.26.

ddddd

¹ puritanical or very pure, righteous

Verse 27

adhíram - âlokitam - ârdra - jalpítang

gatin - cha gambhira - vilâsa - mantharam,

ânandam - âlingítam - âkulonmada

smitan cha te nâtha vadanti gopikâh. 27.

Translation

*O my Lord, only the Gopis are aware of Your restless glances, ras-
full conversation, mysterious and leisurely movements of
dalliance, deep embrace and maddening soft smiles.27.*

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmpâd has explained Sri Lilâshuk's inner feelings in a splendid manner. He says, in this verse Sri Râdhârâni is lamenting in Sri Krishna's *viraha*. In the next four verses too the poet has described Her lamentation.

When Sri Krishna left the *Gopis* and suddenly disappeared from the *Râs*-floor, they glorified Him in verses such as '*Jayati te dhikam*'. They said 'This *Brajabhumi*¹ is greatly jubilant due to Your appearance. Here Sri Laxmidevi resides eternally'. All the while Srimati was unconscious. Some *sakhî* held Sri Krishna's garland under Her nose. Immediately Srimati came around. Then the *sakhîs* told Her – 'O Simpleton! Don't You worry about that cheat! It is only making You miserable. So stop thinking about Him and be happy.'

Srimati tried to follow their instructions. On the other hand, the remaining *Gopis* were glorifying Sri Krishna as before. When Srimati heard the Gopi-geet, She became even more anxious. She told Her *sakhîs*, "You are instructing me to forsake all thoughts of Krishna. However, these *Gopis* are driving me crazy with their songs of beloved Shyâm. Just tell me, what do I do now? Please forbid them to sing such songs." Srimati Râdhârâni is the crest jewel of all *Braja* beauties. She expresses Her loving sentiments in hundreds of ways. Her *bhâv* changes in every situation, in every conversation, sometimes with cause, at other times without any cause, every moment!

While She was speaking thus, Her divine madness increased. She became insane. In this state She got a *sphurti* of Her reflection in Shyâmsundar's bosom and thought He has arrived embracing some other sweetheart and was telling her, 'I have come here because I have heard Your good qualities. O my Beloved! Please accept me.' Hearing this entreaty

¹ the earth of Braja

Srimati became jealous and decided to become aloof. She felt as if the *Brajabâlās* who were glorifying Sri Krishna know nothing about Him, only She knows Him through and through. Lilâshuk has voiced Her feelings in this verse. Srila Kavirâj Goswâmi has explained it in this manner –

Srimati said - "O Lord! (She is showing Her distance by addressing Him as 'Lord'). The *Gopikās* are inexperienced; they do not know Your true character. Therefore, they praise Your cruel, impatient, glances as 'attractive like the eyes of the Khanjan bird'. They glorify Your eyes as –

"Your beautiful eyes steal the beauty of pure lotus blooming in the lake during the season of Sharad¹". - [Gopi geet, S.B.10.31.2]

They do not know how cruel You are! Here I have forsaken all, even shame, fear and family honour, and have taken Your shelter, while You did not cast a single merciful glance on me! How can they glorify such eyes and compare them, that too, with the pure lotus blooming in Sharad season? It only declares their ignorance." So far, we explained '*adhiram-âlokitam*' (restless eyes). Now we shall relish the explanation of '*ârdra-jalputam*' (*ras*-full conversation).

Srimati is saying, 'You are a cunning fox. You say one thing and feel something else. Although Your words are apparently sweet, they are loaded with the conspiracy to murder women. Just as a hunter first attracts a doe by playing the flute and then kills it, Your words are sweet and laced with poison. As soon as You were born, You killed the poor maiden Putanâ. Therefore, Your pledge since birth has been to murder girls. You think it is Your birthright! Your desire to kill the members of the opposite sex is increasing day by day. Now days all the soft words uttered by You are nothing but snares to trap and kill women. The *Gopikās* are innocent; they know nothing, so they are happily singing,

"O Lotus-eyed One! Even the learned are attracted by Your sweet words." -[G.G., S.B.10.31.8]

Definition of 'cunning'

Srila Kavirâj Goswâmi has stated - 'A cunning person shows three properties-

1. his face is as pure as a lotus,
2. his words are as cooling as nectar,
3. but his heart is sharp as a scythe.'

Now Goswâmpâd is explaining '*gatan cha gambhira - vilâs - mantharam*' (mysterious and leisurely movements of dalliance).

Râdhârâni is saying –"Without telling anyone anything You suddenly disappear from the *Râs*-floor - this dalliance of Yours is very mysterious indeed, since no one can understand Your deep sinister motive. Yet these ignorant *Gopikās* are glorifying Your movements by calling it –

'vashma - dhurya - gatih - [S.B. 10.35.16] (Slow movements of love-dalliance like that of the elephant-king) and what not. They don't know Your real intention. So much for their intelligence!"

¹ the autumnal season, succeeding the monsoon, fluctuating between August and November

Explanation of 'ânandam - âlingitam' (deep embrace)

"Your embrace too is of the same kind. The *Gopīs* are panegyricizing it by calling it 'ânandam' (harbinger of joy). I too think it is 'ânandam', since 'ânandam' is also defined as '*na vidyate mandam para - dahakangasmāt*' which means 'nothing burns more than this.' In spite of this, they call Your embrace as 'deep', since it must be all right for their high-raised breasts. So they become engrossed in Your embrace ('âlingana - stagitam' - S.B. 10.21. 15) and glorify You as *vilâsa - manthara - gati!*"

Explanation of 'âkulonmada - smitancha' (soft smiles that drive one insane).

Râdhârâni is saying – Now about Your smile – everyone knows about it! It is '*âkulonmad!*' That is because Your smile drives the *Gopīs* mad and they become agitated. So ultimately, Your smile too is destructive. Still those *Gopikās* sing its praise with '*nija - jana - smaya - dhwansana - smita*' (alleviating the painful passion of the dear ones¹)!

After this, Srila Kavirâj Goswâmpâd is mentioning the properties of divine madness by quoting from Sri Ujjwal Neelmani.

Ujjwal-Neelmani says that the love of the *Brajabâlās* reach divine heights and attains '*Mahâbhâv*', which is of two kinds –

1. *rudha* and
2. *adhirudha*

'*Adhirudha*' is further classified as

- '*modan*' and
- '*mâdan*'

In the state of *viraha*, '*modan*' becomes '*mohan*'.

"When a devotee attains the inexpressible state called '*Mohan*' which is a kind of '*Mahâbhâv*', she is in a state of extraordinary delirium. The learned ones call this state as 'divine madness'. In this state she looks at one thing but sees something else, she wants to say one thing, but says something else, she wants to do one thing but does something else, she wants to think one thing, but thinks something else. This state is further classified as '*udghurnâ*', '*chitrajalpa*' etc." - [Ujjwal-Neelmani]

What is Chitrajalpa?

"Sometimes when the sweetheart, suffering from *viraha*, sees her beloved's girl-friend, she gets annoyed. Nevertheless, she suppresses it and tries to converse normally. We call this as '*Chitrajalpa*'. It is full of many *bhâvs*." - [Ujjwal-Neelmani]

This '*chitrajalpa*' is of ten kinds – *prajalpa, parijalpa, vijalpa, ujjalpa, samjalpa, avajalpa, abhijalpa, ajalpa, pratijalpa* and *sujalpa*.

Bhramar-geeti has expressed *Prajalpa* in the 10th skandha, 47th chapter of S.B.

Its characteristics are –

¹ by satisfying them with His love-making

“When one talks of the beloved’s weak points disrespectfully out of jealousy, envy, pride, etc., it is called *prajalpa*’.

– (Ujjwal-Neelmani)

E.g. –

(Srimati Râdhâ Thâkurâni¹, in the mood of *chitrajalpa*, told a buzzing bee hovering around Her lotus feet) – “You honey-sucker²! You are a friend of That Cheat; don’t dare to touch my feet. I can see your moustache covered with the saffron from the wild flowers adorning Krishna, the saffron has come on His garland from the breasts of my co-wives. Let Madhupati (Krishna) please those sulking brides alone. A foolish ambassador such as you will only embarrass the honourable court of the Yadus.”

- [S.B. 10.47.2]

The words ‘*ârdra-jalpita*m’ in this verse expresses a *chitrajalpa* called ‘*ajalpa*’ e.g. –

“You honey-sucker! Earlier we used to believe That Cheat repeatedly as if He were a saint. This is why today we are submerged in the ocean of misery. Just as his arrows ultimately pierce the does that are attracted by the hunter’s song, we too are experiencing strong agony of passion because His nails have touched us. You are a disgusting ambassador! Better change the topic.” -[S.B. 10. 47. 19]

It is said ‘*Gopikâ vadanti nâhamiti*’

Meaning: ‘the *Gopis* say all this, I don’t’.

Here She is showing off Her intelligence. We call this ‘*parijalpa*’. It is defined as –

“When one proves the beloved’s cruelty, deceit, mischief etc. and expresses one’s own intelligence, it is called ‘*parijalpa*’.”

- [Ujjwal-Neelmani]

E.g. –

“Ohe³ Bhringa⁴! Madhupati, That deceitful friend of yours, had tricked us once into drinking the enchanting nectar of His lips. Thus, He destroyed our *dharma* and then forsook us forever, just as you people forsake the flowers immediately after drinking their honey. But it is well known that Kamalâ (Goddess Laxmi) serves His lotus–feet. Most probably, she too is fooled by His seemingly sweet tempting words and is tricked into serving Him, but we are not stupid. We have come to know all His hypocrisy.”

- [S.B.10.47.13]

In this verse, the word ‘*adhira*m’ (restless or impatient) shows the *bhâv* ‘*samjalpa*’. It is defined as –

¹ Thâkurâni -> a term of address used for an honourable lady

² Ishwari is using the expression ‘honey-sucker’ like an abuse since She is associating the bee with Sri Krishna Who (according to Her) sucked honey (the essence of love) from the *Vrajagopis* and left them high and dry.

³ a disrespectful form of address

⁴ bumble bee

Verse 27 Sri Sri Krishna-Karnâmr̥itam Verse 27

“When the sweetheart regrets Krishna’s poor qualities such as ungratefulness etc. as if she is praising Him, but in fact the praise is laced with mockery, we call it ‘*samjalpa*’. –
-[Ujjwal-Neelmani]

E.g. -

“Look here, Bee! You better let go of my feet. I know everything. Why are you trying to butter me? I see that Mukunda has trained you well, since He is an expert in the art of begging. We gave up our husbands, this world and the next world for Him. Now That ungrateful creature has left us. There is no way we’ll ever call a truce with Him.”

The word ‘*ânanda – âlingitam*’ (hard embrace) expresses ‘*avajalpa*’. It is defined as –

“When a beloved is envious and is afraid of losing her lover, she describes Sri Hari as hard-hearted, lustful, cunning and hence incapable of deep attachment. Pure devotees call such conversation as ‘*avajalpa*.’”

-[Ujjwal-Neelmani]

E.g. –

“O Bee! Every dark complexioned person is very hardhearted. One such being (Sri Râm) had killed Bâli, the monkey king, like a hunter, by piercing his heart with arrows. He also cut off Shurpanakha’s nose and ears, thus rendering her ugly, although His beauty fascinated her (as if that is a sin! Isn’t it His fault that He is so handsome?) Another dark person (Sri Vâman) ate the sacrificial offering made to him by king Bali and then tied him like a crow. Hence, we do not desire any friendship with That Dark One. But, in spite of knowing the cruel nature of dark people, we are still unable to reject Their priceless Hari *kathâ*. (This is our only misfortune!).”

- [S.B. 10.47.17]

‘*Âkulon-mada – smitam*’ (soft smiles that agitates the heart and drives us insane). Here Ishwari I expressing the *bhâv ujjalpa*. It is defined as –

“When a beloved describes Sri Hari’s charm with envy tinged with pride and expresses her regret out of animosity, the learned ones call it ‘*ujjalpa*.’”

- [Ujjwal-Neelmani]

E.g. –

“Dear Bee! Which woman in the universe will not accept Him? His apparently pleasing face puts the full moon to shame. He wears a fine false smile and His eyebrows sport dalliance – who would not be mesmerized? It is well known that Kamalâ too worships the dust of His feet. Then who are we? Although He is a hypocrite, the faith, that His name alone will deliver us from the Ocean of misery, is deep-rooted in our hearts.” - [S.B. 10.47. 15]

The inner meaning is – Sri Krishna has forsaken Sri Râdhârâni, so the poet is reciting this verse in annoyance.

The external meaning is – O Lord! Your restless glances, *ras*-full conversations, serious and slow movements of dalliance, hard (deep) embrace and the *Gopikâs* alone can describe sweetly His agitating, maddening and soft sweet smile.

Sri Krishna is the life and soul of the *Gopís*. He is the beloved of the *Gopís*. Only the *Gopís* can fully relish His sweet *ras*. They delight in that sweetness non-stop. They have forgotten all and have surrendered completely at Sri Krishna's rosy feet. They think of nothing else, but Govinda. Such *Gopís* who are Govinda's sweethearts and Govinda's dear ones are always divine. Their *bhâv* is divine, relish is divine and the object of their relish is also divine. They are the forms of intense Hlâdini-potency of Sri Krishna Who is the embodiment of entire nectarine *ras*. They are the expressions of Krishna-*prem*. Brahma Samhitâ says –

"I serve That primeval Being Sri Govinda who lives in Golok alone, with His sweethearts who are like His own *swarup*¹, are manifestations of blissful, conscious *ras* and are the properties of His pleasure potency." - [5.37]

'*Vidanti*' means the *Gopís* know Sri Krishna's sweet qualities as no one else does.

"Krishna has many associates such as teachers, friends and beloveds. Of them, the *Gopikâs* are His sweethearts, disciples, friends and maidservants. They know Govinda's innermost desires. They offer Him loving service very nicely according to what is good for Him".

- [Sri Chaitanya-Charitâmríta - Âdi.4.174-175]

(Sri Krishna told Arjun) – "O Pârtha! I am telling you the truth that the *Gopís* are everything to me. Sometimes they behave like dear friend, they instruct me like a Guru, obey me like a disciple, serve me like a woman meant to be enjoyed, behave like a loving sibling, and sometimes as a wife.

Dear Arjun! The *Gopís* know everything about my greatness, my service, the subjects of my liking, and my inner most desires. No devotee other than the *Gopís* knows all these, in truth. Hence these devotees cannot serve me exactly according to my wish."

- [Gopi – Gitâmríta]

The *Gopís* are the very embodiments of Krishna-*prem*. Their *prem* is divine, free of any desire for sense-gratification and hence is supremely pure. Sri Chaitanya-Charitâmríta describes all these principles in detail. Here we are mentioning a few –

"The *Gopís*' spontaneous love is not worldly lust. Since it appears to be like lust, we call it 'lust'. Lust seeks one's own sense-gratification while the *Gopís*' *bhâv* is of the highest order and seeks only to give pleasure to Krishna. The *Gopikâ* never desires her own sense-gratification. She sports with Krishna only to give Him pleasure". - [Sri Chaitanya-Charitâmríta, Madhya. 8th ch.]

"Lust and Love are worlds apart just as iron and gold. Lust is the desire to satisfy oneself while love is the desire to please Krishna. Lust only wants to satisfy one's own sexual desire while love is very strong and wants to make Krishna happy. Sense-gratification includes - following the societal norms, religious principles laid down by the Vedas, dictates of the body, activities that will result in some material gain, shame and bodily pleasures. The *Gopís* do the impossible, i.e. give up family honour and their own relatives. Their family members torture and abuse them. Still they forsake all and serve Krishna. They serve Him only to please Him. We call this deep love for Krishna. It is

¹ original form

comparable to a clean, washed, untainted cloth. Hence, lust and love are worlds apart; lust is pitch dark while love is bright sunshine. Hence, the *Gopīs* have not a whiff of lust in them; they keep a relation with Krishna only to please Him. They do not care for their own joys or sorrows. They only strive to please Krishna. They forsake all but Krishna; they show pure and deep love for Krishna only to make Him happy."

- (Sri Chaitanya-Charitâmr̥ita, Âdi, 4th ch)

Srila Bhatta Goswâmpâd says: Sri Lilâshuk considers Sri Krishna's *darshan* to be the highest. Therefore, he is expressing his supreme most desire in this verse. "O Lord! O my Master! Only the *Gopikâs* know Your sweetness, they experience it and relish it." We experience and relish Sri Krishna's sweetness proportionately to the amount of love we have and its type. The *Gopīs* have *Mahâbhâv prem*. Therefore they relish Sri Krishna's sweetness to the maximum extent. In addition, Sri Krishna's sweetness becomes more and more novel and starts increasing when it is exposed to the *Gopī's* sentiments. Their love too increases each moment and continues to relish that ever-new sweetness.

"The *Gopīs' bhâv* is like a mirror. When Krishna's sweetness is reflected in it, it increases every moment and becomes newer. The *Gopīs' love* and Krishna's sweetness compete with each other. Neither accepts defeat. Both are abundant and new."

- [Sri Chaitanya-Charitâmr̥ita Madhya.2.99]

His glances are restless since He moves His eyes in various directions, every moment. Therefore, they are called '*adhir*'.

"*Adhiram*' is also defined as – '*adhi sammohan tam arati dadatiti adhiram*'."

Meaning: - "One Whose sweet gaze is all-mesmerizing."

Also, His conversation is 'soaked' or full of *ras*. Not only are His eyes restless, His movements too are restless. Sometimes He walks here and sometime there. That movement is '*gambhira – vilâsa – mantharam*', indicating that it has some deep motive. His movement agitates (*manthan*) the heart, so it is '*manthar*'. It may also mean 'leisurely gait' like that of an elephant. Not only is His movement full of dalliance, His embrace is deep – '*amandam – âlingitam*'. His soft smiles are '*âkul-onmada-smitam*' – they make one crazy and joyous – such is their beauty.

Srila Chaitanya dâs says, Sri Lilâshuk is praying in the mood of being subservient to Srimati Râdhârâni's dear *sakhī*. Therefore, he is thinking, these qualities are known only to the *Gopīs*. O Lord! Your restless glances are known only to Sri Râdhâ's *sakhīs*, no one else knows about them. Srimati's proximity unravels Sri Krishna's sweetness the most. Certainly only Her *sakhīs* who stay close to Her will know it.

Here we must note that we relish Sri Krishna's sweetness according to our love. The ocean of Sri Krishna's sweetness reaches dizzy heights when it encounters the supremely great and loving Sri Râdhârâni. Sri Râdhârâni is all capable to relish the divine youthful lover Sri Krishna's sweetness in all its entirety due to Her *mâdanâkhyā¹ prem*. Sri Krishna says –

¹ the state of love called '*mâdar*'

Verse 27 Sri Sri Krishna-Karnâmrítam Verse 27

"My sweetness constantly becomes more and more novel. The devotee relishes it according to his love. Râdhikâ alone relishes my nectarine sweetness incessantly and completely due to her immense love." - [Sri Chaitanya-Charitâmrítâ, Âdi.4.125]

By Sri Râdhârâni's mercy, the sweetness of Sri Krishna that She relishes, is also savored by Her *sakhi-manjaris* since they are very close to Her. Sri Chaitanya-Charitâmrítâ proves this with –

*"râdhâr swarup krishna – prem – kalpa – latâ,
sakhigan hoy târ pallab – pushpa – pâtâ."*

"Râdhârâni is the wish fulfilling creeper of Krishna–*prem*. Her *sakhis* are the leaves, tendrils and flowers."

*"krishnâmríte jadi latâke sinchoy,
nija-sek hoite pallabâdyer koti sukh hoy."*

"When the creeper (Srimati Râdhârâni) is watered with the nectarine Krishna (the *sakhis* facilitate the union of Sri Sri Râdhâ-Krishna), the leaves etc. (the *sakhis*) feel happier than being watered directly (than their own union with Sri Krishna)."

Hence, we say that only the *sakhis* know and experience Sri Krishna's sweetness and they alone are capable of describing that sweetness.27.

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Verse 28

astoka - smita - bharam - âyata - ayata - âkshan

nihshesha - stana - mriditam vrajânganâbhih,

nihseema - stavakita - neela - kânti - dharan

drishyâsan tribhuvana - sundaram mahaste. 28.

Translation

O Krishna! When will I behold Your soft sweet smile, large eyes and Your resplendent body that is most beautiful in entire creation, it radiates innumerable bouquets of blue brilliance, and the damsels of Braja embrace it tightly?28.

Âswâd-bindu purport

While explaining this verse Sripâd Kavirâj Goswâmicharan said, when Sri Râdhârâni could not see Krishna in *sphurti* just for a moment, She entered a state of extreme Divine madness. She felt that Sri Krishna had left Her because She had been disrespectful towards Him. She was highly repentant and recited these four verses in lamentation. These express Her profound longing - a kind of *chitrajalpa* called '*sujalpa*'.

What is '*sujalpa*'?

"Wise men call that state of Divine madness as '*sujalpa*' when the devotee, out of simplicity, inquires about Sri Hari in all seriousness with humility, impatience and eagerness.'" - (Ujjwal-Neelmani)

An example of *sujalpa* is as follows –

"Sri Râdhârâni is inquiring about Krishna from the bee – "O lovely Bee! Is Âryaputra¹ (referring to Krishna) now in Mathurâ? Does He remember His parental house, the *Gopas* and His friends? While talking does He ever mention these maidservants (us)? O when will He hold His fragrant hands on our heads once more?"

– [S.B.10.47.21]

In this verse, She is asking "Is Âryaputra now in Mathurâ? Does He remember His parental house, the *Gopas* and His friends?", but She does not mention Herself. This

¹ Âryaputra = descendent of an Âryans; it is a form of address which was in vogue only in India.

expresses **seriousness**. “Does He ever mention these maid-servants?” (expresses **humility**). “When will He hold His fragrant hands on our heads once more?” (expresses **impatience** and **eagerness**). These verses from Srimad-Bhâgavatam express gravity, humility, impatience and eagerness, in this order. This verse and the next three verses express these same *bhâvs*. Sri Lilâshuk is voicing Sri Râdhârâni’s mood – ‘O Krishna! When will I behold Your beautiful radiant blue resplendent form?’ This shows She is **eager** to behold Sri Krishna. In verses such as ‘*apí vat*’, She says when Sri Krishna is residing in Mathurâ why can’t He come to Vrindâban? (After all Vrindâban is not too far from Mathurâ) Similarly, She is uttering **seriously** that it is possible to behold Him once we see His blue radiance.

How is Sri Krishna’s beauty?

“*Nihseemam*’ meaning ‘limitless’ – infinitely beautiful – immensely sweet! Ishwari is saying - He has rejected me and gone away – even this is outside the limit. This means, His blue radiance is decorated with *chandan*, *kumkum*, lac-dye etc. of some other beloved. This is wonderful! Yet to hide this fact and to fool me He is wearing a smile – ‘*astoka – smita – bharam*’ and His eyes have widened in love – ‘*âyata – âksham*’. This shows He is a wanton.

Srimati is saying - “You may ask - after seeing me in the company of other damsels You ignored me; in spite of this why do You seek me again?”

To allay His doubt, She replies humbly – ‘*nihsheśha – stanam – riditam vrajânganâbhih*’, meaning, ‘When You are anyway being tightly embraced by the bosom of each and every *Vrajânganâ*, how will it hurt You if I too embrace You tightly? In spite of Your ill behaviour, You give me great joy.’

Please note that everywhere we find three points: – Sri Krishna has -

1. the most handsome form in all creation,
2. soft smile, that enchants everyone and
3. glances that are very much full of mischief.

The Mahâjans are all experts in describing this sweet beauty that mesmerizes the fair sex! Here we present two poems by Srila Gyâna dâs expressing deep love for His beauty –

“His beauty is natural and He is full of all arts and talents. Our *Nâgar* is the king of experts. As soon as I saw His adolescent form, an unseen flower-tipped arrow pierced my heart.

Sweetheart¹, it was the work of a mischief-monger, for I lost the most possessed assets of a lady, that is, her self-control, family dignity, honour and shame.

What a moon like face! On His head, he dons a *chudâ* shaped like a crescent moon. The peacock feather resembles a rainbow peeping out of clouds. They (the clouds and the rainbow) must be very wonderful because they have appeared on the earth! Moreover, they are mingled with the beauty and fragrance of a lotus bloomed in the Sharad season.

¹ addressing a close girl-friend

His brilliant nails are like lightning flashing on the fingers. What to speak of His *lāvanya!* Poet Gyâna dâs says - I have drowned in the ocean of *Leelâ* and joy has overwhelmed my heart."

Another poem by Gyâna dâs –

"On seeing His beauty the eyes forget to blink and the heart is overjoyed. Even without touching us He gives the treasure of '*parash-ras*' (the joyous relish of touch). Such is Shyâm's natural character.

Dear *sakhâ!* His form is loving and pleasing. Every part of His body is an ocean of love – the creator has created Him in such a wonderful manner!

His *leelâ* and *lāvanya* adorn the earth and His leisurely gait is so sweet. When they see His soft glance, so many women start meditating on how it would feel to sleep with Him.

He has stolen mt heart and I get agitated if I don't see Him. Even while dreaming, He is not away from me. Poet Gyâna dâs says, then how will it be when the bodies really unite with each other?"

The internal meaning is – the poet is praying in his *siddha-swarup* - "When will I behold Your beautiful face abounding with continuous soft smiles and wide-open eyes to attract Your beloved to the flower-grove?"

The external meaning is clear from the translation itself.

Srila Bhatta Goswâmpâd says, Sri Lilâshuk is praying to behold Sri Krishna embraced very tightly by Brajabeauties who are intoxicated by the *Râs-ras* during the *Mahârâs*. He is saying –"Dear Krishna! I wish to behold Your most amazing gorgeous body that is the repose of supremely great celebration." That body is '*astoka – smita – bharam*' – exhibiting too many smiles. His face is such that even a slight smile is highly displayed. During the *Râs-Leelâ*, Sri Krishna's smiles appear the sweetest to the Brajabeauties. Srimad Rupa Goswâmi has written -

"Sri Krishna's smile is a sure-shot potion to increase the passion of the lotus-eyed population¹ of Braja".

"He is a Kishor and He oozes *ras* of passion. Moreover, He is graced with sidelong glances. When He rocks with laughter, my heart too rocks and I have a strong feeling that I want to surrender my youth at His altar.

Whoever sees Him even once cannot forget Him. He is the very embodiment of nectar. Poet Ananta dâs says – 'there is no living entity that will not be mesmerized by this beauty'."

Another Mahâjan poem -

¹ The *Gopikâs*

"He is so attractive and brilliant like a cloud laden with water! He smiles slightly and expresses His longing through rose-tipped eyes.

What did I see today! The charming *Nâgar* – beneath the '*keli kadamba* – tree'¹. On seeing that beauty, the tears of joy washed away the bashfulness of my eyes."

- [Govinda dâs]

Also, that resplendent body is '*âyata – âyata – âksham*', meaning, 'the One whose eyes are larger and larger. What beauty those eyes, wide open with love, are radiating!'

As such, His eyes reach the ears. Over and above, they have become larger due to love for the *Vrajânganâs* who have come to participate in the *Râs*. On top of that, they are exulting hundreds and hundred of *bhâvs* full of erotic *ras*!

"His body is attractive like sparkling dark clouds full of loveliness. His attire is so alluring! His rose-tipped eyes seem to flash lightning all around, razing to ashes all shame and dignity of respectable ladies.

Sweetheart! Ever since I have seen Kânâ (Krishna) a host of flower-tipped arrows have pierced me and I can see nothing else but Him.

Gazing at my face, He turned with a smile and dropped His hypnotic flute. I don't know what desire He was anxious to fulfill, that made Him bite a newly blossomed leaf. Since then my heart has been burning and churning restlessly. Poet Govinda dâs had given me false hopes – I know I will not meet Kânâ again."

Also, that body is '*vrajânganâbhit – nihshesha – stanam – riditam*', Meaning, 'tightly embraced by high breasted *Brajabâlâs*'.

He is also '*nihsima – stavakita – nila – kânti – dharmâ*,' meaning, 'wherever He is being embraced by the *Brajabâlâs*, that place is becoming illuminated by bouquets of blue radiance.' Sripâd Shukamuni has described Sri Krishna's extreme beauty when in contact with the *Brajadevis* during *Râs-Leelâ* –

"*Bhagavân* Krishna, the son of Devaki, radiated extreme beauty in that *Râs-mandal* (round gathering), being flanked by the golden-complexioned Braja-beauties just as an excellent emerald sparkles amidst gold-coloured gems."

- [S.B. 10. 33.7]

Our preceptors have explained this verse of Srimad-Bhâgavatam -

"*Bhagavân* Sri Krishna has gained a beautiful shade as that of a pale bluish-green excellent emerald because He has come in contact with the brilliance of the supremely beautiful molten-gold complexioned *Gopîs*. Therefore Shukadev has likened Him to an 'excellent' emerald." - [Vaishnav-Toshani purport]

In the text 'Alankâr-Kaustubh' we find the description of the ever-increasing extreme beauty of the Divine Couple when they meet each other –

¹ the Kadamba tree that is used as the meeting ground of the Divine lovers; hence it is being referred to as 'the love-sporting Kadamba tree' although the tree does not actually indulge in such sports. These words simply indicate its indispensability in love-dalliance.

“Sri Râdhikâ’s bright golden complexion is making Sri Krishna’s blue complexion appear like an emerald while Sri Krishna’s brilliance is making Sri Râdhâ’s splendor look greenish. When They reside separately, then Sri Râdhâ appears purely golden while Sri Krishna appears purely blue. But when They are together their splendors mingle and radiate different shades.”

The Mahâjan has described how Sri Krishna’s and the *Gopis*’ sweetness nourish each other during the *Râs*-dance –

“The *Râs*-dance looked like a necklace made of golden gems (since the *Gopis* were of golden complexion.) In between, Shyâm the great dancer, Who resembled an excellent emerald, reigned supreme.

All glory, all glory to the most beautiful *Râs*-sport wherein clouds¹ moved swiftly amidst still lightning² and showered *ras* endlessly.

So many moons (the *Gopis*) romanced with the night (the dark complexioned Krishna) and the night romanced with so many moons. Their bodies were entwined in such a manner as if *Swarnalatâ*³ were embracing so many Tamâl trees.

So many lotuses⁴ sang at the top of their voice while the gallant bumblebee⁵ followed suit. Along with the bumble bee sang so many lotuses, poet Govinda dâs was enchanted!”

The colour of the erotic *ras* is blue. Sri Krishna is full of erotic *ras*; So He is the Blue-beauty (Shyâmal sundar). In adolescence, He looks extraordinarily beautiful. Moreover, when He is with the deeply loving *mahâbhâv*-filled dalliant damsels of Braja during the *Râs-Leelâ*, due to the extreme exultation of the erotic *ras*, Sri Krishna’s bluish radiance becomes exceedingly wonderful.

Also, that same Person is the handsomest in all creation. The form of Sri Krishna absorbed in the *Râs-ras* is indeed the crest-jewel of all Beauty. No one, not even the Brijwâsis, except the *Vrajânganâs* can behold this supremely handsome Sri Krishna, indulging in *Râs*.

According to Srila Chaitanya dâs, in this verse Sri Lilâshuk is praying to get *darshan* of Sri Krishna Who has just risen from the bed of love along with Priyâji (Râdhârâni).28.

dddddddddddddddd

¹ The cloud-complexioned Shyâm

² The *Gopis* whose golden complexion flashed like lightning

³ A creeper that is golden in colour

⁴ The lotus-eyed Vrajabeauties

⁵ Sri Krishna Who flitted from one *Gopi* to another just a bumble-bee hovers from one flower to another; also they have similar complexion.

Verse 29

mayi prasâdammadhuraih katâkshair

vamshî - ninâda - anucharair - vidhehi,

tvayî prasanne kim - ihâ - parair - nas -

tvashya - aprasne kim - ihâ - parair - nah. 29.

Translation

Please cast Your merciful sweet glance that follows the resonance of the flute, on me. As long as You are pleased with me, I do not care if others are displeased. But if You are displeased then can we gain anything by pleasing others? 29.

Âswâd-bindu purport

S rila Kavirâj Goswâmpâd has explained this verse in the following manner:

Prior to this, Sri Krishna had sent Sri Râdhâ in the *vilâs-kunjâ*¹ signalling to Her with His eyes. Sri Râdhârâni is once again full of an intense desire to behold that glance. Hence She is praying for the same.

In the previous verse we have discussed '*sujaipa*' which is a kind of *chitrajaipa* (see verse no.28). In this we have quoted the verse "*apî vat*" from Srimad-Bhâgavatam.10.47.21. The last line of this verse is -

"When will he place His hands that are more fragrant than perfume on our heads?"

When She was about to say this, She was reminded of His arms and She was full of so much intense pain, that instead of saying '*kadâ dhasyati*' (when will He place), She said '*kadâ adhasyat*' meaning, 'when had He placed' (past tense). This shows that Sri Râdhârâni was in a delirium -

Sri Lilâshuk is only echoing Sri Râdhârâni's delirious talk when She was reminded of Sri Krishna's arms - "O Lord of my life! Please cast that glance on me by which You had sent me to the love-grove!" This means, 'After returning from there, once again toss that glance at me and send me to the flower-grove - that glance which follows Your resonating flute.' Whenever Sri Krishna sends a message through His flute, His glance always follows and He signals Her to proceed towards the *kunja*.

¹ the flower grove where love-sports are performed

At that time the flute sounds very sweet and supremely blissful. Sri Râdhâ is saying –

“You may say that if You signal in this manner in the midst of all the *Gopis* assembled during the *Râs*-dance, they will be annoyed with You and me, just as they did during the *Mahârâs*.”

Evidence to this effect –

“We are greatly agitated on seeing the footprints of that Braja-*maiden* who has deprived us all of Sri Krishna, She has stolen Sri Krishna’s lips which are the treasures meant for us, and now She is enjoying them exclusively in some secluded place.”

- [S. B. 10.30 .30]

She is saying - “Do You remember how they were angry with You as well – (they said) -

‘Look, look! That lusty Krishna had sat here to arrange the hair of His wanton woman in the form of a *chudâ* and had decorated it with flowers.’

- [S.B. 19.30. 34]

Therefore if You give me even a fleeting look after playing the flute, the *Gopis* will express anger and disrupt the sportive *ras*. So, I think You will prefer if I just remain happy amidst the *sakhis*.”

She could feel Sri Krishna saying – ‘There is no need to pray like this’. So She said with both pride and humility – ‘*tvayi prasanne*’ meaning, ‘Dear Krishna! If You are pleased with me, come to me and dispatch me to the *kunja* by signalling me with Your flute and glance. What does it matter if thousands of *Gopis* are assembled here this night in Vrindâban? And if You are displeased, if You do not give *darshan* in this tortuous *viraha*, then how can even my *sakhis* give me any pleasure? Their proximity will only fill me with more sorrow.” Poet Jayadev has written –

“During Sri Krishna-*viraha*, company of the *sakhis* appears to be as painful as living with the enemy (for Srimati)”.

– (Geet Govindam.7.40)

And

“When one is separated from one’s lover, even the best of friends cause torment.” – (Geet Govindam.4.10)

Srila Kavirâj Goswâmpâd has said that Sri Lilâshuk had the nature of a *sama-snehâ sakhî*. He said in the mood of a *sakhî* – “Dear Krishna! Please approach Sri Râdhâ once more and with Your glance that follows the resonance of Your flute, send Her to the *kunja* and thus shower mercy on me. If You say, ‘By fulfilling Your wish I will make the other *Gopis* angry’, as a reply I say, ‘If You are pleased, how does it matter if all others are displeased? And if You are displeased and don’t come to Sri Râdhâ, then what purpose can even the dearest *sakhis* serve?’

It is the nature of a *sama-snehâ sakhî* to feel sad in Sri Râdhâ’s company if She is unaccompanied by Sri Krishna. E.g. –

Verse 29 Sri Sri Krishna-Karnâmrítam Verse 29

“When Sri Râdhâ went into a sulking mood, Shyâm’s *sakhi* Bakulmâlâ, who had arrived suddenly, told Champaklatâ – ‘*Sakhî!* I feel very sad whenever I see Sri Râdhâ without Sri Krishna. In the same manner, it is painful to see Sri Krishna unaccompanied by Sri Râdhâ. May I always get to feast my eyes simultaneously on the moon–faces of Sri Sri Râdhâ–Krishna.”

- [Ujjwal-Neelmani]

The external meaning of this verse is very straightforward. Is there any worshipper in this world who will not want to pray to His worshipped Lord in the same mood? Sri *Bhagavân*’s Divinity is due to His extraordinary *swarup*, **majesty** and **sweetness**.

His *swarup* is ‘He is omniscient and omnipresent’. He is the extraordinary, unparalleled controller - this is His **majesty**. His extraordinary, unparalleled, all captivating beauty, qualities and pastimes are His **sweetness**. Although when we are able to experience all three together we can call it a ‘true Divine experience’, none the less, sweetness is the essence of Divinity. Hence the relish of His sweetness veils the knowledge of His *swarup* and majesty.¹

The worshippers of Sweetness know Him to be sweet; to them He is Ever-beautiful, Ever-sweet, *Premamay*² and *Rasamay*³. They do not desire anything other than the relish of Sri Hari’s sweetness. Once they get Him, they do not feel anything lacking. If they do not get Him, they do not wish to procure anything else. In Sri Gitâ he has stated with His sweet lips –

“O Dhananjay! There is no truth higher than me. Just as gems are strung on a thread, similarly all elements repose in Me.”

-[B. G. 7.7]

“On obtaining me, my devotees do not take rebirth which is temporary, in this sorrowful material world, since they have attained me, the Supreme Being.” - [B.G. 8.15]

“O Arjun! The living entities in all other *lokas*, including *Brahmalok* undergo rebirth. But O Kounteya! The one who attains me is not born in this material world again.” - [B.G. 8.16]

Sriman-Mahâprabhu has given us this teaching that we must not desire anything other than pure devotion, for this is the only means to obtain Sri Krishna. He has Himself prayed –

*“na dhanan na janan na sundaring kavítâm vá jagadeesha kâmaye,
mama janmani janmaneeshware bhâvatâd–bhaktir ahaituki tvayi.”*

*“dhana jana nâhi mâgo kabitâ sundari,
shuddha – bhakti deho more krishna! kripa kori.”*

Meaning: - “I do not desire any wealth, followers, beautiful women or flowery praise. O Krishna! Be merciful unto me and grant me pure devotion.” - (Sri Chaitanya-Charitâmrítântya.20.24.)

¹ when we are totally submerged in His sweetness, His *swarup* and opulence become oblivious to us

² Love incarnate

³ embodiment of *rasa*

Srila Bhatta Goswâmpâd says, here Sri Lilâshuk is praying to Sri Krishna to obtain his cherished object –“Dear Brajanâth (Lord of Braja)! Please cast Your sweet *ras-full* glance at me, which follows Your resonating flute.” Sri Lilâshuk is a worshipper in the mood of a *sakhî*. Therefore his sole desire is that Sri Râdhârâni should hear the all-captivating flute and Govinda should cast a meaningful glance at Her. Sri Râdhâ has expressed how the sweet flute can captivate Her –

“You play so many different *râg's* on the flute with lips that are as rosy as newly–budding leaves. Your lips are so attractive that, in spite of belonging to a respectable home, I was forced to come here, unable to tolerate separation from You.

Mâdhav! What music can I teach You? You are verily an expert in infusing the *râg* Nata and Shyâm in the '*âlâp'* Gouri. (You'll prove Yourself as a connoisseur of *ras* if You, the great dancer (Natavara) Shyâm joins in *ras-âlâp*³ with me (Gouri).

Keep Your flute aside and make sweet conversation with me; but do it so softly that no one should come to know. Then I will embrace You and not leave You till I am fully satisfied. Please clasp me to Your bosom in a secluded spot, so that I am not embarrassed amidst talented people (my *sakhîs*)."

- Govinda dâs

The glance is a 'follower' of such a supreme enchanter (the flute). That is why it is so sweetly *ras*-full. It is not a glance but heart–piercing arrows shot by crores of Kandarpas (Love–god) - all at once.

“Dear friend! Who says Love is formless? I saw the beloved of Rati⁴ standing beneath Kadamba – the tree of pleasure sports. He has kept so many poison-tipped arrows in the quiver of His eyes and He shoots them with His bow-like eyebrows. It pierces the heart of all young damsels. He dons restless gem–studded earrings shaped like crocodiles⁵. Poet Govinda dâs has guessed He is none other than Madanmohan (the One who attracts even the God of Love)."

Srila Bhatta Goswâmpâd tells us –

“His glance is '*madhu*' which means it is intoxicating, it makes us forget all other (material) *ras* and distributes *prem-ras*. Please make us happy with the special movements of Your eyes."

¹ particular arrangement of notes followed in Scriptural music – there are six prime arrangements. Each *râg* has 6 subsidiary *râgs*, called *râginîs*. They can be further fused to give rise to infinite *râgs* and *râginîs*. A particular arrangement should be sung only during a particular time of the day, or else it is considered an offence.

² notes sung or played in the beginning of a *râg*, it creates the mood for a particular *râg*

³ conversation

⁴ Love-god, whose consort is Rati *devî*, or the Goddess of passion

⁵ Please refer the original verse of G.L. 11.94.

What more can I say, if You shower mercy, then even the most rare objects come within our reach. What is the need for any other *sâdhanâ*? If You are displeased, in that case also why should we perform any other *sâdhanâ*, for subsequently thousands of obstacles will occur in the path of *sâdhanâ*. Without Sri Krishna's mercy the *sâdhak* can never achieve the fruit of his *sâdhanâ*. **The *sâdhak* realizes his goal only when Sri Krishna-**

It is important to pray for Sri Krishna's mercy

***Kripâ* is added to his enthusiasm for *bhajan*. Without *Kripâ*, *sâdhanâ* bears no fruit.** A juicy sugarcane will not yield its juice till it is squeezed; similarly, although Sri *Bhagavân* is full of *kripâ-ras*, it does not flow out till the *sâdhak* is enthusiastic about his *sâdhanâ*. Hence the *sâdhak* has to perform his *sâdhanâ* earnestly to squeeze out the *Kripâ-ras* from Sri Krishna. Hence an intelligent, self-surrendered *sâdhak* continues to observe all the principles of *bhakti* and all the time waits for Sri Hari's mercy. We find in Srimad Bhâgavatam –

(Brahma's prayer) –“O Lord! When we await Your mercy, and continue to suffer the fruits of our *Karma*, surrender unto Your lotus-feet with body, mind and speech, and spend our life in Your *bhajan* (hearing, chanting etc.) we become entitled to gain the service of Your lotus-feet.” - [S.B. 10.14.8]

O Krishna! For us, hearing Your name itself is supremely gratifying and the source of life. If You do not nourish us with Your flute followed by Your glance, then how can we express our feelings? We shall consider it the greatest and rarest fortune!

Sri Chaitanya dâs says, the reason for playing the flute is to inspire His beloved for love-sports and due to this He is casting sweet glances. We also pray - “If You are pleased, we seek nothing else. And if You are displeased, what is the need for anything?” 29.

dddddddddddddddddd

Verse 30

nibaddha - murdhâ - anjaliresha yâche

nirandhra - dainyonnati - mukta - kantham,

dayambudhe deva bhavat - katâksha -

dâkshinya - leshena sakrinnishincha .30

Translation

O Lord! O Ocean of mercy! I join my palms to my head and with utter humility pray loudly that please bathe me at least once by a drop of Your merciful glance.30.

Âswâd-bindu purport

Srila Kavirâj Goswâmi says - after Sri Râdhârâni became impatient with very strong thirst and said with great humility -

(She is telling the bumble bee, in Her *chitrajaipa* (see verse No.28) mood) –

“O serene one! Does Âryaputra remember His father’s house, His relatives and other *Gopas?*’ - [S. B. 10.47. 21]

In the same way She is saying -

“Dear friend! I am Your humble maidservant. Please come to me and give me Your *darshan.*” - [S.B. 10.30. 30]

During the *Râs* dance, when Sri Krishna had disappeared, Sri Râdhârâni had spoken in this manner in delirium and humility. Here Sri Lilâshuk is echoing Her sentiments. In Sri Krishna–*viraha*, the *premik* shows humility in proportion to his *prem*. Undoubtedly, the Braja-beauties who are the proud possessors of *mahâbhâv* express maximum humility when they are separated from Sri Krishna. Sri Brihad-Bhâgavatâmrítam says –

“When supreme *prem* ripens, the *premik* experiences humility. In Sri Krishna–*viraha*, the maidens of Gokul express maximum humbleness.”

Srimat Jiva Goswâmpâd has stated in Sri Gopâl–Champu (purva 33.110) –

“Imagine the condition of a frightened fawn when it is suddenly surrounded by a forest-fire blazing all around and the state of a *chakori* bird drinking honey from the full–moon (The *chakori* bird (and also the *chakor*) is said to subsist by drinking the moon rays during the full moon – since the full moon is supposed to exude honey) when it suddenly

disappears from the middle of the sky! Imagine the condition of a young creeper torn aside from the tree it was seeking as support and the condition of a fish thrown out of water! Imagine the pathetic condition of a lotus–bud, torn from the water and cast on the land! Sri Râdhâ and other *Gopis* had suffered in the same manner in Krishna–*viraha*."

The Supreme Lord expressed *viraha* in the mood of Srimati Râdhârâni

Râdhârâni had suffered the most. Now in this special *Kaliyug*, Sri Krishna borrowed Sri Râdhâ's mood and splendour and expressed the zenith of *viraha–bhâv*, which is a state of immense torture, as Sri Chaitanya Mahâprabhu. This pastime is famous as *Gambhirâ–leelâ*. Sri Chaitanya Charitâmrítâ has described -

"For the remaining twelve years, the Lord continuously manifested the *sphurti* of Sri Krishna's *viraha*. All night and day He expressed a state akin to that of Sri Râdhikâ when She had met Uddhav. The Lord continuously displayed delirium due to *viraha*, spoke deliriously and behaved likewise. Blood oozed out of the pores of His skin and His teeth rattled (chattered). One moment His body was thin while the next moment it was bloated. In Gambhirâ, He did not sleep a wink. Out of *viraha*, He rubbed His face and head on the walls and was entirely wounded. In His attempt to reach Sri Krishna He travelled beyond three locked gates – sometimes He fell at the Lion-gate and sometimes in the sea water (Bay of Bengal). He mistook the Châtak hill as Govardhan and rushed towards it crying loudly in a heartrending manner. He mistook every woodland and garden for Vrindâban. He went there, sang and danced, and fell into a swoon. The Lord manifested the symptoms of all those moods that are hitherto unheard of. The joints of hands and legs increased to a span of twelve fingers. The joints came off, but the skin remained intact. His hands, legs and head entered inside the body and the Lord resembled a tortoise. In this manner, all extraordinary moods were expressed in His body. He had a feeling of emptiness and heaved sighs of lamentation. He kept on repeating – 'O what do I do, how do I get Vrajendra-Nandan (Krishna)? Where is the Lord of my life – the One with the flute? To whom shall I reveal my sorrow? Who will understand my pain? My heart is breaking without Vrajendra-Nandan."

-[Sri Chaitanya-Charitâmrítâ – Madhya.2.2-14]

Anyway, Sri Lilâshuk echoed Sri Râdhârâni's humble delirium as, 'O Lord! You are connoisseur of the sportive *ras*. You sport with many *Gopis*. Hence Your *darshan* is very rare. I am praying loudly with palms joint at my head to obtain one glance of mercy from You. I am Your fallen maidservant – so I am praying loudly in true humility.' Sri Krishna may ask – "What do You seek?"

Srimati's reply – "Please show mercy on me by casting a sweet glance at me. But such mercy may disrupt Your *Râs*–sport. Then no need for the glance that sent me to the love–grove; I shall be grateful if I get even a trace of Your merciful glance (*Kripâ–katâksha–lesha*). Please bathe me at least once with a speck of Your magnanimous merciful glance. Then all my burning sorrow will extinguish. Please come again to the *Râs*–floor and enjoy *Râs–vihâr* with all the *Gopis*. Although I am offensive (*aparâdhinî*) You are an ocean of mercy, so You are capable of fulfilling this prayer.

Srila Chandidâs too has voiced Sri Râdhârâni's humility in the following manner –

Verse 30 Sri Sri Krishna-Karnâmrítam Verse 30

“Since I was a baby, my heart knows nothing other than Your lotus-feet. I have surrendered all wealth, honour, relations, life and youth to You; I have made You the garland round my neck. I never forget You, even while lying down, dreaming, and sleeping or during the waking hours. You know I am weak and helpless. I may commit hundreds of crores of mistakes, but please do forgive me. Please don't push me away under some pretext. I am simple and innocent. It only becomes You to accept me. I have reflected on my condition and finally drawn this conclusion – I have none but You, my Friend. I cannot let You out of my sight even for the fraction of a second. I will die if I do. Chandidâs says – Please don't stop being kind to Your faithful ones.”

Srila Yadunâth dâs has written a similar poem -

“Hearken Ye Who resemble new and new and new and new dense clouds! Your style of love is very extra ordinary indeed. Amidst Your blissful ocean of Love, I have drowned my honour, dignity and shame. I keep thinking, what shall I give You? What shall I give You? But the only wealth I possess is Yourself. I may live or not live, I may exist or not exist. But I shall continue to keep Your priceless rosy feet cradled in my heart. Poet Yadunâth dâs says – O Ocean of mercy! Will that person lack anything if You befriend him?”

The inner meaning is that Lilâshuk said in the mood of a *sakhi* – ‘O Lord! O Enjoyer of divine pastimes! Please shower my beloved *sakhi* Râdhârâni once with Your merciful glance.’

Srila Bhatta Goswâmpâd says, *Shringâr-ras* is the essence of all *ras* and is most rare. Sripâd Lilâshuk whose consciousness is absolutely engrossed in this *ras* is praying for *Shringâr-ras-râj* (the King of Erotic *ras*) Sri Krishna's mercy. ‘O merciful Boatman (Sri Krishna is the divine Boatman Who takes us across the material ocean of sorrow and suffering)! O Ocean of mercy!’

Srimad-Bhâgavatam (2.3.10) says -

“A person may be singularly devout, devoid of any desire for sense gratification or a *karmi* desiring wealth and other sensual pleasures, or a *gyâni* desiring *moksha*, but if he is intelligent, then he should worship the Supreme Being Sri *Bhagavân* with singular devotion.”

Sri Chaitanya-Charitâmríta repeats the same–

*“bhukti – mukti – siddhi subuddhi jadi hoy,
gâdho – bhakti – joge tobe krishnere bhajoy.”*

- (Sri Chaitanya-Charitâmríta, Madhya.22.23)

Sri Krishna is an Ocean of mercy. He eventually brings even seekers of material enjoyments and liberation to the path of *bhakti*.

“Although they (the materialistic people) desire material benefits and do not seek pure devotion, Krishna mercifully grants them devotion of His lotus–feet. Krishna says – “He worships me and seeks material enjoyment! Forsaking nectar he seeks poison! What a big fool he is! But I am wise, why will I give this fool material enjoyments? Instead I will give him the nectar of my lotus–feet and thus make him forget worldly pleasures”.

- [Sri Chaitanya-Charitâmríta]

“It is true that those who pray to Him for worldly fulfilment, He grants their prayers. But such gifts do not show His real blessing. For, not satisfied with what they have got, they keep on praying for more and more. Hence to all those who worship Sri Krishna, yet do not desire for His lotus feet, Sri Krishna who is an Ocean of mercy, bestow on them a place at His lotus–feet of His own accord. His lotus-feet have the power to eradicate all material desires from their hearts and thus give them complete contentment.” - [S.B. 5.19. 27]

“O My Lord! You who are always submerged in blissful sports! This fallen self is totally helpless, hence is praying with palms joined at the head.” Sri Râdhâ has immersed all *purushârthas*¹ and all forms of *sâdhanâ*² in the water and is crying loudly in utmost humility. Sri Krishna may ask – “What are You praying for?” Her reply – “Please grant me a speck of Your merciful glance”, which means, “Gift me the supremely exquisite Krishna–*prem*”.

Srila Chaitanya dâs says, Sri Lilâshuk is praying with utmost humility and pain – “O Lord! This fallen self is continuously crying out loudly holding her palms at her head – O Ocean of Mercy! Please shower me at least once with a speck of Your merciful glance.” The poet considers himself to be most unworthy.

“Finding myself undeserving, I am extremely perturbed. Yet Your wonderful qualities tempt me to advance towards You.”

- [Sri Chaitanya-Charitâmríta – Madhya.1.192]

This rightly describes Sripâd Lilâshuk’s state of mind.30.

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¹ goal of human life
² spiritual endeavours

Verse 31

pichchâvatamsa - rachanochita - kesha - pâshe

peenastani - nayana - pankaja - pujaniye,

chandrâravinda - vijayodyata - vaktra - bimbe

châpalyam - eti nayanam tava shaishave nah. 31.

Translation

Your well-groomed hair is decorated with peacock-feathers, the high-breasted Gopa damsels are worshipping You with their lotus-eyes, the beauty of Your face is all set to defeat the moon and the lotus - indeed Your budding youth is agitating my eyes.31.

Âswâd-bindu purport

Sri Râdhârâni had remembered Shyâmsundar's teasing words and had spoken to the bumble-bee – 'Does He ever remember these *kinkaris?*' This expresses the restlessness of Her heart. Now in this verse, that restlessness of Her heart has reached Her eyes. Sri Lilâshuk voiced Her feelings – O Mohan! Don't harbour any fear of that sort. Your budding youth has vanquished all our pride and have made our eyes impatient. Oh! That *kishor* form of the Lord is so wonderful that leave alone actual *darshan*, if the *Brajabâlâs* behold Him in a dream, they say,

"His budding youth is a treasure-house of *vaidagdhi*. His body is so brilliant that it appears to be made of emerald and He looks like the god of love. I wonder who created Him. And with what? Just see how He is oozing nectar!

Once I saw Him in a dream, He looked so beautiful that I thought I would die. Now I can't forget Him even while eating or sleeping. He smiles softly with rosy lips, and destroys our honour and dignity with the corner of His mischievous eyes. The movement of His eyebrows pierces my heart. Alas! From where did this Hero of Charms appear? He walks slowly, taking a step at a time. I can't express how my heart skips a beat at that time. The breeze, after touching Him, can turn the rocks into dust.¹ Poet Balarâm Dâs says His touch makes one paralysed."

We are once again eager to behold Your *kishor* form. Tell me, what do we do now? We are stupid cowherd maidens – how can You blame our eyes? Who is not mesmerised by the sparks let out by Your pitch-black curls decorated with peacock-feathers? Even great devotees have sung –

¹ the breeze is so fragrant that when the rocks smell it, they crumble.

“Who decorated Your *chudâ*, tied so high with peacock–feathers, that steals the heart of every woman? It seems someone brought down the rainbow from the sky to enhance the beauty of fresh clouds. And who has decorated Your *chudâ* with expertly knit Mallikâ and Mâlâti flowers? It looks as if River Gangâ is flowing around the Nilgiri Mountains.”

Please read this one –

“I saw Him, dear friend, I saw Him, but my eyes are incapable of beholding so much beauty in one body alone. He has tied His charming *chudâ* with fresh *gunjâ* flowers. Upon it, He has donned peacock–feathers that bow to the left. His dark form was anointed with *chandan*. I could not hold on to my self-respect any more. He was leaning against the Kadamba tree, holding His hypnotizing flute (like a magic wand). Seeing His gorgeous form, I was struck down unconscious. His beauty entered my heart, cutting through my ribs. Poet Gyâna dâs will always beware of this.”

“Your face is ever ready to vanquish the beauty of the moon and the lotus.” The loving poet is forever comparing Sri Krishna’s face with the moon and the lotus.

Why does the poet compare Sri Krishna’s face with the moon?

“Dear Mukunda! Your moon-face is the fountainhead of waves of nectarine laughter¹. When You appear, the ocean of passion in the *Brajaramanis*² hearts is exulted (just as there is high tide in the ocean) and on beholding Your face, drops of tears ooze out of Your devotees’ eyes that resemble the moonstone – may that moon–face of Yours ever increase our bliss.” - [Govinda – Virudâvali]

Hence, His beautiful face is being compared to the moon; otherwise the moon, which is a material luminous body, is so worthless. How can we compare it to the moon-face of Sri Krishna Who is full of the *ras* of eternal bliss? Also, this Moon is extraordinary because some more moons surround it. It looks as if it is sitting with ministers and courtiers for the administration of a kingdom. Srîman-Mahâprabhu has said –

“Dear *sakhî*, Krishna’s face is resplendent like the moon and it looks as if He is sitting on the throne for administration, surrounded by courtiers resembling the moon. His cheeks are so brilliant like gem-studded mirrors that they look like two full moons. The moon of *Ashtami*³ resides on His forehead (*tilak*) topped with a dot of *chandan* - another full moon. When His finger–nails dance upon the flute, they resemble a *bazâr* of moons, and the moons on His toes (toe–nails) dance in rhythm with His anklets singing in unison.”

– (Sri Chaitanya-Charitâmrîta, Madhya.21.104-107)

“His large eyes with pink corners, restless like an intoxicated Love-god, are the Ministers. Indeed, Govinda’s joyful face is the repose of love-sporting *lâvanya* and is a feast for the eyes.”

¹ The moon has fountains of nectar in it

² The delightful fair sex of Braj

³ eighth day of the bright or dark fortnights

Why is Sri Govinda's face also compared with the lotus?

It is because -

"His nose, jaw line, lips, cheeks, chin and ears are like the beautiful lotus-petals. His beautiful teeth are its stamen. His very sweet smile is the honey that is exuding fragrance all around. His beautiful eyes are the *Khanjan* birds dancing on it. It is surrounded by the bee-like eyebrows and curls. His beautiful mouth is the seed-vessel – such wonderful lotus-face of Sri Krishna is spreading beauty all around."- [G.L – 16.77]

"His face resembles a fully-bloomed lotus flower, His eyes look like a couple of *Khanjan* birds. His smile oozes such sweetness that my eyes are mesmerized on drinking that nectar. I cannot think of any word to describe His brilliant form – a dense cloud or bunch of blue lotus, or mascara or sapphire or what? His body is lovely and sparkling, reflecting His armlets, bangles, necklace, gem-studded earrings, anklets and tinkling waist-band just as the dark waters of the Kâlindi reflects the movements of the moon. His curly hair is styled with flowers and is exuding beauty like the moon. On beholding such *lâvanya*, poet Ananta dâs says that all maidens have lost their heart in that noose."

These poems by the great devotees are inexplicable. If we have some life in us, we can only feel little bit. What the *Brajabâlâs* may be feeling on Sri Krishna-realization, is penned by our Mahâjans in these *padâvalis* that exude *ras* to the fullest degree. They are so sweet, so stylish and above all, full of love-*ras*. The above poem seems to be the very embodiment of Sri Krishna's beauty!

Sri Lilâshuk is echoing Srimati's speech – How beautiful, how sweet, how captivating is Your face! Young women want to caress it eternally – who is not tempted by that face of Yours? Why are we being singled out? Even the birds, animals, trees and creepers of the forest are anxious to behold Your beauty, they tumble down at Your feet. Even rocks melt on seeing Your face. Then what to speak of the *Brajabâlâs* who are already enamoured? When a victorious king wearing a crown enters his kingdom, the women shower flower-petals on him. Similarly You too are coronated with peacock feathers and stylish curly locks, and You sport a face that has gained victory over the beauty of the moon and lotus – why will not the high breasted *Brajabâlâs* worship You with their lotus-eyes? O Lord! I cannot remain even a single moment without seeing You! Please save me by giving me *darshan*!

The inner meaning of this verse is that – Sri Lilâshuk is praying in *sakhî-bhâv* - Your *Kishor* form is exultant due to dalliance with Sri Râdhâ, the high-breasted Sri Râdhâ is worshipinh it with Her lotus like eyes, and my eyes are impatient to behold that form. Please have mercy and give me *darshan*!

For a *sâdhak*, it is the topmost state in his life, when he prays with so much anxiety and eagerness for the *darshan* of Sri Govinda. Noone can satisfy this thirst. It is like the thirst of a typhoid patient – I want You – I want You – the life is full of only one anxious desire.

"kâhan koron kâhan jaun, kâhan gele krishna pâun"

- [Sri Chaitanya-Charitâmrítam]

Meaning: - "What do I do, where do I go, where from can I get Krishna?"

Srila Bhatta Goswâmpâd has written – Even after experiencing the mischievous Sri Krishna, Who is the supreme *ras*, Divine Kishor, essence of sweetness, and is the treasurehouse of the greatest wonders, Lilâshuk wants to experience Him again. Hence he is praying in this verse. Here the word '*Shaishava*' is used to denote slightly budding youth and predominance of childish qualities that are reflected in His mischievous eyes. Even after seeing Him repeatedly, we are not satiated.

Explanation of *pichchha - avatamsa - rachana - ochita - kesha - pashe*

It means that 'His hair is styled in a *chudâ* and is decorated by many flower-ornaments. Also His is '*pina - stani - nayana - pankaja - pujaneeye*' – worshipped by the lotus-eyes of high-breasted *Gop-kishoris*. Sri Krishna is surrounded by countless *Gopis*. His resplendent body is reflecting their eyes, and it is looking so gorgeous that puts to shame even a brilliant sapphire. Hence we feel as if their lotus-eyes are worshipping Him.

His face is '*chandra-aravinda - vijaya - udyata - vaktra - vimba*' – the Moon that spreads joy with its nectarine moon rays and it is the Lotus that is famous for its honey, coolness, fragrance and soft beauty. His moon-face is overflowing with the exultation of love-sport that is splashing out to enable the ever-thirsty *chakor*-like eyes of the *Gopis* to drink therefrom – thus He has vanquished the moon.

He is maddening all the *Gopis* by the sparks of *ras*-full, sweet, nectarine glances – thus He has joyfully conquered the lotus. How wonderful is Srila Bhatta Goswâmi's explanation!

Sri Chaitanyadâs has written, Sri Lilâshuk has spoken this verse in jest – Your adolescent mischief has spurred me to pray in this manner. You may ask how did you know I have been naughty? Well, Your hair-style decorated with peacock feathers is arousing our passion. Your adolescent form is dazzling due to this hairstyle. The high-breasted *sakhis* are worshipping Your gorgeous body with their lotus-eyes and are inflicting passionate nail-marks. These marks are denoted by – '*chandra - aravinda - vijaya - udyata - vaktra - vimbe*'. It means - Your moon-face is all set to conquer the moon and the lotus.....this indicates that although 'it is all set to conquer' it has not yet succeeded in doing so. Why? Obviously, since the Kohl-marks inflicted by the eyes of the *sakhis* have tarnished it – a sign of ill-reputation.

In this manner the devotees have relished the sweetness of this verse in various ways. Srila Chaitanya dâs's explanation too is thought-provoking and impeccable! 31.

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Verse 32

tvat-shaishavan tribhuvana-adbhutam-ityavaihi

mat - châpalancha mama vâ tava vâdhigamyam,

tat king karomi viralam murali-vilâsi

mugdham mukha-ambujam-udikshitum-ikshanâbhyam.

32.

Translation

O Krishna, Your adolescence and my restlessness - both are unsurpassed in creation, You know it and so do I. Dear Flute-player, Now You advise me - What should I do to behold that rare lotus-face of Yours with all my heart? 32.

Âswâd-bindu purport

Sri Kavi-râj Goswâmi has said in the introduction of his explanation of this verse, that from this verse until She gets *darshan*, Sri Râdhârâni is exhibiting the state of '*udghurnâ*'.

When Sri Râdhârâni is separated from Sri Krishna, she expresses many *bhâvs* called '*Udghurnâ*'. In the highest state of *prem*, She is not aware of Her external bearings and hence She shows '*udghurnâ*'.

"When Sri Krishna asked him, Sri Uddhav replied, 'Dear *Sakhâ*! Which *bhâv* is Your lovelorn, anguish-filled Sri Râdhâ not manifesting? By mistake She is sometimes arranging a flower-bed like a newly wed bride, sometimes chastising the blue clouds in the mood of *khanditâ* and at other times roaming in pitch dark night in the mood of *abhisarikâ*. The course of Her love is very strange!"

"She (Râdhârâni) does not touch Her body with Her lotus-palms, since She mistakes them to be lotuses. When She beholds Her beautiful face in the mirror, She thinks it is the moon. Mâdhav! (Krishna)! Your love is dangerous! After seeing all this I wonder if a decent woman will continue to live after falling in love with You.

The soothing moonlight strikes Her like fire-sparks and She lets out such heavy sighs that we wonder how She'll live.

Poet Shekhar says, You are a fine paramour indeed and it is nice to expect anything from You! How can You be so cruel to Your dear ones?"

Verse 32 Sri Sri Krishna-Karnâmr̥itam Verse 32

Srimad Rupa Goswâmi has described Sri Râdhârâni's *udghurnâ* in the 3rd act of his Lalita-Mâdhav drama. In this special *Kaliyug* Sri Goursundar who has accepted Sri Râdhâ's splendour and mood too have expressed *udghurnâ*. It has been described in the 14th to 19th Chapter of Antya-Leelâ in Sri Chaitanya-Charitâmrita.

The inner meaning of this verse is that, Srimati has Sri Krishna face to face and is saying with great tension in Her heart - my eyes are so anxious for Your *darshan* and You are making me more tensed by not appearing in front of me. Tell me, is it the right way to behave? In reply, Sri Krishna is saying – You are restless because You are weak-hearted. You are supposed to be the foremost amongst the chaste and You are extremely grave – Your dear most *sakhis* know all this very well. And Your heart belongs to You. Why can't You tell it to be still?

Sri Krishna's jocular words havr vexed Ishwari. Sri Lilâshuk is echoing Her feeling – You are calling me restless! All right, tell me, is it my fault? Who is not aware of Your extraordinary *kaishor*? Its sweetness is intoxicating as well as hypnotizing. I am but an innocent cowherd maiden. How can I remain still when faced with the captivating power of Your intoxicating sweet *kaishor*?

The great devotee Gyâna dâs has sung –

"He dons peacock feathers in His hair surrounded by fresh Mâlâti flowers. His curls fly around it like joyful bumblebees. On seeing Him, the Love-god holds his head and starts crying. As he gazes at Him, he falls into a swoon.

O my sweet *sakhâ*! The creator has created something extraordinary! There is no limit of *lâvanya* in His adolescence. When You see Him, You get the pleasure of touching. (You feel as if You are touching Him). He dresses in style, He speaks with sweet-*ras*, His crooked glance showers so many caresses and He dons the *chandan*-dot with so much elegance that it beats an unblemished moon.

The moon tumbles down at His lotus-feet. Hence, the *chakor* and the honeybees fight with one another to grab it. Poet Gyâna dâs says – Nectar and honey are flowing continuously from Him."

Shyâmsundar is the Chief of the Adolescent. His beauty is intoxicating. How can the senses not be captivated? Poet Vidyâpati has sung on behalf of Ishwari –

"On seeing Mâdhav I lowered my head and restrained my thief-like eyes, meaning, my eyes were eager to steal glances at Him and I restrained them from doing so. Nevertheless, they continued to drink from that lovely face like a *chakor* drinks moon rays from the moon. I caught them forcefully and brought them to my feet (I stared at my feet). Just as intoxicated honeybees lose the ability to fly, my eyes too could not fly away from my feet. However, they kept on giving sidelong glances to behold Mâdhav's eyes. Mâdhav spoke something sweetly. When I heard this, I shut my ears. Just then, the five arrows of the Love-god struck my heart. The make-up on my face flowed away due to perspiration and I was so enraptured that my bodice tore to pieces and my bangles broke. Poet Vidyâpati says – Her hand is shaking and She cannot speak."

Sri Lilâshuk is voicing Sri Râdhârâni's loving words – Your sweet adolescence makes the hearts of even *yogis* dance, then why won't mine? Remember how You Yourself were

affected by Your own sweetness? You think my *sakhis* can console me. But what do they know of my anxiety? How can one know another's heartache?

"How can one understand another's sorrow?" – (J.V.3.9)

"The scriptures are right in saying that one cannot understand another's sorrow. Even my dearest *sakhis* who console me do not know my pain, what to speak of others?"
– (Sri Chaitanya-Charitâmrítâ – Madhya.2.21)

Here we should know that the bliss felt by a *premik* on meeting Sri Krishna and the sorrow felt by him on *viraha* from Sri Krishna is proportional to his own love. Sri Râdhâ has maximum Krishna-*prem*. Hence, the bliss and joy She experiences on meeting and being separated from Sri Krishna respectively is also maximum. Leave alone others, even Her *sakhis* cannot realize this. She does not manifest the burning sensation of *viraha* for She is afraid that it may cause untold harm to the entire creation.'

"Sri Râdhârâni told Vishâkhâ, O *sakhî!* I am burning in the fire of Sri Krishna's *viraha*. It is greater than a forest fire. I don't know how I am tolerating it. I feel if even a single speck of the smoke of this fire gets out of my heart, this entire universe will be reduced to ashes." - [Ujjwal-Neelmani]

Here 'universe' refers to all material as well as spiritual universes that include the Vaikuntha planets. Sri Krishna's Yogmâyâ, who can make the impossible possible, restricts this fire in Sri Râdhârâni's heart to protect the Vaikuntha *lokas*. However, she has to undergo the pain completely. This is why although Râdhârâni's heart is very deep and calm, it is anxious to behold Sri Krishna. Her anxiety is as powerful as Rishi Agastya - and this anxiety drinks up Srimati's ocean of patience [Rishi Agastya had drunk the sea in one palm].

Srimati spoke in humility – Now tell me, how can I get Your *darshan*? I can't be still anymore. You may say, 'Calm down. Anxiety arouses more anxiety. What is the use of seeing me? What will happen if You don't see me?' In reply, She says –

Why is it of no use?

'mugdham manoharam'

Meaning – "The only use of the eye is to behold the heart-stealing lotus-face of Sri Krishna."

In Venu-geet the *Gopis* are saying in *purvarâg* –

"People with eyes have only one use for their eyes and that is to behold Sri Krishna."

"Eyes have no use other than to behold Sri Krishna. He who beholds Sri Krishna, alone is lucky."

- (Sri Chaitanya-Charitâmrítâ – Âdi.4.133)

We find in Dân-keli-koumudi – "O *Sakhî!* The ears that have not heard about Mâdhav would rather become deaf and the eyes that have not beheld Mâdhav would rather become blind."

In this manner, every sense organ is useless if it has not experienced Sri Krishna.

Sri Gourânga Mahâprabhu has said –

“The flute is the abode of *Amritam* while His moon-face is the source of *lâvanya-amritam*. He who does not see His moon-face has no use for eyes. May he be struck down with a thunderbolt. Why should he continue to see?

Dear *Sakhi!* My body, my conscious and sub-conscious minds along with other senses are all useless without Krishna.

Krishna’s sweet speech is a fountain of *Amritam*. Who has never heard His speech, his ears are like holed cowry-shells¹ and his birth is in vain.”

Krishna’s fragrance is as a perfume made out of musk and blue-lotus. It steals everybody’s pride and honour. Who has never come across the fragrance of Krishna’s body, his nostrils are but bellows used by the blacksmith.

The nectar of Krishna’s lips is full of Krishna’s sweet qualities. It puts to shame the taste of concentrated *Amritam*. One who has not tasted this *Amritam* should have died as soon as he was born, for his tongue is equal to that of a frog.

Krishna’s palms and feet are as cooling as crores of moons. His touch is like that of a touchstone. One who has never felt His touch should burn down to ashes for his body is equal to iron.”

– (Sri Chaitanya-Charitâmrita – Madhya.2.26-31)

Srimati is saying, You may say – “Have patience You’ll see me sometime later.” However, Your *darshan* is very rare – ‘*viralam*’. I am a housewife. How can I get the opportunity of seeing You at any time at all? You go far for cattle grazing. I hardly get an opportunity for Your *darshan*. Now I have got You, You wait a while; let me see You to my heart’s content. What’s this? Where are You off to? Please wait just one moment. I want to take one good look at You.

Sri Krishna may say – “Go take a look at another person as handsome as myself.” She replies - You are ‘*viralam*’. There is none as attractive as You for it is only You Who possesses the flute. No one is as sweet – not even Nârâyan.

We must remember that Sri Krishna is not only sweeter than any other divine form, but He also expresses His sweetness to the maximum extent in the proximity of the *Gopis*.

“There is no *swarup* in the spiritual realm whose sweetness is more or even equal to that of Krishna. Lord Nârâyan Who is the source of all other incarnations too does not possess this sweetness. Lord Nârâyan’s own beloved Ramâ (Laxmi Devi) supports this statement. In spite of being the ideal for all chaste women, she keeps a vow and performs austerity, giving up all pleasures to relish this sweetness.

Krishna is the essence of sweetness. He is the treasure house of all sweet qualities. All other incarnations only reflect some of these qualities.

¹ These were used as money in India the olden days – if they had any hole, they were rendered worthless.

Krishna's sweetness is reflected in the *Gopi's* mirror-like *bhâv*. Their *bhâv* and His sweetness compete with one other. Both refuse to accept defeat. Both increase in magnitude every moment. Both abound in novelty."

– (Sri Chaitanya-Charitâmr̥ita – Madhya.21.96-99)

Sri Krishna's sweetness is manifested maximum when it comes in touch with Srimati Râdhârâni's *mâdan-âkhya-mahâbhâv*. And Srimati relishes that infinite sweetness completely with the *mâdan-prem*. Hence, Srimati said – "Dear Murali-mohan¹! You have hundreds like me, but I have none other than You. So wait a moment. Let me see the sweetness of that *murali-mukh²* to my heart's content.

In this manner, the verse is full of so many *bhâvs*! My dear *rasik* devotees, please relish its *bhâv-ras* every moment. We will consider ourselves blessed if we can get the dust of the holy feet of such devotees. Srīman-Mahâprabhu recited this verse and explained its meaning in short, when He was in the mood of Sri Râdhâ's *divyonmâd* state –

"Your sweetness is so powerful that it is forcing me to become restless. Both of us know this. What do I do, where do I go, where from can I get You, You tell me.

Sri Râdhâ's *bhâvs* are all very strong. They got together to make all sorts of treaties and plans, and then there was a very great war between all them. The soldiers in this war were *bhâvs* such as 'curiosity', 'restlessness' 'humility' and 'passionate rage'. All of these are the symptoms of *divyonmâd* state (Divine lunacy).

- (Sri Chaitanya-Charitâmr̥ita – Madhya.2.53-54)

The inner meaning is – Sri Krishna's lotus face is full of exultation due to His proximity to Sri Râdhâ. What should I do to behold that face to my hearts content? My heart is so impatient and anxious to behold that adolescent form. You know it and so do I please show me that *murali-madhur³* face just once.

Srila Bhatta Goswâmpâd says - now Sri Lilâshuk wants to experience the bliss of beholding the lotus-face of Sri Govinda. Hence, he is saying – Your adolescent mischief is extraordinary. Such sweetness is not present in any other divine form. I know it from the scriptures and from the great devotees. For instance,

"This adolescent form is present in Mathurâ, Gokul and Vrindâban. Yet its beauty is extraordinary in Vrindâban, because it is only in Vrindâban He relishes the *ras* of *koutuk⁴*."

- (Sri Gopâl Bhatta Goswâmi in his Sri Krishna-Vallabhâ purport)

In Gokul, Sri Krishna Who is the eternal *kishor*, manifests more of childhood pastimes. Vrajendra-Nandan never ever goes to Mathurâ. In Mathurâ, only Vâsudev performs *leelâ*, since

"vrindavanam parityajya pâdam – ekan na gachchhâmi."

– (Srimad-Bhâgavatam)

¹ The One with the mesmerizing flute

² The face holding the flute

³ Sweet face cradling the flute

⁴ fun; jest; sport; pleasantry

Meaning – “I shall never step outside Vrindâban.”

Hence, Sri Krishna’s *kaishor-mâdhuri* (sweet adolescence) is expressed maximum in Vrindâban when He is sporting with the Braja-*Gopis*. E.g. During the *Râs*,

“Krishna fulfilled his childhood by relishing parental love. He made his *pouganda* worthwhile by relishing the mood of friendship. He performed the *Râs*-dance with Râdhâ and the other *Gopis*. Thus, He relished the essence of *ras* to His heart’s content. In this manner He enriched His ‘*Kaishor*.’”

- (Sri Chaitanya-Charitâmrítam. Âdi.4.102)

Srimati is saying - I am extremely eager to relish Sri Krishna-*ras*, You definitely know this; I am experiencing it, so I know it as well. How can a third person understand? Hence, I desire to behold the supremely beautiful *muralivilâs*¹ lotus-face with my eyes. One always takes *darshan* with the eyes and never with any other sense organ. Then why does the poet specially mention ‘**with the eyes**’? Is it not understood? Well, he replies, I always take Your *darshan* with my mind – now I am distressed and want to behold You with my eyes.

Those who worship *Rasamay Sri Bhagavân*, they do not have the time to sit in bliss like the *Âtmârâm* and *Âptakâm*. **They have to keep interacting with their loving Sri Bhagavân every moment. Where do they have the leisure-time to sit still?** If they don’t get *darshan* even for a moment, their eyes become restless. Their restless heart stirs the innermost depths of the soul. They only want to see and only want to gaze at the mesmerizing lotus-face of Muralidhar (One Who holds the flute)! If this does not happen, they lose all patience! This form of worship is very difficult and problematic! We call this ‘worship in the mode of sweetness’. Is this Nectar or is it Poison? There is no way to decide. Actually, it is a mixture of both.

“Externally it burns like poison but internally we feel blissful – Krishna-*prem* is so extraordinary.”

- (Sri Chaitanya-Charitâmrítam.Madhya.2.88)

Sri Lilâshuk is very deeply engrossed in his own *bhâv*. He has entered the innermost depths of meditation and has lost all body-consciousness. He wants to behold Sri Krishna with eyes open wide with deep love and thus be submerged in the ocean of great bliss.

The word ‘*ikshanâbhyâm*’ signifies that our eyes are worthwhile only when they behold Sri Krishna.

“The eyes that have not beheld Sri Vishnu are as dead as a picture of peacock feathers – hence useless.”

- (Srimad-Bhâgavatam2.3.22).32.

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¹ One Who delights in playing the flute

Verse 33

*paryâchita - amrita - rasâni padârtha - bhangi -
balguni balgita - vishâla - vilochanâni,
bâlya - adhikâni mada - vallava - bhâvinnibhih
bhâve luthanti sukritân tava jalpitâni. 33.*

Translation

Dear Krishna, Your speech is dripping with Amritam. It steals the heart with its lyrical beauty and wealth of meaning; Your beautiful large eyes and Your adolescent conversations with love-intoxicated vallava-bhâvinis¹ (Gopis) are revealed in the hearts of all virtuous devotees. 33.

Âswâd-bindu purport

In the introduction of his explanation, Srila Kavirâj Goswâmpâd has written – Sri Râdhârâni, along with Her *sakhis* used to give fitting reply to Sri Krishna's teasing words during flower-plucking and Dânghâti *leelâ*. She got the *sphurti* of those witty words of Sri Krishna and was so agitated that she was unable even to remember them. Then all she could say was –

"O Krishna! Your nectarine excellences revive the scorched spirit of man. The wise glorify it and it purifies the sinner. As soon as we hear it, it is auspicious, most exquisite, and spread everywhere. They are the real generous ones who spread Your name far and wide." – (Srimad-Bhâgavatam 10.31. 9)

Attracted by the sweetness of Sri Krishna's glories Sri Râdhâ had spoken in sorrowful delirium and Sri Lilâshuk has echoed it in this verse.

Sri Râdhârâni is saying – O Krishna! Your *ras*-full conversations with the love-intoxicated *Gopis* in seclusion always reveal themselves to those devotees who have taken shelter of the sweet *ras* and are in the mood of *Gopis*. However, just now my heart is so agitated that I cannot even remember it.

If you make the statement – "A weapon is entering", it obviously refers to the entry of a person holding that weapon. Similarly, when Sri Krishna-*kathâ* enters our heart through the opening of the ears, it means that Sri Krishna Himself is entering our heart.

"Sri *Bhagavân* enters the heart of the devotee through the opening in his ears and reigns there. Just as the muddy water of the monsoon is cleansed by the advent of *Sharad*, in

¹ Vallava – cowherd; bhâvinis – women steeped in *bhâv*.

the same manner Sri *Bhagavân* destroys all sinful tendencies of the devotee and makes his heart clean and pure as the water of *Sharad*."

– (Srimad-Bhâgavatam.2.8.5)

The poet has called the *Gopis* with whom Sri Krishna does *rasâlap* as '*mada*'. This indicates they are intoxicated with pride.

"Pride is defined as showing contempt towards others due to one's good fortune, beauty, youth, talents, an excellent house and high achievement."

- [B. R. S. 2.4.41]

It is 'true pride'¹ when we get to meet Sri Krishna. Therefore, those *Bhâvinis* (*Gopis* in the sweet mood) who are endowed with countless *bhâvs* are supremely fortunate when they are united with Sri Krishna. Their conversation goes like this –

"We are married women and freely roam in this forest. Who are You to obstruct us?"

These arrogant statements of the *Gopis* show *bhâvs* such as love-anger and ill will. This is the beginning of '*kilakinchit*' *bhâv*.

"Pride, desire, tears, smile, malice, fear and anger that arise out of joy form a very attractive combination. We call it '*Kilakinchit*."

- [Ujjwal-Neelmani]

"Listen to the symptoms of *kilakinchit bhâv*, decorated by which, Râdhârâni steals Sri Krishna's heart. She expresses '*kilakinchit bhâv* when Krishna wishes to touch Her, obstructs Her way in Dânghâti, stops Her from plucking flowers or tries to touch Her in front of Her *sakhis*. First, She expresses joy, which is the root cause of this *bhâv*. It is joined with seven more *bhâvs*. These eight *bhâvs* together constitute *mahâbhâv*. The seven other *bhâvs* are – arrogance, desire, fear, slight tears, anger, malice and soft smile. When these eight *bhâvs*, each of which is very delicious, come together, they give rise to a luscious relish that satisfies Krishna completely. Just as the tasty dish '*rasâlâ*' is made of curds, sugar, ghee, honey, pepper, camphor and nutmeg, Râdhâ's eyes reflect so many different *bhâvs* that by beholding them Krishna is filled with a joy that is ten million times more than the joy of physical union.

- [Sri Chaitanya-Charitâmrítam- Madhya.14.166-174]

In the very beginning of 'Dân-keli-koumudi', Srimad Rupa Goswâmpâd has prayed to the '*Kilakinchit*' gaze of Sri Râdhârâni begging it to shower blessings on the entire universe –

"When Mâdhav had obstructed Sri Râdhâ on Dânghâti, Her eyes shone brilliantly due to the soft laughter emanating from Her blissful heart. Her eyelashes were stained with tiny droplets of tears and the tips of Her eyes had turned pink. Her gaze was resplendent with witty repartees, She looked at Sri Krishna with narrowed eyes, and their pupils had

¹ When we gain any amount of material wealth, we cannot afford to feel proud, for it is destructible and only causes sorrow. If we feel proud due to material aspects such as wealth, beauty, status, position etc. it is only due to our false ego. However, we can transform this false ego into 'true pride' by relating ourselves with Sri Krishna. In *manjari-bhâv-sâdhanâ*, the *sâdhak* ought to take pride in the fact that she is "Swamini's maidservant". However we should remember that this 'pride' of transcendental identity can stem only from profound humility and *ânugatya*.

turned sweetly. In this manner, Her gaze had assumed extraordinary beauty. May that gaze of Sri Râdhâ beautified with the flowers of '*Kilakinchit bhâv*' bless you all.

In this verse, 'resplendent due to soft laughter' denotes joy, which is the basis of '*Kilakinchit bhâv*' and also the cause of soft laughter. 'Eyelashes were stained with tiny droplets' denotes weeping, 'tips had turned pink' indicates anger, 'resplendent with witty repartees' signifies the desire in Her heart, 'narrowed eyes' shows slight fear, 'pupils has turned sweetly' indicates arrogance and malice. Whenever Sri Râdhâ is teased by Sri Krishna just as in Dânghâti, She expresses this extraordinary sweet '*kilakinchit bhâv*'.

What are His teasing words like? '*Padârtha – bhangî – balgunî*' meaning extremely captivating due to their composition of words and in depth meanings. We are presenting a composition from Sri Rupa Goswâmi's Vilâs-manjari-stav –

"When Sri Râdhâ was plucking flowers, Sri Krishna presented Himself and said – I learnt that You are coming secretly everyday and stealing flowers from my garden! O stealer of flowers! O golden-complexioned maiden! Today I have caught You! How will You go home now? Today I will lock You up in the prison of flowers and punish You for flower-stealing. O thief! Do not hesitate and simply enter this flower-grove on Your own, I promise, You'll have nothing to fear."

Sri Râdhârâni replied –

"Everyday we pluck flowers from these woods for worshipping. No one ever stops us. Why do You stop us today?"

The devotee has transformed the above verse into poems-

"Sri Krishna (pretending to be shocked) – O dear me! Now, now, does this become You? You, a maiden of honourable family, don't You feel ashamed of Yourself? Everyday You come here, break the branches and run away after plucking the flowers! O my darling golden-complexioned flower-thief! How will You escape my hands today? Now You are caught and I won't let You run away. Poet Rasa-Sudhâkar (relisher of *ras*) peeps from aside and is seeing both of them."

"Hearing this Binodini (the charming Sri Râdhâ) replied with a smile mixed with anger – Listen You Black One! Don't You dare trouble us. We are pristine pure and always engage ourselves in worshipping the *devatâs*. Everyday we pluck so many flowers. No one ever chastises us. It does not befit You to speak in this ill manner.' Poet Rasarâj says – He is very cunning; don't take Him seriously."

He is also very famous for His double-meaning words. In Dân-keli-koumudi, He told Sri Râdhâ –

"O Chandî! (Fierce as Goddess Durgâ), The Krishna-snake will hypnotize You with one blow from his mouth (meaning kiss and embrace)."

Srimati replied - "How can the Krishna-snake molest the mongoose-brides? If the Krishna-snake bites them, they too will bite back." Another meaning would be – "Why will the hero not be capable of molesting honourable maidens? If he bites them, his glory will be so much enhanced" (Sarcasm).

Such witty conversations are very attractive since they shower *ras* all around. In Sri *Râs-leelâ* the *Brajadevis* utter –

“O Lotus-eyed one! O Brave One! Your sweet words steal the hearts of the wise even. We are Your maidservants. We are mesmerized by Your speech. Please rejuvenate us with the Nectar of Your lips.” - [Gopi – geet]

The Vaishnava Toshani purport of this verse says –

“How is Your speech? It is extremely sweet; it is attractive to every living entity due to its sweet tone, sweet arrangement of words and serene love. Moreover, it is replete with such beautiful parts of speech displaying desire, worthiness and passion. Moreover, it has remarkable case endings. Litterateurs find it captivating due to the vocabulary, *lakshan* (metaphor, synecdoche, and secondary meanings). It is stimulating because of its *vyânjana* (figurative mode of expression; insinuation; irony; sarcasm). It harbours joy to the wise due to its subject – matter, *ras*, *bhâv*, rhetoric, and in-depth meaning.”

The devotee has transformed the above verse in to a poem –

“Your speech is sweeter than sweet. On hearing it, our heart is overwhelmed with love. Your tone is so sweet and Your skill with words is admirable. The syntax and meaning You use please everyone. Your speech makes us forget ourselves. We have surrendered as maidservants at Your lotus-feet and our life is all Yours. However, Your disappearance is burning us day and night. Our hearts are scorched with the pangs of separation. Please rejuvenate us with the Nectar of Your lips; otherwise we will not survive anymore.”

Sriman-Mahâprabhu has relished this verse–

“His deep voice sounds like thunder. At the same time, it is so sweet that it puts cuckoos to shame. One syllable of His speech can submerge all the ears in creation and those ears will never resurface again.

Tell me *sakhi*, what do I do? My ears that were stolen by Krishna’s sweet speech cannot hear Him anymore (since I am separated from Him). So they are dying of thirst.”

- (Sri Chaitanya-Charitâmrítâ – Madhya.17.38-39)

“His beautiful mouth exudes such speech that is more nectarine than nectar, with a slight dash of camphor. His words and their meaning are very powerful and they express so many *ras*; every word is full of wit and humour.

One drop of that nectarine speech is the life and soul of my *chakor*-like ears. They are surviving in the only hope that they will hear Him again. If they are fortunate, they will hear Him; otherwise they will be deemed unfortunate and will die of thirst.”

- (Sri Chaitanya-Charitâmrítâ – Madhya.17.41-42)

When Gopinâth jests with the *Gopis*, His joyful large eyes and also the *Gopis* large eyes grow wider. And all those conversations are full of adolescent mischief. And the eyes keep on widening more and more, because after all, they are being nourished by the nectarine *ras* of *Shringâr*.

The inner meaning is – Sri Sri Râdhâ-Krishna’s conversation enters the heart of a *sukritimân* devotee in *sakhî-bhâv* through his ears, and fills it with supreme bliss.

Srila Bhatta Goswâmpâd has written in his Sri Krishna-Vallabhâ purport that, Sri Lilâshuk is saying -

The *Vallava-bhâvinis* (*Gopis* who are full of extreme *bhâv*) are proud possessors of qualities such as good fortune and youth. Their conversation with Sri Krishna Who is the treasure house of all beauty flows into the *bhâv* of pure devotees. Medini-Kosh Dictionary gives the meaning of *bhâv* as “individuality, pastime, intention etc.” This means that if we hear the sweet *ras*-full conversation between Sri Krishna and the *Gopis*, that beauty will enter our individuality (personality) also.

How is that conversation?

- 1) It is '*parya-chita-amarita-râsani*,' meaning, it floods all directions with its Nectarine *ras*.
- 2) It is '*pada-artha-bhangi-balguni*' meaning, its words and meanings are alluring.
- 3) It is '*balgita-vishâla-vilochanâni*' meaning their eyes assure a special beauty due to mischief and joy arising out of *leelâ*, dalliance and witty humour.
- 4) Also their witty repartee is '*bâlyadhikâni*' meaning replete with adolescent mischief.

Srila Chaitanyadâs Goswâmpâd says, Sri Lilâshuk had a revelation of Sri Sri Râdhâ-Krishna’s witty repartees and has said – You always disclose Your amusing conversations with the blissful *Gopis* in the hearts of Your devotees who are full of *bhâv* and who are continuously immersed in Your *leelâ-smaran*. I do not possess so much *sukriti* as to perform *leelâ-smaran*, so such a revelation is not possible for me. 33.

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Verse 34

*punah prasnnendu - mukhena tejasâ
puro' vatirnasya kripâ - mahâmbudheh,
tadeva lilâ - muralirava - amritam
samâdhi - vighnâya kadâ na me- bhavet. 34.*

Translation

When will Sri Krishna, Who is an Ocean of Mercy reappear before me with a face as joyful as a radiant moon and disturb my samâdhi with the nectarine strain of His divine flute? 34.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd says, Sri Râdhârâni swooned in grief when Sri Krishna disappeared from Her view. Then the *sakhis* brought Her back with their loving expressions. Srimati asked them with great eagerness about Her beloved. Sri Lilâshuk has echoed Her words in this verse.

Sri Râdhârâni said – O *sakhi!* When will Sri Krishna reappear, and like before, send me to the *sanket-kunja* with the nectarine strain of His flute, and thus break my *samâdhi*?

A ras-explanation of 'samâdhi'.

'*Samâdhi*' = *sam* + *âdhi*. '*sam*' means 'all' and '*âdhi*' means mental stress. Due to His disappearance, I am suffering from huge mental stress. When will He return and wipe out this pain? He may appear before me, since He is an ocean of mercy. We are sure to obtain Him because He is merciful. He will surely fulfil my expectation.

The inner meaning is, Lilâshuk said in *sakhi-bhâv* - when will Sri Krishna send Sri Râdhâ to the *kunja* by playing His nectarine flute with a face as radiant as the joyful moon and thus rid me of my mental stress?

In the *sâdhak* state, he is praying when Sri Krishna will disturb my *samâdhi* with the nectarine strain of His flute? This is the success of a Mahâyogi's¹ *Mahâyog*². **If Shyâm-chând (the Moon-face of Shyâm) does not arise in our sky-like heart, then what is the use of taking the trouble to perform any *sâdhanâ*?**

Explanation of 'Yogash - chitta - vritti - nirodhah'

¹ a great practicing devotee

² great *sâdhanâ*

'Yog' is defined as obstructing all the tendencies of the sub-conscious mind. We call its top most stage as '*samâdhi*'. **If, after reaching that top most stage we are full of emptiness, and we always keep feeling something is lacking, then why should we take so much trouble to practice any *sâdhanâ* at all?** *Samâdhi* is the stage when the mind is totally under our control and the object of meditation only is visible to the mind's eye. It is of two types –

- ♥ '*sampragyâta*
- ♥ '*asampragyâta*.

'*Sampragyâta*' *samâdhi* is the first stage. In this the yogi stops the strong material tendencies of his heart. The next stage is '*asampragyâta*' *samâdhi* – wherein the *sâdhak* has to resort to *vairâgya*, stop each and every subtle thought and control the conscious and subconscious mind completely. In this stage, the sub-conscious mind is made devoid of materialism by practicing very hard.

However, **after giving up all and losing consciousness of all that is material, if at the zenith of our *sâdhanâ* we do not get *darshan* of the precious lotus–feet of Govinda, we still lack that topmost sweetest pleasure - then why should we take so much trouble?**

If the nectarine, sweet, mesmerizing strain of the flute cannot break our eternal deep *samâdhi* – if the closed eyes of the Mahâyogi immersed in meditation cannot open and see (when the meditation breaks) the form of Sri Govinda with a face as radiant as the joyful moon, with His lotus–eyes and flute, then what is the use of that *samâdhi*?

The Mahâyogi receives the fruit of his eternal *sâdhanâ* only when, out of the blue, suddenly the sweet resonance of the mesmerizing *muralî*¹ enters through his ears and floods his heart with cascades of Nectar and he sees that face as radiant as the joyful moon. **The goal of our life is not to lose all consciousness, but to destroy material awareness and completely experience the form of Sri Govinda Who is full of beauty and sweetness and is the essence of bliss.**

Srila Bhatta Goswâmpâd says - if the witty repartee of Sri Krishna with the *Braja-Gopis* is in the form of flute–notes, then it will surely be supremely alluring. May I spend my entire life immersed in the *samâdhi* of hearing those melodious notes of the flute, which is an empire of supreme bliss. O Ocean of Mercy! O Krishna! When will You take pity on me and disturb my *samâdhi* with the notes of the flute that are already playing in my innermost heart?

The strain of the flute announces the *Râs–leelâ* to the *Braja-Gopis* and submerges them in bliss –

"It was the full-moon night of Sharad and the breeze blew gently. The gardens were fragrant with flowers such as Mallikâ, Mâlâti and Juthi. Buzzing bees were hovering round the flowers as if they were intoxicated. When the mesmerizing Shyâm saw a night like this, He played the fifth note passionately on the flute that stole the hearts of all self-respecting women. The *Gopis* were full of love and surrendered themselves to Him in

¹ flute

their minds. They started going wherever He indicated with the song of His flute. They forgot their homes and even their own bodies. They put kohl only on one eye, wore one bangle and only one earring. Their skirt-strings came loose as the damsels rushed helter-skelter. Their blouses and clothes tore off and their plaits became loosened. However, the *sakhis* did not cross each other's path. In this manner they all reached Gokulchandra (The moon of Gokul) - thus sings poet Govinda dâs."

One more Mahâjan-poem -

"The powerful flute played a song so sweet that it puts *Amritam* to shame. It stole the hearts of all the lovely maidens who belong to immaculate lineage. The melody of the flute entered their ears, it beckoned, and called, 'come hither' come hither. When the *Gopis* heard it they were full of bliss.

The precious *sukumârî*¹, Râdhâ, was thrilled and became paralysed with joy. She forgot all household chores. All the girls told sweetly to Râi - 'There, there, listen! How He plays that song! Oh how it churns the heart! I cannot bear the sound of the flute. It pierces the heart.' The Braja-*Gopîs* became crazy while the flute stole their honour."

How does He, Whose supremely nectarine flute-notes that reveal the *ras* of divine pastime, look? As radiant as the joyful and unblemished moon. May He be actually present in front of us in His supremely blissful form! This indicates His extreme mercy and ability to rid us of all stress.

Srila Chaitanyadâs Goswâmi says, when will Sri Krishna, the Ocean of mercy rid us of our sorrow of being unable to attain Him, with the song of His flute? .34.

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¹ beautiful and young

Verse 35

*balena mugdha chapalena vilokitena
man-mânase kim-âpi chapala mudva-hantam,
lolena lochana - rasâyanam-ikshanena
leelâ-kishoram-upa-guhitum - utsukâh smah. 35.*

Translation

He has agitated my heart immensely with His soft, charming and mischievous glance, and is a feast for the eyes - now I am eager to embrace that Leelâ-Kishor with my thirsty gaze.35.

Âswâd-bindu purport

Sri Kâvirâj Goswâmpâd has explained this verse sweetly and with *ras*. Sri Râdhârâni is plaintively calling out for Sri Krishna. Her *sakhis* are telling Her – Râdhe! You know He is merciful – He will come on His own, why are You so agitated? Sri Râdhâ is only finding fault with Sri Krishna and is expressing Her love-anger. Sri Lilâshuk is echoing Her feelings.

Sri Râdhâ is saying, *sakh!* I have always been very unfortunate. I don't want anything else. Only to behold Him for a while! *Sakhi!* I don't have even this much luck! That *Leelâ-kishor* who had sent me to the secluded flower-grove amidst hundreds of crores of *Gopis*, signalling to me with His eyes, That *Leelâ-Kishor*..... - and Srimati started weeping. Then She sighed and said I am eager to embrace That *Leelâ-kishor* with my gaze. My eyes are extremely impatient to behold Him. Will I ever get to see Him again? *Sakh!* If He does not want to give *darshan* then why did He glance at me with His mischievous eyes in the first place? He alone is responsible for creating this agitation in my heart.

Am I only to be blamed? Is it not His fault as well? Anyway, *sakh!* Now is not the time to judge His faults. My soul is very immensely agitated for His *darshan*. Dear *sakhis!* I know I am not alone; all of You are yearning for Him, since that Kishor of divine pastimes is a feast for the eyes, no, not only for the eyes, but also for every sense organ.

"Hearing about His ever new excellences is a feast for the ears, His body is a feast for the eyes, His amorous talks are a feast for the heart and His touch is a feast for the skin. *Sakh!* He is the very embodiment of *ras*. Shyâm, the Supreme Paramour is an Ocean of excellences. Who can remain away from Him? The reproaches of the elders, threats issued by one's husband, abuses heaped by relatives are all reduced to nothing the moment I hear His comforting sweet flute.

¹ Sri Krishna, Who is in the state of budding youth and performs divine pastimes

What will the family–honour do (to stop us) when it is already shaking like the wick of a lamp in the face of a strong love-storm? Poet **Govinda dâs** says – you must safeguard it by keeping it covered with the net of modesty.”

Dear *sakhis!* You may say this is His fame and not folly. However, you must not speak like this. He is not appearing before me; instead, He is appearing in my mind and casting mischievous glances thereby doubling my thirst. Hence He is definitely at fault. Do You know how He is gazing at me?

Softly, charmingly and with allure. He is scared of the other maidens so He has cast only a swift glance in my direction and has created deep anxiety in my heart. Only I know this and no one else. O when shall I embrace that charming naughty *kishor* with my thirsty gaze?

Sri Lilâshuk is saying in *sakhi-bhâv* - the *kishor* of divine pastimes, the One Who is a feast for Râdhârâni’s eyes, is agitating our hearts. I am highly anxious to behold Him in person.

We can well understand from Sri Lilâshuk’s prayer in the *sâdhak* state, that, **if Sri Bhagavân Himself does not take mercy and awaken the desire for His darshan in the heart of a person, it is impossible to gain such a longing. What to speak of the desire for darshan, without Sri Bhagavân’s mercy we cannot even come across the philosophy regarding the Divine.**

“Sri Brahmâ glorified Sri Krishna – ‘O *Bhagavân!* Only he who is blest by the speck of the mercy of Your lotus–feet knows Your excellences. Those who are deprived of Your mercy cannot touch a drop of Your Ocean-of-glory even if they strive to do so by resorting to *gyân*, *yog* etc. for eternity.”

– (Srimad-Bhâgavatam10.14.29)

“The one who has been blest by God’s mercy alone can learn the Divine Truth.” – (Sri Chaitanya-Charitâmríta – Madhya.6.82)

It is Sri *Bhagavân* Who attracts our hearts to Him; otherwise, mankind is crazy about wealth, relatives, fame and glory of this material world. Ordinary people are not even aware that there is anything beyond this.

After falling into this material world even if man sometimes remembers God, it is only to obtain some help to procure material things. In the beginning, man depends on his own strength. But when he fails then his mind turns to God for help. This is also God’s mercy. He first arouses *sakâm-bhakti* (devotion resulting in material benefit) and then attracts man to towards His own holy feet.

(Sri *Bhagavân* says) “When man worships me for material benefits, it is like forsaking nectar and begging for poison, how foolish of him! But I am wise, why will I give material benefits to this fool? In stead I will destroy all his material desires by granting him the Nectar of my lotus-feet.” Therefore, although one may worship Krishna to fulfil material desires, one ultimately obtains Krishna–*ras*. Then he gives up such desires and wants to become Krishna’s servant alone”.

- [Sri Chaitanya-Charitâmríta – Madhya.22.24.27]

Hence, we see that if He Himself does not draw us close to His holy feet, pure devotion will never arise in us. *Bhāv-bhakti* and *Prem-bhakti* are then very far indeed!

Srila Lilâshuk is now in the realm of *ras*. He has no connection with this world. He is beyond the joy and sorrow of this world. Although he is seated on a very elevated pedestal, he is now stepping on to an even higher zone. Therefore, he has declared his own great fortune with regret –

*“advaita vithi – pathikair – upasyah swa – rajya – simhasana – labdha – dikshah,
shathena kenapt vayang hathena dâsikrita gopa-vadhu-vitena.”*

Meaning - “We had ascended the throne of bliss, and the pilgrims walking on the path of Advaitism¹ worshipped us (since we had reached the pinnacle of Brahman- realization). But alas! Now a Supreme Fraud has cheated us; He is a debaucher of cowherd maidens and has coerced us to become the maidservants of His feet.”

In this state the *premik* loses all freedom to attain *mukti* (liberation). Instead, he becomes a servant of the *Premamay*² and is very anxious to touch His holy feet. Our eyes become thirsty for Sri Krishna's *darshan*. Sri Krishna's beauty and glories are so all-attractive!

“Krishna is all attractive, all pleasing and all delightful. He forces us to forget everything else. His fragrance makes us forget material enjoyments, the eight types of supernatural powers and even the bliss of liberation. His powerful compassion binds us to Him. He attracts the living entity by force, since He is the essence of sweetness. It does not depend on any scriptural logic or injunction. His infinite excellent qualities naturally draw the living entity and he wants to worship Him.

He is eternal, conscious, beautiful and all blissful. He is all opulent, all sweet, all merciful, all magnanimous and full of parental love for His devotees. He has extraordinary beauty, *ras*, perfume, and several other excellences.

He attracts different people by His different qualities. He stole the minds of the Four Kumârs with His fragrance while He stole Shukadev's heart with His divine pastimes. He steals the hearts of the *Gopis* with His divine beauty while He attracts Rukmini and others by the glory of His beauty and excellences. He steals the hearts of the Laxmis with the strain of His flute and also of all young maidens with His worthy qualities. He attracts the elderly women by arousing maternal love in them with His child-like qualities. He attracts the men by instilling the mood of servitude and friendship in them. Krishna's excellences attract birds, beasts, trees, creepers and all living and non-living, intoxicating them with love.”

- [Sri Chaitanya-Charitâmr̥ita – Madhya.28.30-43]

Srila Gopâl Bhatta says that Sri Lilâshuk was extremely anxious to hear the nectarine song of the flute. Therefore, in this verse he is expressing his intense desire to behold Sri Krishna playing on His flute. He is saying we are eager to see that Kishor who is full of divine pastimes with our own eyes. Sri Bhatta Goswâmi has stated that '*upaguhitam*' means '*darshan*'. He also explains that Lilâshuk has used '*ikshanena*' instead of

¹ those who worship the Impersonal Brahman

² the Loving One

'*ikshanâbhyâm*¹' to indicate that two eyes are just not sufficient to behold Krishna. Sripâd Lilâshuk is absorbed in the mood of a *Gopî*. The *Gopîs* pray to the creator to bless them with crores of eyes to behold Sri Krishna. They curse him for giving them only two eyes.

"Brahmâ, the creator is always engaged in austerities. Therefore, his mind is devoid of *ras*. He does not know the art of creation. Consequently, he gave us only two eyes and that too covered with eyelids, when he should have actually given us lacs of crores of eyes.

"He makes the beholder of Krishna's face two-eyed! This is sheer injustice! If he grants us crores of eyes, then we will declare him fit for the position of the creator."

– [Sri Chaitanya-Charitâmríta – Madhya.21.111-113]

Srila Kavirâj Goswâmpîad explains - '*upaguhitum*' means '*darshan* from close distance'. With what sort of eyes does he want to take *darshan*? With '*lol*' or 'very thirsty' eyes. Amar-Kosh Dictionary gives the meaning of '*lol*' as 'very thirsty'. The poet wants to behold Sri Krishna Who is '*Lochana-rasâyanam*' - a feast for the eyes – a treasure house of *ras* – with very thirsty eyes.

Why is Sri Krishna called '*lochana-rasâyanam*'?

'*Rasâyan*' also means medicine. When our eyes are diseased, we cannot see properly. Then, if we put medicine, our eyes become healthy and regain good sight. Similarly, Sri Krishna's beauty is a medicine for our eyes. By taking His *darshan* regularly, we will gain an interest in His beauty and sweetness. Sri Lilâshuk is saying my eyes are blind. They are not qualified to take Sri Krishna's *darshan*. He is the supreme medicine or '*rasâyan*' for my blind eyes. One dose of His nectarine beauty will rid me of my blindness. There is no other way. And how are Sri Krishna's eyes? '*Bâlena*' - very soft – '*mugdhenâ*' – supremely beautiful due to enhanced sweetness that increases every moment. They are '*chupal*' – playful and mischievous – thus making my heart ever anxious to behold them.

35.

dddddddddddddddd

¹ A verb that indicates the number 'two'.

Verse 36

*adheera - vimba - adhara - vibhramena
harshârdra - venu - swara - sampada cha,
anena kenapi mano-harena
hâ hanta hâ hanta mano dunoshi. 36.*

Translation

*Alas! Alas! How You are scorching my heart with Your
indescribable mischievous, alluring, mesmerizing rosy lips and by
the exultant resonance of Your flute! .36.*

Âswâd-bindu purport

Sri Râdhârâni has explained this verse in the mood of Braja. He says that Sri Râdhârâni has attained the state of divine madness because of Sri Krishna-*viraha*. She is constantly remembering how Sri Krishna had sent Her to the *sanket-kunja* with His eye-signal. In this state, She felt as if Sri Krishna has appeared in front of Her and He is saying – the memory of the past has agitated Your mind. How can You blame me for this? Sri Râdhâ became more anxious when She heard these teasing words. In this frame of mind, she is complaining to Sri Krishna. Sri Lilâshuk is echoing her sentiments in this verse.

Sri Rupa Goswâmi has defined '*unmâd*' (Divine lunacy) as follows –

"The learned men call it '*unmâd*' when the person suffering from it makes grave blunders in all situations, shows ill-will towards his loved one and sighs deeply. He expresses the pangs of separation." - [Ujjwal-Neelmani]

Sri Rupa Goswâmi has described Sri Râdhârâni's '*unmâd*' during *purva-râg* as follows.

One day during *purva-râg* (actual meeting of Râdhâ-Krishna) Vishâkhâ showed Sri Râdhârâni a picture of Sri Krishna. When She saw it, She became absent minded. When Her *sakhis* questioned Her She replied – O my friends! A handsome youth sporting peacock feathers on His *chudâ*, and as brilliant as an emerald, was staring at me from that picture. It seemed as if He was coming out of that picture, smiling at me. Ohh! The moonlight is scorching me like fire and I feel the fire as cool as moonlight."

The moonlight kindles passion. Hence, it appears like fire, while the sweetheart wants to die by entering the fire and thus gain peace, so the fire appears to be as cool as moonlight.

The Mahâjan has described the '*unmâd*' of Sri Râdhâ, when She suffers from *viraha*, in the following manner-

*"phagune ganaite gunagan tor,
 phuti kusumito bhelo kanana or.
 phuladhanu lei kusuma shararaj,
 phukari roye dhani parihari lâj.
 phukari koholun hari ithe nahi chhanda,
 pheri na herobi rai mukha chanda.
 phorala duhun koro marakata balai,
 pharala nayana saghana jala galai.
 phuyala kabari sambari nahi bandhe,
 phani-pati-daman boli ghana kande.
 phutala hridaya nidarunaleho,
 phutakarahi dhani tejaba deha.
 pheri na herobi sahachari brinda,
 phalaba ki na bujhala dâs gobinda."*

Meaning – "It was the month of Phâlgun (spring season) and the garden was loaded with flowers. Oh how I miss You! The Love-god is poised with his flower-tipped arrows and You are not here! In this manner the Precious One (Srimati Râdhârâni) was wailing unembarrassed. She was saying loudly, "I tell You, there is no pleasure for me here. Now You will never get to see Râi's face again (She will die in Your absence)." Then She broke Her emerald-studded bangles, since they reminded Her of Shyâm. She shed such torrential tears that they got torn off. Her hair that the *sakhis* had tied with flowers, loosened and She could not control it. She only repeated the name of *Phanipati-daman*¹ and lamented. Her heart ripped in love for Her Mohan. The Precious One declared She would forsake Her body and that Her *sakhis* would never see Her again. Poet Govinda dâs is worried whether this will really happen."

In this '*unmâd*' state, Sri Râdhârâni is feeling as if She is seeing Sri Krishna in front of Her, and She is saying – You Cheat ! I am forever feeling as if I can see Your rosy lips that seem to be sending me some silent message. You may say that it is my mistake. But I am not mistaken. I am really seeing You. ('*anena*' indicates actually seeing).

Sri Krishna may tell Her – 'If You are really seeing that I am sending You silent messages, then please proceed towards the flower-grove.' To this, Srimati replied – 'Your rosy lips are such that no one can make out whether one is really seeing them or is mistaken. They are like a mirage. They only steal our hearts and we achieve nothing in return. '

Sri Krishna's sweetness is indeed very strange. The thirstier you are, the more you will relish, and the more you relish, the thirstier you become! This love-thirst is never satisfied. You may relish Sri Krishna's sweetness forever and ever and yet you feel as if you have not tasted anything. Relishing Sri Krishna's sweetness is like seeing a fantasy!

Srimati also said, 'the strain of Your flute is making my heart weep. Its rich melody is scorching and agitating my heart! You can never understand how much I am suffering. Alas! Alas! How I am burning! You happy lady-killer! You are never afraid of murdering women, are You?'

¹ The One Who had delivered Kâliya-*nâg* or Sri Krishna

In the *siddha* state, Sri Lilâshuk said, O Krishna! Your rosy lips are a mirage; the rich melody of Your flute is *mâyâ* (illusion) since although it is alluring it only scorches the heart. We, who are in the sweet mood of Braja, cannot understand whether Your sweetness is nectarine or poisonous.

*"bâhye bish-jwâlâ hoy, bhitare ânandamoy
krishna – premer adbhut charit."*

Meaning – "Sri Krishna's sweetness makes the devotee burn externally, but his heart fills with bliss. Such is the strange property of Krishna-*prem*".

In the *sâdhak* state, Sri Lilâshuk is saying that –

In this world, people are full of tension when they face cold, heat, hunger, thirst etc. They are sad when they are separated from their dear ones. However, Lilâshuk has no relation with the material world and therefore he is not worried of material calamities. He is beyond all mundane joy and sorrow. He considers even *Mukti* (liberation) as worthless. Now he only wants to become Sri Krishna's servant and is greedy to behold His holy feet. When he has Sri Krishna's *darshan*, he is happy. When he cannot see Him, he is sad. All day and night, he is immersed in relishing Sri Krishna's sweetness. When he cannot see Him, he remembers the sweetness of every part of Sri Krishna's body and he is agitated. His sorrow is made up of *prem-ras*. Hence, even this sorrow is infinitely blissful!

Srila Bhatta Goswâmpâd has explained, Srila Lilâshuk is swinging between joy and sorrow. Sometimes he is happy due to *Leelâ-Kishor* Sri Krishna's *darshan* and sometimes he is sad because of His disappearance. His joyous mind is telling his sorrowful mind to wait patiently for His merciful glance. O mind! Why are you sad? He has said '**Hâ hanta! Hâ hanta!**' (alas! alas!) twice. This means he is extremely sad. When we get His *darshan* in meditation, we get so much bliss that we cannot compare even infinitesimal portion of it with any other happiness. It is inexpressible, indescribable.

The loving devotees must always immerse themselves in the joy of relishing Sri Krishna's sweetness and in the sorrow of not obtaining Him actually.

We cannot compare divine joy and sorrow to anything material. In Sri Brihad-Bhâgavatâmr̥itam, we find that Sri Gopakumâr, the loving devotee is telling Janasharmâ -

"O Janasharmâ! I used to cry in distress and call out 'O my Lord!' most piteously. All day and night. I have spent a long time in this manner. I did not realize whether I did this to obtain joy or immense sorrow. I could never decide whether I was living inside a scorching forest fire or whether inside the supremely sweet, clean and cool water of the Yamunâ. Sometimes I would feel as if Madan-Gopâl had cheated me. Therefore, all happiness would desert me and I would feel extremely sad."

Really, a loving devotee's life is full of such divine joy and sorrow. It is as if sometimes he is in brightness and the next moment he is cast in the dark!

The poet feels as if he has seen '*adheera-vimba-adhara-vibhramena*' - His rosy lips quivering while playing the flute.

How is Sri Krishna's flute?

Verse 36 Sri Sri Krishna-Karnâmrítam Verse 36

It is '*harsha-ârdra-venu-swara-sampada-cha*', which means - its melody is *ras*-full and joyous. It is rich with the six notes and 22 Shrutis. Hence, it is supremely captivating.

Srila Chaitanyadâs Goswâmpâd has explained –

Sri Lilâshuk is saying -"O *Adheera* (Restless One)! You are agitating me with the illusion of Your rosy lips! You are so captivating that I cannot describe it. The strain of Your flute is rich with mellifluous notes (sweet tune). Therefore, it is heart stealing. 36.

dddddddddddddddd

Verse 37

*yâvanna me nikhila - marma - dridha - abhighâtan
nihsandhi - bandhanam - upaiti na ko' pi tâpah,
tâvad - vibho bhavatu tâvaka - vaktra - chandra -
chandra-âtapa-dvigunitâ mama chitta-dhârâ. 37.*

Translation

O Vibhu (Almighty Lord), before the extreme fire of viraha scorches my innermost being, may Your moon-like face (chandra) protect my delicate feelings like an umbrella (chandrâtapa). 37.

Âswâd-bindu purport

Sri Kāvīrāj Goswāmipād has explained the inner-meaning of this verse as follows.
Sri Krishna- *viraha* had scorched Srimati Râdhârâni. She felt as if the direct rays of the sun were burning Her. Therefore, she entered a state called '*moha*' (illusion). In this state, she was lamenting for Sri Krishna. Sri Lilâshuk has echoed Her sentiments in this verse.

Definition of '*moha*'

'Moha' is a state wherein the thoughts run in opposite directions. One becomes motionless and loses mental balance. - (Ujjwal-Neelmani)

Sri Rupa Goswâmi has described the symptoms of '*moha*' as follows –

(Vishâkhâ was describing Sri Râdhâ's '*moha*' to Sri Krishna as follows) –

O Krishna! When Jatilâ saw that Râdhâ had stopped breathing and her eyes had turned upwards, she started wailing. She said 'Alas! What has happened to my dear daughter-in-law? Please hand some black sesame (Krishna-*tīlī*) to me. I will rub them on her. Then she will recover.

O Achyuta! As soon as my *Sakhī* heard the word 'Krishna' She quivered and became all right. She thinks You are responsible for breathing life into Her."

The Mahâjan has described Srimati's, '*moha*' in the following manner –

"Her tears flowed endlessly and they fell in puddles near Her feet. Her mind was full of illusion and she mistook the earth for water. O Mâdhav! It is very sad indeed! All the

sakhis lifted Her motionless body and cried in sorrow. Her face was bent low upon Her high-raised breasts and she looked most beautiful. It was as if the moon¹ had risen atop golden hillocks², its brilliance being covered by dust³.

The *sakhis* were holding a wisp of her hair repeatedly to Her nose to see if She was breathing. The hair looked as if newly sprouted *grass* was held on fully bloomed lotus. Poet Ghana-shyâm dâs says – Dear Kânhâ, this was Sri Râdhâ's state, in Your *viraha*."

Ishwari is saying, O Vibho! You are capable of stealing all my suffering. Before my innermost being is scorched by extreme fire, may Your moon-like face protect me like an umbrella. (In short, please show me Your moon-like face and relieve my suffering.)

Here, Râdhârâni is also showing the state of *vyâdhi* (illness). Srila Rupa Goswâmi has defined *vyâdhi* and has stated its symptoms as follows –

"A devotee enters the state of *vyâdhi* when she is unable to obtain his Loved One. In this state, her body turns pale, and feverish. She is full of illusion; she breathes heavily and cannot keep mental balance. - (Ujjwal-Neelmani)

The Mahâjan has sung –

"She cupped her moon-like face in Her palms and sat still, while tears flowed uncontrollably from Her eyes. She lost sleep and sighed heavily. Day by day, she became more and more thin, and She was completely depressed. O Hari! Even now, not all is lost. If You do not hurry, I swear Râi will die. Her *sakhis* have laid Her on a bed of lotus-buds and soft *grass*. Her body is so hot with fever that it can burn up hundreds of Love-gods. (Her fever is being compared with the anger of Lord Shiva who had burnt the god of Love to ashes). She starts at the fragrance of sandalwood and faints in the cool moonlight. Poet Gobinda dâs says, 'When Krishna heard this He was wonderstruck. He did not know that it was possible for anyone to be so badly affected due to *viraha*.'"

In the *siddha* state, Sri Lilâshuk said (in the mood of a *sakhî*), that, when Sri Krishna sends Sri Râdhârâni to the flower-grove, His face expresses a very sweet *bhâv*; may that face protect my feelings like an umbrella.

The moon is '*himânsu* (cooling) and '*sudhânsu* (nectarine). It is famous for its soothing quality. The sunrays heat the earth during daytime and the moonlight cools it at night. Although the moon soothes everyone, it increases the suffering of the devotee who is in Sri Krishna-*viraha*. Sri Krishna's moon-like face is the only soothing balm for such a devotee! Hence, the poet has called Sri Krishna's moon-like as '*chandrâtapâ* (umbrella).

Sri Krishna's lotus-feet too are very special. They alone can bring peace to humankind and give them freedom from all sufferings. Sri Uddhav Mahâshay has said –

O Lord! The human beings are burning under the attack of the three fold miseries of this terrible material world. I can see no shelter for them other than Your cooling, nectarine lotus-feet."

- (Srimad-Bhâgavatam 11.19.9).

¹ Srimati Râdhârâni's face resembles the moon

² Golden breasts

³ Since Ishwari's moon-like face was pale.

Sri Jiva Goswâmi has stated -

“Sri Krishna’s lotus feet shower sweetness everywhere and drive away all the miseries of a devotee who takes their shelter.”

- (B.S.)

Sri Lilâshuk is a loving devotee. He has crossed the suffering of the material world. Now he is burning in the great fire of Sri Krishna-*viraha*. Therefore, only Sri Krishna’s moon like face can pacify his heart. Just as the *chakor* is satisfied only when it beholds the moon, his eyes too want only to partake of the ambrosia of Sri Krishna’s beautiful moon like face. Only then, he will relish the *ras* of supreme bliss.

Sri Bhatta Goswâmpâd has explained – unable to obtain Sri Krishna, Sri Lilâshuk is full of great sorrow, humility and eagerness. He is praying – “O Vibho! O Lord Krishna! You who are verily an expert in dissolving all sorrow! Before the extreme fever (or sorrow) of Your *viraha* kills me, please protect my feelings with the umbrella of Your moon like face. May the radiance of Your moon-like face fill my heart with supremely great bliss and make my heart overflow with love.”

The poet is comparing his heart with an ocean. He is saying that, just as the ocean experiences high tide during the full moon, his heart, which is like the ocean of love, will surge forward when Sri Krishna will show His moon like face.

The poet is using the words '*vaktra – chandra – âtapa*' to mean that Sri Krishna’s face is fragrant like camphor - cooling and spreading joy all around.

May by the radiance of my sweet Lord’s moon like face make my heart overflow with love!

Sri Chaitanya dâs says - when the *sphurti* stopped, Lilâshuk was very much distressed, and he could wait no longer. He is saying - “If my hope is dashed, I will die. Please save me by revealing Your moon-like face.” We call this hope as '*âshabandha*'.

What is 'âshabandha'?

Âshabandha or firm hope is the feeling that we shall most definitely obtain Sri Krishna. - (Bhakti-Rasâmrítâ-Sindhu 1.3.34)

A devotee experiences '*âshabandha*' when he reaches the state of *rati* (passion for Ishtadev¹). Although he is very humble, he cannot shake off the feeling that he will definitely obtain Sri Krishna.

Srila Sanâtan Goswâmpâd has said –“O Gopijana–Vallabh (Beloved of the *Gopis!*) I have no love, no *bhakti-sâdhanâ* such as hearing and doing *jap*, no meditation and contemplation, no devotional knowledge, no service to devotees and no devotional status at all. Even then, I have the firm belief that I will obtain You because You are most merciful to the fallen and lowly. Alas! Alas! What do I do now?”

- (Bhakti-Rasâmrítâ-Sindhu – 1.3.34)

¹ Sri Gouranga, Sri Govinda and Srimati Râdhârâni

Verse 37 Sri Sri Krishna-Karnâmrítam Verse 37

This hope is an ocean of nectar that keeps the devotee alive.

The Mahâjan has sung –

*“uddhaba dâs, âsh kore heraité
sakhisaha jugalo kishor”*

Meaning – Poet Uddhav dâs says –‘I surely hope to behold the Divine Couple surrounded by the *sakhis*, someday’. 37.

dddddddddddddddddd

Verse 38

*yâvanna me naradashâ dashami kuto'pi
randhrad - upaiti timiri-mrita - sarvabhâv,
lâvanya - keli - sadanan tava tâvad - eva
lakshya-samut-kvanita-venu-mukhendu-vimbam 38.*

Translation

O Vibho! Before I am overcome by death, please enable me to behold Your moon-like face, which is the pleasure ground for lâvanya, with the flute playing close to it.38.

Âswâd-bindu purport

When Sri Râdhâ entered the state of '*moha*', She feared she would die. Therefore, She started praying to Sri Krishna in all humility. Sri Lilâshuk has echoed Her prayer in this verse. In *bhakti ras*, the devotee never really dies due to *viraha*. When the beloved suffers the pangs of *viraha*, she only appears to die; hence we call this state as '*mriti*' or death.

Explanation for '*mriti*' or death

"At first Sri Râdhâ sends various messages to Sri Krishna through Her *sakhis* stating how much She is suffering in love. In spite of this, if he does not meet Her, unable to bear the pain of separation any more, she prepares Herself for death. She distributes all Her favourite things amongst Her friends and strongly feels the presence of bumble bees, soft breeze, moon and the Kadamba tree." - (Ujjwal-Neelmani)

The following is the proof–

"When Pournamâsi Devi enquired about Sri Râdhâ, Sri Vrindâ replied, 'O Devi! Râdhâ placed Her grand diamond necklace in Lalitâ's hands, and embracing a flowering Malli creeper on the banks of the Yamunâ, She fainted. Her dear *sakhis* carried Her to a Kadamba garden that is buzzing with bees and they are singing *Harinâm* to keep Her alive'." - (Ujjwal-Neelmani)

Srila Vishwanâth Chakravartipâd has explained this verse from Ujjwal-Neelmani in his Ânanda–Chandrikâ purport as follows.

“Why did Sri Râdhâ embrace the Malli creeper that She had planted with the Her own hands on the banks of the Yamunâ? It is because She wanted to say ‘O my dear Malli! Now I am about to leave this world. My *sakhis* will water you daily and you will yield beautiful flowers. When those flowers will be knit into a garland and embrace the bosom of He–Who–is–difficult–to–obtain (Krishna) then I will gain happiness through you.’

Why did Sri Râdhâ place the necklace in Lalitâ’s hands and not round her neck? It is because Srimati was suffering very much from the pangs of *viraha* and Her thick, long hair was all dishevelled. She tried to take off Her necklace but it was caught in Her hair and She found it difficult to remove it. Therefore, She just tore off the string and handing it to Lalitâ, said, Dear Lalite! Please wear this necklace in my memory and embrace Krishna forever and ever.”

When Srimati faints, Her *sakhis* sing the nectarine Krishna –*nâm* and thus keep Her alive.

The saint poet Shashi Shekhar dâs has described Srimati’s ‘*mriti*’ as follows –

“(Srimati is saying -) I was so tempted by His soothing form that I gave up all my honour and dignity. Now if He deserts me, what is the point in living? Dear *sakhi*, please give me some poison so I may die.

My dear *sakhis*, why are you crying? Listen, when I die you do as I tell you. Don’t put me in the water nor place me on the pyre, but keep my body carefully in Braja. Tie both my hands tightly to a branch of the *shyâm* (dark) Tamâl-tree. Then you come to see me everyday at dawn, after rising from your beds. Dear *sakhis* please remember this wretched Râi in all events. Lalitâ, take this pearl necklace and wear it as my remembrance. Vishâkhâ, my *sakhi*, please accept my bangles and Indurekhâ take my ring. Take my nose-jewelleries, O Chitrâ, and O pure-hearted Sudevi, please wear my long earrings in your ears.

Saying this, She (Râdhârâni) distributed all Her ornaments amongst Her *sakhis*. Poet Shashi Shekhar says - I am heart-broken and am beating my chest and head in grief.”

Thus, we find that the beloved only prepares for death. Srimati is saying, until the last moment may I continue to see Your moon-like face. I am sure I will die some day, but, if I die beholding Your moon-like face it is worthwhile. Otherwise, I shall consider myself unlucky. If You say – why are You so anxious? Have patience, You will see me at the proper time. I reply – If I die just now, then how and when will I behold Your moon-like face? Sri Râdhâ felt as if Krishna was telling Her – If You are certain You’ll die anyway, what does it matter whether You see me or not ?

Therefore, She anxiously replied –

‘*Lâvanyanang keli-sadanam*’ - if I don’t get to relish the wonderful nectarine beauty of Your moon-like face, it is not worth living.

“The blissful face of Govinda is the pleasure-house of *lâvanya* and is a delight to the eyes.”

- (Sri Chaitanya-Charitâmríta – Madhya.21.110)

Moreover, *utkvanita-venu-mukhendu- vimbam* – You hold the sweet sounding flute to Your sweet face – if I cannot behold Your sweet radiant face with the sweet sounding flute held close to it before I die, then I will consider that death worthless.

Actually when a devotee is very much full of Sri Krishna’s sweetness inside and outside, even if he wishes for death, he does not die.

Once when Srimati was preparing to die in *viraha*, Sri Lalitâ told Her, “My dear Râdhe! You have decided to die. We would not mind at all if You would be happy by dying. But will Your suffering end on death? You know very well ‘*ya matih saiva gatih*’ (You will get that what you think of while dying). If You die, thinking of Krishna, even in the next life

The *sakhis* advise Srimati to meditate on Impersonal Brahman

You will continue to cry for Krishna. If You can forget Krishna and then die, You will attain peace. However, You are ‘*Krishnamayee*’ that is, You have Krishna within and without. Krishna traverses Your whole being; hence, it is impossible for You to forget Krishna. I have heard from *Devi* Pournamâsi and Nândimukhi that if we worship the Impersonal Brahman, the heart becomes devoid of love. Therefore, if You can meditate on Brahman, You will not suffer any more and You don’t have to cry for Krishna in either this life or the next. But I don’t know the process of Brahman-meditation. Vishâkhâ is an expert in all these things, it is better You learn from her.”

Then Vishâkhâ seated Srimati on an *âsan* and started the training. The more Vishâkhâ told Her about the Impersonal Brahman, the more Srimati expressed goose bumps and manifested all the symptoms of ecstasy such as tears, and shivering. Vishâkhâ told Her, ‘Why Râdhe! I can see all the symptoms of ecstasy in You! You are supposed to concentrate on Brahman with a mind emptied of all feelings, and instead You are showing all the signs of devotional ecstasy!’

Sri Râdhâ replied with a voice choked with love, ‘My dear Vishâkhâ! The more You are telling me about the Impersonal Brahman, the more my mind is being full of the ever beautiful, ever sweet form of Sri Krishna resembling the fresh clouds, the crest-jewel of all *rasik*. The more I try to forget Him, the more my body, senses and innermost consciousness are full of the form of that Shringâr Rasarâj (the Chief of erotic *ras*)! *Sakhi*, I have realized that I cannot forget Shyâm. All hopes of death are dashed to the ground.’

The loving devotees do not wish to die for they are afraid of being separated from Sri Krishna. When the terrible forest-fire threatened to destroy all the Brijwâsis, they prayed to Sri Krishna -

“O All-powerful Krishna! Please protect all Your relatives and friends from this terrible fire, Your sacred feet relieve one of all fear, and we cannot forsake them.”

-(Srimad-Bhâgavatam 10.17.29)

In *siddha* state, Sri Lilâshuk said in the mood of Sri Râdhâ’s *sakhi* – “until death, may I behold Your moon-like face, that is the pleasure-house of *lâvanya*, playing on the flute, and in the mood of dispatching Sri Râdhâ to the flower grove”.

As for the *sâdhak*, we would like to say that although very loving devotees do wish to die out of Sri Krishna-*viraha*, but their wish is never granted because one obtains Sri Krishna

by *prem* and not just by dying. Sri *Bhagavân* never approves of wishful dying whether in the case of a *sâdhak* devotee or *siddha* devotee.

Sanâtan Goswâmi, who is Sriman-Mahâprabhu's eternal associate, was depressed and wanted to die under the wheels of Sri Jagannâth's chariot, but Mahâprabhu told him –

“O Sanâtan! If I could obtain Krishna just by giving up this body, then I would gladly give up crores of bodies in a single moment. However, we cannot obtain Krishna just by dying, for this we have to perform *bhajan*. There is no way to obtain Krishna other than practicing pure devotion. Only the ignorant people commit suicide. You cannot obtain Krishna by resorting to ignorance or passion. We cannot attain *prem* without resorting to pure devotional path and there is no way to obtain Krishna other than *prem*. If the *sâdhak* kills himself, it will only show his ignorance and cause him to fall down spiritually. He will never obtain Krishna's lotus feet. Sometimes a loving devotee wants to die because of *viraha*, but he knows that he will get Krishna only by *prem*, so he cannot die.”

- (Sri Chaitanya-Charitâmrita – Antya.4.54-59)

Srila Bhatta Goswâmpâd has written in his Krishna-Vallabhâ purport, that, Sripâd Lilâshuk is distressed due to Sri Krishna-*viraha* and he is saying - I don't mind dying due to any type of suffering, but my only sorrow is that, O Krishna! I could not relish the wonderful radiance of Your moon-like face. Thus, he is expressing his sorrow, humility and yearning in this verse.

In the verse, Sripâd Bhatta Goswâmi has accepted '*navadâsha*' instead of the word '*naradâsha*'. (In the South Indian text, too we find the word '*navadâsha*'). He has accepted '*nava*' as a name. He says, “O Nava! (You Who are worthy of glory). At the time of death even if one's beloved comes near, we cannot see him with our eyes, nor hear him nor feel his touch. So please let me behold Your moon-like face before that”.

O Krishna! How is the radiance of Your face? It is *lâvanya-keli-sadanam* or the 'play-house of sweetness'. Sweetness is eternally sporting on the face of Sri Krishna. His moon-like face is the abode of all *lâvanya* and love-sports (*Keli*). The devotee calls only Sri Krishna's *lâvanya* as '*lâvanya*'. If we get *darshan* of even a small bit of that *lâvanya*, we will not find *lâvanya* in anything else (nothing material will ever appeal to us again).

Once again, how is the radiance of Your face? It is '*utkvanita-venu*' meaning 'nestling the sweetly playing flute'. '*Utkvanita – venu*' also means 'the flute playing supremely exquisite notes.'

Sri Chaitanya dâs has said, Sri Lilâshuk is stating his prayer at Sri Krishna's lotus feet with very much yearning and in very clear terms. “O Krishna! Earlier I was suffering from '*moha*'. Therefore, I fear I may die anytime. Please show me Your moon like face before that”.

Srila Chaitanya dâs explained '*mriti*' (death) as the condition, which clouds intellect and all feelings and the means to obtain Sri Krishna as well. How is Your moon-like face? It is the sporting ground of *lâvanya* and lovemaking, close to Your face is the charming flute. If death comes, may I die while taking *darshan* of Your beautiful face.”

The Mahâjan has prayed –

Verse 38 Sri Sri Krishna-Karnâmrítam Verse 38

"O my Lord! May I get Your *darshan* while I am still alive. But if I cannot see Your moon like face, it is no use dying. If I die without seeing You, such death is worthless. It is better to suffer the pangs of Your *viraha*. Hence, I continue to live in the hope that if I remain alive, there is some chance of obtaining You, O Hari! I don't care for the sufferings of this life, if only I could behold Your face once before I die. My mind is so enveloped in *prem* that it does not wish to die. I am ready to suffer, if I can behold Krishna even once."

It is very necessary for us to be deeply engrossed in this mood. Then He Who is far, will come near, He Who is not supposed to come at all will come close. The Divine Being will be revealed to us (*sphurti*) and ultimately we will actually meet Him (*sâkshâtkâ*). The One Who cannot be seen will be very much visible to us. This is the rule of the divine realm. The next verse will illuminate this point. 38.

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Verse 39

*âlola - lochana - vilokita - keli - dhârâ-
nirâjita - agra - charanaih karunâmburâsheh,
ârdhrâni venu - ninadaih pratinâdapurair
âkarnayâmi mani - nupura - shinjitâni. 39.*

Translation

Sri Krishna, the Ocean of mercy, is dancing to the tune of His resonating flutes. He is gazing at His toes with soulful eyes. It appears as if His eyes are overflowing with love and mercy. I can hear the soft tinkle of His gem studded anklets! 39.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd has explained this verse as follows: Sri Râdhâ cried out - "Hâ Krishna! Please let me behold Your moon-like face!" And the next moment She fainted. Then Lalitâ and the other *sakhis* placed Sri Krishna's *prasâdi tâmbul* in Her mouth, which brought Her back. Then they told Her, 'Dear *Sakhî*, open Your eyes. Your beloved Sri Krishna is here.' Hearing this Sri Râdhâ was somewhat consoled, but She had become so weak suffering from *viraha* that She could not open Her eyes. She said with Her eyes closed, '*Sakhî*! Is it true that Krishna has come?' In this verse Sri Lilâshuk has echoed Srimati's words.

Sri Râdhâ is telling her *sakhis*-'O *sakhî*! Sri Krishna always walks as if He is dancing. Due to this, His gem studded anklets tinkle rhythmically when He walks. If I can hear that tinkling, I will know He has really arrived. Why should He come? Well, He is an Ocean of mercy. Therefore, He will come to give me *darshan* and fulfil my prayer. In what manner is he going to give me *darshan*? By playing the flute. The music of the flute is resonating due to the tinkling of His anklets and armlets. They are keeping rhythm with His feet that are dancing.'

Explanation of 'âlola-lochanayor-vilokita-keli-dhârâ-nirajitan tasyaiva - agra - charanaih'

While playing the flute He is keeping rhythm with His feet and hence is gazing at them. It seems as if He is doing *âratî* of His toes with mischievous eyes full of love sports.

Another meaning of '*âlola-lochanayor - vilokita - keli - dhârâ nirajitan tasyaiva - agra - charanaih*' is - the *Brajadevis* are performing *âratî* of His toes with their exceedingly loving gaze. A devout poet has expressed the mood of this verse in a sweet manner -

(Srimati Râdhârâni is saying) - "*Sakhí*, it is indeed true that I can hear very sweet tinkling of the anklets. *Sakhí*, undeniably His sweet lips are playing sweet notes into the flute. *Sakhí*, it is true indeed that Shyâm Rây has come. There! There! Look at His eyes – how He is lost in His own thoughts and gazing at His feet. Poet Rasa-Sudhâkar stands aside and wonders about Her ecstatic delirium - Where is Shyâm Rây and where is the flute? Where do the anklets sound? I cannot make out any of these."

In the *siddha* state Sri Lilâshuk who is in the mood of a *sakhí* is saying, when will I hear Ishwari talking about the flute and the tinkling of anklets?

In the *sâdhak* state, a loving devotee's eyes are always thirsty for Sri Krishna's *darshan* while his ears yearn for Sri Krishna's flute, tinkling anklets and armlets.

The devotee has so much hope, desire and wishes. He always feels – when will I get to hear Sri Krishna's flute and tinkling of His anklets? When his desire becomes intense, the divine pastimes are revealed to him. Then he feels – Oh! I can hear the sweet tinkling of His gem studded anklets! He is such an Ocean of mercy!

We feel as if he is coming closer, dancing to the tune of His flute, His anklets humming sweetly in unison. The anklets sound so sweet when they mingle with the strain of the flute. He is playing the flute intently, with His gaze fixed on His toes. He is dancing and coming nearer. I can hear His anklets ringing musically.

Sri Krishna–Vallabhâ purport says that Sri Lilâshuk's extreme humility and longing aroused compassion in the supremely merciful Sri Krishna. He started approaching the poet. Sri Lilâshuk heard the sound of Sri Krishna's anklets and uttered this verse.

Sri Lilâshuk is saying - My Lord is unable to bear my sorrow and is immediately coming to give me *darshan*. I can hear the musical sound of His anklets. He moves in dancing steps in perfect rhythm with His flute and hence the anklets ring ceaselessly! The resonating flute sings while the anklets keep beat (*tâ*). The lotus feet dance, the anklets keep beat (like *mridangam*) and the flute sings – all three together are forming a musical band! Sangeet Ratnâkar (a text in music) defines music as -

'gítam vâdyana tathâ nrityan trayam sangeetam – uchyate'.

Meaning - "Music is made up of singing and dancing with the accompaniment of an instrument." Hence, the three of them make up a complete and perfect musical band!

How is the resonance of the flute?

It is so resounding that it rushes in ten directions and pervades all quarters. He is performing *nirâjan* (*âratî*) of His toes with the amorous looks in His restless eyes. It seems as if His toes are glowing under His sparkling gaze. The anklets that are keeping beat with the flute amuse him. Therefore, He is gazing at them. His clear nails are reflecting the various colours of His eyes (white, pink and black). Hence they are shining brilliantly and are said to be reflecting the amorous look in His eyes.

Srila Chaitanya dâs Goswâmpâd has said that Sri Lilâshuk is calling out in distress. Therefore, he is having a *sphurti* that Sri Krishna is approaching him. He is playing the

flute with His head bowed low. So His sparkling eyes are reflected in the toenails. Hence, it appears as if they are being worshipped with lamps.

Here we need to know that between *sphurti* and *sâkshâtkâr* (actual meeting) there is a state called '*visphurti*'.

What is
visphurti?

It is also called 'mistaken *sâkshâtkâr*'; a devotee feels deep relish as if he is actually seeing the Lord. Sometimes Sri Lilâshuk used to feel that he was really seeing Sri Krishna and would try touching Him, but could not. Then he would realize that it is not a '*sâkshâtkâr*,

but a '*visphurti*'.

We read about Sri Gopakumâr's *visphurti* in part 2 of Sri Brihad- Bhâgavatâmr̥itam. Srila Vishwanâth Chakravartipâd has explained the difference between *sphurti* and *sâkshâtkâr* in detail in the eighth '*amrita-vrishti*' (shower of nectar), which means, the 'eighth chapter' of Sri Mâdhurya-Kâdambini.

For further information, please refer Sri Mâdhurya Kâdambini published by Sri Krishna Chaitanya Shâstra Mandir.39.

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Verse 40

*he dev he dayita he bhuvanaikabandho
he krishna he chapala he karunaika- sindho,
he nâth he ramana he nayana - abhirâm
hâ hâ kadâ nu bhavitâsi padan drishorme . 40.*

Translation

O Lord, O my Darling, the only true Friend in the universe, O Krishna, O my naughty Beloved, O my Protector, O my Sweetheart, O Delight of the eyes, alas ! Alas! When will You appear before me? 40.

Âswâd-bindu purport

In this verse the poet has addressed his beloved Sri Krishna in various ways. In the last line he has expressed a simple prayer - when will You appear before me?

Srila Kavirâj Goswâmpâd is a *rasik* par excellence. He has explained Srimati's uttering very sweetly in a most wonderful manner. Really, such explanation is impossible without Sriman-Mahâprabhu's mercy. In the previous verse, Sri Râdhâ heard Sri Krishna's flute and the tinkling of His anklets. Therefore, She stood up and looked around. When She did not see Him, She said-'O *sakhî*! I can hear Sri Krishna's anklets, yet I cannot see Him? I feel That Cheat is most certainly hiding in some nearby flower-grove and is enjoying Himself with some other *Gopi*.' While saying this Sri Râdhâ once again became delirious. In the hallucinating state She felt, as if, Sri Krishna has appeared before Her and He has all the marks on His body that showed that He had been making love to someone else. When She saw Him in this manner, She entered the *bhâv* of '*amarsha*'.

What is '*amarsha*'?

"When a person can not tolerate criticism and insult he is said to possess a feeling called '*amarsha*.'" - (Bhakti-Rasâmrita-Sindhu2.4.159.)

The symptoms of
amarsha

(Chandrâvali had made a very beautiful earring out of gunjâ flower and had gifted to Sri Krishna. He in turn had presented it to Sri Râdhâ. Chandrâvali's *sakhî* Padmâ saw this, she felt very hurt that Kânhâ had given away something that her dear friend had

made so lovingly for Him. Immediately (in front of Sri Râdhâ and Her *sakhîs*) she expressed her sorrow. This amused Srimati Râdhârâni's *sakhîs* very much (for it highlighted Her importance).

Then she reported the entire incident to Chandrâvali. Chandrâvali could not bear it and told Padmâ - "Padme! Why did you have to express sorrow when you saw those earrings on Sri Râdhâ's ears? Why did you reveal the truth? Ohh! How painful! This showed we are inferior! You should have instead told -'O Râdhe! Do you know why Sri Krishna has put these earrings on your ears? It is only because He wants you as well as all other damsels of Braja to know what an expert artist Chandrâvali is! You see, He wants that you should be amazed!' Or else... you should have pretended to be surprised, and said - 'O Râdhe! We saw these very same earrings rolling in the dust on the roadside when we were going towards Yamunâ. Some *sakhî* must have picked them and put them on your ears, I presume.' *Sakhî* Padmâ! Oh, why don't you know how to tell such lies? It is your entire fault that our status is now lowered." Here Chandrâvali is showing *amarsha*.

- (Srila Vishwanâth Chakravartipâd has relished the verse of Ujjwal-Neelmani and has offered the above explanation in his Ânanda-Chandrikâ purport)

Srimati felt *amarsha* and so she did not speak to Sri Krishna. Then she felt as if He had disappeared, since She had not spoken to Him. Therefore, She started repenting and showed a mood called '*outsukya*' (impatience).

What is '*outsukya*'?

"When a person cannot bear to lose any more time to behold the loved one and get close to him, he is said to show '*outsukya*'."

- (Bhakti-Rasâmrítâ-Sindhu 2.4.159)

Example -

(Sri Râdhâ was waiting for Sri Krishna, all dressed up in bridal finery, when Her *sakhî* came to Him and gave Him this message) - "O Krishna! Because Sri Râdhâ is expecting You to come, She has decked Herself in all sorts of ornaments. If the leaves of the trees make a rustling sound She gives a start, thinking You have come. Sometimes She is straightening the bed and sometimes She is lost in deep thought. In this way the beautiful Sri Râdhâ is sometimes arranging Her dress, sometimes debating with Herself, She is making hundreds of plans and then discarding them. She is trying to engage Herself in hundreds of activities; however in Your absence She will never be able to pass the night'. - (Geet Govindam)

After this Srimati felt both *amarsha* and *outsukya*. When two feelings mix with each other we call it '*bhâv-sandhi*'.

What is '*bhâv-sandhi*'?

"When similar or opposite moods get mixed with each other it is called '*bhâv-sandhi*'."

Bhâv sandhi is of two kinds-

- 1) mixture of similar *bhâvs*
- 2) mixture of opposite *bhâvs*

Bhâv-sandhi of similar
bhâv

(Vrindâ told Pournamâsi *Devî*) - "O *devî!* Sri Râdhâ was waiting for Sri Krishna very eagerly. When He appeared before Her She was **stupefied** with joy. Just then, Her husband Abhimanyu too appeared on the scene. His eyes were red with anger and he was muttering to himself. How terrible! Seeing him the lotus-faced Sri Râdhâ was **stupefied** and her eyes were transfixed. She resembled a statue of gold and was rendered immobile." Here Râdhârâni is showing immobility due to desirable and undesirable causes. Nevertheless, both have produced the **same effect, that is, stupefaction.**

Bhâv-sandhi of
opposite *bhâvs*

(When Pournamâsi *Devî* saw Sri Krishna holding the Govardhan Mountain, she thought) - "Ohh! These Braja-damsels are feeling both pain and pleasure – pain, since they are worried about Sri Krishna. At the same time they are joyous since they are feasting on their beloved's beautiful form and they are getting to behold Him all day and night uninterruptedly!"

We must note that *amarsha* is followed by ill feeling and wrath, while *outsukya* is followed by intelligence, humility and restlessness. Therefore, if these two feelings (*amarsha* and *outsukya*) come together, the other feelings too will form what is called '*bhâv-shâvalya*'.

Definition of '*bhâv-shâvalya*'

"When a group of *bhâvs* rub against each other it is called '*bhâv-shâvalya*'."

- (Bhakti-Rasâmrita-Sindhu2.4.104)

Example of
bhâv-shâvalya

Sri Râdhâ is in a sulking mood. Lalitâ has told Her not to speak to Govinda. Yet, She is pining for Him. At the same time She does not want to let go of Her '*mân*'. So She is saying -"Aho! These doe-eyed girls are indeed blessed because Govinda, the handsome youth sports with them. I am so impatient for Him that Lalitâ will surely scold me. Alas! I so badly want to embrace the moon-faced Govinda. Shame on the cruel creator who has produced this poison called '*mân*!'" – (V.M)

Here we can see a mixture of suspicion, impatience and *amarsha*. This is called '*bhâv-shâvalya*'. Srila Vishwanâth Chakravartipâd has written-

"In '*bhâv-shâvalya*' one *bhâv* disappears and then another *bhâv* takes its place, while in '*bhâv-sandhi*', both *bhâvs* exist simultaneously. This is the difference."

- (purport to Bhakti-Rasâmrita-Sindhu2.4.245)

Sri Râdhâ is sometimes expressing *bhâv-sandhi* and sometimes *bhâv-shâvalya*. In this frame of mind She is criticising Sri Krishna, sometimes glorifying Him, sometimes She is sulking, sometimes She is showing pride, and in this manner She is behaving crazily. Sri Lilâshuk has echoed Her feelings in this verse.

First, in a love-crazy state, She felt as if She was seeing Sri Krishna face to face - He was smeared with *sindur*¹ from the body of some other beloved. Seeing Him She felt *amarsha*. Her nature is of the type called '*dhirâ-adhirâ-madhyâ*'. So She told Sri Krishna sarcastically, with tears in Her eyes - "O Dev! (Here the root word is '*div*', which means 'one who sports with other woman') You have sported with some other woman, so you better go back to her."

Characteristic of
*dhirâ-adhirâ-
madhyâ*

"The beloved who tearfully chastises her lover with sarcasm is called '*dhirâ-adhirâ*'" - (Ujjwal-Neelmani5.39)

For example - Sri Râdhâ, Who was in *mân*, said-"O Gopendra-nandan (son of the King of the *Gopas* (Nanda Mahârâj))! Go away and don't make me cry. If you stay here, the queen of Your heart will be angry. The flowers decorating Your head have stolen some of the *alaktak* from her lotus-feet. Go return it to her and decorate her feet once more." - (Ujjwal-Neelmani5.40)

Srila Vishwanâth Chakravartipâd has explained this verse in his *Ânanda Chandrikâ* purport so nicely for us to relish it even more. He writes-

Râdhârâni said - "O Gopendra-nandan! You are a prince - and the lover of hundreds and crores of lascivious women. If an ordinary person such as me cries and kills herself, what does it matter to You? You stand to lose nothing. So You had better go, don't make me cry any more. If you go away, I will try to forget you, but if You keep standing here, it won't be possible". When Sri Krishna heard the *mânini* Srimati Râdhâ speaking thus, He fell at Her feet and begged to be forgiven.

Srimati said – "If she hears that You are begging forgiveness from me, she will be very angry with You. Now You may ask how would she know? Well, she is the queen of Your heart, so she is bound to know everything. You can't keep any secret from her. I can also see that You have committed a grave offence! You have stolen the *alaktak* from her feet with the flower garland adorning Your head. I suggest You should return to her and decorate her feet with that garland as well as replenish the *alaktak*. It is morally right that the thief himself should return the stolen goods to the owner, You see! There is no need to fall at my feet. I am always highly pleased with You, but I will be more pleased if You return quickly to her (meaning, "get lost!")"

When Sri Krishna disappeared from Her vision, Sri Râdhâ felt as if She had driven Him away. Therefore, She was repentant and once again, She became eager to behold Him. She prayed, "O my darling! You are my beloved. I am ignorant. I have mistakenly disrespected You. So is it right of You to discard me? Please give me *darshan!*" Hearing this Sri Krishna again appeared and begged Her forgiveness. He stood before Her with folded palms like an offender. Then Srimati felt ill will towards Him, which always follows *amarsha*. She assumed the mood of the '*dhirâ-madhyâ*' beloved.

Definition of
Dhirâ-madhyâ

"A sweetheart who taunts her lover with sarcastic words is called '*dhirâ-madhyâ*'." – (Ujjwal-Neelmani34)

Example-

¹ Vermillion donned only by married women on their forehead and in the parting of their hair.

“Sri Krishna had visited Chandrâvali. When He came to Sri Râdhâ She could see the marks of kohl, *pân*-stains, *sindur* and nails on His body. She was full of anger. She taunted Him - “Aha! You are looking like the red and blue form of Lord Shiva! How nicely You have decked up! O Pashupati (Shiva, or in another sense ‘cattle-grazer’)! Why didn’t You bring Pârvati with You? The picture would have been complete. In the early morning I would have easily got *darshan* of Sri Hara-Gauri.”

– (Ujjwal-Neelmani5.36)

In the above verse, ‘O Pashupati’ has two meanings. It could mean ‘Lord Shiva’, on the other hand it could also mean ‘the *‘patî’* (master) of *‘pashu’* (animals), thereby meaning that ‘You are a cowherd and You do not have any taste (otherwise how could You choose someone like Chandrâvali?)’ Also, it indirectly means that Chandrâvali is a *‘pashu* or someone without intelligence or taste. Here the word *‘pashu* is used in a collective sense, which means, He has enjoyed with not only Chandrâvali, but also all her *sakhîs*. These words prove Sri Râdhâ is outspoken, has sharp intelligence and is controlled.

In the present verse, Srimati is saying with sarcasm - “O One and only Friend of the universe! You are not just my Friend, but also the Friend of all the *Gopîs*. Why only the *Gopîs*? You are a Friend of each and every woman who is attracted by Your flute. It is not Your fault. You have to please everybody. You cannot afford to please just me. Go and please them.”

As soon as Srimati spoke, Shyâmsundar disappeared. Once again, She was thirsty for His *darshan*. She felt a *bhâv* called *‘matî’* that always follows impatience.

What is ‘matî’?

“When someone is able to arrive at the right conclusion that is in accordance with the scriptures, it is called *‘matî’*.”

*“âshlîshya va padaratâm pinashtu mâm
adarshanân-marmâhatang karotu vâ,
yathâ tathâ vâ vidadhâtu lampato,
mat-prâna-nâthastu sa eva nâparah.”*

Meaning – (Sri Râdhâ said) - “O *sakhî!* I am the maidservant of Sri Krishna’s lotus-feet. He may embrace me and make me His Own or hurt me terribly by not giving me *darshan*, or may enjoy Himself with any other woman like a debauchee. He may do whatever He likes – and yet I will consider Him to be the Lord of my soul forever and ever, and nothing else.” (Sriman-Mahâprabhu has spoken this verse and has explained it so wonderfully in a poetic manner that the reader must look it up in the 20th chapter of the *Antya-leelâ* of Sri Chaitanya-Charitâmrita.)

In the *bhâv* of *matî* Sri Râdhârâni said, “O Krishna, O Shyâmsundar - You are attractive to the whole world - You have stolen my heart. I am discarding *mân*, please give me *darshan*.”

Saying this Srimati started crying loudly -“Hâ Krishna! Hâ Krishna!” Immediately Sri Krishna appeared before Her and said, “No, no, my beloved, don’t cry. I have not gone away – I was just there. If I have offended You, please do forgive me.” Hearing His

entreaty, She again became hot. Now She assumed the *bhâv* of the *adhirâ-madhyâ* beloved.

Who is *adhirâ-madhyâ* beloved?

"A sweetheart Who sends away Her lover using strong words is called '*adhirâ-madhyâ*.'" – (Ujjwal-Neelmani5.37)

Example-

(Srimati Râdhârâni said) - "Ohe Enemy of Kamsa! You don't have to ring the bells of Your lies! Keep Your lies to Yourself! These cunning milkmaids have brainwashed You completely. The garland You are wearing is giving You away, since only they wear such garlands on their high raised bosom. Better get out of here quickly! You dare not remain here a moment longer!"

So in this mood of *adhirâ* beloved, Srimati, trembling in anger, said - "You fickle One! You Who run behind others' wives! You Who are locked in embrace with milkmaids! I don't want You!"

Sri Krishna disappeared. As soon as She lost His *darshan* Sri Râdhâ's mind was again clouded with misery. She became helpless and did not know what to do. She cried out - "O Ocean of mercy! Please come - O! Please come at least once! I am mad – ignorant – foolish – impatient - I say so many foolish things in anger and *amarsha*. Should You take all this to heart and discard me so? I am always committing offences, I know. Please forgive me and give me *darshan*. You are an ocean of mercy. O kind one! Please have mercy on me, give me *darshan* and save my life!"

The merciful Sri Krishna immediately appeared and said -"O my darling! Can I ever discard You? Whatever You may say, I am always Yours. You are simply showing *mân*, thereby torturing Yourself and then You are insulting me. Please be happy with me. When She heard Sri Krishna's beseeching words Sri Râdhâ Who was full of *bhâv*, expressed a mood called *avahitthâ*¹ that follows *amarsha*. She assumed the *bhâv* of a *dhira-pragalbhâ* beloved.

Who is *dhira-pragalbhâ*?

"A beloved who is indifferent to love-making and carefully conceals her feelings, is called *dhira-pragalbhâ*." - (Ujjwal-Neelmani5.53)

Example-

Once when Pâli (a *Gopî*) showed *mân*, Sri Krishna knit a garland with His own hands and told Pâli, "My dear! See, I have made such a wonderful garland for you, please wear it." Pâli said, "I am observing some austerity, so I am unable to put on Your garland now." After some time Sri Krishna again implored her -"Dear, do speak soothing words with me." Pâli said, "The Brahmins who are very strict and well-versed in *ras* have instructed me to keep a vow of silence. Hence I am incapable of speaking clearly." Sri Krishna said, "Alright dear! If by talking you will be breaking your vow, then please do not do so. But at

least sit silently near me for some time." Pâli replied, "O great sweet-talker! Who does not wish to sit near You? But my wicked father-in-law is calling me; otherwise I would have surely sat with You." In this manner, Pâli expressed great anger through her politeness.

Here Sri Râdhâ has assumed the mood of *dhira-pragalbhâ* beloved. She said - "O my Lord! We are Brijwâsis; You have always protected the Brijwâsis, Who will be so foolish as not to talk to You? But I have been instructed by the Brahmins to hold a vow of silence. Hence if I don't speak with You, please do forgive me." When She spoke thus, Sri Krishna disappeared. Now Sri Râdhâ became extremely agitated. She thought Shyâmsundar would never return any more. She became playful.

Definition of 'playfulness'

"When the mind is full of both love and grudge, it gives rise to playfulness."

- (Ujjwal-Neelmani)

In this mood, Srimati decided, at this moment if my sweetheart returns I shall not let Him go. I will put my arms round Him and say - 'Now I won't let You go.' In this *bhâv* She called out, "O Raman! Please come once. You are my sweetheart, please return just once." When Srimati was calling out like this Her desire to obtain Sri Krishna reached a zenith. She extended Her arms and rushed forward to embrace Her sweetheart but drew a blank. The vision had gone. Then She started crying bitterly and said - O the Pleasure of my eyes! Whither are You? Alas Alas! Please give me *darshan* - just once - please save me by giving me *darshan*. O my Delight! When will You appear before me?"

Sriman-Mahâprabhu had relished this verse in the mood of Sri Râdhâ in His divine love-crazy state. Srila Kavirâj Goswâmpâd has described it in the second chapter of Madhya Leelâ in Sri Chaitanya Charitâmríta--

"The Lord was ecstatic with love and full of Krishna-vision. Immersed in this *bhâv* He expressed *pranay* and *mân*. He rolled on the earth and glorified Krishna, sometimes He expressed arrogance and sometimes *mân*. At times He criticized Krishna while the next moment He would praise Him."

(Mahâprabhu said) – "You are the Master of all, and forever engaged in Divine sports, You may sport with all the women of the world. Nevertheless, You are my darling; my heart is ever absorbed in You. I am fortunate that You have come to me. You attract all the women of the world and cause pleasure to all of them. You are 'Krishna' (the Supreme Attractor) - You attract everyone, who can do *mân* with You?

You are very playful; You cannot stay in one place. This is not Your fault. You are an Ocean of mercy, and my soul mate. I am never angry with You. You are the soul of Brajadhâm, and the Protector of Brijwâsis. You are so busy and have no time. You are my delightful lover and You come to me to give me happiness, this is but an indulgence of *vidagdha*. O Pleasure of my eyes! You are my sole Treasure and life! Please do not discard me so. Alas! Alas! Please give me *darshan* again."

Sriman-Mahâprabhu spoke in this manner and expressed all the symptoms of ecstasy such as stupefaction, shivering, perspiration, paleness, tears, hoarseness and goose

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bumps. He laughed, cried, danced, sang, ran here and there and fell unconscious on the earth."

– (Sri Chaitanya-Charitâmríta – Madhya.2.56-62)

In the *siddha deha* (as Sri Râdhâ's *sakhî*), the poet is begging Sri Krishna to fulfil Sri Râdhâ's prayer. As Sri Râdhâ's *sakhî*, she is expressing the feelings of *amarsha* etc. When the Krishna-vision disappears, she again prays to Him to meet Sri Râdhâ and shows feelings such as *outsukya*. Now you may ask, that only *sakhîs* (which means, in *siddha-swarup* alone) express *bhâvs* such as *amarsha* and *outsukya*, then how come Lilâshuk is expressing such *bhâvs* in the *sâdhak* state? Srila Kavirâj Goswâmpâd replies -

As a rule one can reach only till the state of *prem* in the *sâdhak* body, however by Sri Krishna's mercy Sri Lilâshuk had attained *anurâg* (which is a high stage of love) while he was still in the *sâdhak* body. He expressed great thirst for Sri Krishna and hence it was possible for Lilâshuk to express all those *bhâvs* in the *sâdhak* body itself. As a *sâdhak*, he is expressing humility and *outsukya*. So he is praying to Sri Krishna by calling out "O Lord! O darling!"

Srila Bhatta Goswâmpâd said, "O Ocean of mercy! If You have come here, why are You not coming before me?" The poet is full of a great longing for His *darshan*. Hence he is begging Him, "O Lord! O You who are ever engaged in Divine sports! When will You give me *darshan*?" (meaning, when will You give me *darshan* while performing sweet pastimes with Sri Râdhâ and the other *Gopîs*). When will You become a '*pada*' or emblem for my eyesight? (*pada* also means 'emblem') This means - "When will You anoint my eyes with the sweet *ras* of Your Divine love-sports? O Darling! O Extremely kind-hearted One!" What if Sri Krishna asks, "Who will receive my kindness?" So the poet is saying, "*Bhuvanaikobandho*", meaning, "You are the one and only Friend of each and every living entity — You help everyone without any selfish motive." Sri Krishna may say, "But don't you think it is very difficult to be friends with everybody at the same time, since the living entities of this world are all engaged in fighting with each other?" So the poet says, "But You are 'Krishna'; You attract everyone and give them pleasure. You are *sachchidânanda*."

Srila Bhatta Goswâmpâd has explained 'Krishna' as –

"'Krishi' means 'eternal' and 'na' means 'bliss'. Together the word 'Krishna' means 'The One Who is eternal and blissful' Who is none other than The Supreme Brahman. Whoever is eternal and blissful, He has to be conscious. Hence the eternal, conscious and blissful Supreme Brahman is none other than Krishna."

'*Chapal*' means 'restless'. It shows that He is restless to protect His devotees. In Mahâbhârat (5.58.21) we see -

"Draupadi has called out to me - 'Hâ Govinda!' And has put me in debt! This debt is increasing in my heart and refuses to go away!"

Sri Krishna is the only One Who is capable of showing complete mercy.

This proves how much Sri Krishna cares for His devotees. He blows away everyone's every sorrow. Hence the poet is saying - "O One and only Ocean of mercy! We need mercy that will destroy all our misery; You are the Ocean of that mercy. You are most capable in this matter. Kind people may want to help others in

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sorrow. But they are not always capable of doing so. This only makes them sad."

When a kind person is not able to help one in sorrow, he only feels sad. Sri Krishna alone is an expert in protecting the entire creation. Hence we can call only Him as *kripâmay* (merciful)."

Sri Krishna alone has the majesty to fulfil all the requests of all living beings. The poet is addressing Him as 'O Raman' meaning, 'You cause pleasure, and hence you are 'Raman'. He is expressing the desire to get His *darshan* – "O delight of my eyes! You are so delightful that You soothe my eyes. Life becomes worthwhile when You appear before our eyes."

Sripâd Chaitanyadâs Goswâmi says - When the Krishna-vision disappeared, Sri Lilâshuk uttered this verse in great humility. "O my Lord! You are always engaged in playing, so You are unable to feel my sorrow." In extreme misery, he is crying - "Alas! Alas! When will You give me *darshan*?" He is showing the reason why Sri Krishna will give him *darshan* - "O my Darling! You can feel the sorrow of Your dear one so I cannot give up the hope that You will give me *darshan*." What sort of a Darling are You? "You are the one and only selfless Friend in the whole universe. You are the Universal Friend, and I am surely not out of this universe. Moreover, You are 'Krishna', which means You attract everyone with Your beauty, name and qualities. You draw everyone close to You and make him Your own - hence You are the true Universal Friend. Then why am I not able to obtain You? Because You are '*chopal*', (One Who never remains still, or moves freely.) But why do I still hope to obtain You? Because You are '*karunaikasindho*' (One and only Ocean of mercy). And after all, You are my Master! O Raman! You are my most desirable **Sri Sri Râdhâraman!!** You are coupled with Srimati Râdhârâni - hence You are the delight of our eyes — exciting — the harbinger of supreme bliss!"

A very expert explanation indeed! 40.

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Verse 41

*amunya-dhanyâni dinantarâni
hare twad-âlokanam-antarena,
anâtha-bandho karunaikosindho
hâ hanta hâ hanta kathan nayâmi. 41.*

Translation

O Friend of the destitute! O One and only Ocean of mercy! Without Your darshan my days are accursed! Alas! Alas! How will I spend these days? 41.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmpâd has explained in his Sâranga-Rangadâ purport that once again when Sri Krishna disappeared from Srimati Râdhârâni's vision, She was scorched by the fire of *viraha* that surged inside Her bosom. She considered one moment equal to a hundred *yugs*. In this state She became delirious and Sri Lilâshuk is echoing Her feelings in this verse.

Srimati is saying - "O Hare! In Your *viraha* I feel one moment equal to ten million *kalpas*. These moments are cursed and I don't know how to spend the time. 'Hâ' and 'hanta' signify 'distress' and 'sorrow' respectively. She utters 'Hâ hanta! Hâ hanta!' twice to express Her intense sorrow and distress. You please instruct me how I should spend these days and nights in Your absence!

It is only the *mahâbhâv*-full Braja-beauties who experience so much anguish in Sri Krishna's absence that they feel one moment equal to one *kalpa*, and they are so much joyous in His presence that one *kalpa* becomes one moment. Sri Krishna said to Uddhav-

"O Uddhav! The *Gopis* love me so much that when I was in Vrindâban they felt all their nights equal to half a moment. Now in my absence half a moment has become one *kalpa*."

- (Srimad-Bhâgavatam11.12.11)

Sri Krishna may say-

"*patayash-cha vah vichinvanti.*" - (Srimad-Bhâgavatam10.29.20)

Meaning – (during Mahârâs Sri Krishna rejected the *Gopis* saying) - "Not finding you all at home your husbands are searching for you, please return to them."

In reply the *Gopis* prayed-

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“O Krishna! You are the supreme Friend of everybody, You are the soul, eternally loving and all conscientious; intelligent people love You alone. Husbands and children cause sorrow. There is no need to keep any connection with them.”

- (Srimad-Bhâgavatam10.29.33.)

Similarly Sri Râdhâ said, “O Friend of the destitute! We are orphans and our husbands have discarded us. We are impoverished and You are our only Friend.”

Sri Krishna may say –

“bharttuh shushrunam strinam paro dharmo hi-mayaya.”

- (Srimad-Bhâgavatam.10.29.24.)

Meaning- “It is the supreme *dharmâ* of all chaste women to serve their husbands sincerely.” (So please serve your husband).

In reply she said-

“chitta sukkena bhava-tap-apahritam.”

- (Srimad-Bhâgavatam10.29.34.)

Meaning – “Dear Krishna! You have dragged our innermost minds towards You so easily, otherwise we were happily engrossed in household chores.” (O Hare! One Who steals the heart and the senses! It is all Your fault, not ours).

Sri Krishna may say – “You all are fickle and lustful, but I am learned in *dharmâ*. How can I do such a thing?”

She replied-

“O You Who are the reliever of all woes! We have left our homes to serve Your lotus-feet. We seek shelter of Your lotus-feet. Please be happy with us.” - (Srimad-Bhâgavatam10.29.38.)

Râdhârâni said with humility, “O One and only Ocean of mercy! Please cross the boundary of *dharmâ* and take mercy on us.”

Sriman-Mahâprabhu relished this verse and explained its sweetness–

“Without Your *darshan*, these nights and days are accursed; the time does not glide by. O Friend of the destitute! O infinite Ocean of mercy! Please give me *darshan*.”

While He spoke in this manner, His mood became restless, He was agitated and His heart was scorched in Krishna’s absence. He started asking Krishna - ‘How will I get Your *darshan*? You tell me the way’.”

- (Sri Chaitanya-Charitâmrítâ – Madhya.2.51-52)

Sriman-Mahâprabhu uttered in the mood of *virahini* Sri Râdhâ-

*“yugyitam nimeshena chakshusha pravrishtayitam,
shunyayitan jagat sarvang govinda-virahena me.”*

- (Sri Shikshâshtakam)

Sriman-Mahâprabhu has Himself explained this verse in the following manner-

"My heart is so anxious that I cannot spend the day; one moment appears like a *yug*, my eyes pour tears like torrential rain in monsoon, the universe appears empty and my heart is smouldering in the fire of Govinda- *viraha*! How will I survive?"

- (Sri Chaitanya-Charitâmrítâ –Antya.20.31-32)

Srila Vidyâpati Thâkur has echoed the feelings of *virahini* Sri Râdhâ-

"Now Mâdhav has gone to Mathurâ – the people of Mathurâ have stolen the jewel of Gokul, flooding it with tears of sorrow. The homes became empty, the town became empty, all quarters became empty and the whole world became empty.

How shall I ever go near the Yamunâ? How shall I ever behold the flower-groves? (In Krishna's absence I cannot bear to visit these places). I cannot help remembering how we used put up flower boughs to decorate the *kunja* together. I'll die if I see it now.

Vidyâpati says (in anger and misery) - just see the fun - She is burning in *viraha* while Kânâ is enjoying Himself at Mathurâ!"

In the *siddha-swarup* Sri Lilâshuk is saying in the mood of Sri Râdhâ's *sakhî*, "How will I spend these condemned days and nights without beholding You sporting with Sri Râdhâ?"

In the *sâdhak* state Sri Lilâshuk is expressing excessive longing for Sri Krishna's *darshan*. In His absence he is once again lamenting - those same heart-rending cries! Only a loving devotee knows how one bides the time in the absence of his Dearest One. No one else can appreciate his feelings. Sri Krishna Himself has aroused this longing in Sri Lilâshuk. Undoubtedly he is most fortunate. It is not possible to feel so much longing for the nectarine Sri Krishna if there is no Krishna-*prem* in the heart. He is indeed blessed.

"Even if someone is the poorest person in the entire universe, but his heart is full of Sri Hari-*bhakti*, he alone is blessed. Sri Hari too leaves His personal abode, enters his heart and lives there forever and ever since He gets tied up with the cord of *bhakti*."

- (Glory of Srimad-Bhâgavatam as told in Sri Padma-purân)

In this material world people are crazy for wealth, respect and power. If there is one day,

If we spend a single day without relishing Sri Krishna's Holy Name, His beauty and His sweet pastimes, we should consider ourselves to be most unfortunate and curse that day.

when, in spite of all effort they can not obtain any of these they consider that day worthless. Suppose a hunter roams whole day in the forest and still does not kill any animal, he thinks that day is cursed. If a businessman cannot cheat and wheedle some money out of someone he thinks that day is cursed. Every material person thinks the day has gone waste if he cannot obtain whatever he desires. But a Krishna devotee is very much different from these people. He is not interested in fan-following, money, fame or power. In fact he gets rid of all these and immerses himself in the only desirable object, that is the lotus-feet

of Sri Krishna, Who is everybody's Beloved.

However Sri Lilâshuk is full of supreme *anurâg*. So his hope, expectation and desire are different. His innermost mind is attracted by the sweetly brilliant form of an inexpressible ethereal Divine Being. He is relishing His infinite sweetness all day and night. He is engrossed in drinking that nectar constantly, and yet he is thirsty for more! This thirst is never going to end.

"trishna shanti nohe trishna badhe nirantar"

Meaning – "This thirst is never quenched, it is ever-increasing."

- (Sri Chaitanya-Charitâmrítam)

His poetry is full of eternal craving. It is like the flow of the perennial rivers Gangâ and Yamunâ. It is rushing like these rivers towards the ocean that is Sri Krishna!

In Neelâchal Sríman-Mahâprabhu was always in the mood of Sri Râdhâ. When He was travelling in South India, He heard the echoes of His agitated *viraha*-full heart from the throes of Sri Krishna-Karnâmrítam. He brought back this gem of a text and gifted it to His devotees. Sríla Kavirâj Goswâmpâd writes in this context – "There is nothing like Sri Krishna-Karnâmrítam in the three worlds. It enables us to gain pure Krishna-*prem*. One who reads Sri Krishna-Karnâmrítam everyday realizes how sweet and beautiful Sri Krishna is."¹

"The Lord brought these two great jewels, that is, **Sri Brahma-Samhitâ** and **Sri Krishna-Karnâmrítam** with Him when He returned from South India."

- (Sri Chaitanya-Charitâmrítam- Madhya.9.279-281)

In Neelâchal the Lord relished some *Rasa-granthas* in the mood of *virahini* Sri Râdhâ and Sri Krishna-Karnâmrítam was one of them.

"Mahâprabhu sang and heard the compositions of Chandidâs, Vidyâpati, Râmânanda Roy and Sri Krishna-Karnâmrítam all day and night most blissfully in the company of Sri Swarup Dâmodar and Sri Râmânanda Roy."²

- (Sri Chaitanya-Charitâmrítam- Madhya.2.56.)

Srila Bhatta Goswâmpâd has written in his purport to this verse that Sri Lilâshuk is extremely thirsty for Sri Krishna's *darshan*. He is in misery and cannot tolerate the delay caused by his *prârabdha*. Actually a devotee never has to suffer from *prârabdha*. Just as a piece of iron turns into gold when it comes in contact with a touch stone, a devotee's body mind and soul becomes eternally blissful when he comes in contact with Bhakti devi who is for ever delightful. A devotee experiences joy and sorrow only according to the will of God. A devotee goes through this extraordinary phenomenon as soon as he takes to the path of *bhakti*.

The Lord said – "The body of a Vaishnav is never material. His body is spiritual and eternally blissful. During *dikshâ*, the devotee surrenders himself. At that very moment Sri

¹ This proves that Sríla Krishnadâs Kavirâj Goswâmi is recommending everyone to read Sri Krishna-Karnâmrítam.

² Nowhere Sri Chaitanya Charitâmrítam says that Sríman Mahâprabhu has not permitted other devotees to read Sri Krishna-Karnâmrítam. The same can be stated for the Honourable Goswâmis who have written purports to the text.

Krishna makes him His own. He makes the devotee's body eternally blissful. Now the devotee worships His lotus–feet with a spiritual body."

- (Sri Chaitanya-Charitâmr̥ita – Antya.4.183-185)

However a devotee is very humble. He thinks he has *prârabdha*. However he never wishes to destroy his *prârabdha* at all. He appears to suffer sorrows as if he is suffering the fruits of *prârabdha*. He does this for his own welfare and the welfare of others.

In Sri Brihad-Bhâgavatâmr̥itam we find –

"The honourable devotees who are performing Sri *Harinâm-sevâ* (that is, chanting the Mahâmantra) tell the world of their sufferings since they are afraid that the great treasure called *bhakti* will fall in the hands of unqualified people.

As soon as a devotee takes the Holy Name, all his bad qualities and sorrows are destroyed. Even then some devotees, who are as merciful as the Lord Himself, accept sorrows to teach others how to behave properly. Hence a devotee such as King Bharat accepted the association of a deer, to teach us the consequences of material attachment. But actually he was a pure devotee and without any fault, similarly a great devotee such as Yudhisthir Mahârâj indulged in gambling, and Nriga stole a Brahman's wealth just to teach us how terrible these activities are. We must remember that all these devotees are pure–hearted."

- (B.B.2. 3. 170 – 172)

Srila Lilâshuk said, 'O Hare¹! It is Your nature to steal the miseries of Your devotees. How will I spend the days and nights without Your *darshan*? He is crying 'Hâ hanta! Hâ hanta!' He is uttering it twice because his days are miserable, inauspicious, cursed. Every moment his longing is increasing. In Srimad-Bhâgavatam the *Gopis* have said –

"O Hare! When we don't see You, one *truti*² appears like one *yug*."

- (Gopi–geet in Srimad-Bhâgavatam 10. 31. 15)

The poet is saying, "Similarly without Your *darshan* I am finding one moment equal to one day and night. The future appears very dark and terrible How will I spend it?"

He cried in utmost sorrow – O Friend of the destitute! You are my only friend! Only You can save me from this misery and no one else. O Ocean of Mercy! I cannot wait for my *prârabdha* to end. Please give me *darshan* immediately.

Srila Chaitanya dâs has made a special comment. He says, '*dinantarâni*' means 'those nights that remind me of Your *abhisâr*'. How will I spend those nights? At night a devotee naturally remembers Brajadhâm.

It is a monsoon night. Sri Râdhâ is all set for *abhisâr*. How many obstacles and perils She has to cross before She can engage in Shyâmsundar's *sevâ* in that flower–grove situated in the dark and dense forest! The Mahâjan has written –

¹ The One Who steals

² 1 *truti* = 1/2700 *kshan*, 1 *kshan* = 32/25 second, hence 1 *truti* = 8/16875 second (S.B.10.31.15)

"Torrential rain was pouring and there was darkness all around. Srimati was worried. She confided in Her friend –"Ohh no *sakh!* What shall I do? My *abhisâr* for Hari seems doubtful. My innermost being is full of the brilliant Shyâmor-chandra (the dark moon). How can I send Kâno a message to stop Him from coming in this night? Even the thought is arresting my agitated heart. The lightning is flashing like firestorm and the thunder is resounding terribly. I cannot remain at home, yet I cannot step outside either. What do I do with all these obstacles? I wish I could give wings to my desire and fly swiftly to Him. Poet Shekhar says - O Precious One, do not worry, You go for *abhisâr*."

During the night a very loving devotee longs to meditate on such supremely loving pastimes. The *sâdhak* is in the mood of a *sakhi-manjarî*, so his '*chitta*¹' and '*man*²' become extremely agitated to enter the divinely sweet pastimes! 41.

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¹ sub-conscious mind
² conscious mind

Verse 42

*kimiha krinumah kasya vrumahkritang kritam-âshaya
kathayata kathâm-anyândhanyam-aho hridayeshayah,
madhura-madhura-smerâkaremano-nayana-utsave
kripana-kripanâ krishnetrishnâ chiram vata lambate
.42.*

Translation

What do I do now? Whom do I tell? It is futile hoping to obtain Sri Krishna. Let's stop such useless talk and discuss something worthwhile instead. Oh! But He is in my heart! Then how can I give up talking about Him? He is a feast for the eyes and the mind! My humble thirst for Sri Krishna is ever increasing! 42.

Âswâd-bindu purport

Sri Kavi-râj Goswâmpâd explains that Sri Lilâshuk is meditating in his *siddha-deha* and is echoing Sri Râdhâ's feelings in this state of mind. Sri Râdhâ is extremely anxious (*udveg*). The Mahâjan has described the state of *udveg* in the following manner –

(Sri Râdhâ is saying) –

"The arrow of the Love-god Manmath (one who agitates the heart) has pierced my heart. I wonder it does not break into two pieces. I feel as if a fire of *viraha* is raging inside me. My body is very tough, so it does not burn to ashes. How shall I explain my sorrow? I can neither die nor live in Kânu's absence. I feel my eyelids coming in the way when I behold His face. I console myself by looking at Him again. When I see the flower-grove of dalliance all aroused with flowers and when I hear the song of the cuckoo and humming of the bees, and when the breeze laden with the scent of Mâlâti touch me, I wonder why I am still living. Poet Govinda dâs says, let's go to Mathurâ and give Kânu this news."

At first Sri Râdhâ said in '*âveg*' – "What shall I do in these troubled times so that I may get Sri Krishna's *darshan*?"

What is '*âveg*'?

"When the mind is surging with emotions, we call it '*âveg*.'"

Sri Râdhâ experienced *âveg* when Sri Krishna and Baladev were setting out for Mathurâ.

“When Sri Râdhâ saw Sri Krishna on top of the chariot, all set to start for Mathurâ, She screamed and fell in front of the chariot, She threw Her tearful gaze at Sri Hari’s lotus-face and fell in front of Balarâm holding a blade of *grass* in between Her teeth. In this manner what all emotions She aroused in the compassionate Sri Krishna!” - [Ujjwal-Neelmani 13.40]

Sri Râdhâ gazed at Her *sakhis* and saw even they were anxious. She said, “To whom shall I tell my feelings? I find You in the same state as I. From Whom shall I seek advice?” She looked **worried**.

What is worry?

“‘Worry’ is a state of the mind when we think about not getting what we desire and getting what we do not desire.”

- [Bhakti-Rasâmríta-Sindhu 2.4.136].

Example –

“During *purva-râg* Sri Vishâkhâ asked Sri Râdhâ – ‘O Râdhe! Why are You not eating? I can see You are not feeling like doing anything! You are staring at Your nose, always lost in thinking and You are very silent. I think You are finding the whole world to be empty. So dear *sakhî!* Have You become a *yogini* (one who performs spiritual austerities and meditation) or *vijogini* (one who pines for her lover)? Tell the truth!”

- [Ujjwal-Neelmani 13.75]

After some time She stopped worrying and entered a *bhâv* called ‘*matih*¹’.

When She felt ‘*matih*’ She said, “Expectation is the root cause of sorrow. Whatever I had done, anticipating to see Him, has been rendered futile. Enough of expectations!”

Now She felt *amarsha*. She said, “No need to speak of That ungrateful Krishna. Let’s not spend time in useless talk (*Krishna-kathâ*). Rather let’s discuss something worthwhile.”

Just as She uttered these words, Sri Krishna’s form appeared in Her heart, She was overcome with agony and became restless like a doe pierced with arrow and said, “*sakhî!* I can’t bear any more – How painful! I had decided not to think of Him at all, but I have no option – He is right in my heart! He has captured the fortress of my heart and is now hurting me. He is my enemy, and assuming the form of Passion He is now piercing my heart with arrow dipped in ardour, what do I do?”

In the very next moment Sri Râdhâ felt ‘*outsukya*’.

(The *Gopis* told Uddhav as if to remind him of Pingalâ’s advice – “Expectation is the root cause of supreme sorrow, while inexpectation results in supreme happiness”.

- [Srimad-Bhâgavatam 10.47.47]

In spite of knowing this we hoped to obtain Sri Krishna and now it has been dashed to the ground.”

¹ For the definition of ‘*matih*’ please refer verse 40 of Sri Krishna-Karnâmrítam

Hence Sri Râdhâ said in sorrow, "Stop thinking about how to forget Krishna! Alas! Alas! My thirst for Him is increasing every moment!"

What sort of thirst?

'*kripana-kripanâ* – more humble than humble. Thirst for whom?

It is a thirst for That Sri Krishna Whose smile is sweeter than sweet, and Whose form is jubilant with the nectar of Eros. Now how shall I obtain Him?

Mahâprabhu has read this verse during Gambhirâ-*leelâ* and has Himself explained its sweetness in the following manner –

"In Krishna's *viraha*, I am so full of *udveg* that I can't make out how to obtain Him. You, my *sakhis* too look so miserable! From whom do I seek advice?

Alas! Alas! *sakh!* What do I do? Where do I go? From where shall I get Krishna? Without Krishna, how will I survive?

When Her (Sri Râdhâ's) mind became still for a moment, She thought and entered the *bhâv* of '*matl*'. She remembered Pingalâ's words and pondered on them.

(She said) - Let us adopt Pingalâ's advice and give up all expectation of Krishna, for then we shall be happy. Stop this useless Krishna-*kathâ* and discuss something worthwhile, so that we may forget Krishna.

As soon as She uttered these words, Krishna appeared in Her heart. She was shocked and told Her *sakhis*, 'I want to forget Him; but He is lying in my heart! How can I renounce Him?

Râdhârâni's *bhâv* is entirely different. She sees Krishna as the very embodiment of Passion. Her heart was agitated. She said, the passion that kills everybody has now entered my heart; this enemy does not let me forget Him.

Then She entered the mood of *outsukya* that drowned all Her other feelings. She felt a great longing and could not control Her emotions. In sorrow, She chastised Herself.

(She said) – I am so lowly and fallen. I cannot survive a moment without Krishna just as a fish cannot live without water. His sweet smiling face is a delight to the eyes and it doubles my yearning for Him.

(She cried out) –

"Alas! Alas! O Krishna, the treasure of my life! Alas! Alas! O lotus-eyed one! Alas! Alas! O Ocean of divine qualities! Alas! Alas! O Shyâmsundar! Alas! Alas! O Pitâambaradhara! Alas! Alas! O Hero of the *Râs*-sport!"

(The Lord said in Srimati Râdhârâni's mood) -

Where from do I get You? You tell me, I shall go there.

Saying this He rushed forth. Swarup got up and caught Him. Putting Him on His lap he brought Him back and seated Him, holding Him close.

After some time the Lord came to His external senses and ordered Swarup to sing something sweet. He sang the songs of poet Vidyâpati and Geet-Govindam, hearing which the Lord was soothed." – (Sri Chaitanya-Charitâmrítanta Antya.17.48-58)

The method of studying Sri Krishna- Karnâmrítam	This is a slight indication of how to go about studying and relishing the verses of Sri Krishna-Karnâmrítam. Sríman-Mahâprabhu has showed the way to the <i>rasíks</i> of the world, by relishing it Himself. We should not only hear the verses, but plunge headlong in the depth of their <i>ras</i> . Then we should lose ourselves in Sri Râdhâ's mood – and ultimately – rush forth towards our Object of Desire agitatedly in a totally love-crazy state – crying out – "where from do I get You? You tell me, I shall go there". What is all this, to which realm does all this belong? If we stop to ponder, we cannot but be wonder-struck. This entire book is full of such longing, such extreme desire! A heart-wrenching cry of distress to get <i>darshan</i> of Sri Krishna, the delight of our heart!!
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In the *siddha-swarup* the poet is saying that my eyes are thirsty to behold Sri Krishna sporting divinely with my *sakhi* Sri Râdhâ. In the *sâdhak* state, Sríla Lilâshuk is always yearning for Sri Krishna's *darshan*. He has reached the state of *anurâg*! This is a high level of *prem*.

What is *prem*?

When a devotee feels very intense longing for Sri Hari, it is called '*prem*'.

The worldly people desire for wealth and popularity that is so temporary. Many such cheap things can satisfy cheap desire. However, Sri Hari is priceless. Therefore, other objects can never satisfy the desire for Sri Hari. Then '*jol binu jeno meen, duhkha pay âyuhên, ei moto krishna-binu bhakta*', that is, 'a devotee's state without Sri Krishna is just like that of a fish gasping without water.' All his desires and thirst centre around the lotus-feet of Govinda. Moreover Sri Lilâshuk is a devotee in the sweet mood of Braja. His attraction and pining too is very very extreme – there is no way he can obtain it nor can he forget. One moment he is saying – stop Krishna-*kathâ*, discuss something else, the very next moment he is saying – my humble thirst for that sweeter-than-sweet Govinda is increasing more and more. He has composed some more similar verses that show his tremendous attraction for Sri Krishna's sweetness, such as –

*"ma yata pânthah pathi bheema-rathya digambarah ko'pi tamala-neelah,
vinyasta-hasto'pi nitamba-bimbe dhurtah sama-akarshati chitta-vittam."*

Meaning – (Sri Bilvamangal Thâkur is telling some traveller proceeding towards the Yamunâ) – "Oh pânthah! (traveller)! Don't you go towards the Yamunâ, there is a deep blue person standing with his left hand on his hip, He is very cunning – He snatches both *chitta* (mind) and *vitta* (wealth) simultaneously."

These are uttering in the mood of *Brajabâlâs*.

A *Brajabâlâ* is telling her *sakhi* in the state of *purva-râg* –

“O why did I go to fill water? As soon as I went to the banks of the Yamunâ, I forgot my way and a blue whale came and swallowed me. His body is spilling over with *ras*, He is dressed like a great dancer and His *chudâ* tilts to the left. He stands there in style, His artistic beauty overflowing with *lâvanya*.

On His forehead He dons a *tilak* of *chandân* sparkling with fresh *gorochanâ*.¹ This *tilak* nestles a dot that resembles the full moon. His face is surrounded by curly locks and He stands in the beautiful *tribhanga* style, which is nothing but a noose to grab the hearts of the fair sex.”

Srila Bhatta Goswâmpâd has stated in his Krishna-Vallabhâ purport that Sri Lilâshuk is expressing his tremendous thirst for Sri Krishna-*darshan* in this verse.

'iha means ‘what do I do to quench this extremely great thirst? To whom do I tell? No one can help me. It is a big joke that someone like me is experiencing such a tremendous thirst.

The poet has used the word *'ahô* in wonder and sorrow. It is useless to keep such high expectation. It is better to remain silent. The tide has turned against me. When He has turned His face away from me, how can any endeavour be fruitful? Better discuss some other topic so that my mind will be at peace. Even this is impossible, since my thirst for the all-attractive Sri Krishna is ever increasing. What sort of thirst? It is *'kripan kripanâ*, very miserly – as soon as you satisfy it, it demands more.

What is bhakti?

“When we feel thirsty for Sri Krishna alone and do not desire anything else – it is called *'bhakti'*. This *'prem-thirst'* is such that, the more we relish Krishna-*mâdhuri*, the more it increases.”

“trishnâ shanti nohe trishnâ badhe nirantar”

Meaning – “The thirst for Krishna can never be quenched, it is ever-increasing.”
- (Sri Chaitanya-Charitâmrita)

This unquenchable thirst is the instrument to measure our relish of Sri Krishna-*mâdhuri*. Hence Sri Lilâshuk has called this thirst as ‘more miserly than the miser’.

How is Sri Krishna?

'madhur-madhur-smera', meaning, ‘He is overflowing with the exultant *ras* and is beautiful with soft sweet smiles’. His sweet, sweet (meaning ‘very sweet’) smile is a prison – it imprisons our heart forever and ever. The poet says *'mano-nayana-utsave'*, meaning, ‘my thirst for that Sri Krishna, Who is a feast for the mind and the eyes, is ever increasing.’

¹ a bright yellow orpiment prepared from the bile of cattle – employed in painting, dyeing and in marking the *tilak* on the forehead; in medicine it is used as a sedative, tonic and anthelmintic remedy.

Verse 42 Sri Sri Krishna-Karnâmrítam Verse 42

Sri Chaitanya dâs Goswâmpâd says stop talking about Him and discuss something worthwhile. But He is lying in my heart, so how do I stop talking about Him? After all, He is *'madhura-madhura-smera-akare'* – the One with sweeter than sweet, soft smiles.42.

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Verse 43

*âbhyam vilochanâbhyâm-amburuha-vilochanam bâlam,
dvâbhyâm-âpi parirabdhun dure mama hanta daiva-sâmagri. 43.*

Translation

Forget being lucky enough to get darshan of that lotus-eyed Sri Krishna with both my eyes, I shall consider myself blessed if I can get His darshan with the corner of one eye. 43.

Âswâd-bindu purport

Sri Krishnadâs Kavirâj Goswâmi says, Sri Râdhâ has entered a state of '*tânav*'. Sri Lilâshuk is echoing Her feelings in these three verses.

What is '*tânav*'?

The following poem describes this state aptly –

"I will never see His moon-face again. My body is reducing day by day and I will not survive any longer. How much more shall I cry and sing His glory? My life is in peril since I cannot see my beloved. I have no strength to either sit or stand. How many nights shall I spend awake? Where did my Treasure disappear and along with Him all my joy? Who stole my Life away?"

Never shall I go on the banks of the Yamunâ, never shall I behold Shyâm beneath the Kadamba. My life is so shameless, it refuses to leave, poet Gyâna dâs says - my heart is shattered on seeing Sri Râdhâ's plight."

Sri Râdhâ is also experiencing '*glâni*'. This state is explained with the following example –

(Lalitâ imagined a swan to be a messenger and said) – "My dear good bird! Please go and tell Sri Krishna in Mathurâ that Sri Râdhâ, Whose eyes are like the blue lotus, is greatly suffering from the pangs of love and is now lying on the death-bed. The *sakhis* have stopped all remedies since they are convinced that She will not live any more. But still She cannot give up Your hope. It is this hope that is forcefully keeping Her alive. Hence please do not delay and go quickly to meet Her in Vrindâban."

- [Hamsadoot]

Due to '*tânav*' (when one becomes extremely thin) and '*glâni*' (a near death situation), Sri Râdhâ has entered a state '*vishâd*' (depression) and '*dainya*' (humility). This verse indicates that Srimati has fallen on the earth.

What is '*vishâd*'?

"When we are unable to obtain a desired object, or are unsuccessful in executing a plan, or face obstacles or have committed an offence, we feel a kind of repentance. This is called '*vishâd*.'" - [B.R.S 2.4.14]

Here is an example of '*vishâd*' due to the inability to obtain the object of desire –

(Sri Râdhâ told Vishâkhâ during the state of *purva-râg*) – "*Sakhî!* Today I could neither drink Sri Hari's nectarine speech nor gaze at His face properly. Alas! After an eternity I had got this beautiful chance! But bad luck came in the form of this old woman (Jatilâ) and stopped me." - [Vidagdha-Mâdhav quoted in Ujjwal-Neelmani]

What is '*dainya*'?

"'*Dainya*' is a feeling of being inferior that arises out of sorrow, trouble or offence." - [Bhakti-Rasâmrita-Sindhu 2.4.21]

Ujjwal-Neelmani explains '*dainya*' further by quoting Sri Bilvamangal Thâkur –

"My darling Murali! (flute!) You are the connoisseur of the *ras* that blows out from the sweet mouth of Mukunda (Krishna). Hence I pay obeisance unto you and pray – when you get the rosy lips of Nanda-nandan, please whisper into His ears about my condition." - [Ujjwal-Neelmani 13.12]

This is Sri Râdhâ's prayer in great humbleness. Now She is fallen on the earth in depression and humility. Her eyes are shut. The *sakhîs* are consoling Her – "Dearest Râdhe! Have patience! Sri Krishna will come just now; You will embrace Him." Sri Râdhâ is replying in disappointment. The poet has echoed Her feeling in this verse.

Sri Râdhâ is replying, "Now even if Sri Krishna comes near me, I have no strength to embrace Him. He is the Chief of the Adolescent and my Fortune-incarnate. Yet, leave aside embracing; I won't even be able to see Him, with my eyes."

'*Hanta*' indicates depression. What is the reason for depression? I will not be able to see That lotus-eyed Kishor with both my eyes. I would consider myself blessed if I could see Him with the corner of one eye. You may say, Sri Krishna will come just now, take His *darshan*, why do You grieve? But *sakhî!* I am trying hard to open my eyes, but I can't. If Sri Krishna comes, what does it matter? I am not fortunate enough to see Him.

In Srimad-Bhâgavatam, the *Gopîs* are telling in Venu-geet –

"It is worthwhile to have eyes if one can behold Sri Krishna". - [S. B. 10.21.7]

"The eyes have no purpose other than beholding Krishna. He alone is fortunate who can see Krishna." - [Sri Chaitanya-Charitâmrita. Âdi.4.133.]

The eyes are worthless if they cannot get Sri Krishna's *darshan* –

“Krishna’s face is the abode of the nectarine song of the flute; it is the fountainhead of nectarine *lâvanya*. One who does not see that Moon-face, his eyes are useless. May he be struck down with a thunderbolt! Why should his eyes survive?”

- [Sri Chaitanya-Charitâmrítam.2.26]

In the *siddha-swarup* the poet is lamenting – I will never be lucky to get *darshan* of Sri Krishna’s *Râs-leelâs* with Sri Râdhâ. Divine pastimes are naturally sweet and wonderful. Amongst all divine pastimes of Krishna, those enacted in the human form are the best. His beauty is unsurpassed when He is in the form of a budding youth, dressed as a cowherd boy and holding the flute.

In Sri Vrindâban, Sri Krishna performs very sweet pastimes such as the *Râs-leelâ* with Sri Râdhâ and the other Braja-beauties. These *leelâs* are full of *Shringâr-ras* and are incomparable. Over and above His very confidential pastimes with Sri Râdhâ in the secluded flower-groves are infinitely sweet-relished only by the *sakhi-manjaris*. Sri Mâdhav is the Ocean of *Shringâr-ras* while Sri Râdhâ is the Ocean of *Mahâbhâv*. When They unite, waves of sweetness surge forth and the *sakhi-manjaris’ shafarî*¹-like eyes swim happily in its wavelets.

The ocean of Srimati’s *Mahâbhâv* arouses infinite desires in heart of Sri Krishna Who is the best of all *Âtmârâm* and *Âptakâm*. Her *Mahâbhâv* forces Him to dress up beautifully and wander from one flower-grove to another. It makes Him express so many fantastic love-sports. After all, there is no end to the pastimes of the Divine Couple. Sri Lilâshuk is anxious to behold this *leelâ* in the mood of a *sakhi*. He is depressed and is thinking that he is not so fortunate as to behold those pastimes.

In the *sâdhak*-state Sri Lilâshuk wishes to embrace Sri Krishna with his eyes, since he thinks it is impossible to get the opportunity to physically embrace him. It is indeed very difficult to be able to embrace Sri *Bhagavân* physically.

When Sri *Bhagavân* is extremely pleased with a devotee, He embraces him and only a very fortunate devotee gets to embrace Sri *Bhagavân*. When the Divine associate Sri Hanumân returned from Lankâ and conveyed Mother Sitâ’s message to Sri Râmchandra, then the Lord said –

“O my dear Hanumân! You have helped me so much and I cannot give you anything in return. I thought about it and decided I would never be able to repay your debt.”

- [Ram Charit Mânas]

When the Lord found He could not give Sri Hanumân anything, He said –

*“idaning te pravakshyâmi sarvaswang mama maruta,
ity-alingya sama-akrishya gadhang vanara-pungavam.”*

Meaning – “O Mâruti! I will give you everything that belongs to me. Saying thus, the Lord lifted Sri Hanumân who was fallen at His holy feet and embraced him tightly to his chest.”

This shows that His embrace is His topmost gift. He said further –

¹ Shafari – Cyprius saphore – a kind of bright little fish that glistens when it darts in the water

*"pari-rambho hi me loke durlabhah paramatmanah,
atastang mama bhakto'si priyo'si hari-pungava."*

- [Âdhyâtma-Râmâyan]

Meaning – "O best of all monkeys! In this universe, it is near impossible to receive my embrace. You are my devotee and supremely dear to me, hence I embraced you."

In Neelâchal Sriman-Mahâprabhu had vowed not to give *darshan* to King Pratâprudra. Sârvabhōma Bhattâchârya, Râmânanda Roy and even Lord Nityânanda along with other devotees had begged Him to change His decision. But the Lord did not respond. At last on Sârvabhōma's idea, King Pratâprudra had recited a *shlok* of Gopi-geet to the ecstatic Lord while He was resting on the day of Sri Ratha-Yâtrâ. The Lord was extremely pleased and had embraced him. In this context Sri Chaitanya Charitâmrita says –

"The Lord was resting on the earth with His eyes closed, while the king took the chance to massage His feet in an expert manner. He glorified the Lord by reciting '*jayati te' dhikam* from the *Râs-leelâ*. As the Lord heard this, He became extremely pleased. He repeatedly cried for more and more.

Then the king recited a verse from Sri Krishna-Karnâmr̥itam and the Lord embraced him with a gush of love.

He said – 'You gave me so many priceless gems, but I have nothing to give you in return, so I gave you 'an embrace'.'

From this incident we learn the Lord regards embracing in very high esteem. Sri Lilâshuk is finding it near impossible to embrace the Lord even with his eyes.

Srila Bhatta Goswâmpâd says, earlier Sri Lilâshuk has embraced the 'sweet sweet' Sri Krishna with his eyes, but now he is saying that he is not so fortunate any more.

'ambu-ruha-vilochanang bâlam' means 'the corners of His eyes are slightly rose-tinged like the inner petals of the lotus.' *'bâl* means 'soft beauty'. The poet wants to be engrossed in the bliss of such a *darshan*. He uses the word '*hanta*' to show despair – 'I don't have the good fortune to behold my Fortune (Krishna) either from far or near.'

Sripâd Chaitanyadâs Goswâmi says – it is a *sâdhanâ* to behold the embodiment of Good Fortune (Govinda) even from far! Let alone beholding Him with just one *bhâv*-full eye, I am not lucky to get His *darshan* even with two open eyes. 43.

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Verse 44

*ashrânta-smitam-aruna-aruna-adhara-oshtam harshârdra-dwiguna-
manogna-venu gitam,
vibharâmyad-vipula-nilochana-ardhamugdham vikshishye tava vadana-
ambujang kadâ nu. 44.*

Translation

Dear Krishna! When will I get to see your lotus-like face with Your rosy lips that are always lit up with soft smiles and are twice alluring due to the blissfully serene song of the flute, and Your restless half-open beautiful large eyes? .44.

Âswâd-bindu purport

Srimati Râdhârâni is once again thinking of the look on Sri Krishna's face when He had sent Her to the *kunja* with His eyes. Her mind was full of depression and 'outsukya'. No matter what happens, a devotee never accepts anyone other than Sri Krishna, the Beloved of her heart. In Srimad-Bhâgavatam we find Sri Rukmini devi is saying -

"O Lotus-eyed One! If I cannot get Your mercy I shall die one hundred times by performing austerities, yet not accept anyone but You." – [Srimad-Bhâgavatam 10.52.43]

Again in *Râs-leelâ* when Sri Krishna ignored the *Gopis*, they prayed,
"O Krishna! Your laughing gaze and very sweet flute has aroused the fire of passion in our hearts. Please extinguish this fire with the flow of Your nectarine lips. Otherwise, Oh Friend, we will be scorched by the fire of *viraha* and die meditating on Your feet and thus present ourselves at Your feet in the next birth."

- [Srimad-Bhâgavatam 10.29.35]

In this manner Sri Râdhârâni is lamenting in delirium and Sri Lilâshuk is echoing Her feelings.

Sri Râdhâ is saying – "O Krishna! I will never get to behold Your lotus-face in this life, I just hope I will get *darshan* in some other birth. Your lotus-face is always lit up with soft smiles. Your lips are rosy with Your colourful smile that destroys all sorrow and ignorance. The brilliance of Your soft smiles puts to shame the whiteness of a blooming *kunda*-flower!"

*"jahan jahan heriye madhurima hâs,
tahan tahan kunda-kusum parakash."*

"Wherever the light of Your sweet smile falls, there from springs forth a *kunda* in bloom."
- [Govinda dâs]

The smile is not only brilliant; it also tastes sweeter than nectar.

"jahan lahu hâs sanchar, tanhi tanhi amiya bithar."

"His soft smile scatters nectar wherever it touches."

- [Vidyâpati]

The brilliant rays of the smile light up His rosy lips. Srila Kavi Karnapur has written –

"sindura-sundaratara-adharam-indu-kunda-mandara-manda-hasita-dyuti-deepitangsham."

Meaning – "His lips are more beautiful than *sindoor* and His smile is radiant like the moon, *kunda* and *mandâr* flowers."

Srimati is saying that the sweet flow of *venu-geet* is perennial and it is doubly alluring because it is dripping with the joy of having sent me to the *kunja*. The sweet soft smile on His infinitely sweet lotus-face and the nectarine flow of *venu-geet* steal the heart and soul of the *Brajabâlâ*.

"His eyes with rose-tipped corners are naturally troublesome. Moreover His glance is crooked. It went right through my bosom and cut asunder the thread of my patience.

Look my dear friend! He looks as if a lightning (golden yellow robe) is flashing across the water-laden clouds (His body). His soft smile fanned the flame of passion in my heart. The smoke arising from this fire clouds the intellect of any honourable woman and casts her away from the path of *dharma*. Above all He holds the flute to His lips and blows into it which ravages all sense of honour. Poet Ghana Shyâm dâs says – O Priceless One! (Râdhe!) Bring Him, O bring Him amidst Your heart."

When His sportive eyes send me to the *kunja* they glisten and become half shut. Then how captivating they look! Sri Râdhâ is telling a *sakhi* during *purva-râg* –

"His complexion is brilliant like an emerald mirror. The Love-god is desirous of beholding every part of His body. I could not read the language of His rose-tipped eyes, all I could feel were the flower tipped arrows they shot at me.

Ei *sakhi!* Why did I have to meet Nanda-nandan? Now my home is appearing like a dark forest and the moonlight is scorching me. The South wind has become unfavourable and I cannot bear the coolness of the moonlight. Lay me on a bed of lotus petals. Its scorpion-bite is the right punishment for a so-called honourable lady like me. My mind's eye is transfixed on Krishna. All my self-control and shame have fled far from me. What is the use of retaining this lonely life? Poet Govinda dâs consoles – 'You will surely meet Kânu.'"

Srimati is saying, I will die soon in Your *viraha*. But I nurse a strong hope of seeing Your face just once before I die. We read in Padyâvali –

"O *sakh!* If Yadupati doesn't come, I don't mind. If I die in His *viraha*, let it be, but a huge thunderbolt is striking in my heart because I am not able to behold His moon like face." - [339]

The poet is praying in *siddha-deha* – When will I get to see Sri Krishna's face coupled with Sri Râdhâ?

Sri Krishna's lips are more 'arun' than 'arun'

In the *sâdhak-deha* Sri Lilâshuk is an expert in drawing the picture of Sri Krishna's beauty. He must have actually seen it; otherwise it is impossible to draw such a fine picture. His lips are very rosy and they are always radiant with serene smile. His smile is novel every moment by its beauty. Moreover sweet *venu-geet* is flowing from His lips. The waves of joy emanating from the flute are dashing back against those very lips. His eyes are large but now they are half-closed in pleasure! They have lit up His beautiful face with an inexpressible beauty. Sri Lilâshuk is saying – when will I get to see such a beautiful face?

Srila Gopâl Bhatta Goswâmpâd explains that Sri Lilâshuk desires to behold Sri Krishna's lotus-face that is extremely radiant with wonderful striking sweetness. O my Lord! When will I get to see Your '*abja*' lotus-face or moon-face? The moon dissipates heat while the lotus has beauty, fragrance, sweet *ras* (honey), sweet sound (humming of the bees) and is very soft to touch. Thus the lotus is pleasing to all the five senses. Similarly Sri Krishna's moon-face takes away the heat of *viraha* and also gives the relish of all the five qualities of the lotus. Sri Krishna is extremely happy, so His face is always wearing a soft sweet smile. His lips are '*aruna-arun*'. *Arun* is the sun-god's charioteer. He is seen just before the sun-set and is crimson coloured as well as brilliant. So '*aruna-arun*' means 'more *arun* than *arun*', that is, rosier and more brilliant than *Arun*. His *venu-geet* is doubly alluring since it is dripping with joy. This means He is playing a variety of sweet melodies with His flute.

Also His very large eyes are glancing through half-closed lids. This glance is darting here and there, is full of *ras* and *vaidagdha*. How beautiful!

Srila Chaitanyadâs Goswâmi says, Sri Lilâshuk is once again praying with all his heart – "O Sri Krishna! When will I see Your lotus-face? Why is he calling it 'lotus-face'? Because it is always radiant with soft smile and is 'more *arun* than *arun*'. His lips are playing on the flute, giving rise to doubly alluring *venu-geet*. His eyes are hovering on His beloved like bumble-bees and His glance, through eyelids that are half-shut due to pleasure, is supremely heart-stealing.44.

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Verse 45

*lilâyitâbhyam rasa-shitalâbhyâm
nila-aruna-âbhyân nayanâmbuja-âbhyam,
âlokayed-adbhuta-vibhrama-âbhyang kâle kadâ kârunikah kshora. 45.*

Translation

*When will that merciful Kishor look at me with His sportive, soothing, ras-full, blue-and-rosy wonderfully amorous lotus-eyes?
45.*

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd explains that Sri Râdhâ has sunk into depression and the *sakhis* are thus consoling Her – “O dear One! Why are you despairing so? He will surely come to see You. You too will be able to behold Him.” Hearing these words Srimati is expressing Her anxiety and Sri Lilâshuk has echoed Her feelings.

Srimati said in despair, O *sakhis*! Will I ever be so lucky? When will that Kishor see me with His lotus-eyes? I am dying in His *viraha*, will He ever see me before that?

How is His gaze? It is very merciful and soothing due to *prem-ras* and *shringâr-ras*!

Srila Kavi Karnapur has showed the difference between *prem-ras* and *shringâr-ras* –

“*Prem-ras* contains all other *ras*, just as the sea contains waves. Similarly all types of *ras* and *bhâv* are parts of *prem-ras*. As a result *shringâr-ras* is part of *prem-ras*.”

- [Alankâr Koustubh 5.12]

In this context he mentions that some people are of a different opinion.

“*keshanchin-mate sri-radha-krishnayoh shringarar eva ras. tan-mate'pi- etad-udaharanang nasangatang shringaro'ngi premagang angasyapi kvachit-udriktata.*”

Meaning – “Some people feel that where Sri Sri Râdhâ-Krishna are concerned, *shringâr-ras* is the main *ras* while *prem-ras* is a part thereof. In that case also, my statement still holds good since sometimes the part (*shringâr-ras*) gains a greater magnitude than the whole (*prem-ras*).”

While explainings '*rasa-shitala-abhyam*', Srila Kavirâj Goswâmpâd has written –

'prem-ras-shringara-rasyoh pravahena shitala-abhyang.'

Meaning- “His gaze is soothing due to the flow of *prem-ras* and *shringâr-ras*.”

Shringâr-ras contains hugging and kissing. In *prem-ras* one only gazes into each other's eyes. This sort of deep gazing and losing oneself in each other's eyes is much more relishing and blissful than mere hugging and kissing. Hence the flow of *shringâr-ras* resides in the stream of *prem-ras*.

Srimati said, His eyes are blue and rosy. The pupils of His eyes have a slight bluish tinge while the tips are rosy. Moreover His eyes are wonderfully amorous or full of love-sports and forever darting here and there just like a *khanjan*. His face itself resembles a lotus-flower.

"All glory to Sri Krishna's lotus-face that reigns supreme in all exultation! The nose, cheek-bones, lips, cheeks, chin and ears are its divine petals, the teeth are its filaments, its sweet smile is the nectar that is scattering fragrance all around, the beautiful eyes are the *khanjans*, the eyebrows surrounded by the curly locks resemble bumble-bees accompanied by small honey-bees while the beautiful tongue is the wonderful seed-vessel! All glory to Sri Krishna's lotus-face!" - [G.L. 16.77].

The eyes are described as '*lilâyata*' meaning they are enacting Divine pastimes. He expresses hundreds of desires with His eyes, to Râdhârâni. In *purva-râg* He stole Srimati's heart with His eyes alone.

"alakhito gati jiti bijuri sanehar chan-dishi dhavai lochan tanr."

"His eyes flash like lightning and dart in all directions."

"e sakhi ata-e na paolo or, kaichhan chit chor choraolo mor"

"Beloved *sakhi*! His eyes are fathomless. How they stole my heart!"

"janalu abahi koylo mujla hat ata-e se abasha bhelo sob gat."

"I see that He has me very much under His thumb and my body has become all numb."

"lochan jugal dore poripur, kohaite boyone kohono nahi phur."

"My eyes were full of tears, and I could not speak."

"chalaite charan achal sama bhelo, kulabati dharam karam dure gelo."

"I tried to walk, but my feet were rooted. I lost all my honour and sense of *dharm*."

"koyolo bipati eto abhari ay, ha ha abahu na chhodai tay."

"O! What a trouble I have landed in! Alas! Alas! Now I cannot leave Him!"

"puna kiye achhaye achhu abhilash, na bujhiye-kohoye ghanashyâm dâs."

"I still desire for more – poet Ghanashyâm dâs says – 'I don't get it.'"

Srimati is humbly thinking – I am an offender, otherwise why did He forsake me? Hence She calls Him '*karunaikah*' (compassionate); He is kind-hearted, so He may come again.

As a *sakhî*, Sri Lilâshuk said, when will Sri Krishna, accompanied by Priyâji, look at me?

In the *sâdhak* state, Lilâshuk is a firm devotee of Sri Krishna and is thirsty for His sweet *ras* and sweet beauty. In almost all the verses, he has expressed this feeling. In this verse he is thinking humbly – will I ever be so lucky as to relish His beauty and sweetness? Then he remembered that Sri Krishna is immensely merciful and decided – everything is possible due to mercy.

"I regret that I am unqualified, yet I am tempted by Your qualities."

- [Sri Chaitanya-Charitâmrita.Madhya.1.192]

When we remember Krishna's mercy our hearts are illuminated with the light of hope. Then we feel '*âshâbandha*¹'. (I will surely get Him). But we are also very impatient and cannot bear the delay. This is the state of Lilâshuk. He is saying – when will Sri Krishna glance mercifully at me?

Srila Bhatta Goswâmpâd says – Sri Lilâshuk is now desirous for Sri Krishna's *darshan* and he is praying – when will the *ras*-full *kishor* Krishna look at me with his lotus-eyes? He is merciful. He won't be able to bear my sorrow. He will look, but with what sort of eyes? '*lilambujambhyam*', which means, 'with eyes that are divinely sportive due to *shringâr-ras*.' '*Leelâ*' means 'a sport arising out of *shringâr-ras*'.

'leelâ lilety-ami havah kriyah shrigara-bhâvja'

Meaning – "*Leelâ*, '*leelâ*, '*hâv* all refer to amorous or '*shringâr*' movements." - [Amarkosh²]

His eyes are full of most amazing *lâvanya*. Also they are '*ras-shitala-âbhyam*' meaning, 'they are soothing due to *shringâr-ras*'. They are '*neel-aruna-abhyam*' meaning 'the pupils bear a bluish tinge while the tips are rosy' and "*adbhuta-vibhrama-abhyam*" meaning 'wonderful restless gaze'.

"vibhramo bhranti-havayoh"

Meaning – "a *lâvanya* that makes everyone forget everything".

- [Meidnikosh]

Sri Krishna's eyes bear this very *lâvanya* that puts everyone in '*vibhram*' (forgetfulness).

So, His eyes are very soft, very large and full of *leelâ-ras*.

Srila Chaitanyadâs Goswâmpâd says - Sri Lilâshuk is expressing his unworthiness in this verse. He is very humble and is praying to Sri Krishna to look at Him. 'He is very merciful, so He will gaze mercifully at me.' His eyes are '*lilâyitabhyam*', meaning, 'He is extremely sportive and His eyes reflect that quality'. '*Rasa-shitala-abhyam*' means 'eyes that are soothing due to *shringâr-ras*'. '*Neel-arunabhyam*' means, 'the pupils naturally bear a

¹ Firm hope

² Sanskrit dictionary

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bluish tinge, but now He has just woken from sleep, so the eyes are slightly reddish, hence they are looking wonderfully dalliant.' The poet wants to say – "Even if I am not lucky enough to obtain His merciful glance, may He be visible to me when He casts His eyes in sport elsewhere." 45.

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Verse 46

***bahula-chikura-bhâram-baddha-pichchavatamsam
chapala-chapala-netram chârû-bimba-adhara-oshtham,
madhura-mridula-hâsam mandâra-udara-lilâm
mrigayati nayanâm me mugdha-vesham murâreh. 46.***

Translation

Whose thick hair is tied in a chudâ, Whose hair is adorned with peacock-feathers, Whose eyes are full of mischief, Whose fine lips are rosy like the ripened 'bimba', Whose smile is soft and sweet, Whose sportive dalliance is as magnanimous as the Mount Mandâr, my eyes are searching for That enchanting Murâri. 46.

Âswâd-bindu purport

Sri Kāvīrâj Goswâmi says, once again Sri Râdhâ has fainted. The *sakhis* are trying to console Her by saying – ‘Oyi Râdhe! Get up! Get up! Look there, Sri Krishna has arrived.’ Srimati sat up, opened Her eyes and looked around, but She could not see Sri Krishna anywhere. Then She spoke to Her *sakhis* in delirium. Sri Lilâshuk is echoing Her feelings in this verse.

Sri Râdhâ told Her *sakhis*. “O *sakhis*! My eyes are searching everywhere for the supremely beautiful Murâri Who has such an enchanting appearance.”

Sri *Bhagavân* is called ‘Murâri’ because He killed a demon by the name ‘Moor’. But this explanation is not according to the sweet mood. Hence Sri Kāvīrâj Goswâmpâd has presented a beautiful explanation for the name ‘Murâri’. He says, ‘*Mura*’ means ‘ugly’ and ‘*ari*’ means ‘opposite’, so Murâri means ‘One Who is not ugly’ or ‘Supremely Beautiful’!

Srimati said *sakhis*! Please enable me to behold Murâri immediately. How is that Murâri? ‘*bahula-chikura-bharam*’ – Whose soft and thick hair is tied into a *chudâ* and it is decorated with peacock-feathers – an object of temptation for the *Gopis*.

“Who tied His hair high into a *chudâ* and adorned it with peacock-feathers? It is a good temptation for the fair sex! Who brought the rainbow down from the sky to adorn the fresh cloud¹? Who put well-knit Mallikâ and Mâlâti garlands around the *chudâ*? It looks like the River Gangâ flowing around the peak of the Nilgiri Mountain.” – (Mahâjan-poem)

Kāvīrâj Goswâmi explains – ‘*chapala-chapala-netram*’ means ‘*chapanan-meenâdapi-chapale netre yasmin*’.

¹ The peacock-feathers and his hair are likened to the rainbow and clouds respectively.

Meaning – “His eyes are more restless than fishes”.

'Chapal' also means 'fish'.

"chapale parede meene iti vishvât."

Meaning – “Vishwakosh dictionary states that '*chapal*' means mercury, **fish** etc.”

'charu-bimba-adhara-oshtham' and *'madhur-mridula-haram'* means 'His beautiful face is resplendent with soft and sweet smile playing on His rosy lips.' Everything is sweet – everything is unique –thus captivating the *Gopis*. Poet Gyâna dâs has described Sri Krishna's extremely lovely beauty –

“His hair is adorned with peacock feathers, fresh Mâlâti and Mallikâ flowers, and swarms of honey-bees. How many different varieties of blossoms and buds neatly adorn His hair! Sweetheart, He is the beautiful Shyâm Kishor. The soft gaze in His rose-tipped eyes soothed my heart.

His forehead is decorated with a *chandan* crescent that is a delight for a damsel's eyes. He blows softly into His flute with perked up lips that brings forth sweet notes.

Gem-studded ear rings adorn His ears that scatter attractive brilliance all around. Each part of His body is decked with gem-ornaments. Poet Gyâna dâs says – My heart throbs when I see Him in the '*tribhanga* pose.”

“How enchanting is Nandakishor! His beauty enthrals the heart and fills it with passion. His body scatters waves abound like dark clouds showering *ras* around. He smilingly plays on the flute like intoxicating nectar oozing from moon-rays. His ivory necklace charms young maidens and He sports arms resembling the trunk of an elephant. Unable to touch Him, women of honour become restless and have no succour. Poet Gyâna dâs begs to hear His nectarine speech.”

Sri Krishna's appearance is agitating. It is '*mandâra-udara-lilâm'*, meaning, “Whose Divine pastimes are as magnanimous as the Mandâr Mountain. The Mandâr Mountain was used to churn the Ocean of Milk that threw up many gemstones. Similarly He is churning our hearts and is obliterating our gem-like (precious) self-control. Hence His pastimes are very agitating.

During *purva rag*, the ambadress is petitioning to Shyâmsundar about Sri Râdhâ's impatience –

“She has lost all laughter and joy; She only wants to lie on the earth. She behaves thus O Hari, ever since She has seen You. She sits alone and glorifies You, and sheds tears with eyes so pretty. Then if any dear *sakhi* arrives, She draws lines with Her feet. If she enquires lovingly she cries loudly in stead of giving a reply. Poet Ghana Shyâm dâs wants to know what She desires, what ails Her so.”

“Srimati Râdhârâni has said (the ambassadress quotes): My eyes and heart went haywire beholding Your wondrous beauty. My heart is set afire for Your touch, how do I live, O tell me.

Mâdhav! Please do hear! Ignorant Love has engulfed Her like the fire swallows an insect. She tries to speak, but cannot, She is so full of distress. Neither can She rest in peace, for She is burning in the fire of Your *viraha* and She is always lying on the earth. The mention of Kâlindi and Kadamba makes Her shed tears. Say, Mâdhav, how will She live?’ Govinda dâs inquires.”

In the *siddha-deha* Sri Lilâshuk is asking – when will I see Sri Krishna dressed enchantingly while meeting Sri Râdhâ?

Sri Bhatta Goswâmpâd explains that Sri Lilâshuk is expressing his desire to behold Sri Krishna. ‘My eyes are searching for Murârî’s enchanting appearance’.

He has explained ‘**Murârî**’ in the following manner –

‘*Mur*’ means the ‘one that binds’, while ‘*arî*’ means enemy. The *Brajabâlâs* are obstacles in Sri Krishna’s *darshan*. But when the *Gopîs* see Him or hear His flute even once, they are freed from all bondage. So He is ‘Murârî’. Sripâd Lilâshuk is a devotee in *Gopî-bhâv*. The *Gopîs* have an extraordinary attraction for Sri Krishna’s *rup-mâdhuri* and *venu-mâdhuri*. They even decide to give up their lives for the sake of these two objects. Srila Gyâna dâs quotes Sri Râdhâ’s lamentation in deep love –

“How would I know His beauty would affect me so, How can a weak girl bear so much pain and despair?

His flute sets fire to the heart that rages twice over and it spits venom like a high breed snake. That sister-in-law is so vile. She does not let me meet Him and troubles me always. I am so scared of her that I shiver like a doe caught up in a hunter’s net.

My heart always beats for Shyâm with a love so deep that whoever tells me to let go of Him, surely wants to murder me and he is my enemy. Poet Gyâna dâs says - She is ready to do whatever you say, to procure Krishna. For Shyâm She’ll give up Her life as well.”

That Murârî has an enchanting appearance as well! Srimad-Bhâgavatam says -

“bhushana-bhushana-angam.”

Meaning – “Each and every part of Sri Krishna’s body beautifies the ornament worn by that part.” -[Srimad Bhâgavatam 3.2.12]

The poet is thinking, how will I get *darshan* of such a beauty? Now he is describing that appearance – *“bahula-chikurabharam”* – “His grooming includes expertly arranged heavy hair-do”. It is heavy because flower garlands adorn His hair. It is also ‘*baddha-pichchavatamsam*’ – ‘Peacock feathers beautify His crowning glory’. He is ‘*chapala-chapalanetram*’ – ‘His eyes that are naturally restless are now darting here and there more quickly than a lightning even.’

'*Charu-bimba-adhara-oshtam*' means 'His naturally alluring lips are rosy like ripened the *bimbá*. '*madhura-madhura-hâsam*' means 'His smile is full of sweet *ras*'. '*mandâra-udâra-lilâm*' – He is as magnanimous as Mandâr Mountain or as generous as a wish-fulfilling tree.

Mandâr Mountain was so magnanimous that he allowed himself to be used as a churning-rod to whip the Ocean of Milk. This is why '*amrit*' *leelâs* are like the Mandâr Mountain. If we hear, say and meditate on His *leelâs* (that is, keep churning them in our hearts), we too will surely get Sri Krishna's *darshan-amrit* (nectarine vision).

We should note the point that, the demi-gods and the *asuras* had brought Mandâr Mountain with tremendous difficulty and had put in lots of labour to churn the Ocean of Milk and ultimately obtained '*amrit*' that belonged to the material world. But **Sri Krishna's *leelâ-smaran* is not only easy but also very pleasurable and by doing this we will obtain the Divine '*amrit*' – that is - Sri Krishna's *darshan!***

Srila Chaitanyadâs Goswâmpâd has explained that Sri Lilâshuk is once again overwhelmed with extreme eagerness to behold Sri Krishna. He is chastising his eyes and saying, 'My eyes are forever seeking That Murâri with His enchanting appearance. But why blame them? His very thick hair is weighing down and is bound enchantingly with peacock-feathers'. This signifies that Murâri's appearance is captivating. Then the poet goes on to describe Sri Krishna's beautiful eyes and smile. After this he states that his eyes are agitated because '*mandâra-udâr-lilâm* – 'His divine pastimes are like Mandâr Mountain'. Just as Mandâr had agitated the Ocean of Milk and taken away the '*amrit*' from it, similarly Sri Krishna's enchanting appearance has stolen all patience¹ from my eyes. Srila Chaitanyadâs' explanation too is very nice. 46.

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¹ Patience is likened to '*amrit*' since it is a very precious quality of a devotee.

Verse 47

***bahala-jaladach-chhâyâ-chouram vilâsa-bharâ-âlasam
madashikhi-shikhâ-lilottamsam manogya-mukhâmbujam,
kam-âpi kamalâ-apangodagra-prasanga-jadan jagan-
madhurima-pari-pâkodrekam vayam mrigayâmahe .47.***

Translation

Whose splendour has stolen the finery of dense clouds, Whose gait is lazy due to amour, Whose head is crowned with most intoxicated peacock-feathers, Whose lotus-face steals the heart, Who is stupefied by the side-long glance of Kamalâ, Whose sweetness is the essence of all sweetness in all creation, we are searching for Such an Object. 47.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmpâd is a supreme connoisseur of Divine *ras*. He has presented an incredible explanation of the verse that is overflowing with Sri *Râs-ras-mâdhuri* (the sweet *ras* of *Râs-leelâ*). He says that when Sri Krishna left the *Gopis* during the *Râs-leelâ*, they went about searching for Him. On the way they found Shyâm's Sweetheart Sri Râdhâ, Whom He had earlier taken and later forsaken. They understood Her loneliness and *viraha*. Therefore, Her dear *sakhis*, who were also suffering similarly, consoled Her by saying, 'O Râdhe! It is not as if Sri Krishna has forsaken You entirely! He is somewhere near. He must be hiding in some flower-grove just to make fun of You. Can He ever forsake You? If we search, we will surely find Him. There is no use sitting here and lamenting. Come let's search for Him.'

Srimati was comforted and accompanied them in their search for Shyâm. However again She entered a love-crazy state. Whenever She saw anything, She enquired about Her lost Treasure. She did not care whether it was moving or non-moving. This is the nature of the love-crazy *Gopis*. When Sri Krishna disappeared with the most loving Srimati during the *Râs*, the other *Gopis* had been enquiring about Him from every single object they came across.

*"kwachit-tulasi kalyani govinda-charana-pryie
saha twa-ali-kulair-vibhrad-drishtaste'ti-priyo'chyutah."*

Meaning – "O supremely fortunate Tulasi, who are dear to Govinda's lotus-feet! Shyâmsundar dons you even when the bees surround you. Have you seen which path He has taken?"

- [Srimad-Bhâgavatam 10.30.7]

Again, we see that Sri Râdhâ's *sakhis* had asked about the Divine Couple from the doe –

"Dear *sakhî*/Harini (doe)! Did Krishna come here along with His Sweetheart? Did His all-mesmerizing beauty delight your eyes? (Now we know why your eyes are so large.) We feel He is somewhere near, for this place is fragrant due to His garland of kunda-flowers that are coloured with the saffron from His Sweetheart's breasts."

- [Srimad-Bhâgavatam 10.30.11]

Once when Sriman-Mahâprabhu sat in a garden on the shores of the Bay of Bengal in Neelâchal, He was absorbed in this *leelâ*. He asked Tulasi plant, the creepers and the doe about Sri Krishna –

"O Tulasi, Mâlati, Juthi, Mâdhavi, Mallikâ creepers, did your beloved Krishna come here? Please tell me about Krishna, O please save me! For you are my *sakhis* and are dear to me."

"When He did not get any reply, He thought to Himself, they are Krishna's maids, therefore they are afraid to tell me (Krishna may have forbidden them.) Then He saw the does that looked as if they were spellbound by Krishna's fragrance and He said –

Say, Doe! Has not Sri Krishna come here with Sri Râdhâ to delight you? We are Râdhâ's close friends and we can get His perfume from far. Therefore, we are absolutely sure of His whereabouts.

The fragrant garland that Krishna dons is made of the sweet-scented kunda flowers sprinkled with the saffron from Râdhâ's bosom. The breeze is laden with its fragrance.

When the doe too did not respond, the Lord concluded that Krishna had deserted her as well, She too was suffering and the pain had stupefied her, therefore she was silent."

In this manner, Srimati is wandering in anxiety with Her *sakhis* and enquiring about Krishna from the trees, creepers and does. She is feeling as if they are asking her – 'O my dears! For whom are you searching in this dense dark forest, in the dead of the night?'

Gopis – (suppressing their true feelings) – He is a Thief. So we'll not name Him. We are searching for That Crook. You know Him very well. If you have seen Him, better speak up.

*Taru-latâ*¹ – Aye, aye, you need not speak more. We got it. That Cheat must be making love to some *Gopi* just now; may be He has forgotten all about you. We think it is below your dignity to search for Him. So, do not spend your energy.

Gopis – (with arrogance and we-don't-care attitude) – Oh we are very much aware of all this. But then, may be the sidelong glances of Laxmi has stupefied Him and rendered Him motionless? We know it all.

¹ trees and creepers

'*kamalâ-apânga-udagra-prasanga-jadam*' – 'Kamalâ' (Laxmi) serves Him – how does it matter to us? Do you know why we are searching for Him? We told you – He is a thief, He has run away after stealing our gem-like hearts. So we are searching for Him. Otherwise, what do we care for Him?

Taru-latâ – We don't believe you. According to us, He is very decent. Why do you defame Him?

Gopis – (shake their heads and laugh in scorn) – Oh really! How well you know Him! He is not a thief! Then who on earth is a thief? There is no robber who is as experienced, bold and enterprising as He is. He is not an ordinary crook. Hundreds of rainbows decorate the clouds in the sky and countless thunderbolts protect them like security guards. But He doesn't spare even them. '*bahula-jalada-chhâyâ-chouram*', which means, He has stolen the splendour from the clouds that are more secure than anyone in this world, and enjoy so much independence! He is so audacious! Compared to them we are but helpless girls. So it is not surprising at all that He has run away after stealing our precious hearts. It is not just one incident. The Love-god, moon, lotus, swans, deer, fish, flowers and leaves are the sweetest of all. That thief has stolen sweetness one by one from all of them, and has expanded the empire of His sweetness; do you know this? '*madhurima-paripâka-udrekan*'!

Taru-latâ – Well, well! Now we have understood! But if He is such a dangerous thief, then isn't it better He stays away from you? Why do you want to see Him? And one more point – How will you see Him? If you do not see Him, how will you catch Him?

Gopis – There is no way He can hide. He wears a crown of peacock-feathers! You can recognize from even from far – '*mada-shikhi-shikha-lilottamsam*'.

Taru-latâ – (sarcastically) – How smart! You may see Him, but how will you grab Him? You think He'll stand quietly, while you rush towards Him? Is it possible? Can you catch a thief so easily? As soon as He sees you, He will volt with full speed!

Gopis – No, dear, no, that won't happen. He is a thief, no doubt, but not an ordinary one. He is a crook indeed, but an amorous one. He is so over laden with amour that He has become lazy – He's not swift – He moves with such lethargic gait, that He has very less chance of speeding away – '*vilâsa-bhara-âlasam*'.

Taru-latâ – Okay, we accept what you say; but on one hand, He is dark, on the other hand, the forest is thick and dense. If He hides in some dark corner of a flower-grove, how will you spot Him?

Gopis – Really, don't you know? There is no way He can hide in the dark. He is too alluring. He is as brilliant as crores of moons. He cannot hide in the darkness – darkness hides from Him! There is no doubt about it – '*manogya-mukha-ambujam*'.

Taru-latâ – All right, it is true. But what's the hurry? You yourselves said it is impossible for Him to hide – so He will surely get caught. In the morning, You will catch Him in Braja itself. Is it nice for decent girls to roam around searching for Him at this time of the night? You are weak, while He is strong. You already said He is bold and daring – in this situation will you manage to catch Him? What if He catches you in stead and takes you off

somewhere? Then you'll land in great trouble – so better not search for Him at night, resume your search in the morning.

Gopīs – O my dear, don't you fear for us! He will never do it. He is stupefied by the sidelong glance of Kamalâ – '*Kamalâ-apânga-udagra-prasanga-jadam*' – and any way He is lazy. So there is nothing to fear. If you have seen Him, better tell us.

Kavirâj Goswâmi's explanation is dripping with sweet *ras* and it is incredible!

Sri Gopâl Bhatta Goswâmi has explained in His Krishna–Vallabhâ purport that, Sri Lilâshuk is saying, our eyes can search only those objects that are within the visible range, but alas! He is so far away, how can I search for Him? Let us find some way to seek out Him Who is '*jagan-madhurima-paripak-udreka*', which means, 'He Who is the essence of all that is completely sweet in this world.' Those who know Him, they suggest that the only way to get His *darshan* is to do *sâdhanâ* with a lot of *bhâv*. *Prem* is the only way to get Sri Krishna's *darshan*. If we do not have *prem*, then even if we actually meet Him, it is as good as not meeting Him. When He was manifest in this world, even the *asuras* had got His *darshan*, but they had not relished even one drop of joy from the Ocean of Joy (Sri Krishna). Instead, they were burning with anger, envy and violence. Hence, *prem* is the only means to relish Sri Krishna's sweetness.

"The Fifth '*purushârtha*' is '*prem*'. It is priceless and enables us to relish Krishna's sweetness. A devotee bewitches Krishna with his *prem*. It fetches Krishna-*sevâ* for the devotee and he becomes blissful."
- [Sri Chaitanya-Charitâmr̥ita]

The poet is describing Krishna as '*bahula-jaladach-chhaya-chouram*', which means, 'He has stolen the splendour from the dense clouds and is now roaring in happiness'. Sri Krishna's flute-song is the joyous rumbling of the fresh and dense Krishna-clouds (dark clouds). We can compare Him to fresh, dark clouds in every respect.

Sriman-Mahâprabhu is lamenting –

"What do I do O *sakhî*? Krishna is like a wondrous cloud, while my eyes are like the *châtak* birds. They will die of thirst in His absence.

His golden-yellow dress is like a static lightning and the pearl-necklace round His neck resembles cranes in flight. The peacock-feathers adorn His crown like a rainbow; there is yet another bow – the brilliant 'Vaijayanti' garland¹. When He plays the sweet flute the peacocks dance in glee. His '*lâvanya*' sparkles like the moonlight of the unblemished moon; such an extraordinary full moon has risen in Vrindâban. He appeared as a brilliant cloud that nourishes the universe at all times with the shower of nectarine pastimes. Nevertheless it is my misfortune that bad luck carried this precious cloud far away from me like a thunderstorm, and the *châtak* died of thirst."

Another explanation for the same words is like this –

'*Bahula-jalada*', that is 'the dark clouds' have stolen the shadow of His splendour² from Him and are now simply roaring in the sky in happiness. It appears as if they are

¹ The 'Vaijayanti-*mâlâ*' is called a bow because He uses it like a weapon to pierce the *Gopīs*' hearts.

² Just the shadow of Sri Krishna's splendor is enough to give the clouds a brilliant silver lining.

celebrating their victory! The truth is that, the dark clouds are material while Sri Krishna's brilliance is eternal and conscious. Although the poets compare His magnificence with fresh clouds, we cannot compare it with anything material. All comparisons are useless. So the Mahâjan has written –

*"kubalaya neela-ratano dalita-anjano
megho-punja jini borono suchhândo."*

Meaning – "His beautiful complexion is like a blue-lotus, sapphire, mascara or dense clouds."

The real story is that - when Sri Krishna's beauty is reflected (say, in a mirror) the dense clouds try to steal a little bit of bluish splendour from it, but of course, they don't succeed, and only get defamed in the process.

'mada-shikhi-shikhâ-lilottamsam' means 'His crown is decorated with many colourful flowers and is topped with peacock-feathers.'

'manogya-mukha-ambujam' means 'His lotus-face is supremely amazing and captivating'. *'kamalâ-apânga-udagra-prasanga-jadam'* means 'Kamalâ is the One Who can relish the infinite joy of Krishna-*prem* completely and She is none other than Sri Râdhâ. It is only Sri Râdhâ Who has the supreme most *prem* for Sri Krishna, so the joy She derives from Sri Krishna-*prem* is also the topmost. He is stupefied by a slight sidelong glance from Sri Râdhâ. This proves that when Sri Râdhâ lowers Her face with a shy smile and casts a slight furtive glance at Him, He is spellbound – which is a symptom of ecstasy.'

Srila Chaitanyadâs' special comment – 'Dear devotees, Sri Râdhâ's side-long glance has made Him motionless, now He cannot run away – so it is easy – let's go and grab Him'.
47.

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Verse 48

*parâmrishyan dure pathi pathi muninâm Braja-vadhu-
drishâ-drishyam shashwat tri-bhuvana-manohâri-vadanam,
anâmrishyam vâchâ muni-samudâyanam-apî kadâ
daridrishye devan dara-dalita-nilotpala-ruchim. 48.*

Translation

He is far from the sages engrossed in meditation, but visible to the Braja-vadhus; His beautiful face mesmerizes all-universe; even the best of the Munis cannot describe Him, He Who is as tempting as the slightly bloomed petals of the blue-lotus - O when will I get darshan of that God again and again? 48.

Âswâd-bindu purport

Srila Kavirâj Goswâmi says, Sri Râdhâ was searching for Sri Krishna in all the flower-groves in a state of ecstatic love. In this state, she suddenly got a vision of Sri Krishna in one *kunja*. Within a sort while the vision disappeared. Then She started lamenting in grief. The *sakhis* told Her, 'O Râdhe! You saw Sri Krishna just now. Then why are You crying?' Sri Lilâshuk has echoed Sri Râdhâ's reply in this verse. Srimati Râdhârâni said, 'When will I get to see the divinely sportive Sri Krishna again and again? When will I see Him to my heart's content?'

Sri Krishna's face is glorious like a slightly bloomed blue lotus. It captivates the entire creation.

Then who will not have the desire to behold it? The Munis try to analyse it, but cannot arrive at any conclusion. Even Vyâsdev cannot describe it fully. Sri Krishna is an exultant ocean of divine beauty and sweetness. It is impossible to describe His beauty. We cannot compare His beauty with anything in this world. Munis such as Vyâsdev, Shukadev and Nârada relish Sri Krishna's sweetness according to their love. However, they are not able to express it completely. Hence, our preceptors have called it '*mooka-âswâdan-vat*' meaning, 'the mute can relish sweetness but cannot express it due to lack of speech'. Similarly, there is no word to describe Sri Krishna's sweetness.

'*munisamudayanam*' (in some books this word is replaced by '*anisham-udayanam*') indicates that, 'even the eternal scriptures such as the Shrutis cannot decide the original form of Sri Krishna.'

Verse 48 Sri Sri Krishna-Karnâmr̥itam Verse 48

In case the *sakhis* tell Sri Râdhâ, 'Sri Krishna belongs to You. You will surely see Him some time or the other'. Sri Râdhâ would reply that Sri Krishna is very difficult to obtain. Just as the *Gopis* have said in Sri Gopi-geet –

'Dear Friend! You are not just 'Yashodâ's son', but also the soul of all living beings. You have descended in the family of Yadus to fulfil Brahmâ's prayer and to protect the Universe'

- [Srimad-Bhâgavatam 10.31.4]

Vaishnav-Toshani purport has explained this verse in the following manner –

"aishwarya-gyânâ-m-idang muny-adi-mukhatah tan-mahatmya-shravanena tato nija-bhâv-nurupyena sri-gopika-nandanatamaya-kevala madhurya-anubhave'pi tadetat-aishwaryang yachakaritya nija-abhishta-sâdhanâ-matraya prayojitam-iti jneyam."

Meaning – "The damsels of Braja addressed Sri Krishna as 'the soul of all living beings' and 'come to protect the universe as an answer to Brahmâ's prayer' because they had heard this repeatedly from Munis such as Gargâchârya and Bhâguri. They were suffering from the pangs of Sri Krishna's-*viraha* and said these words only to appease Him and get the object of their desire. It was simply to express humility while begging for His *darshan*. They always considered Sri Krishna as the son of Mother Yashodâ and the Beloved of their lives (and not as God Almighty). Just as beggars call an ordinary man 'O King' while begging, although they know very well that he is not a king; they do so only to please that man.

Similarly, although the *Gopis* are addressing Sri Krishna as 'the soul of all living beings' and 'protector of the Universe' (which shows as if they are in *aishwarya-bhâv*), we find that they are calling Him as 'Friend' which gives away their real feelings, that is, *mâdhurya-bhâv*."

The *sakhis* are saying, 'If it is so difficult to get His *darshan*, then why do you want to see Him?' She replied – '*Braja-vadhu-drisha drishyâm*', meaning, 'although the Munis can not describe Him (since they cannot see Him), He is always visible to the *Braja-vadhus*; hence I am tempted to see Him.

This is a great speciality of the Brijwâsis, that the Supreme Being Whom even the Munis and the Shrutis cannot perceive - are always their 'Dear One'. Sri Brahmâ has glorified Sri Krishna in Srimad- Bhâgavatam as –

"Till today all the Vedas are searching for the speck of dust of His lotus-feet (but are unsuccessful). Mukunda is the life and soul of the Brijwâsis. Please grant me that I may be extremely fortunate to take birth as a blade of *grass* in Sri Gokul-Vrindâban so that I may obtain a speck of dust from the lotus-feet of such Brijwâsis."

- [Srimad-Bhâgavatam 10.14.34]

Srila Bilvamangal Thâkur has composed many more such verses.

For example –

*"ya shekhare shruti-girang hridi yogabhajang
padambujeshu sulabha Braja-sundarinam,*

*sa kapi sarva-jagatam-abhiramashila
kshemaya vo bhâvtu gopa-kishora-murtih."*

Meaning – "He is the peak of all Shrutis; Bhakti-yogis meditate upon Him, yet we can find Him easily near the lotus-feet of *Brajadevis*. May that all-delightful form of *Gopa-kishor* shower joy on all of you."

*"yo yogabhajang hridaya-eka-vashyah,
sura-asuranam-api yo namasya,
yo gopa-kanta-charaneshu drishya,
sa patu mang sirobhrito vayasya."*

Meaning – "Bhakti-yogis bind Him in their heart, *devas* and *asuras* honour Him; yet He can be seen sitting near the lotus-feet of the *Gopa*-wives – may That Brother of Sri Haladhar (Sri Krishna) protect me."

He has also said –

*"gopada-ajira-kardame viharase vipra-adhware jajjase
brushe godhana-hungkritaih stitu-shatair--mannang vidhatse satâm,
dâsyam goluka-pungshchalishu kurush swamyam na dantatmasu,
jnatam krishna tavanghri-pankaja –yugam premaika-labhyam muhuh."*

Meaning – "O Krishna! As a baby, You happily crawl in the murky courtyards of the *Gopas*, yet You feel shy to appear in the sacrificial-altars of the Brahmins chanting Vedic *Mantras*. As a child You reply when the calves moo and call You, nevertheless You remain silent when the great sages glorify You in hundreds of ways. As an adolescent, You express a strong desire to humbly serve the girls in Gokul, but You strongly object when great souls, who have controlled all their senses, offer You the position of a Master. Therefore, O Krishna! I have understood – we can attain Your lotus-feet only by *Braja-prem*."

If the *sakhis* tell Sri Râdhâ, 'You will see Him later on. Where will You find Him now?' To this Sri Râdhâ spoke like the *Gopis* in Venu-geet –

"What a surprise! Even the birds residing here, in Vrindâban, are Munis and Rishis. They take Sri Krishna's *darshan*, hear His flute and sit on the beautiful branches of the trees adorned with leaves, with their eyes closed. They do not utter a sound. They only listen silently to Shyâm's flute." - [Srimad-Bhâgavatam 10.21.14]

Again, in Yugal-geet the *Gopis* have said –

"In the lakes of Sri Vrindâban, the swans and the cranes are attracted by Krishna's sweet flute and they come near Him. They control their mind and silently meditate on Sri Hari with closed eyes (which implies that they are also Munis and Rishis)."

- [Srimad-Bhâgavatam 10.35.11]

In the same way Sri Râdhâ said, "These Munis (birds) are showing the symptoms of Sri Krishna-*darshan*, such as, stupefaction and illusion. They are discussing something amongst themselves. As a result my dear *sakhis*! I feel that Sri Krishna is not too far."

In the *siddha-swarup*, Sri Lilâshuk told the *sakhis*, "O *sakhis*! When will I behold That Sri Krishna sporting divinely with Sri Râdhâ, again and again? Although the meditating Munis cannot get His *darshan*, He is visible to the *Braja-vadhus*. His face resembles a slightly blooming blue-lotus and He mesmerizes the entire creation. The Munis cannot describe Him. When will I see that *Leelâmay* Sri Krishna sporting with Sri Râdhâ?"

In the *sâdhak* state, we find that Sri Lilâshuk is expressing many *bhâvs* one after another (*bhâv-shâvalya*).

First, he was tempted immensely for *darshan*. So he said, 'When will I get to behold that *Leelâmay* Sri Krishna again and again?' He is '*dara-dalita-neelotpala-ruchim*', meaning, 'His grandeur is captivating like a slightly bloomed blue-lotus'. Therefore, he is so eager for *darshan*! Then he was full of humility and despair. Consequently, he said, '*anamrishyang vacha muni-samudayanam-api*', meaning, 'I wish to behold that Supreme Being Whom even the Munis cannot describe. Aho! I am so foolish!' After this, he felt anxious. So he said – '*tribhuvana-manohari-vadanam*', meaning, 'His face is so sweet that it captivates all living beings, hence it is not abnormal that even an unworthy person like me should be greedy to behold Him. It is indeed amazing that Sri Krishna Whom even the Munis can neither approach nor describe, is easily visible to the *Braja-vadhus*!'

This verse indicates that Sri Krishna is visible to the *sâdhaks* of *Madhur-ras* but not to all other *sâdhaks*. Therefore, we should worship Sri Krishna under the guidance of the *Braja*

All those who are not finding out about this mode of worship and instead worshipping Him in the mood of a servant in *Aishwarya bhâv*, or are worshipping Him as Impersonal Brahman will never ever get *darshan* of *ras*-full and ambrosial form that is the essence of all beauty, it is as resplendent as the blue-lotus, all-mesmerizing and full of all nectarine *ras*.

Gopis.

The vision of Sri Krishna performing His Divine pastimes, surrounded by the damsels of Braja is indeed very far from them – it is but natural! All these yogis can neither perceive nor describe Him, yet the *Gopa*-girls who are in a sweet mood see Him all the time. The holy *Brajabâlâs* are the manifestations of Sri Govinda's (Who is the beloved of the *Gopis*) Blissful potency. We cannot compare the *bhajan* that they perform with any other *bhajan*. The best way to worship Sri Krishna is through *prem-ras*. In this, we perform *sâdhanâ* following in the footsteps of the sweet, loving *Brajabâlâs*; it is the highest *sâdhanâ* of all. Sri Lilâshuk considers the *Brajabâlâs bhajan* to be the most exquisite and as a result, he is in the mood of Sri Râdhâ's *sakhî*. In this mood, he is anxious to behold *leelâ-parâyan* Sri Krishna.

Sri Gopâl Bhatta Goswâmi has written in his Sri Krishna-Vallabhâ purport that, Sri Lilâshuk feels Sri Krishna-*darshan* is very rare, because even when He is visible, we feel as if we have not seen Him because the loving devotee is extremely thirsty; this is just like a typhoid patient who feels parched even after drinking water. The more the devotee

gets *darshan*, his longing increases more and more. Hence, the poet has expressed eagerness – ‘When will I see Him again and again?’

Srila Bhatta Goswâmi has explained ‘*dev*’ as ‘*divyati dyotate iti dev*’, meaning, ‘when will I see that extraordinarily resplendent and sportive Sri Krishna over and over again?’

How is that *dev*? He is beyond the perception of the meditating Munis. They try to analyse Him, but cannot. **The heart of the impersonalist Munis who are submerged in the Blissful Brahman cannot enter the *ras*-full pathways of pure *prem*.**

Once more, how is that *dev*? He can steal everyone’s heart by the beauty of His face alone. He can enchant every being in creation. He is worthy of being seen every time. Sri Krishna’s beauty is a delight for everyone’s eyes and heart! He is most handsome and splendid!

Once more, how is that *dev*? He is so soft, fragrant and splendorous as the slightly bloomed blue-lotus. He is the treasure-house of the incredible, exultant, sweet and erotic *ras*. Even the eternally manifested Shrutis cannot dare to analyse Him, when, by His mercy, shall I see Him again and again? His mercy alone is not enough; He is always visible to Sri Râdhâ and other Braja-beauties. Hence, by their mercy, I shall get to see Sri Krishna Who is sporting with them.

Srila Chaitanya dâs Goswâmpâd says, Sri Lilâshuk is feeling extremely humble. He is feeling that Sri Krishna’s *darshan* is very difficult. He is reciting this verse in such a mood. When will I get to see that rare ‘*dev*’ again and again? Why is the poet so eager to see Him? It is because His face enchants all world and He is radiant like a slightly bloomed blue-lotus. You may ask the poet, why do you not meditate like the Munis? To this he replies, ‘the Munis are searching for Him everywhere, but are unsuccessful. Why, they cannot even describe Him’. Then why does he want His *darshan*? The poet replies, ‘although the Munis may not be able to perceive Him, but He is always visible to the *Braja-vadhus*, hence if we perform *bhajan* under their guidance, we shall surely obtain Him’.

We should note the point that, some of the Munis follow the Vedic path and meditate on the Impersonal Brahman, while the others worship the Divine Being in *Aishwarya bhâv*. However, Sri Krishna, Who is Son of Nanda Mahârâj, is the very embodiment of sweetness. We can worship Him only under the guidance of the Brijwâsis who are situated in pure ‘*Râgâtmikâ-bhakti*’.

This *bhajan* is meant for those who have immense greed, a yearning, and an intense longing for the sweet cowherd boy of Vrindâban and is not related to the Vedic rules at all. In fact, the Vedic rules bow their heads before this supremely loving *bhajan*.

Especially the *Brajabâlâs* are attracted by Sri Krishna’s beauty and qualities and they are full of extreme thirst. forgetting societal-norms, time and place, they worship Sri Krishna Who is infinitely sweet and is verily the King of *Shringâr-ras*. The Vedic Munis follow the Vedic rules. How will they keep track of the *Gopis*’ extremely loving thirst? But all those

who are tempted by *Gopí-bhâv* perform *bhajan* under their guidance – and it is only they who obtain the infinitely sweet Sri Krishna.

*“sei gopí-bhâbamrite janr lobh hoy
bed-dharma sarba tyâji sei krishna bhajoy”*

“Whosoever is tempted by the nectarine *bhâv* of the *Gopís*, he forsakes the Vedic path and starts practicing Krishna-*bhajan*.

*“râgânugâ-mâрге tare bhaje jei-jon,
sei jon pây braje brajendra-nandan.”*

“Whosoever performs *bhajan* in the ***Râgânugâ*** path, obtains Vrajendranandan Sri Krishna in Braja.”

- (Sri Chaitanya-CharitâmrítamMadhya.8.177-178)

* * * * * * * * *

*“ataeb gopí-bhâb kori angikâr,
râtri-dine chinte râdhâ-krishner bihâr.”*

“Such a devotee accepts the mood of a *Gopí* and meditates on Râdhâ-Krishna’s pastimes all day and night.”

*“siddha-deha chinti kore tânhai sebon,
sakhi-bhâbe pây râdhâ-krishner charan.”*

“He thinks of his *siddha-deha* and serves Their Lordships. Consequently, he obtains Râdhâ-Krishna’s feet in the mood of a *sakhi*.”

*“gopí anugati bina aishwarjya-gyâne,
bhajileho nâhi pây brajendra nandane.”*

“If we worship Krishna in the *Aishwarya bhâv*, and not under the subjugation of the *Gopís*, even if we worship nicely, we will never get the Son of Nanda Mahârâj.” - [Sri Chaitanya-CharitâmrítamMadhya.183-184] .48.

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Verse 49

*leelâ-ânana-ambujam-adhíram-udí-íkshamânân
narmaní venu-vívareshu níveshayantam,
dolâyamâna-nayanán nayana-abhíraman
devang kadâ nu dayítam vati lokayishye. 49.*

Translation

O When will I get to see my dearest God Whose lotus-face flaunts an array of ras-sports, Who is glancing upwards and sending out witty messages through His flute, Whose eyes are shifty and Who is a pleasure to the eyes? And when will He see me? 49.

Âswâd-bindu purport

Srila Kaviráj Goswâmpád has written that, earlier Sri Krishna had winked at Sri Râdhâ and sent Her to a secluded flower-grove and Sri Râdhâ too had accepted with Her eyes. When Sri Krishna got Her message of acceptance, He looked even more beautiful. Now Sri Râdhâ was reminded of this and She became impatient to see Him. She enquired about Him to Her *sakhis*. Sri Lilâshuk has expressed Her words in this verse.

Srimati Râdhârâni asked Her *sakhis*, 'O *sakhis*! When will I see Him Who is full of Divine pastimes and my Dearest One? He will look at me and gesture to send me to a secluded *kunja* and I too will look at Him and accept His message.'

Sri Krishna is the Ocean of *Shringâr-ras* while Sri Râdhâ is full of *Mahâbhâv*. When He beholds Her moon-like face, many waves of *bhâv* play across His beautiful features.

"When Sri Krishna beholds Sri Râdhâ's face, He manifests various expressions, just as the waves of the Ocean reach great heights when the full moon attracts them¹." - [Geet-Govindam]

Sri Râdhâ is saying, "When will I behold Sri Krishna's lotus-face that is full of '*leelâs*? Here '*leelâ*' means 'a variety of expressions'. She wishes to take *darshan* of the various moods expressed by Him. When Sri Râdhâ beholds Sri Krishna, She immediately conveys a variety of *bhâvs* such as '*Lalita-alankâr*'. This captivates Him very much and when Sri Krishna sees Her expressing such attractive *bhâvs*, He too displays various moods.

What is '*Lalita-alankâr*'?

¹ Srimati Râdhârâni's face is like the full moon while Sri Krishna's *bhâv* are like waves surging in His ocean like bliss.

Srimati's '*Lalita-alankâr*' is defined as follows –

"*Lalita-alankâr* is the beautiful style in which the sweetheart poses and the attractive way in which she moves her eyebrows."

- [Ujjwal-Neelmani 11.59]

"If Râdhâ poses in front of Krishna in the *tribhanga style*, dances Her eyebrows, and expresses various moods through Her eyes as well as face, then we call it '*Lalita-alankâr*'."

Seeing Her in this *bhâv*, Krishna too expresses the '*Lalita*' mood. When they both see each other in these *bhâvs*, they become extremely keen for each other's company."

- [Sri Chaitanya-CharitâmritaMadhya.18.181-183]

"When Sri Râdhâ saw Sri Krishna, She felt shy. Her neck turned while Her feet and waist assumed an attractive style. Her restless eyebrows looked so charming that they vanquished the pride of the Love-god's raised bow. This exultation of love overwhelmed Her *sakhî* Lalitâ, who made Her *lalitam*¹ (that is, Lalitâ made Her look stylish). She then assumed the *Lalita-alankâr bhâv* to please Her beloved Sri Krishna."

- [G.L. 9.14]

"While Râdhâ is sitting, or She may be going to Vrindâban, if She suddenly sees Krishna, She is immediately full of numerous *bhâvs*. These special *bhâvs* are Her ornaments. They are called '*vilâs*'. These *bhâvs* are as follows – shyness, joy, desire, dignity, unfavourable disposition and fear." – [Sri Chaitanya-CharitâmritaMadhya.14.178-180]

All these *bhâvs* agitate Sri Krishna.

What is *vilâs-bhâv*?

"'*Vilâs*'-*bhâv* is a collection of emotions flitting across one's eyes and face when one chances upon one's beloved while moving or resting".

– [Ujjwal-Neelmani 11.31]

"Seeing Sri Krishna in front of Her, Sri Râdhâ turned and stopped. Her beautiful face was covered slightly with Her blue apparel. Her eyes turned a little and the pupils became restless. This gem of a *bhâv* is called '*vilâs*' and causes great pleasure to Her beloved Sri Krishna." - [G.L. 9.11]

When Sri Krishna beholds Sri Râdhâ adorned with such ornaments (*bhâvs*), He expresses many moods.

Sri Râdhâ is saying, "*Sakhis!* Sri Krishna's lotus-face sends out silent messages. It is impatient. He signals to me with His eyes – go to the flower-grove. But He does not want the other girls to see this. He is afraid, so His eyes are shifty. He also fills the pores of His flute with messages to me, telling me to go to the *kunja*. O when will I behold That pleasing form?"

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Verse 49 Sri Sri Krishna-Karnâmr̥itam Verse 49

In *siddha-swarup*, Sri Lilâshuk is praying to Sri Krishna in the mood of a *sakhî*; 'When will Sri Krishna signal to me to send Sri Râdhâ to the *kurja* and I too will look at Him with a silent reply of acceptance? In this manner He and I will gaze at each other.' Then Sri Krishna's face will become even sweeter, His eyes will gaze sweetly and He will play sweet notes on His flute. This verse contains all of these.

In *sâdhak*-state Sri Lilâshuk is saying, 'Sri Krishna will glance mercifully at me and I too will gaze at Him in wonder'. We should note that although Sri *Bhagavân* is *âtmârâm*, *âptakâm* and impartial, the *bhakta's bhakti*, which is the condensed form of His own supreme bliss, attracts His *chitta* (innermost mind) and makes Him partial to His devotee. Not only this, His devotee starts dominating Him. He has Himself stated –

*"samo'ham sarva-bhuteshu na me dweshyo'sti na priyah,
ye bhajanti tu mam bhaktyâ mayi te teshu cha-apy-aham."*
- [Sri Gitâ 9.29]

Meaning – "O Arjun! I am impartial, none is my favourite or non-favourite, but those who worship me with *bhakti*, those devotees dwell in me and I too reside in them."

Srila Vishwanâth Chakravartipâd has explained this verse as follows –

"All universe dwell in Sri *Bhagavân* and He too resides everywhere, then why does He say specially that He and the devotee reside in each other? This means that the *bhakta* is extremely attached to Sri *Bhagavân* and He too loves His *bhakta* to the same extent."

Sri Nârâyan has told Durvâsâ Rishi –

*"na-aham-atmanam-ashase mad-bhaktaih sadhubhir-viona,
shriyancha-atyantiking brahman yeshang gatir-ahang para."*

Meaning – "O brâhman! The good devotees have none but me as their shelter. Therefore, I too desire only them. Leaving them I do not desire the company of even Sri, who is my consort."

- [Srimad-Bhâgavatam]

So we see that the Lord gazes at the loving devotee with compassion, while the loving devotee gazes at Him in wonder. He is full of admiration for the Lord when He realizes His beauty, qualities and sweetness. The devotee feels, 'O my Lord! You are so merciful to me!' and he is submerged in the ocean of bliss. Sri Lilâshuk too is praying for the same in *sâdhak-bhâv*.

Now let us relish Sri Bhatta Goswâmi's explanation (Krishna-Vallabhâ purport) –

Sri Lilâshuk is thinking, it will be great fun if Sri Krishna sees me now and I too see Him. So he has joyfully recited this verse. Here '*dayita*' means 'kind-hearted'. When will I behold that kind-hearted (generous) splendid Divine Being?

'*Vyatilokayishye*' means 'He will gaze at me and I too will gaze at Him.' We may also read '*kada nu dayitam*' as '*kada-anudayitam*'. '*Anudayitam*' means 'One Who is dominated by His beloveds.' Then this sentence will mean, 'When will I behold That God Who is performing the *Râs-leelâ*?' How is that God? He is '*leelâ-anana-ambujam*,

meaning, 'His lotus-face is full of Erotic *ras*. It is expressing various *bhâvs* of *Shringâr* during the *Râs-leelâ*. Once again, how is that God? He is '*adhira*', which means, 'He is moving swiftly like a ring of fire amidst hundreds of crores of *Gopis*. '*Adhira*' may also mean 'One Who bestows *âdhi* or unintelligence' – He steals or numbs our intelligence with His all-mesmerizing beauty. He is '*udikshaman*', meaning, 'He is gazing in an exquisite style'. Once more, how is that God? He is sending out witty messages of love to the heroines of the *Râs*-dance through the pores of His flute. Again, how is That God? He is shifty eyed - *dolâyamân* – as a result, His eyes are looking supremely beautiful. Sripâd Shukamuni has described Sri Krishna's tremendous beauty in the accompaniment of the *Braja-nâyikâs* during the *Râs-leelâ* -

"Just as an exquisite sapphire looks stunningly beautiful amidst golden coloured gems, *Bhagavân* Devaki-nandan looked extremely beautiful amidst the golden complexioned Braja-beauties during the *Râs* dance."

- [Srimad-Bhâgavatam 10.33.7]

"The bevy of beauties moved in a circle, all resembling golden gems. The blue complexioned Shyâm sparkled like an exquisite sapphire as He danced expertly amidst them.

All glory to the incredible *Râs*-sport! Restless clouds (Sri Krishna) sporting with static lightning (*Gopis*) and showering torrential *ras* all around! Jai !

Countless moons (*Gopis*) dalliating with darkness and countless darkness (Krishna) sporting with countless moons. It is like innumerable golden creepers and dark Tamâl trees embracing each other.

So many lotuses (*Gopis*) are singing the fifth note (like cuckoos) while the bumblebees (Krishna) are following suit. And so many bumble bees are singing in the accompaniment of so many lotuses – poet Govinda dâs is spellbound!"

Srila Chaitanya dâs says, Sri Lilâshuk has expressed extreme greed in this verse. 'When will I behold that divinely sporting God? He will see me and I too will see Him.' We may ask, 'In what manner will He see you?' The poet replies, '*dolayamana-nayam*', meaning, 'His beautiful lotus-face is full of Divine expressions. He will look at me with impatient eyes. Also, He is spreading humour with His flute, so His eyes are reflecting laughter.' How will you look at Him? To this the poet replies, "As '*dayita*', meaning 'as the delight of my eyes'." .49.

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Verse 50

*lagnam muhur manasi lampata-sampradâya-
lekhâ-avalehini rasgna-manogna-vesham,
rajyan-mridu-smita-mridu-ullasita-adhara-angshu-
râkendu-lâlit-mukhendu mukunda-bâlyam. 50.*

Translation

*His attire captivates the connoisseurs of ras, the full-moon adores
His moon-like face, His petal like lips are joyous with soft smiles –
my mind that covets sweet relish – is being forcefully dragged by
the colourful adolescence of Mukunda.50.*

Âswâd-bindu purport

Sripâd Kavirâj Goswâmi has explained in his Sâranga-Rangadâ purport that, Sri Râdhâ was submerged in the ocean of Sri Krishna's sweetness. Hence, She was thrown in delusion. The *sakhis* told Her – "Oyi Râdhe! Please forget Krishna at least for sometime and be happy!" When Srimati heard these soothing words, She replied and the poet has expressed Her feeling in this verse.

Sri Râdhâ is saying 'My dear *sakhis*! I don't have the capacity to forget Sri Krishna! How can I forget Him? Mukunda's mischievous laughter is like the *kunda*-blossoms and it is sticking to my heart like *manjishthâ-râg*.'

Sri Râdhâ's *manjishthâ-râg*

"*Manjishthâ-râg* is that love which nothing can destroy, is independent and its brilliance is ever-increasing. E.g. Sri Râdhâ-Mâdhav's love for each other." - [Ujjwal-Neelmani 14.139]

An example of *manjishthâ-râg* –

"During *purva-râg*, Sri Pournamâsi *devi* wanted to test Sri Râdhâ's love for Sri Krishna. She told Her that She was not worthy of obtaining Him. Therefore, she advised Her to give up Her love for Him. Sri Râdhâ replied, 'O good lady! With due respect for you, I give up my love for Sri Krishna. You are good to me, so please bless me that I may die immediately and be born as a honey bee; then today itself I can travel in the evening when Murâri returns home with the cows and inhale the fragrance of wild flowers that are scented with the His happy words."

- [Vidagdha-Mâdhav]

Sri Râdhâ is such that as soon as someone tells Her to give up Her love for Sri Krishna, She begs to be blessed with an insect-body so that She may associate more freely with Him! Then how is it possible for Her to forget Him? So She is telling the *sakhis* – “O *sakhis*! I am trying to forget Mukunda, but I cannot! What do I do?”

The *sakhis* are saying, “Try to concentrate on something else. Srimati is saying, “I have tried that also, but my heart is not in my control.”

Srimati told Her friends – “*Sakhî*! My heart is beyond my control. Many lascivious people lust for Sri Krishna’s sweetness. My heart is the chief of them. Just as lusty people don’t consider good or bad and get addicted to the object of their lust; similarly my heart is very foolish and wants to gulp down Sri Krishna’s sweetness. But we should not blame it, since Sri Krishna’s sweetness is such.”

His attire itself captivates the connoisseurs of *ras* – ‘*rasagna-manogna-vesham*’. Also, His moon-like face is so beautiful and radiant! His lips are exultant with the beauty of His loving soft smiles! His face puts to shame the radiance of the full moon – ‘*rajyan-mrdu-smita-mridu-ullasita-adhara-angshu*’. Hence His face is – ‘*rakendu-lalitâ-mukhendû*’ – adored by the full moon. This means that the full moon worshipped Sri Krishna’s moon like face and in turn, He blest him with beauty and radiance. Therefore, Srimati said, ‘There is no way I can forget Him’.

“He is beautiful like fresh clouds and His golden yellow dress looks like a static lightning on His cloud-complexioned body. His hair is arranged in a ‘*chudâ*’ and decorated with peacock-feathers that are surrounded with Mâlati garland. Drawn by its fragrance, honeybees rush towards it. My innermost mind is full of Shyâm’s beauty. I badly want to forget Him but cannot. Oh! He has destroyed my family-honour!

How wonderful is His moon like face! How it exudes nectar! Oh! I have lost my eyes in there! I am afraid of the elders and want to control myself, but then the fire is kindled double.

I can sacrifice all the mines of priceless nectarine *ras* of this universe to obtain the *ras* called ‘Shyâm’. Poet Ananta dâs says (Srimati is saying) – ‘I cannot survive without beholding the beauty of Such *Rasamay* (Krishna)’.”

“O friend! Deep love for Shyâm is indeed killing me. Every time my heart is full of His heart-stealing, sweet and newly budding youth.

If I can forget Him, I shall survive. But I can’t even forget Him! So I can’t live. Please advise me how to remove this spear from my heart. It does not come out on its own. I am trying to pull it out, but I don’t succeed. It is sizzling in my heart like a slow fire.”

- [Mahâjan Padâvali]

“I harboured a great desire in my heart to behold Kânu (Krishna). But when I saw Kânu, I landed in great danger. Since then I have been spellbound. I don’t know what I am talking and what I am hearing. My eyes are shedding tears like torrential showers during Shrâvan, and my heart is beating loudly all the while.

O my sweet friend¹! Why did I have to see Him? He enamoured me so much that I placed my life in his hands. I didn't know, He would prove to be such an attractive thief! As soon as I saw Him, He stole my life. I fell in love at the first sight, and now how much ever I try to forget Him, I can't! Poet Vidyâpati says – 'Listen pretty woman! Have patience. You will surely get Murâri.'

In the *siddha* state, Sri Lilâshuk told another *sakhî* who is in the same mood as he, "O friend, Mukunda is performing youthful pranks on Sri Râdhâ in the *kunja* and I cannot forget that scene."

In the *sâdhak* state, Sri Lilâshuk is telling his Vaishnav companions – "My heart is full of the sweet youthfulness of Mukunda."

Definition of 'Mukunda'

"muktin dadâti-iti mukundah"

Meaning – "'Mukunda' is the One Who grants freedom from *Mâyâ* (illusion) and bestows a gift on the living being and that is - the joyous love for His lotus-feet."

Srila Bilvamangal Thâkur has written –

*"ayi parichinuchetah prâtrambhoja-netram
kabara-kalita-chanchat-pichcha-dâma-abhirâmam,
balabhid-upala-nilang vallavi-bhaga-dheyan
nikhila-nigama-valli-mula-kândam mukundam"*

Meaning – "O my mind! Whose splendour is like the sapphire, Whose attractive *chudâ* is decorated with swaying peacock-feather, Who is the priceless treasure of the young *Gopa* damsels – remember That lotus-eyed Mukunda when you wake up each morning for He is the root of all Scriptural injunctions."

- [K.K. 2.10]

We find the name 'Mukunda' being used to glorify the Lord in various places in Srimad-Bhâgavatam, such as –

*"yama-adibhir-yopa-pathaih kama-lobha-hato muhuh,
mukunda-sevaya yad-vat tatha-atmaddha-na shamyati."*

Meaning – "Man is bound by *mâyâ* and is constantly wounded by the six enemies such as lust, greed etc. His heart can not be so much purified by the Ashtânga Yog such as *yam*, *niyam* etc. as it can be purified by serving the lotus-feet of Mukunda."

- [Srimad-Bhâgavatam 1.6.36]

"Following the footsteps of the previous great devotees, I too shall cross this perilous material ocean just by serving the lotus-feet of Mukunda." - [Srimad-Bhâgavatam 11.23.58]

In Srimad-Bhâgavatam we find –

¹ Srimati is addressing Her *sakhî*

(Maharshi Karbhâjan told Mahârâj Nimi) – “O Râjan! Sri Mukunda is the loving shelter of all. The one who forsakes all duties and surrenders completely unto Him is no more a subordinate to *devatâs*, rishis, relatives, *pitrîs* (forefathers) or any other living or non-living element. He is not indebted to any one either.”

Sri Prahlád Mahâshay has instructed the *daitya* children in this manner –

“O *daitya* children! Whether one is a *devatâ*, *asur*, human being, *yaksha*, *gandharva* or anything else, he will gain ultimate welfare by performing *bhajan* of the lotus feet of Sri Mukunda alone. We cannot please Him with brahminical qualities or just because we are a *devatâ* or rishi. Neither can we please Him simply with high birth, honourable family or by gaining knowledge. We can make Him happy only by pure *bhakti*– all other efforts are in vain.”

- [S.B.7.7.50-52]

In this verse the poet has described the beauty of That kishor Mukunda, His attire that attracts the *rasiks* and the sweet beauty of His moon-like face, lips and soft smiles.”

Now let us relish Sri Krishna-Vallabhâ purport. Sri Gopâl Bhatta Goswâmi has stated that Sripâd Lilâshuk is saying, “As soon I think of the childish pranks of Mukunda, I lose my mind in His remembrance and His picture refuses to leave my heart.” Actually, when we remember Mukunda we forget even the bliss of *moksha*.

The poet describes his mind as, '*lampat-sampradâya* (a sect comprising of lewd or lecherous people) -*lekhâvalehini*', meaning, 'my mind is such that it is lusting to relish the various literature written by *sajâtiya* devotees who belong to such a *sampradây* where it is their custom to lust for the relish of Sri Krishna's sweet loving *ras*.'

How is the Kishor Mukunda? He is '*rasagya-manogya-vesham*', meaning, 'His attire attracts the connoisseurs of *ras* (*rasagya*)'. '*Rasagya*' are those people who are expert in the knowledge of *ras*. They consider *ras* to be the ultimate goal of their lives. They find His attire comprising of the flute, garland of wild flowers, *kaustubh* and *chudâ* (that is adorned with peacock feathers) as highly captivating. Sri Lilâshuk is a worshipper in the mood of a *Gopî*. It is this attire of Sri Krishna that attracts the *Gopîs*. Sri Krishna cannot steal their hearts if He is groomed in any other style.

“Most definitely Sri Krishna cannot entice the *Gopikâs* in any form other than that of Vrajendra-nandan. He has beautiful blue complexion, adorns peacock-feathers and dons a garland of *gunjâ* fruits. He dresses as a cowherd boy and poses attractively in the *tribhanga* style holding the flute to His lips. If Krishna forsakes this attire and takes on any other look, the *Gopîs*' sentiments will not go anywhere near Him.”

- [Sri Chaitanya-Charitâmrítântya.17.271-273.]

We find in Sri Chaitanya-Charitâmr̥ita [Âdi, 17th chapter] that during the *Vasanta*¹-Râs at Govardhan, Sri Krishna had appeared before the *Gopis* with four hands. The *Gopis* took Him to be Nârâyan, paid obeisance and continued their search for Him. Ultimately when He saw Sri Râdhâ, He could not hold on to this form and two of the hands disappeared on their own. Thus, He was forced to reveal His two-handed form playing the flute. Sri Krishna had tried to keep His fourhanded form to tease Sri Râdhâ, but was unsuccessful. In the drama Sri Lalita-Mâdhav, we find that when Nava-Vrindâ and Bakulâ told *virahini* Sri Râdhâ in Nava-Vrindâban to worship Dwârakanâth (Sri Krishna in the form of the Lord of Dwârakâ), She said –

*“yasya-uttamsah sphurati chikure keki-pichchha-pranito,
harah kanthe viluthati kritah sthula gunjâ-valibhih,
venuh-vaktre rachayita ruchin hanta chetah-tato me,
rupam vishwa-uttaram-api hareh-nânyad-angi karoti.”*

Meaning – “If His head is not beautiful due to the crown of peacock-feathers, if His neck is devoid of the swaying thick *gunjâ*-garland and if His face is not looking gorgeous due to the enchanting flute – even though Sri Hari may be attired in some other excellent manner (without the peacock-feathers, *gunjâ-mâlâ*, and flute), my heart does not accept Him.”

Once again, how is that Kishor? He is '*rajan-mridu-smita-mridu-ullasita-adhara-angshu-rakendu-lalita-mukhendu*', meaning, 'He is a budding youth with soft, captivating smile that makes His lips appear more beautiful than ever and arouses maximum love. Hence, His lips seem to be softly celebrating in exultation. His face is so handsome that when the full moon (*râkendu*) beholds it, He too performs *âratî* (adores) of His moon like face. The poet says that 'my heart is ever absorbed in the budding youth of Mukunda Whom the *Gopis* love immensely and Whose lips are beautiful with the soft exultation caused by the soft smiles of the soft *Gopis*.'

Sri Chaitanyadâs has added – Sri Krishna is That '*mahâ-lampat*' (extremely lascivious) Who always wants to relish the '*lampat*²' or lusty *sampradây* (devotees who lust to relish Sri Krishna-mâdhuri).50.

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¹ Spring season

² Lewd, lecherous, indecent, lusty – used as an abusive word in the material world.

Verse 51

*ahimakara-kara-nikara-mridun-udita-laxmi-
saras-tara-sarisiruha-sadrisha-drishi deve,
Braja-yuvati-rati-kalaha-vijayi-nija-lila-
mada-mudita-vadana-shashi-madhurimani liye.51.*

Translation

My innermost mind is immersed in That God Whose eyes are like the lotus that have bloomed slightly in the new rays of sunshine, and Whose face looks very sweet since it is shining with pride, having won the battle of love-making against the damsels of Braja. 51.

Āswâd-bindu purport

Srila Kavirâj Goswâmpâd has written in the beginning of his purport to this verse – hereafter Sri Râdhâ’s heart and senses were so engrossed in Sri Krishna’s sweetness that She bade Her *sakhis* farewell – O *sakhis*! This is the last time we see each other, for now I shall die – and She fell down unconscious. She spoke in delirium and Sri Lilâshuk has echoed Her feelings in three verses. In this verse, Srimati was overcome by a *bhâv* called ‘*kuttumita*’. She was absorbed in the sweet pastimes of Krishna – when He tugged at Her bodice, forcibly folded Her in His arms and joked with Her.

What is ‘*kuttumita*’ *bhâv*?

“Although Sri Râdhâ is pleased when Sri Krishna touches Her breasts and lips, to maintain Her dignity, She expresses hurt and anger. Wise men call this *bhâv* as ‘*kuttumita*’. - [Ujjwal-Neelmani 11.49]

“When Krishna covetously tugs at Her bodice, Sri Râdhâ stops Him, although She is ecstatic within. Externally She displays anger, although She is happy in her heart. We call this adornment (*bhâv*) as ‘*kuttumita*’.

She locks His hand and His aim is fulfilled (since this is what He wanted). Râdhâ is pleased inside although She expresses anger outside. She pretends as if She is hurt and cries, although there are no tears. Then she chastises Him with a slight smile.” - [Sri Chaitanya-Charitâmrítam.Madhya.14.184-187]

*“pani-rodham-avirodita-vanchhang,
bhartsanashcha madhura-smita-garbha,*

*mâdhavsyua kurute karabhoruh,
hari shushka-ruditancha mukhe'pi"*

Meaning – “Sri Râdhâ, Whose thighs are as shapely as the elephant’s trunk, obstructs Sri Krishna’s hands (when He tries to touch Her breasts and lips) in a manner as if She wishes He would never stop, conceals Her sweet and soft smile and chastises Him. She also cries without shedding any tears, and Sri Krishna finds this highly attractive.”

Sri Krishna finds *kuttumita bhâv* as very captivating.

“Once when They were sitting in a lonely place, Sri Krishna put His arms around Srimati. She expressed *kuttumita bhâv*. Seeing this Sri Krishna told Her, ‘Darling! Why are You raising Your eyebrows at me? And why are You casting aside my hands? O Beautiful One! Don’t cover Your face while Your cheeks are giving away that You are thrilled with joy! Make Madhusudan happy by allowing Him to drink *madhu* (honey) from Your *madhur* (sweet) lips.” - [Ujjwal-Neelmani11.51]

Sri Râdhâ is telling Her *sakhis* – ‘O *sakhis*! My mind is immersed in That attractive and supremely sweet Sri Krishna with Divine pastimes.’ The point to be noted is that, Sri Râdhâ’s mind is immersed in the ocean of Sri Krishna’s sweetness! How is the sweetness of Sri Krishna? She is saying, ‘*Braja-yuvati-rati-kalaha-vijayi-nija-lila-madam-udita-vadana-shashi-madhuri-mahi*’, meaning, ‘Sri Krishna fights a battle of love-making with Sri Râdhâ and the other damsels of Braja such as, forcibly putting His arms around them, tugging at their bodice and touching their breasts and lips while the *Gopis* thwart His actions. Now He has won this battle, hence His beautiful moon like face is sparkling with pride and joy. His face is looking incredibly sweet!’ Sri Râdhâ is absorbed in the glorious sweetness of Sri Krishna. Also, His face is ‘*ahima-kara-nikara-mridu-mudita-laxmi-saras-tara-sarasi-ruha-sadrisha-drishi*’, meaning, “Sri Krishna’s eyes are as beautiful as a lotus that has bloomed slightly in the new rays of sunshine. His eyes are beautiful, cool, fragrant and have all other qualities that the blooming lotus possesses. Sri Râdhâ’s mind is absorbed in Sri Krishna Who has such beautiful eyes. Srimati’s mind is enchanted by Sri Krishna’s beauty. The mind controls the senses. Hence, each of Her senses wants to merge with Sri Krishna. Srimati says –

“There is something about His beauty that fills my eyes with tears when I behold Him. He has such wonderful qualities that my mind is lost in them. Each part of my being aches for each part of His being. My heart cries for the touch of His heart. My soul is restless; I am so much in love.

My friend, what shall I say? I shall fulfil my vow at any cost. I cannot express the happiness that arises in my heart when I see Him, and how I am eager to see Him and touch Him.

When He laughs, cascades of honey seem to tumble down, and when my darling smiles, it seems to be the essence of love. The elders are highly protective of me. So out of fear I remain surrounded with friends and my body is full of goose bumps whenever someone mentions His name. I try my level best to hide the goose bumps, while my eyes shed tears endlessly. Everyone in my house is whispering amongst themselves, poet Gyâna dâs says, ‘She has burnt up all Her shame’.”

In the *siddha-swarup* Lilâshuk said, "I am absorbed in Sri Krishna's sweetness while He is sporting with Sri Râdhâ."

Let us relish Sri Krishna-Vallabhâ purport. Sri Lilâshuk is saying that, Sri Krishna's playfulness and all other activities are sweeter than sweet. So the poet has described Him as '*madhurima*'. Sri *Bhagavân* is full of Divine *ras*. Although He is the embodiment of *ras*, some incarnations manifest some of the *ras*. None of the incarnations contains all the *ras*. But Sri Krishna is the very embodiment of the nectarine *ras*. All the *ras* are fully manifested in Him. He has certain qualities that bring forth these *ras*. We do not find this in any other Divine form. These qualities are His personal treasure. Our Goswâmîs have named these qualities as '*mâdhuri*'. Sri Krishna is sweetness personified. Hence, each and every part of His body is sweet! The devotee who has realized this has sung –

*"adharam madhuram vadanam mahuram
nayanam madhuram hasitam madhuram,
hridayam madhuram gamanam madhuram
madhurâdhipateh-akhilam madhuram."*

Sri Lilâshuk is a worshipper in the sweet mood. So he is saying, 'I want to remain absorbed in that sweetness'. He is praying eagerly in three verses. In this verse he is saying – "I will remain absorbed in that supremely effulgent '*dev*'. '*Dev*' is defined as '*divyati dyotate iti deva*', meaning, '*Dev* is One Who has effulgence'. Here we may ask, 'Does Sri Lilâshuk want to merge into Sri Krishna's effulgence as the *gyânîs* want?' No, he does not. He wants that Sri Krishna, absorbed in *ras*, will perform *Leelâ* with rapt attention. He wants to lose himself in that *Leelâ*.

How does the poet describe Sri Krishna? '*ahimakara-kara-nikara-mridu-mudita-laxmi-sarastara-sarasiruha-sadrisha-drishi*'. '*ahimakara*' means 'one whose rays are not cool, that is, the sun.' '*ahimakara*' also means 'those sunrays that are neither hot nor cold. These rays have touched the lotus and made it look serene. '*mudita*' means 'exultant' or 'bloomed'. '*laxmi-sarasrara-sarasiruha*' means 'the lotus (*sarasiruha*) that is full of *ras* (*sarasa-tara*) and hence is beautiful (*laxmi*)'. Sri Lilâshuk has lost his heart to such beautiful lotus like eyes. Here we should note that when subjected to the midday sun, the lotus, in spite of containing honey, appears dried and rough. On the other hand, very early in the morning, the lotus is not bloomed at all. Hence, the lotus is at its best when touched by the sunrays that are not too hot or cold. Then it is bloomed as well as soft and serene. The poet has compared Sri Krishna's beautiful eyes to such lotus.

The poet has also described Sri Krishna as '*Braja-yuvati-rati-kalaha-vijayi-hija-lila-mada-mudita-vadana-shashi-madhurimani*'. Meaning – "Sri Krishna fights a battle of love with the *Gopânganâs*. He tries to hold them in tight embrace, which breaks their necklace, and He attempts to kiss and strike them playfully with lotuses. Sri Krishna has won victory in this battle. Hence His moon-like face is sparkling with pride and joy." The kohl from the *Gopîs*' eyes has tainted His face during the *rati-kalaha* (battle of love). So His face is moon-like (since the moon too has dark marks on it). As He embraces the soft *Brajabâlâs*, He becomes more and more full of *ras*. When the devotee meditates on those *Leelâs* with the *Brajabâlâs*, His heart too softens and becomes full of Divine *ras*.

This is a very special Kaliyug, for in this age Sri Sri Gourânga Mahâprabhu has opened up the casket containing a very deep secret that is the mode of worshipping Sri Sri Râdhâ-

Krishna. He has brought this good news for humanity that was hitherto unavailable even for men with pure consciousness, having long life and performing very difficult austerities in the other *yugas*. He has brought with Him the practise (*sâdhanâ*) of *Braja-ras* for the sinful and trouble-ridden humankind of Kaliyug. Sríman-Mahâprabhu has spread this priceless treasure (this message) through Sri Rupa, Sanâtan and the other Goswâmis who are His eternal and loving associates. This treasure is '*Râgânugâ bhakti*'. Srila Rupa Goswâmpâd has written in *Bhakti-râsmrita-sindhu* about the process of *Râgânugâ bhakti*

*"sevâ sâdhak-rupena siddha-rupena-cha-atra-hi,
tad-bhâv-lipsuna karyâ Braja-loka-anusarata:"*

Meaning – "Those who wish to gain *rati* (passionate love) for Sri Krishna in Brajadhâm, must perform *sevâ* in this body, as a *sâdhak* and in *siddha-swarup* through meditation (since only the *siddha-swarup* is qualified to serve the Divine), following in the footsteps and under the authority of the Braja *lokas*." - [Bhakti-Rasâmríta-Sindhu 1.2.294]

Here 'Braja *lokas*' means the residents of Braja such as Sri Râdhâ, Vishâkhâ, Rupa manjari and the Goswâmis, such as Sri Rupa and Sanâtan. In *siddha-swarup*, we must do *sevâ* under the domination of Sri Rupa manjari etc. while in *sâdhak deha* we must serve under the command of Sri Rupa, Sanâtan and other Goswâmis. Sríman-Mahâprabhu Himself has said –

*"bahye antare ihar duito sadhan,
bahya-sâdhak-dehe kore shraban kirtan.
mane nija siddha-deha koriya bhaban,
rarti dine kore braje krishnera seban.
nija-abhishta krishna-preshtha pacche to lagiya,
nirantar seba kore antarmana hoiya."*

Meaning – "In this body the *sâdhak* must perform all external *sevâ* such as hearing, taking the Holy Name, worshipping and glorifying while he must meditate on his *siddha-swarup* that is given to him by his Sri Gurudev and must serve Sri Sri Râdhâ-Krishna all day and night in his mind. As the *sâdhak* meditates on the Divine pastimes in this manner, his innermost mind gradually becomes absorbed in the lotus-feet of his worshipped Lordships."

When he attains success in his *sâdhanâ*, the *sâdhak* leaves this body and actually gains *sevâ* of Sri Sri Yugalkishor in the realm of *Leelâs*, in his *siddha-swarup* on which he had been meditating all along. Then he feels blessed. Srila Narottam dâs Thâkur Mahâshay has written –

"Sri Rupa manjari (Sri Rupa Goswâmi) is our leader. The *siddha-swarup* of the other Goswâmis are as followers – Sri Rati manjari (Srila Raghunâth dâs Goswâmi), Lavanga manjari (Srila Sanâtan dâs Goswâmi), Manjulâli (Srila Lokanâth Goswâmi), Sri Rasa manjari (Srila Raghunâth Bhatta Goswâmi) and Kasturikâ (Srila Krishna dâs Kavirâj Goswâmi). They all get together and perform loving *sevâ* eagerly and with great joy. Under their guidance, I too shall pray for loving *sevâ*. They will merely gesture and I will understand what to do. I will bounce with beauty and talents, and always be full of deep love. In this manner, I shall live amongst the *sakhis*."

In Vrindâban both of Them (Râdhâ and Krishna) are sitting with the *sakhîs* surrounding Them. It is the time for *ras*-celebration. O when will the *sakhî* gesture to me and I will sway the fly-brush? And lift *tâmbul* to Their beautiful moon like faces?

All day and night, I shall meditate on the *sevâ* unto the lotus feet of the Divine Couple, with deep love in my heart. Whatever I shall meditate upon now, in *sâdhanâ*, I shall get in *siddha-deha*, for this is the process of *Râgânugâ Bhakti*.

If I covet that treasure (*sevâ* unto the lotus feet of the Divine Couple) now during devotional practice (*sâdhanâ*), then alone I shall get it in *siddha-deha*. It is only a matter of practice and perfection. When we have become perfect in the meditation of *siddha-deha*, we attain a stage called '*prem-bhakti*'. Until then we are in the process of practicing and it is called '*sâdhanâ*'. This, in essence, is true *bhakti*."

- [P.B.C.]

The living being is Sri Krishna's '*tatasthâ-shakti*'. Sri Râdhâ- Krishna's *sevâ* in Brajadhâm is the highest goal that the living being can attain and this is possible only through *Râgânugâ Bhakti*. There is nothing higher than this. 51.

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Verse 52

*kara-kamala-dala-kalita-lalita-tara vamshi-
kala-ninada-galad-amrita-ghana-sarasi deve,
sahaja-rasa-bhara-bharita-dara-hasita-vithi-
-satata-bahad-adhara-mani-madhurimani liye. 52.*

Translation

He is holding the flute to His lotus-face and its resonance is pouring forth Amritam, so much so, that it is creating a deep lake; His lips are sweetly coloured with natural ras-full soft smiles – may my innermost mind absorb in That God. 52.

Âswâd-bindu purport

Earlier Sri Krishna had smiled and sent a message to Sri Râdhâ by playing on His flute. He had conveyed to Her that She should proceed to the *kunja*. Now that same smiling face of Sri Krishna, playing sweet notes on His flute was revealed to Sri Râdhâ in Her heart. Srimati was absorbed in that sweetness and spoke in love ecstasy. Sri Lilâshuk has echoed Her feelings in this verse.

Srimati is telling Her *sakhi* – O *sakhî*! I am absorbed in Sri Krishna with His Divine sports. She is describing Sri Krishna as – '*kara-kamala-dala-kalita-lalita-tara-vamshi-kala-ninada-galad-amrita-ghana-sarasi*', meaning, 'Sri Krishna's hands (*kara*) are like lotuses. So His fingers resemble lotus petals (*kamala dalâ*). They are playing on the flute that is resounding (*kalitâ*) with very lovely, pleasing (*lalita-tara*) notes. The notes are cascading (*galad*) like nectar (*amritam*) and creating a deep (*ghana*) lake (*sarasi*)'. Here the poet is calling Sri Krishna Himself 'a deep lake'. Sri Krishna is like a luscious lake (*sarâ*) that is full of the shower of nectarine *ras* (the notes of the flute). This verse describes the sweetness of Sri Krishna's beautiful form and His flute – two incredible oceans of sweet nectar in which the graceful maidens of Braja take a deep plunge!

"Gem-studded anklets are tinkling sweetly on Sri Krishna's rosy feet, and he walks in a slow gait. He is attired in charming robes that are more golden than gold and he sports a garland of wild flowers that is attracting the honeybees.

Madan-Mohan is very delightful indeed! Each part of His body is sending out vibrations of passion and His eyes dance in fun and frolic. His waist is slim while the expanse of His chest is broad and flat. He wears a chain with a big splendid jewelled locket on the middle of His chest.

His arms are like the trunk of an elephant (rippling with muscles) on which He dons jewelled armlets and bangles. When the amorous damsels of Braja see Him, their hearts

melt. Their eyes become like intoxicated bumble bees that hover all around a lotus and fall into it. Hence, their lotus like eyes seem to stretch until the ears.

The crescent shaped *tilak* on His forehead is so captivating that it ensnares the heart of the fair sex like a honeybee-trap. The picture of this 'Best of all paramours', Who resemble a youthful Tamâl tree, is constantly sporting in the heart of poet Govinda dâs."

Another Mahâjan poem –

"Sri Krishna's face is so sweet that it gains victory over the full moon of Sharad-*ritu* (autumn) while His body is tall and slender like a youthful Tamâl tree. His hair is fashioned in an attractive '*chudâ*' that is adorned with peacock feathers surrounded by Mâlâti flowers and honeybees. Oh! All glory to Kânâhâ, the young lover. He poses in the all-enchanting '*tribhanga*' style and plays sweetly on His flute. Curly locks of hair toss and fall on His sparkling *tilak*, and this scene is enough to shatter the Love-god's bow. Dignified ladies flinch their eyes as the flower-tipped arrows of Eros pierced and hurt them. His soft smile is so sweet that He seems to have smeared honey on His rosy lips. He walks with a slow amorous gait as if He is so amused, says poet Govinda dâs."

Sri Râdhâ described Sri Krishna further – '*sahaja-ras-bhara-bharita-dara-hasita-vithi-satata-bahad-ahara-mani-madhurimani*', meaning 'Sri Krishna's smile flows constantly like a shower of *ras*, and that smile is always spreading the extreme sweetness of His ruby-like lips all around.' She says, 'my heart is absorbed in such a Divine Being with Divine sports.' So here, we realize how sweet Sri Krishna's lips and natural smile are! They obviously mesmerize the *Brajabâlâs*.

(Srimati is saying) – "My heart is struck with the '*chikari*' (fine, smooth and glossy) beauty of Shyâm, so much so, that I have lost all control over it. His face looks like it has been marinated in loads of nectar squeezed from infinite moons. His lips sporting a hint of smile put cherry blossoms to shame. He appears like a lightning flitting across a fresh cloud and forces us to disgrace the pride and honour of our family! His rose-tipped eyes are like the Love-god's arrows shot from His bow-like eyebrows. Once He had briefly cast a sidelong glance at me and ever since I have been seeing only the beautiful Shyâm, wherever I look. O *sakhi*, I saw this incredibly gorgeous lover on the way back from Yamunâ. Poet Gyâna dâs says – The Son of Nanda in Gokul is the embodiment of pure nectar."

Sri Krishna-Vallabhâ

Let us relish Sri Krishna-Vallabhâ purport. Once again, Sri Lilâshuk is praying so that his heart should be lost in Sri Krishna in every manner. He is saying, 'may my heart be lost to that divinely sporting Sri Krishna.' He has described Sri Krishna as '*kara-kamala-dala-kalita-lalita-tara-vamshi-kala-ninada-galad-amrita-ghana-sarasi*', meaning, 'Sri Krishna's hands are like lotus and His fingers are like its petals. He is holding the flute from which pleasing notes are cascading like nectar and forming a deep lake.' This means the poet is describing Sri Krishna when He is playing the flute. So here, this verse is resounding Sri Krishna's nectarine form, that His hands are like lotuses and that His flute sounds nectarine. He has also described Sri Krishna as *sahaja-ras-bhara-bharita-dara-hasita-vithi-satata-bahad-ahara-mani-madhurimani*, meaning, 'Sri Krishna is naturally overflowing with sweet *ras* and His ruby-like lips are radiant with constantly flowing smile.' Bhatta Goswâmpâd has explained that, in the previous verse Sri Krishna

Verse 52 Sri Sri Krishna-Karnâmrítam Verse 52

had desired victory in the battle of love against the young maidens of Braja. His desire has been fulfilled. So in this verse He is joyously celebrating His victory by playing the flute. Seeing Him happy, the Braja-beauties are full of love-anger. So Sri Krishna is smiling softly! This is a very expert and *ras*-full explanation indeed!

Sri Chaitanyadâs Goswâmpâd says, Sri Lilâshuk once again has a *sphurti* of Sri Krishna playing the flute and so he has recited this verse. Sri Krishna's fingers that resemble lotus-petals are playing on the flute that is pouring forth pleasing notes like a shower of nectar and they are creating a deep lake. His rosy lips are radiating soft smiles. I am losing my heart to such a Divine Being. When the *Brajabâlâs* behold Sri Krishna's sweet lips, they feel as if the nectar from His sweetly smiling lips is entering the pores of the flute and that is why its song is transforming every object into nectar. Sriman-Mahâprabhu has lamented in the mood of Sri Râdhâ –

“Sri Krishna's soft and radiant smile is nectar mingled with camphor. It enters the flute and then intoxicates all universes. It resonates in the sky and fills all quarters with nectarine sound vibrations. It rushes in all directions and piercing the Brahmânda, it enters the Vaikuntha planets. It forces its entry into everyone's ears. It intoxicates and forcibly drags everyone, especially young damsels. The song of the flute is extremely audacious – it forces a chaste woman to break her marital vow and fetches her out right from her husband's lap! It attracts even the Laxmis from Vaikuntha, what to speak of the *Gopis*? It loosens the skirt-strings of women right in front of their husbands, forces them (the women) to forsake all household chores, catches them and drags them in front of Krishna. It makes the women dance like puppets – by making them lose all sense of righteousness, societal norms, shame and fear. It nestles within the ears and keeps on playing eternally; it does not allow any other sound to penetrate the ears. The ears, then, do not hear anything else and the mouth speaks what it does not wish to speak. Such is the character of the flute.”

- [Sri Chaitanya-Charitâmrítam.Madhya.21.118-122]

The poet, who is in the mood of a *sakhî*, is lost in the sweet song of the flute. 52.

Verse 53

*kusuma-shara-shara-samara-kupita-mada-gopi-
kucha-kalasa-ghusrina-rasa-lasad-urasi deve,
mada-mudita-mridu-hasita-mushita-shashi-shobhâ,
muhuh-adhika-mukha-kamala-madhurimani liye .53.*

Translation

His chest is decorated with designs of kumkum-ras that is hidden in between the breasts of the love-intoxicated Gopis who are struck by the flower-tipped arrows of the Love-god. After embracing them He is inebriated with bliss. His soft smile puts the beauty of the full moon to shame and the sweetness of His face increases every moment – my heart is lost to That Divine Being.53.

Âswâd-bindu purport

Srimati Râdhârâni got a *sphurti* of Sri Krishna after Their lovemaking. How sweet He looked! Ishwari was absorbed in that sweetness. Srila Krishnadâs Kavirâj Goswâmi says, Sri Lilâshuk has echoed Srimati's feelings in this verse. Sri Krishna too becomes ecstatic when He beholds Ishwari's sweetness.

"Sri Krishna said: After the love sports She looks so blissful and sweet that I forget myself."

– (Sri Chaitanya-Charitâmrítâ.Âdi.4.213)

Srimati Râdhârâni said, "I am engrossed in That Dev."

How is He?

He is '*kusuma-shara-shara-samara-kupita-mada-gopi-kucha-kalasa-ghusrina-ras-lasad-urasi*'. It means, "The *Gopis* who were struck down by the flower-tipped arrows of the Love-god". On their own, they embraced Sri Krishna and the *kumkum* design on their bosom was transferred onto Him and made Him look extremely wonderful.

When Srimati Râdhârâni said '*Gopis*', She was indirectly referring to Herself. We learn from Venu-geet that the *kumkum* from Srimati's bosom stuck to Sri Krishna's lotus feet and expressed an incredible sweetness.

"A *Gopa*-beauty said during *Purva-râg*. Dear *sakhis*, the tribal women are indeed blessed. The *kumkum* from the bosom of Sri Krishna's beloved stuck to His feet and is transferred

onto the *grass*. The tribal women apply this *kumkum* on their face and bosom and thus satiate their passion."

– (Srimad-Bhâgavatam10.21.17)

Srimaj-Jiva¹ Goswâmpâd has explained the above verse in Sri Gopâl-Champu. Here he has described the sweet power of the *kumkum* that was transferred onto Sri Krishna's feet from Srimati Râdhârâni's bosom. It is a delightful pastime. During *purva-râg*, in the night of Vâsanti Purnimâ², Sri Krishna played on His flute and Srimati Râdhârâni swooned on hearing it. At other times, Ishwari used to faint and recover soon, however, now She refused to come back. Sri Krishna's flute attracted all other *Gopis* and brought them to Him. But since Sri Râdhâ had not come, He asked them to return. The *Gopis* too respected His wish and went back.

When the *sakhis* saw that Srimati was not recovering, they were worried and they approached Sri Pournamâsi *devi*. They brought Sri Râdhâ to her cottage. *Devi* Pournamâsi sent Madhumangal to bring Sri Krishna. When He came, she requested Him to touch Ishwari and bring Her back. Sri Vrindâ *devi* too said, "O Protector of Gokul! If Sri Râdhâ regains consciousness by Your touch, will You lose anything, especially when Sri Râdhâ's beauty far exceeds that of Sri Laxmi *devi*?" Sri Krishna heard her and remained silent. Then Sri Pournamâsi asked, "O soul of Braja, why are You quiet?" Sri Krishna said, "I am afraid to commit *adharmâ*." Pournamâsi said, "I accept the *adharmâ*, may You always prosper in the path of righteousness!" Vrindâ *devi* said, "If She recovers by Your look itself then You need not touch Her." Then Madhumangal caught hold of Sri Krishna's hand and dragged Him inside the *kunja*, where Srimati Râdhârâni was lying unconscious. When Pournamâsi *devi* and Madhumangal had left, Sri Vrindâ, who was overcome with misery, forcibly lifted Sri Krishna's foot and put it on Sri Râdhâ's bosom. Who can describe even a small fraction of the transcendental unparalleled exultation experience by Sri Sri Râdhâ-Mâdhav at this moment? As soon as Sri Krishna touched Ishwari, He was overwhelmed with *bhâv*. Srimati Râdhârâni too woke up as if She were touched by the *Mrita-sanjeevani*³ creeper. She arose from Her long state of unconsciousness and beheld Sri Krishna. He left the scene immediately.

Srimati had designs of *kumkum* on Her chest. In Her state of love-ecstasy, the *kumkum* had mixed with perspiration and become wet. When Sri Krishna placed His foot on Her bosom, it was applied to His foot. As He walked away quickly, it was transferred onto the *grass*. The tribal women picked it up from there and satiated their passion.

When Sri Krishna sees the audacity of the *Gopis* inebriated with passion, He smiles. His smile puts the full moon to shame. At that moment, the sweetness of Sri Krishna's face enhances every moment.

Srila Bhatta Goswâmpâd says, Sri Lilâshuk has mentioned the words '*deve liye*' as in the previous two verses. It means, "My heart is absorbed in That *Leelâmay*⁴ Sri Krishna. How is That Dev (God)? He is '*kusuma-shara-shara-samara-kupita-mada-gopi-kuchakalasa-ghusrina-ras-lasad-urasi*'. '*Kusuma-shara*' means 'the Love-god' (here, it indicates Sri Krishna). The second '*shara*' refers to his arrows (kisses, touching the breasts, love-bites and nail-marks). The *Gopis* had a battle of love with Sri Krishna and

¹ Srimat+Jiva=Srimajjiva or Srimaj-Jiva

² Vernal full moon

³ A creeper whose extract brings the dead to life.

⁴ One Who performs divine pastimes.

they gave up the fight on their own, since they were intoxicated with passion. They held Him in tight embrace. This transferred the *kumkum* from their bosom onto Him. This made Him seem all the more beautiful. He looked as if His *anurâg* for the *Gopis* had manifested on His chest in the form of *kumkum*. (We must note that both *anurâg* and *kumkum* are red in colour).

We said that the *Gopis* were 'intoxicated with passion'. However, we must always remember that in the case of the *Gopis*, passion is synonymous with *'prem'*:

"The '*premt* (pure love) of the *Gopa*-women is famous as '*kâm* (passion).'" – (Bhakti-Rasâmr̥ita-Sindhu1.2.283-284)

The following verse from Srimad-Bhâgavatam is a burning example to this effect –

"When Sri Krishna disappeared during the *Râs-leelâs*, the *Gopis* were overcome with the pangs of *viraha* and sang His glory. They wailed, 'O my Darling, Your feet are as soft and beautiful as newly bloomed lotus flowers. We would place them ever so softly and slowly on our bosom, afraid of hurting You, since our breasts are hard; and now You are wandering with feet such as those in the forests, and that too at night! Are the small and sharp stones and thorns not hurting You? We are very much pained by this thought, for You are our life and soul.'" - (B.G.10.31.19)

Here the most important point is that, a sweetheart drowns in pleasure when she clasps her lover to her bosom, yet the *Brajabâlâs* do not care a bit for their own happiness when they press Madan-mohan Sri Krishna's holy feet to their breasts, although He is dearer than countless lives to them. Instead of feeling joyous, they are fearful of hurting Him. We may ask, 'Then is it not better they do not hold His feet at all?' Well, they know that it makes Sri Krishna happy to place His feet on their bosom, so they press them close to their hearts. On the other hand, they feel His feet are too soft and hence they are afraid of hurting Him. It proves that the *Gopis* are absolutely free from the desire of sense-gratification. Only *rasik* devotees can comprehend this fact.

Again, how is Sri Krishna?

His face is '*mada-mudita*' and '*mridu-hasita*'. It means, 'His face shines brilliantly with joy. His smile is so beautiful that it seems to have stolen the radiance of the moon (*mushita-shashi-shobhâ*).' His beauty and sweetness - *muhuh-adhika* – enhances every moment. My heart is absorbed in such sweet beauty of His lotus face (*mukha-kamala-madhurimani*).

Srila Chaitanyadâs Goswâmi says the poet got a *sphurti* of Sri Krishna's sweetness after He had made love and has recited this verse. Srimad-Bhâgavatam says –

"When Sri Krishna reappeared on the *Râs*-floor, an important *Gopi*, overcome with love-anger, bit her lips, knit her brow and chastised Him." We learn from the *Shâstras* and *Âchâryas* that She was none other than Srimati Râdhârâni. This verse from Srimad-Bhâgavatam too centres on our Ishwari. The *kumkum* from Srimati Râdhârâni's breasts has coloured Sri Krishna's chest, as a result, He is looking so handsome. What is the effect of Her touch on Him? He is exultant and His smile is so broad and beautiful that it has put the full moon to shame. Such is the sweet radiance of His lotus face.53.

Verse 53 Sri Sri Krishna-Karnâmrítam Verse 53

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Verse 54

*ânamram-asita-bhruvor-upachitâm-akshina-pakshma-ankureshu-
âlolâm-anurâginor-nayanayoa-ârdram mridou jalpíte,
âtâmrâm-adhara-amrite mada-kalâm-amlâna-vamshi-swaneshu-
âshâste mama lochanam Braja-shishor-murtin jagan-mohinim. 54.*

Translation

He has thick black eye lashes and his dark black eyebrows arch like a bow. His eyes are always searching for His anurâgi devotees, His sweet speech drips with ras, His Nectarine lips are rosy and He is enjoying the sweet notes of His flute – my eyes are forever thirsty to see That all-enchanting Brajakishor. 54.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says: Srimati Râdhârâni murmured, "I have lost myself in Sri Krishna's sweetness" and passed out. Although the *sakhis* tried to console Her, She remained with Her eyes closed and continued to murmur lamentations. Sri Lilâshuk has echoed Her grief in this verse. Srimati Râdhârâni exclaimed, "Aho! Even in this state, my eyes are thirsting for That Brajakishor's *darshan*. How can you blame my eyes? Does Brajakishor's loveliness not enchant everybody?"

The Mahâjan has quoted the *Brajabâlâ* –

"Shyâm looks extremely sweet with His curls arranged in a *chudâ* surrounded by Kunda¹ flowers and a peacock feather flying on top. The *chandan* dot on His forehead dazzles like the full moon on a clear Sharad night – indeed, it enthrals the heart of all universe.

Today I saw Madan-Mohan walking slowly on the banks of the Yamunâ playing lovingly on His flute from the depth of His heart, hearing which, the Yamunâ was flowing backwards.

He adorns various gem-studded ornaments, for example, a gold necklace around His conch-shell like neck, and an ivory one studded with corals. His eyes resemble lotus petals with black bees imprisoned inside – they are nothing but snares to capture the heart of the fair sex.

He dons a golden yellow garment around His hips, and with the flower garland on the vast expanse of His chest, He looks as if the Love-god has paid Him homage. This amazing beauty is beyond this world. It is the height of the creator's creation. Poet Gyân dâs surrenders everything at His lotus feet."

¹ A variety of jasmine

Let us relish another song by the same Mahâjan poet –

“Shyâm’s beauty is naturally very enchanting and His style is most captivating. He is always loaded with the Love-*ras* of the *Braja-vanitâs*¹ that makes Him walk lazily, maintaining His *tribhanga* pose.

Today He is looking so enthralling, with peacock feathers on His head, surrounded by Bakul and Mâlâti flowers attracting a host of intoxicated honeybees. His delightful laughter dripping with *Amritam* and amorous pastimes confound the intelligence of the even Rati-*patî*.² Shyâmchând’s³ beauty is truly amazing.

His complexion is like that of fresh rain clouds and He shines like the radiant moon. Poet Gyâna dâs says His body is in the threshold of youth, who would not be tempted?”

Although this form of Brajakishor is all enticing, its magic works the most on the *Brajabâlâs* –

After beholding Sri Krishna’s handsomeness during His mid-*kaishor* age, a *Braja-nâyikâ* lamented –

‘O *sakhî*! Krishna’s sky-like body holds his extreme sweetness, which is like the sun. This sun arouses the fire of passion in my *Surya-kântamani*-like heart and is hurling down my moon-like *dharma* while spreading *râg* all around. The absence of this moon and the extreme strength of the sun makes my kumud-like intelligence droop and powerless; look, the sun is rising speedily in the sky-like Krishna! Alas! How will we survive?’⁴

- [Bhakti-Rasâmrita-Sindhu2.1.326]

Srimati Râdhârâni is saying, “This is why I am thirsty for His *darshan*.”

Sri Krishna’s eyebrows are extremely arched or crooked (since they waylay all the *Gopîs*) and thick black eyelashes curl dangerously from under the eyebrows.

“His joined eyebrows are dangerous like the *kâmân* (bow) of *Kâm* (Love-god). Who on earth created them? His artistic eyes cast crooked glances – as if they are fatal flower-tipped arrows.”

¹ The maidens of Braja

² The husband of Rati (passion) – that is, Love-god.

³ The moon like Shyâm

⁴ Srila Rupa Goswâmi presents the blue-complexioned Sri Krishna as the sky. His extreme sweetness is like the sun. The sun sets fire to a white coloured gem called *Surya-kântamani* (literal meaning – a gem that has affinity for the sun). The *sakhî*’s heart is pure and brilliant like that gem. Passion is the fire that the gem will burst into if it comes in contact with the sun (Krishna’s sweetness). His sweetness is hurling out *dharma* (which is stopping her from experiencing erotic feelings). Furthermore, the moon is the presiding deity (guardian angel) of righteous intellect and this sun-like sweetness is hurling it out. The word **Râg** refers to love as well as colour. The sun spreads beautiful colour as it rises in the sky, hence this is a pun on the word ‘Râg’. Her intelligence which is pure like the white *kumud*- water lily - is stopping her, but the lily droops in the sun and blooms in the moonlight. So as the sun-like extreme sweetness of Sri Krishna rises and increases in the Krishna-sky, then the moon (dharma) is hurled out, the lily (intelligence) droops and the *sakhî* is in danger!

– (Pada-Kalpa-taru).

His eyes are full of *anurâg* for me, so they are very playful. His eyes look like restless caged *khanjans* struggling to spread their wings and fly out of the cage. His sweet speech is delightful. His slightly rosy lips are full of *Amritam* and He is enhancing passion with His flute. Sriman-Mahâprabhu has lamented in Srimati Râdhârâni's mood –

"*Nâgar!* Decide and tell me. Is there any worthy woman in the three worlds that Your flute does not attract? All the songs of Your flute are like the chanting of sorceresses, that casts a spell on the hearts of women. The flute inflames the already raging passion, forces us to abandon the rightful path of the Aryans and compels us into submission. You use Your flute to coerce us into unrighteousness, and bombard our decency, honour and everything else with Your arrow like amorous glance. Now how dare You show us anger, and accuse us of infidelity? How much righteous are You that You are teaching us rightful conduct?"

You speak one thing, have another thing in Your mind and behave in a third manner – all these indicate a first grade cheat. You are having fun at the cost of our life. You had better forsake Your crooked ways. Do You not know, the song of Your flute pours and dissolves *Amritam* inside us, sounds as sweet as *Amritam*, and is decked in *Amritam*. The three *Amritam* steal our ears, heart and soul, how do You expect us to survive?"

– (Sri Chaitanya-Charitâmrítam.Ântya.17.32-36)

Srila Bhatta Goswâmpâd says Sripâd Lilâshuk is anxious to behold Sri Krishna playing on His flute. He is praying, 'Sri Krishna hypnotizes the entire creation, in His form as *Brajapâlak*¹. When will He appear before me in such form?"

Srila Bhatta Goswâmpâd has explained '*Braja-shishoh*' (the Braja-baby) like this: 'Although Sri Krishna is *kishor*, He is naughty like a baby and plays babyish pranks; so the poet has called Him '*Braja-shishoh*.' Then he has explained the sweet beauty of Sri Krishna.

How is His beauty?

Sri Krishna is '*ânamram-asita-bhruvor-upachitâm-akshina-pakshma-ankureshu*'. Sri Krishna's eyebrows (*bhruvoh*) are soft (*ânamram*), dark (*asita*) and extended (*upachitâm*). His eyelashes (*pakshmânkur*) are thick and dense (*akshina*). This means, His eyebrows are more effective than the bow of Kandarpa, for they hypnotize all creation. Moreover, from beneath those eyebrows His *anurâgî* eyes are glancing mischievously here and there.

"The *râg* (love) that makes the beloved appear new and the love too is new every moment, we call such love as '*anurâg*:'"

– (Ujjwal-Neelmani14.146)

His all-mesmerizing eyes are darting mischievous glances all around to relish the ever-new sweetness of Srimati Râdhârâni! How do those eyes reflect Râdhâ-*mâdhurî*?

(Sri Krishna is saying) –

¹ The protector of Braja (the cowherd form)

“Râdhâ is the apple of my eyes and my heart is full of Râdhikâ. Everything under the sky appears Râdhâ-like. I can see Râdhâ arising in the sky. The three worlds seem to comprise of nothing else other than Râdhâ.

O what shall I do? Where is the beautiful Râdhâ? I shall have no peace until I see Her. Poet Yadunandan says – what will new *anurâg* not do to a person?” – (Pada-kalpa-taru)

Again, how is His beauty?

He is *‘mridou jalpíte’* – very serene. He is full of witty and passionate conversation; hence, His *ras-full* speech attracts the Braja *Gopis*. They say –

“Krishna’s sweet words are rivers of *Amritam*. Those who have not heard it, their ears are like bad pennies and they are born in vain.”

– (Sri Chaitanya-Charitâmrítam.Madhya.2.28)

Sri Krishna is also *‘âtâmrám-adharâmríte’* – His lips are condensed *Amritam*. The *Gopis* declare –

“Krishna’s *Amritam* like lips and His excellent qualities put condensed nectar to shame. Whosoever has not relished their taste should have died at birth, for their tongues are like the frog’s tongue.” – (Sri Chaitanya-Charitâmrítam.Madhya.2.30)

Sri Krishna is *‘mada-kalâm-amlâna-vamshi-swaneshu’* – the song of His flute is joyous and sweet and He is absorbed in it. His own flute has enthralled Him and filled Him with ecstasy.

Srila Chaitanyadâs Goswâmi says Sri Lilâshuk is very much anxious to behold Sri Krishna. He is saying, “My eyes are desirous to behold *Braja-shishu* Sri Krishna. You should not blame the eyes, since this beauty is all mesmerizing. Why does it captivate everyone? It is because His dark eyebrows arch like the bow of Kâmdev and His eyes that are rich with thick eyelashes are full of *anurâg* and are searching for His loved one. His speech is sweet and gentle. His lips are like *Amritam* and His sweet flute inebriates Him. Sri Lilâshuk is thirsty for this all-enchanting form of Sri Krishna.54.

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Verse 55

*tat kaishoran tachcha vaktrâravindan
tat kârúnyan te cha leelâ-katâkshâ,
tat soundaryam sâ cha manda-smíta-shrih
satyam satyan durlabhan daivate'pi.55.*

Translation

That kishor-form of Sri Krishna, that lotus like face, that compassion, those loving glances, that beauty, that radiant smile – truly truly they are beyond the reach of even the celestial beings.55.

Âswâd-bindu purport

In the beginning of his explanation Srila Krishnadâs Kavirâj Goswâmi says: We have relished the *sphurti* of Sri Krishna in Sri Râdhâ's heart in verses 51, 52 and 53. Now, unable to obtain That sweet Sri Krishna, She has become extremely agitated. Sri Lilâshuk has echoed Her lamentation in this verse. Srimati Râdhârâni is telling Her sakhis, "My dear friends, I am telling the truth and nothing but the truth that Sri Krishna's lotus like face is beyond the reach of the heavenly beings and even Lord Nârâyan of Vaikuntha. His compassion and loving glances are all the more rare. What to speak of the Devas, even Mahâ-Nârâyan, Who is the Lord of the Vaikuntha planets do not possess the sweet beauty of Sri Krishna.

"In *Tattva*, Mahâ-Nârâyan, the Master of the Spiritual world and Sri Krishna are non-different and both are *sachchidânanda*, yet Sri Krishna's form is highly exultant due to all the *ras* that He contains." – (Bhakti-Rasâmrita-Sindhu1.2.59)

This is the reason why Sri Laxmi Devi, who resides on the bosom of Mahâ-Nârâyan, is performing *tapasyâ* to relish that *ras*. Srimad-Bhâgavatam proves the statement with –

"yad-vânchhayâ shrir-lalanâcharat-tapo vihâya kâman suchiran dhrita-vratâ"

- (Srimad-Bhâgavatam10.16.36)

We come across a beautiful story in Sri Padma-Purân in this context. At one time Sri Laxmi Devi was tempted by Sri Krishna's sweetness and coveted Him. She started performing severe austerities for this purpose. Sri Bhagavân was pleased with her *tapasyâ* and appeared before her. He asked her the reason for her *tapasyâ*. Devi answered, "I want to obtain You in the same *bhâv* as that of the Gopis in Vrindâban." Sri Bhagavân said, "It is impossible for you. You are naturally in *aishwarya-bhâv*, while the Gopis of Braja are always in pure *mâdhurya-bhâv*. Therefore abandon the hope of

procuring *sevâ* in Braja-*bhâv*." When Laxmi Devi heard Sri Bhagavân, she was crestfallen. She prayed, "O my Lord and Master, then please allow me to reside on Your chest as a golden line." Sri Bhagavân granted her prayer. Until today, Laxmi Devi is residing on Sri Krishna's bosom as a golden line. Similarly, Sriman-Nârâyan cannot steal the hearts of the Gopis.

"Sri Krishna is Swayam Bhagavân, hence He steals Laxmi Devi's heart, but Nârâyan cannot attract the Gopis. What to speak of Nârâyan, even Sri Krishna cannot tempt them by assuming the form of Nârâyan. Once to pull their legs, Sri Krishna displayed the fourhanded form of Lord Nârâyan before the Gopis, yet the Gopis were not overcome with *anurâg* for Him."

– (Sri Chaitanya-Charitâmrítam Madhya.9.134-136)

We can easily understand from the above evidences that Sri Vrajendranandan's sweetness is much more wondrous. Srila Krishnadâs Kavirâj Goswâmpâd has explained this topic in very sweet language in Sri Chaitanya-Charitâmrítam –

Sriman-Mahâprabhu is describing Sri Krishna in a state of love-delirium –

"Amongst all the divine pastimes of Sri Krishna the best are the ones He performs in the human-like form. In these pastimes, He dresses as a cowherd boy, holding a flute. He is Nava-kishor (on the threshold of youth) and performs pastimes as if He is an ordinary human being.

O Sanâtan! Hear the description of Sri Krishna's sweet beauty. A single drop of that beauty submerges entire Creation by attracting all living beings.

His beauty zestfully plunders the hearts of all His other Divine forms as well - all those Divine forms that exist in infinite universes and in the spiritual world. It seduces even the Laxmis, whom the Vedas crown as the chastest of all.

Astride the chariots of the Gopis' hearts, He agitates the heart of the Agitator-of-hearts (the Love-god). Hence, He is called Madan-Mohan¹. [Madan - the Love-god; mohan – the one who hypnotises]. He has vanquished the proud 'wielder of five arrows'² (The Love-god). Thus, He Himself is the New God of Love. He celebrates His victory by holding the Râs-festival with the Gopis.

He grazes the cows playfully with His friends. He frolics freely in Vrindâban playing sweetly on His flute. The song of His flute is so wonderful that all moving and non-moving beings express rapture. They tremble and shed tears.

He looks as beautiful as the newly formed rain-clouds with lovely white cranes (His pearl necklace) flying amidst them. His crown of peacock feathers seem to top the clouds like a brightly coloured rainbow, and He is clad in a golden yellow robe which looks like lightning flashing through the clouds. In this manner, He showers the nectar of His pastimes (just as the rain showers rainfall) on His devotees (who are like the harvest or the cream of His Creation).

¹ One Who hypnotizes the Love-god

² The Love-god darts five flower-tipped arrows at his target and is never said to miss

This form of condensed sweetness and Divinity has manifested Himself in Braja. Shukadev, the son of Vyâsdev has described this many times in Srimad-Bhâgavatam, which upon hearing the devotees get intoxicated with love."

- (Sri Chaitanya-Charitâmrítâ – Madhya.21.84-92)

(The women of Mathura said) – "The Gopis must have performed some inconceivable austerities; hence they are drinking the nectarine beauty of Sri Hari – that beauty which even the Goddess of Wealth, Opulence and Fame covet. It is extremely rare, unparalleled and is the condensed form of *lâvanya*¹. They are drinking this beauty using their eyes as wine-cups."

- (S.B.10.44.14)

Sriman-Mahâprabhu has relished this verse and has said – "Sri Krishna's nectarine youth is an ocean full of the waves of condensed loveliness. Various mellows arise as whirlpools in this ocean. His resonating flute is a cyclone whereas a woman's heart is but a blade of *grass*. Once it drowns in this ocean, it has no chance of survival.

Dear *Sakhâ!* What austerities have the Gopis performed that the Lord has rewarded them so much? They drink the sweet beauty of Krishna with their eyes to their hearts' content. Their birth is blessed, their bodies are blessed, and their hearts full of Krishna-*prem* too are blessed.

Nothing is superior to this sweetness. No other Divine form can equal this. Even Nârâyan, from whom all other Incarnations originate and Who is the Lord of 'Paravyom'², does not possess this sweetness."

Goddess Laxmi (Ramâ), who is Lord Nârâyan's beloved consort, is the evidence for the above statement. She, who is the chastest of all chaste women, was tempted by Krishna's sweetness. Thus, she gave up all luxuries and started performing austerities to achieve Sri Krishna.

He is the essence of all sweetness and the reservoir of all sweet qualities. All the other incarnations only reflect His qualities. (They do not actually possess these qualities).

The '*bhâv*' of the Gopis is a mirror that reflects Krishna's sweetness. It gains a new brilliance with every moment and so does Krishna's sweetness. Both compete with each other and none is defeated. In this manner, both cross all bounds.

Mâdhurya or sweetness is much rarer than *karmâ*³, *jaṭ*⁴, *yog*⁵, *gyân*⁶, *vidhi-bhakti*¹, *tap*² and *dhyân*³. Only the one who worships Sri Krishna in Râgânugâ path with deep love can

¹ *lâvanya* -> when the complexion is extremely clear, rays of light emanate from within like the inner glow of a pearl-fruit, and the body sparkles from within, this beauty is called *lâvanya*.

² the Spiritual world

³ To sacrifice some material pleasure for devatâs etc. (Bhakti-Sandarbhâ 225) – quoted in Vaishnav Abhidhân by Srila Haridas das Babaji Maharaj

⁴ To utter a Mantra softly (Bhakti-Rasâmrítâ-Sindhu1.2.149)

⁵ Ashtânga-yog

⁶ The process to attain liberation

get His sweetness easily. In addition, That sweet beauty reposes in Brajadhâm alone. It is rich in its sweetness. It is the abode of all Divine qualities. Krishna is the fountainhead of the power and opulence of all the other incarnations".

– (Sri Chaitanya-Charitâmrítâ Madhya.21.101)

This is the most perfect and the most complete explanation of Sri Lilâshuk's verse.

The ultimate result of practicing devotion in the Braja-*ras* is to relish Sri Krishna's sweetness in Gopi-*bhâv*

Sriman-Mahâprabhu's words also prove the highest possible goal of human life. The ultimate result of practicing devotion in the Braja-*ras* is to relish Sri Krishna's sweetness in the mood of a Gopi!!

Srila Krishnadâs Kavirâj Goswâmi says Sri Krishna's mercy is very rare. He has granted *prem* even to the trees and creepers of Sri Vrindâban with the notes of His flute.

*"santvavatârâ bahavah pushkara-nâbhasya sarvatobhadrâh,
Krishnâdianyâh ko vâ latâswapi premado bhavati."*

"Kamala-nâbh⁴ Sri Krishna has many bountiful incarnations; however, Who else other than Sri Krishna grants *prem* to the creepers as well?"

- (Sri Bilwamangal Thâkur's verse quoted in Sri Laghu-Bhâgavatâmrítam)

This expresses Sri Krishna is much more merciful than His other *swarups* such as Sri Nârâyan. Similarly, His loving glance is also extraordinary. Sri Krishna is *Leelâ-kishor*. A single fleeting look of His expresses many *leelâs* that are full of *ras*. Hence, the poet has called Sri Krishna's glance as '*leelâ-katâksha*'. Such *leelâ-katâksha* is never possible in any other divine form. Moreover, His beauty, and alluring yet serene smile too is extremely exceptional.

This verse has another explanation. Srimati Râdhârâni is sorrowfully thinking, "I have hardly any chance of getting *darshan* of That *Leelâ-kishor* once more, what to speak of nocturnal pastimes." Just then, She experienced a throbbing in Her left thigh, eye and breast. These are auspicious signs. However, Srimati Râdhârâni chastised Her good fortune and Sri Lilâshuk has repeated her words. "O good fortune, even you are not fortunate enough to get Sri Krishna's *darshan*." We may ask, "How is anything impossible for 'Good Fortune'?" Sri Râdhâ replies, "It is true that it is highly unlikely that Good Fortune will get Sri Krishna's *darshan*. O *Daiva* (Fortune)! Even you cannot get His *darshan*, then how can you announce that I will be fortunate enough to behold Him? He had forsaken all other Gopis and had made love to me – yet, now He is refusing to grant me His *darshan*. When His *darshan* has become so **rare** for me, then definitely His

¹ To perform Bhakti because the Shâst*ras* command us to do so.

² austerity

³ meditation

⁴ The One from Whose navel a lotus has sprouted. Another meaning – 'the One Whose navel is beautiful like a lotus-petal'.

compassion is **very rare**. In addition, His heart-stealing beauty after lovemaking and His captivating smile when He used to see me with disarrayed attire is **extremely rare**."

Sri Lilâshuk mused in his *siddha-swarup* (as a *sakhî*), "Sri Krishna's *kaishor* as He sports with Srimati Râdhârâni, His lotus like face, His compassion, *leelâ-katâksha*, beauty, fascinating smile – are all nearly impossible for me, it is very true."

In the *sâdhak* state, when his Vaishnav companions saw how anxious Sri Lilâshuk was for Sri Krishna's *darshan*, they advised him to see Sri Vitthalnâth or Sri Ranganâthdev. He replied, "*Leelâ-kishor* Sri Krishna's lotus like face and profound compassion is not present even in Sri Nârâyan." The poet's associates asked him, "Sri Nârâyan is also an eternal *kishor* and He too performs divine pastimes." Sri Lilâshuk said, "Yes, although Sri Nârâyan and other divine forms are eternal *kishors* and perform nice *leelâs*, Srimad-Bhâgavatam declares only Sri Krishna as '*Manmatha-Manmatha* personified'.

Srila Bhatta Goswâmpâd says Sri Lilâshuk has experienced the marvel of Sri Krishna's sweet *kishor*-beauty to the maximum extent. He is expressing his wonder in this verse. He is arousing faith in the heart of the wise devotees by swearing that Sri Krishna's beauty and sweetness is exceptional. We see that the material human body too looks attractive in the threshold of youth. However, Sri Krishna's *kishor*-beauty is not like that. His sweetness steals the hearts of even the self-realized souls who have no attraction for material beauty whatsoever. In the *kaishor* stage, His eyes, lips, cheeks and the flirtatious movement of His eyebrows are especially sweet. His causeless mercy breathes life into the dead. Furthermore, His compassionate, expressive and mischievous glances, coupled with playful movement of His eyebrows are as fantastic as they are sweet! What's more, His mysterious and seductive smile is a rare sight even for the Devatâs. Srila Bhatta Goswâmpâd has explained *daivatam* as follows –

"Sri Krishna is the Supreme controller. He manifests countless incarnations by His Own free will. Therefore He is worthy of being called '*devatâ*' or God. Nonetheless his sweet *kaishor* is extraordinary even for Him."

Srimad-Bhâgavatam vouches –

"Sri Krishna's sweetness beautifies the ornaments He wears and forces him to marvel at His own beauty."

– (Srimad-Bhâgavatam 3.2.12)

The poet declares, "I give my promise that all this is true."

Srila Chaitanyadâs Goswâmi elucidates: Sri Lilâshuk has a *sphurti* of Sri Krishna's *kaishor*. He realized how extraordinary it is and recited this verse in amazement. The poet is pondering, "Sri Krishna's *darshan* is impossible for me – do you have any doubt? I can swear that His lotus like sweet face and wonderful *kaishor* is rare to all celestial beings – right from the heavens up to the Vaikuntha planets". He thought a while and said, "When His *darshan* is so rare, His mercy and compassionate glance must be more exceptional. His beauty and seductive smile is all the more inconceivable."55.

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Verse 56

vishwopaplava-shamanaika-baddha-diksham

vishwâsa-stavakita-chetasan janânâm,

prashyâma-pratinava-kânti-kandalârdram

pashyâmah pathi pathi shaishavam murâreh.56.

Translation

Sri Krishna has resolved to wipe out the troubles of all the devotees who have taken His shelter with firm faith. We are seeing That Murâri's ever-new sweet kaishor drenched in dark blue splendour on every pathway leading to Sri Vrindâban.56.

Âswâd-bindu purport

Sri Krishna says: In these five verses (56 to 60) Sri Lilâshuk has mistaken *sphurti* for *sâkshâtkâr*. This means that although he did not really have any *darshan* He still thinks he is seeing Sri Krishna. When Srimati Râdhârâni did not get Sri Krishna's *darshan*, She was miserable and swooned once more. Her *sakhis* consoled Her saying, "Dear Râdhe, don't You remember from how many calamities Sri Krishna has protected us? Therefore He will certainly come along one of these paths and make us happy." Srimati was soothed by these sweet words of Her *sakhis* and started glorifying Sri Krishna with a verse from Gopi-geet –

"O Best of men! You have protected the *Gopas* and the cows of Braja from the poisonous water of Kâlindi and from the grip of Aghâsur who came in the form of a python. You held up Girirâj for seven days and nights and shielded all the Brijwâsis from the torrential rain and thunderbolts of Indra. You have always protected the residents of Vrindâban from *asuras* like Vrishâsur and Vyomâsur, and from catastrophes such as the forest-fire."

– (Srimad-Bhâgavatam10.39.3)

In this manner, Srimati Râdhârâni sang odes to Sri Krishna and searched for Him on the pathways. She saw Sri Krishna in a *sphurti* and the poet has expressed Her feelings in this verse.

Srimati Râdhârâni told Her *sakhis*, "I can see Sri Krishna's most handsome *kaishor* on the pathways of Sri Vrindâban." Here 'Sri Krishna's most handsome *kaishor*' means 'Sri Krishna Who is a *kishor* and He is very handsome'. How is that form? It is dark blue, novel each moment and splendid. Srimati is assured, "He is supremely compassionate and always dispels the sorrows of His dear ones; He will certainly rid us of our sorrow."

Sri Krishna has taken an oath to rid the Brajajanas of all misery. Whenever they have faced any trouble, He has firmly fulfilled His vow. When He had stopped the traditional offering to Indra and started Sri Govardhan-*pujâ*, the king of the demi-gods had expressed his anger by summoning the doomsday clouds. This had resulted in torrential rain, storms and lethal blows of thunder. The Brijwâsis had only Sri Krishna's lotus feet as their shelter. They had cried –

*"krishna krishna mahâbhâga tan-nâtham gokulam prabho,
trâtum-arhasi devânnah kupitâdbhaktavatsâla."*

Meaning – "O Krishna! O Mahâbhâga¹! O Master! Indra is angry with us. Please save Gokul which is under Your protection alone."

- (Srimad-Bhâgavatam10.25.13)

Sri Krishna felt their sorrow and resolved –

"I shall protect the surrendered cowherd people for they are dearest to me and they depend only on me with my own transcendental power. I have pledged to protect the ones who have surrendered unto me." – (Srimad-Bhâgavatam10.25.18)

Whenever the Brijwâsis face any difficulty, they seek Sri Krishna's protection. It is not because they are aware of His majesty, but due to the fact that the all-knowing Sri Gargâchârya had told Sri Nanda Mahârâj during the Naming Ceremony –

"O Râjan, this son of yours will bring auspiciousness to the *Gopas* and Gokul, and cause supreme bliss to all. He shall enable you to get rid of all your troubles and sorrows."

– (Srimad-Bhâgavatam10.8.16)

The Brijwâsis are simple. They have firm faith in the words of the sages. Therefore, although they are in a sweet mood, they seek Sri Krishna's shelter in troubles and tribulations.

The same day that Sri Krishna delivered Kâliya Nâg, a terrible forest fire threatened to annihilate Braja at night. The *Gopas* woke up from their sleep and finding themselves in the throes of the dreadful fire, they sought refuge of Sri Krishna Who is the Supreme Brahman in the form of a human. They prayed –

"O all-powerful Sri Krishna! Please rescue Your friends and relatives from this terrible forest fire. We can never forsake Your lotus feet that grant freedom from fear."

The Brijwâsis have an unshakeable faith that Sri Krishna can deliver them all obstacles. This is their speciality.

In the *siddha* state (as a *sakhî*) Sri Lilâshuk had a *sphurti* of the Divine couple and stated, "We can see the sweet *kaishor* form of Sri Krishna wandering on the pathways, spreading ever new dark blue brilliance all around."

¹ Highly fortunate, eminent in the highest degree, illustrious, highly distinguished, virtuous in a high degree, pure, holy.

In the *sâdhak* state, as Sri Lilâshuk approached Mathurâ, he had visions of Sri Krishna everywhere. Indeed, Brajadhâm is a place that excites visions of Sri Krishna. Loving devotees naturally have *sphurtis* of Sri Krishna when they come here. In the state of love-delirium, Sriman-Mahâprabhu had *sphurti* of Sri Vrindâban, Govardhan and Yamunâ whenever He saw a woodland, hill and river respectively.

“When he sees woodland He mistakes it for Vrindâban; when He sees a hill He thinks it to be Govardhan. Wherever He sees a river, He takes it as Kâlindi, and immediately the Lord dances and falls on the earth crying in love-ecstasy.” - (CC.Madhya.17.52-53)

When the Lord went to Sri Vrindâban, He expressed special symptoms of *prem* –

“In Neelâchal, the Lord was immersed in *prem*. However, on the way to Vrindâban His *prem* increased a hundred fold. When He beheld Mathurâ, His *prem* amplified a thousand times and ten million times when He roamed in the woods of Vrindâban. As long as He was in some other place, He only experienced *prem* surging through Him at the very mention of Vrindâban. We can imagine how much then, actual *darshan* of Vrindâban must have affected Him.” – (Sri Chaitanya-Charitâmr̥ita.Madhya.17.212-214)

As Sri Lilâshuk approached Mathurâ he had *sphurti* of Sri Krishna and said, “Dear Govinda, You have pledged with Your holy lips, ‘my devotee never perishes’. I keep on remembering this oath and continue to survive.”

Sri Krishna has also vowed –

“Those who seek shelter unto my feet saying, ‘O Krishna, I am Yours’, I always grant them asylum – this is my pledge.”

The poet is saying, “The One Who has vowed like this to protect His surrendered devotees, we are seeing His ever-new dark blue splendour spread sweet brilliance on the paths to Sri Vrindâban.”

We may classify the surrendered devotees into two types.

- ♥ Sri Govinda’s near ones – they have no desire for sense-gratification at all. They are extremely greedy only to relish Sri Krishna’s sweetness. When anything stops them from relishing this sweetness, they seek refuge at Sri Govinda’s lotus-feet. They love Kishor-Krishna and they find His beautiful brilliance ever new and very soft.
- ♥ There is another class of devotees. They take refuge of Sri Krishna’s holy feet to get rid of their obstacles. They never run to anyone else. They are fully convinced that Sri Krishna alone is capable of destroying all types of suffering. They have the firm faith that Govinda always protects His devotees and never lets them perish.

Sharanâgati is the soul of *bhakti-sâdhanâ*. We should perform *bhajan* along with self-surrender. If *sharanâgati* is not deep-rooted in our hearts, we will never be able to adore Sri *Bhagavân*. Even if we do not feel *sharanâgati* now, we should continue with our *bhajan*. When we advance in *bhajan*, our feeling of *sharanâgati* too will become firm. Then we will be able to put all our responsibilities on Sri Govinda and rest in peace. One day Sriman-Mahâprabhu had told Srivâs Pandit –

“(The Lord said) – I see you do not go anywhere. I do not know how you are managing your day-to-day life. I do not understand how you will manage in the future either. Srivâs replied, ‘My Lord, I tell You I do not feel like going anywhere.’ The Lord said, ‘You have a large family. How will you support all of them?’ Srivâs said, ‘Well, whatever luck has in store for me, will happen. I will get that much only.’ Prabhu said, ‘In that case, you accept *sanyâs*.’ ‘No, my Lord, I cannot do that’, said Srivâs.

The Lord said, ‘What is this? You will not become a *sanyâsî*, neither will you approach anyone for any means - how will you sustain your family? I do not understand you. Nowadays, if you do not move around, a single paisa will not arrive at your doorstep on its own; and if you do not get any money what you will do, you just tell me that. Srivâs clapped thrice saying ‘one, two, and three’. Prabhu asked, ‘what do mean by clapping and saying, one, two, three’. This is my decision; I shall fast for three days and still after that if I do not get any food, then I have vowed to tie a pitcher round my neck and surely enter the Gangâ.’

When Lord Shachinandan heard Srivâs speaking in this manner He stood up and roared, ‘what did you say, Pandit Srivâs? Am I going to let you fast for lack of food? Even if some day, Laxmi *Devi* is forced to beg from door to door you will never face poverty. How could you forget my pledge in Bhagavad-Gitâ –

*ananyâshchintayato mām ye janāh paryupāsate,
teshām nityābhiyuktānām yogakshemam vahāmyaham.*
(B.G.9.22)

(Then Prabhu translated the verse)- Whosoever meditates on me with a single mind, I provide him with all necessities by carrying them on my head. If one does not approach anyone to fulfil his material needs and only meditates on me – all fulfilments come to him on their own.

Why should my servant worry about food when I am there to take care of him? Srivâs, you remain happily at home. All that you need will come to your doorstep by themselves.”

This is a brilliant example of the devotee’s self-surrender and Sri *Bhagavân*’s promise to support His devotee.

Srila Bhatta Goswâmpâd says Sri Krishna’s adolescent beauty is so rare that even the *devatās* are not able to see it. Yet Sri Lilâshuk had *darshan* of His mischievous ways and other sweet pastimes, and described them from his own experience. I can see Murâri’s naughty and playful activities on the pathways of Vrindâban. Here the poet is indicating that His mischievousness is appearing all the more sweet due to His budding youth. How is His *shaishav* (soft adolescence)? It is “*vishwopa-plava-shamanaika-baddha-deeksham vishwasâtavakita-chetasâm janânâm*” – Sri Krishna has firmly vowed to get rid of all the obstacles from the path of His devotees who always feel happy and believe strongly that He is most merciful. Sri Krishna is “*prashyâma-pratinava-kânti-kandalârdram*” – clearly dark bluish and His splendour increases every moment. It is full of *ras*.

Srila Chaitanyadâs Goswâmi has written that the poet has a sudden *sphuran* of Sri Krishna. He is saying in this verse – I am seeing Murâri’s soft adolescence in every path

Verse 56 Sri Sri Krishna-Karnâmrítam Verse 56

of Vrindâban. We can get His *darshan* by His mercy alone. He fulfils all the desires of those who believe in Him. If our heart is lit with this firm faith then He will deliver us from all suffering. The poet experienced Sri Krishna's sweetness and said, "He is clearly dark bluish and drenched with a brilliant *ras* that is ever new."56.

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Verse 57

*moulish-chandraka-bhushano marakata-stambha-abhirâmam vapur-
vaktran chitra-vimugdha-hâsa-madhuram bale vilole drishou,
vâchah shaishava-sheetalâ mada-gaja-shlâghyâ vilâsa-sthitir-
manda-mandamaye ka esha mathurâ-veetheem mitho gâhate.57.*

Translation

My dear friend, look there, Who is That walking slowly on the path of Gokul? He is alone and has a crown of peacock-feather; His body is as gorgeous as an emerald pillar; His face has a sweet , mesmerising smile, his eyes are full of bhâv and eagerness, His adolescent speech is soothing, and His movements are more praiseworthy than that of an intoxicated elephant! 57.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi has written that Srimati Râdhârâni is seeing in *sphurti* that Sri Krishna is coming to the *kunja*. His sweetness is increasing every moment. She inquired from Her *sakhî* about Him and Sri Lilâshuk has quoted Her in this verse. Sri Krishna's sweetness is always new like flowing water. Srimad-Bhâgavatam has called it '*anusavâbhinavam*' meaning, "To a loving devotee, Sri Krishna's sweetness appears new every instant." The devotee relishes His sweetness according to his love. Sri Krishna has said –

"My sweetness is always new; the devotee relishes it according to his love." – (Sri Chaitanya-CharitâmrítâÂdi.8.125)

The love of the *Gopis* is so wonderful that this sweetness increases manifold in their presence.

"The *bhâv* of the *Gopis* is like a mirror in which Sri Krishna's sweetness enhances each moment. This in turn increases the *Gopis'* *bhâv*. Both compete with each other and neither accepts defeat. Their novelty crosses all limits."

- (Sri Chaitanya-CharitâmrítâMadhya.21.99)

Therefore, it is not surprising that Sri Krishna's sweetness reach the zenith in Srimati Râdhârâni's proximity, since She is the crest-jewel of the *Gopis*.

Srimati Râdhârâni told a *sakhî*, "Oyi *sakhî*, Who is He, entering the *kunja*-path of Sri Vrindâban alone and slowly?" The Mahâjan has drawn a fine picture of Sri Krishna's sweet movements of *vilâs* -

“Kânu, the new lover-boy of Vrindâban is coming - His complexion is beautiful like that of the blue-lotus, sapphire, mascara and host of clouds, while peacock-feathers decorate His curly locks that surround His moon like face.

Bhâvini’s¹ heart is full of *bhâv* and She has lost track of day and night. She is absorbed in His sweet smile playing on His sweet lips holding the sweet flute. His arched eyebrows cast crooked glances that fling the shame of dignified women far away!

His gait is slow and stylish like that of an elephant while His anklets tinkle softly. Crores of Love-gods will faint if they see Him – poet Govinda dâs says – all glory to You!”

Sri Krishna is full of erotic *ras*. The saint poets start describing His sweetness from the tip of His head.

Explanation for “moulîsh-chandraka-bhushanah”

“*moulîsh-chandraka-bhushanah*” means ‘He sports a remarkable *chudâ* decorated with peacock-feathers on His head.’ Poet Srila Gyâna dâs is an expert in describing the sweetness of the peacock-feather-*chudâ* –

“Who has adorned His *chudâ* with peacock–feathers that steals the hearts of women? It appears like a rainbow atop fresh clouds in the sky. And who has encircled His *chudâ* with garlands of Mallikâ and Mâlâti flowers? It appears like the river Gangâ is pouring forth in all directions from the peaks of the Nilgiri (Blue) Mountain.

Buzzing bees are hovering around the Mallikâ and Mâlâti garlands around His locks that tumble on His forehead while the fine peacock-feathers quiver on His glossy hair.

Sajani! Kâno is very charming indeed! He pierces the family honour with His crooked glance and destroys the dignity of countless respectable women. His face sparkles like an emerald mirror and His eyebrows arch dangerously like the bow of the Love-god. The *chandân-tilak* on His forehead shines like a disreputable moon. He wears a golden yellow robe with gem-studded accessories sparkling all over His body while a garland of wild flowers swings on His bosom. Poet Gyâna dâs says – He looks as gorgeous as a lightning embracing the Tamâl tree.”



“Sri Krishna’s splendour is like that of the blue sapphire, mascara-paste, cluster of clouds and the blue lotus; his hair is pitch black, smooth and glossy. His *chudâ* decorated with peacock-feathers steal the heart.”

- (A.V.C.)

However, here we find the poet has described His complexion as “*marakata-stambha-abhirâmam*” – His body is more stunning than an emerald-pillar.

¹ A woman who is always engrossed in the sweet mood or *bhâv* (here, Srimati Râdhârâni)

Why does Sri Lilâshuk call Sri Krishna 'emerald-like' although He has a blue complexion?

When Murali-Manohar encounters the Braja *Gopis*, their golden splendour mingles with His blue sapphire-like complexion and makes Him look like an emerald. E.g. -

"Sri Krishna looked exceptionally beautiful on the *Râs*-floor and He dazzled like an exquisite emerald amidst golden gems."

- (S.B. 10.33.6)

"Srimati Râdhârâni's lightning-like lustre makes Sri Krishna's splendour resemble an emerald and Sri Krishna's effulgence too lends a brilliant green shade to Sri Râdhâ. Only when They reside separately, They express golden and blue splendours respectively." – (Alankâr-kaustubh)

This is the reason why Srimati is experiencing His complexion as emerald-like. His naturally sweet face is lit up with an appealing smile. His eyes are large and reaching the ears. They are moving restlessly and His eyebrows are dancing. His eyes are thirstily searching for Her.

"His sparkling dark beauty has pierced my heart and I cannot hold it anymore. I can not imagine how many moons were squeezed to yield how much nectar that were used to make up that face!

His lips are like *bândhuli* and perpetually carry a smile, which is like a flash of lightning across the lap of fresh clouds. It drowns all our honour and dignity.

His eyebrows are like the bows of Kâmdev, that are always poised to shoot, while the tips of His eyes have the shade of cinnabar and ever since He glanced at me from the rosy corner of those eyes, I see nothing but Shyâm everywhere.

O *sakhâ*! When I climbed up the banks of the Yamunâ, what a wonderful vision I had of Shyâm! Poet Gyâna dâs says - He is sheer nectar – That Son of Nanda from Gokul."

Sri Krishna's words are as soothing as His *kaishor*. He attracts the heart and soul of the fair sex of Braja.

"(His) each and every word exudes nectar – they are all *mantras* meant to bewitch decent ladies, so that they stay awake all day and night sighing heavily and wishing for death. They constantly keep remembering His style of walking (in half steps) and thus they are full of anguish. He has stuck Himself stubbornly in the middle of the heart within my heart – tell me O *sakhî*, what do I do?"

[Balarâm dâs]

Explanation of 'mathurâ', 'kah' and 'eshah'.

His gait, gaze and the amorous movements of His feet and hands are more praiseworthy than those of an intoxicated elephant are. Also, He is called '**Mathurâ**', because He agitates (*manthan*) the hearts of the onlookers. Hence, in this verse, 'Mathurâ' refers to Sri Krishna Who is appearing on the pathway to the *kunja* and Sri Râdhâ is seeing Him, and does not refer to "Mathurâ – the city". Hence this part of the verse means Who (*kah*)

is this (*eshah*) Mathurâ (agitator of my heart)? Everything about Him – His crown of peacock feathers, built, face, eyes, sweet speech, amorous movements – agitate the hearts of the onlookers – Who is He, slowly approaching the *kunja*, on the paths of Vrindâban?

In his *siddha-swarup*, Sri Lilâshuk is standing close to Sri Râdhârâni and describing Sri Krishna's beauty in a charming manner to the surrounding *sakhis*. As a *sâdhak*, Sri Lilâshuk had a *sphurti* of Sri Krishna as he entered Mathurâ and he has described Sri Krishna's sweet beauty in this verse. He has used the word 'Oye' as an expression of amazement. Who is this entering the *kunja*-way in Vrindâban? Whose eyes are playful with love-intoxication?

Srila Bhatta Goswâmpâd says, Sri Lilâshuk contemplated very deeply on Sri Krishna. Therefore, he got a '*sphurti*' of Sri Krishna and he has described His sweetness in this verse. 'Oye' means 'Aho!' Who is arriving '*mitho gâhate*' (solitarily in an amorous manner)? Here '*mathura-veethi*' does not mean the roads of Mathurâ. To prove this Srila Goswâmpâd has quoted Sri Gopâlottara-tapani Shruti as follows:

*"mathyate jagat sarvang tu brahma-gyânena yena va,
tat-sara-bhutang yad yasyang mathura sa nigadyate."*

Meaning – "Mathurâ is the condensed form of the *Brahma-gyân*¹ that agitates all creation."

This means that Sri Lilâshuk is describing Sri Krishna in a very loving manner. He has a vision of Sri Krishna because of his deep love. When he saw Him more clearly, he said '*maulish-chandraka-bhushanah*', meaning, 'He is wearing a crown of peacock feathers'. His body is more beautiful than an emerald pillar. Actually, Sri Krishna's bodily splendour resembles a sapphire, but He looks like an emerald when He reflects the golden light from His ornaments. Then Lilâshuk got a closer vision and said – '*vaktram chitra-vimugdha-hasa-madhuram*'. '*Chitra*' means 'most amazing', '*vimugdha*' means 'especially beautiful'. Therefore, especially beautiful smiles are making His face appears like a sweet *ras*, no, the very embodiment of sweetness! Also, His eyes are soft and naturally playful. He heard some words and said '*vachah shaishava-sheetala*', meaning, 'His speech is sweet and soothing'. Then he ascertained that He is none other than Sri Krishna and said – '*mada-gaja-shlaghya vilasa-sthitih*', meaning, 'Whose bodily movements are more praiseworthy than those of an intoxicated elephant". He walks as if He is the master of the earth on which He steps, just as a carefree elephant takes strong strides in the forest he owns.

Sri Chaitanyadâs has explained '*mithah*' as 'companions', which means, 'He is walking with slow dalliance, and the *Gopis* who have taken shelter unto Him are accompanying Him.57.

¹ Sri Krishna is the 'condensed form of *Brahma-gyân*'

Verse 57 Sri Sri Krishna-Karnâmrítam Verse 57

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Verse 58

*pâdau vâda vâ nirjita-ambuja-vânau padma-laya-lambitau,
pâni venu-vinodana-pranayinau paryâpta-shilpa-shriyau,
bahu dohada-bhajanam mriga-drishâm mâdhurya-dhârâ-kirau,
vaktram vâgvishayabhi-langhitam-aho bâng kim-etân-mahah.58.*

Translation

Aho! His feet vanquish the pride of a lotus-forest and so Padmâlaya-kamalâ¹ has taken His shelter. His lotus-hands holding the flute are experts in casting a spell. As also in all other arts, His arms shower sweetness and thus fulfil the desires of the Braja-beauties. No one can describe the splendour of His face - Who is this brilliant youth? 58.

Âswâd-bindu purport

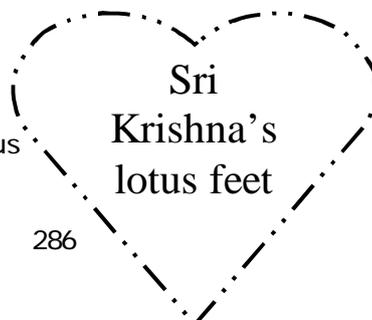
Srila Krishnadâs Kavirâj Goswâmi says: Once more Sri Râdhâ got a *sphurti* of Sri Krishna and mistook it as '*sâkshâtkâr*'. She saw Sri Krishna approaching the *kunja* and asked with doubt – Who is this person really? Sri Lilâshuk has echoed Srimati in this verse.

"Aho! What is this mass of effulgence appearing before me? Is it that youthful Krishna?" She thought for a moment and decided, "This mass of effulgence has the form of a Kishor, then it must be Krishna, since His feet are like the lotus and are more beautiful than a forest of lotuses". In the 12th verse the poet has said – '*kamala-vipin-vithi-garva-sarva-ankashabhyam*', meaning, 'Sri Krishna's lotus-feet are the sources of all Divine sports and they have vanquished the pride of a lotus-forest. The lotus-forest is proud because it spreads coolness, beauty, fragrance, sweetness and serenity all around. Thus, it gives pleasure to everyone. However, Sri Krishna's beautiful feet vanquish that pride since they possess those very same qualities, but to a greater degree. In this universe, whatever is beautiful, fragrant or cool is all material. They are temporary and limited. However, Sri Krishna's beauty is transcendental, condensed sat-chit-ânanda and ever new. Therefore, we cannot compare His beauty with anything material. It is incomparable. The *Gopikâs* alone can relish the special sweetness of Sri Krishna's lotus-feet.

"Sri Krishna's lotus-feet are so beautiful tempted to relish them. His lotus-feet *lâvanya*. His toes are like lotus-petals

that lotuses are full of honey-like and the *Gopis'* eyes

¹ Laxmidevi (Kamalâ), who resides on the lotus



(that gaze at them) are like the honeybees. His toenails are very splendid and resemble the filament of the lotus, since they scatter fragrance all around. May my mind be ever absorbed in those lotus-feet of Sri Krishna and never go astray." - [Sri Yadunandan Thâkur]

Hence Laxmi, who resides on a lotus (hence She is called '*padmâlaya*') is mesmerized by the beauty of Sri Krishna's feet and takes shelter there.

Sri Krishna's lotus-hands have a great affinity for the flute. He is Parabrahman while the flute emanates *Shabda Brahmâ*¹.

"Sri Krishna is the embodiment of Eros and the song of His flute is full of erotic *ras* that exerts its fullest effect on the *Gopis*, especially on Sri Râdhâ. What is Her state when She hears the hypnotizing song of the flute and beholds the sweet beauty of the Flute-player? Well, the Mahâjans have given us a slight inkling of that in the following poem. Sri Râdhâ's messenger is telling Sri Krishna –

"The song of the Your flute is incredible. As soon as one hears it, the heart yearns for more, and ever since She has seen You, my Precious One is dying.



Many sleepless nights have emaciated Her. She continuously stares at the fading moon. Her pulse has weakened, She is sweating profusely and She is moaning in anguish.

She has turned pale, fainted and has stopped breathing. Now, only if You meet Her, then She will recover and entire Gokul will rejoice. Poet Gyâna dâs says – Hear O Shyâm! I have dedicated my life to You."

Sri Krishna's arms are very much expert in all the arts.

"Look at that, what strange activities Sri Krishna, the treasure house of all dalliance, is performing! He is composing songs, performing the *ñandava* (fiery dance), conjuring riddles, playing the flute, sewing garlands, sculpting, performing magic and is defeating even the grandmasters in the game of dice."



His arms shower sweetness. Therefore, they are the source of pleasure for the doe-eyed damsels of Braja. During the *Râs-leelâ*, three hundred crores of *Gopis* wished that Sri Krishna should put His arms around each of them and dance! Sri Krishna's arms had fulfilled their wish by going around each one at the same time.

"*Yogeshwar* Sri Krishna entered in between two *Gopis* and put His arms around them. In this manner, He commenced the *Râs*-festival. In this *Râs*-festival every *Gopi* thought Sri Krishna was dancing with her alone."

And how is His face?

¹ Divine sound vibration

His infinitely sweet face is inexpressibly beautiful. It is beyond the power of speech. Therefore, even attempting to describe its beauty is useless. When we see His extremely beautiful face, we have an urge to describe it, but we are so astounded that we become speechless.

We may also relish this verse in another way. First, the poet had a vision of only Sri Krishna's splendour. So he asked – what is this brilliance? It is enchanting my mind and eyes. Then he got a slightly clearer vision and he felt a spurt of love. Therefore, he said – Aho! Is this brilliance 'Kishor Krishna?' Then he got a complete vision and described Sri Krishna's most splendid feet, hands and sweet face.

Sripâd Bhatta Goswâmi says – Sri Lilâshuk was meditating on the sweet pastimes of Sri Krishna. Therefore, he got a *sphurti*. He experienced His sweet beauty and recited this verse. He was dazed and was thinking, what is this soft brilliance? Is it the effulgence of Brahman? It is not possible since this brilliance has feet and they are so beautiful that they vanquish the pride of a lotus-forest!" You may ask, 'An exalted person like Sri Kamalâ *Devi* (Laxmi) resides in the lotus-forest. Is it possible then, for His feet to defeat the lotus-forest?' To this the poet replies, "Yes, '*padma-alaya-lambitau*' – Sri Kamalâ *Devi* too has left her lotus-forest and has sought shelter at His lotus-feet, don't you see that? She too is spellbound by His feet! His hands are expert at playing the flute and in all the arts. His arms shower sweetness and fulfil all the desires of the Braja-beauties."

After describing the sweetness of His feet, hands and arms to a small extent, the poet tried to describe the sweetness of Sri Krishna's face, but failed. He could only utter, "Sri Krishna's face is so sweet that it is beyond of the power of speech." 58.

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Verse 59

*etan-nâma vibhushanâm bahumatâng veshaya sheshairâlam
vaktran dwitri-vishesha-kânti-lahari-vinyâsa-dhanya-adharam,
shilpair-alpadhiyam-agamya-vibhâvih shringâra-bhangimâyan
chitran chitram-aho vichitram-aha-aho chitram vichitram mahah.59.*

Translation

His face is the best ornament - why does He need any other jewellery? Moreover, it has beautiful lips that radiate splendour all around. This mass of radiance has an erotic style, has so many artistic abilities that it is beyond the comprehension of the not-so-intelligent. This brilliance is amazing, very very amazing, extremely amazing!!! 59.

Âswâd-bindu purport

Once again Sri Lilâshuk had a *sphurti* of Sri Krishna's sweet face. Srila Kavirâj Goswâmpâd says: In the previous verse, he had a *sphurti* of Sri Krishna's beautiful feet, hands, arms and His face. Now He has a vision of Sri Krishna's sweet face alone. His heart is flooded with this sweetness. When Sri Râdhâ remembered Sri Krishna's sweet face, how She lamented! The poet has echoed Her feeling in this verse.

Sri Krishna's sweet face is inexpressibly beautiful. It is the opinion of the majority that Sri Krishna's face is the best ornament and He requires no other.

Srimad Bhâgavatam says –

'bhushana-bhushana-angam'

Meaning - 'Sri Krishna's beauty itself is an ornament for His body.'

Ornaments are called so because they adorn and beautify someone's body. Nevertheless, Sri Krishna's body is an ornament for the ornaments He wears. This is to say, that, each part of His body is so gorgeous that it decorates the jewellery He wears on it, in stead of the jewellery increasing the beauty of that organ.

"O Pretty maiden! We brought a pile of gem-studded ornaments for beautiful Sri Krishna. However, they were not able to enhance His beauty even the slightest bit. Instead we discovered that the ornaments were beautified to a large extent when they came in contact with His body."

- [Bhakti-Rasâmríta-Sindhu 2.1.339]

Although each part of His body is ‘an ornament for the ornament’, His beautiful face is the King. Sriman-Mahâprabhu has told Sri Sanâtan Goswâmi, in the mood of Srimati Râdhârâni –

“Dear *sakhî*, Sri Krishna’s face is the King of the moons. His body is like a throne. His moon like face is sitting majestically on this throne and reigning supreme (dazzling) amidst the assembly of moons.”

- [Sri Chaitanya-Charitâmrítam.Madhya.21.87.]

Even His ministers are amazing!

“His large and wide eyes moving restlessly, intoxicated with love, are His ministers. His face is the place where Loveliness performs its pleasure-sports and it is a feast for the eyes. Govinda’s face is indeed blissful!”

- [Sri Chaitanya-Charitâmrítam.Madhya.21.190]

Most devotees agree that Sri Krishna’s blissful face is His only ornament – so why would He require anything else? You may say, ‘the radiance of His body will mingle with that emanating from the ornaments and thus this will give rise to a beautiful colour combination.’ To you, my dear readers, the poet has replied –

“ dwi-tri-vishesha-kanti-lahari-vinyasa-dhanya-adharam.”

Meaning – “He is well-adorned by the few rays scattering from His blessed beautiful lips.” This means that His face is especially beautified by the white, pink and dark blue rays emanating from His smile, lips and cheeks respectively. The whiteness of His smile, redness of His lips and bluishness of His cheeks form a splendid colour combination, why does He need gold and jewels?

Once more, the poet experienced extreme sweetness and He got a *sphurti* of Sri Krishna as a mass of effulgence. He discovered that this effulgence had face, hands, legs etc. so he ascertained that these are the ornaments. He was astonished, so he said – this effulgence is strange! Again, he got a *sphurti* of the various parts of Sri Krishna’s body and said with amazement – who is that expert artist who has sculpted such beautiful and erotic sidelong glances, such passion-arousing eyebrows, smile, witty repartees, song of the flute and amorous movements – all are like ornaments! Aho this is very amazing! He got a *sphurti* of even more sweetness and exclaimed, Aho! This is more than just amazing! Why? It is because this erotic style is so majestic that it is beyond the intellectual power of the not-so-intelligent people, such as Brahmâ. The poet’s voice is choked, so instead of exclaiming ‘aho!’ he has uttered ‘**ahaho!**’

The form revealed to Sripâd Lilâshuk is that of *Nava Kishor* Sri Krishna with His infinitely sweet effulgence. It is beyond the power of speech to describe Him. Sri Lilâshuk tried to draw a picture of what He had seen, for the sake of his companions. But poor language! It belongs to the material world, how can it describe the Divine Being Who belongs to the realm of *bhâv*?

Suppose, by the mercy of Sri *Bhagavân*, after performing lots of *bhajan*, Sri Krishna reveals His sweet beauty to us. Overwhelmed with a surge of passion, even if we try to describe Him, we

Language fails to describe Sri Krishna

would not manage more than one or two sentences. We cannot capture even material beauty entirely in one canvas. We have to resort to comparisons – meaning that we compare the subject to some other object and thus try to express its beauty but our hearts are not satisfied. When such is the case with material subjects, then what to speak of Divine beauty and sweetness? In spite of being such a great poet, Sri Lilâshuk could not find the words to describe Sri Krishna's body and face, and all he could do was to exclaim "*chitran chitram-aho vichitram-ahaho chitra vichitram mahah*". Thus, he has expressed his extreme wonder on beholding that Divine beauty!!

In the 89th verse too, while trying to describe Sri Krishna, he has only repeated '*chitram*' (amazing), to express his feelings.

*"chitran tade-tat-charâ naravindan,
chitran tadeñan-nayarâ ravinda,
chitran tadetad-vadarâ ravindan,
chitran tadetat-vapurasya chitram."*

The poet has expressed his tremendous wonder with just a small word '*chitram*'. This is what he felt when he had a vision of Sri Krishna. It is this sense of wonder that we call '*ras*'.

"rase sarosh-chamatkârah yam virâ na raso rash".

Meaning – "A sense of wonderment is the essence of *ras*, without which '*ras*' can not be classified as '*ras*'."

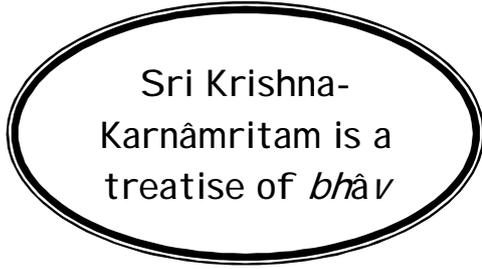
- [Kavi Karnapur]

Similarly, in the 92nd verse, Sri Lilâshuk had a *sphurti* of Sri Krishna's sweet body, sweet face, sweet smile and all he could do was to repeat 'sweet' and 'sweet'.

*"madhuram madhuram vapurasya vibhoh
madhuram madhuram vadanam madhuram,
madhugandhi mridu-smitam-etad-aho,
madhurammadhuram madhuram madhuram."*

There is no second opinion. It is definitely not as if the great poet Sri Lilâshuk had a limited treasury of vocabulary and so he could not describe Sri Krishna's beauty! On the contrary, he has used magnificent words – words that are beyond the material world! Sri Krishna-Karnâmrítam is a testimony to his wonderful talent. Had he wished, he could have used so many words to describe Sri Krishna's beauty, but he realized that even if he used all the vocabulary of the world, it would still be impossible to describe what he was seeing in front of him – the height of the Ocean of beauty and sweetness – Sri Krishna! It is a roaring, billowing delightful ocean and his heart has plunged into its depth. All words fall silent. Language becomes mute. Yet the surge of *bhâv* wants to emerge through words – but words are incapable of bearing the force of *bhâv*. Language is stupefied. He drowns in the forceful gush of *bhâv*. But *bhâv* has surged tremendously in the heart. It has to come out. Then language has no option but to present himself humbly to the emotional devotee. All he holds in his palms are just a few words of description. And these humble words appear as a huge rushing cascade on the heart and ears of the devout reader and help him to express his own *bhâv*. *Bhâv* lends little bit of his force to

language. Even this little bit of force has a mega effect that is unlimited and infinite. So the emotional reader feels blessed just by reading '*chítam*' and '*vichítam*'.



Srila Bhatta Goswâmpâd says Sri Lilâshuk was constantly meditating on Sri Krishna Chandra in a very sweet mood. Therefore, he received a special vision of Sri Krishna's lotus like face. He realized its beauty more and more. He was so full of wonder when he recited this verse and exclaimed – Aho! How amazing is this effulgence, how very amazing! What sort of effulgence? '*Chítam*', meaning, 'it is a combination of various

colours'. This effulgence is not '*nirgun*' (without any attribute), but '*sagun*' (it has divine characteristics).

How is it that the Effulgence has a form?

The beauty of its eyes and lips are amazing! Again, he said, '*ahaho vichítam*'. This means His style of glancing and everything else about Him is amazing. The poet has interwoven the words 'amazing' and 'very amazing' to express how splendid Sri Krishna is. He is the paragon of supreme amazement! Next, the poet said that although all His features are splendid, everyone agrees that His face is especially beautiful. There is no need to exercise one's artistic capabilities to make it look more beautiful – in short; He does not need *tilak* etc. The face is extremely radiant without a dot of make up.

How is His face?

'*dwi-tri-vishesha-kanti-lahari-vinyasa-dhanya-adharam*', meaning, "His beautiful lips are spreading two - three waves of radiance all around. 'Two waves' refer to His flute and smile. 'Three waves' indicate His glance, attractive eyebrows and witty repartees.

Again, how is His face?

'*Shringara-ghangi-mayam*' – overflowing with erotic expressions'. His beautiful face is full of erotic glances, flirting eyebrows, a slight smile playing on His lips, witty repartees, the song of the flute and passionate expressions – all His features are cause arousal. This is why the Mahâjans say –

"His body is resplendent with heart-stealing beauty like that of the innermost whorl of the blue-lotus. His robes put to shame the brilliance of molten gold. His chest sports an attractive pearl necklace – Who is this youth overwhelming all creation with passion?" - [Padyâvali]

Srila Chaitanya dâs explains this verse in another manner. Sri Lilâshuk was amazed by Sri Krishna's incredible effulgence and exclaimed – "Aho! Sri Krishna's supreme brilliance is '*chítam*' (amazing)! Earlier I have never seen so much splendour emanating from His body! How on earth did I get this incredible *darshat*? How amazing! How very amazing!" He is full of love, so much so that he is repeating his words. He is finding it unbelievable, so he said in wonder – "Ahaho! His face is sporting so many different artistic expressions! His erotic glance, speech and appearance are indeed extremely amazing! 59.

Verse 59 Sri Sri Krishna-Karnâmrítam Verse 59

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Verse 60

agre samagrayati kâ-m-âpi keli-laxmi-

manyasu dikshmu-âpi vilochanam-eva sâkshi,

hâ hanta hasta-patha-duram-âho kimetad,

âshâ-kishoram-aya-âmba jagat-trayam me. 60.

Translation

Sri Krishna is performing such amazing love-sports in front of me! I can see such beautiful scenes all around me! My eyes are the very witnesses. Alas! Alas! I am trying to catch Him, but He is moving away. Oooh mummy! What is this! The whole universe has taken the form of the divine Kishor! 60.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd says, after this, Sri Râdhâ got a *sphurti* which She mistook as 'actual meeting'. She felt as if Sri Krishna had truly appeared before Her. She thought She had got Sri Krishna's *darshan* and considered Herself extremely fortunate. She started thinking – is this real? While She deliberated in this manner, Sri Lilâshuk echoed Her feeling.

She mused, "He is here expressing inexpressible beautiful love-sports right before my eyes. Is this genuine?" She pondered and looked to Her left, right and behind. All She could see was His wonderful love-sports. Therefore, She said, "When I can see Him in all directions, then it is definitely true."

However, She thought again and shook Her head – "How can it be true, when I can see the same thing everywhere?"

Then She concluded – "It is true, there is no doubt about it, since my eyes are the witnesses. They cannot lie."

Again, She was suspicious – "The eyes alone are not to be trusted. Let's see whether I can touch Him or not."

Therefore, She spread out Her hands and tried to touch Him. She realized He was not quite near, but just a little distance away. Yet, however much She advanced, with Her outstretched hands, She always felt Him a little distance away. Then She uttered in woe –

Verse 60 Sri Sri Krishna-Karnâmr̥itam Verse 60

“What is this? – I cannot touch Him – He is always a little away!” She looked miserably to Her right; He was there, but a little distance away – same to Her left as well as behind – just a little distance away. Then Srimati gazed sorrowfully up at the sky and exclaimed – “Oooh mummy! What is this? The whole universe has taken the form of Kishor! Wherever I look, I find the Delight of my eyes – the same Nava Kishor Who is as sweet as honey!”

If we assume Sri Lilâshuk uttered this verse in *sâdhak* state, then too its meaning is wonderful. It proves that the poet was so engrossed in Sri Krishna that such visions were most natural for him. He contemplated so deeply on Sri Krishna that he naturally got *sphurti* and when the *sphurti* was deep, he mistook it as '*sâkshâtkâr*'. At this stage, it is easy and natural for a devotee to get Sri Krishna's *darshan*. Sri Krishna has called such a Mahâtmâ (great soul) as 'very rare'.

"vâ nudevam-sarvam-iti sa mahâtmâ sudurlabhah"

– [B.G.]

This verse tells us that, Lila-kishor, the very sweet form of Shyâmsundar and the only delight of Sri Lilâshuk's eyes and heart, is performing some wonderful *leelâ* with him by remaining just a little distance away from him. In this way, the sweet Lord is relishing *ras*. He is very clever and knows how to enhance the love-thirst of a devotee rapidly. We learn from another verse that Sri Lilâshuk did manage to catch the Naughty One – the One Who is unperceivable by the best of Yogis! This was by the strength of His deepest *anurâg*. Then, who has ever managed to hold that Eternally Playful One forever? As soon as Lilâshuk caught Him, Sri Krishna too smiled a little and laughing mirthfully, He slipped away. Then the poet said –

*"hastam-utkshipya
yato'si balat krishna kim adbhutam,
hridayad yadi niryasi paurushang ganayami te."*

Meaning – “O Krishna! You are wrenching free from my grip, is it a sign of valour? I shall concede Your boldness only if You can escape from my heart!”

The devotee's heart is Sri Krishna's 'resting room'. He can never leave it.

"bhakter hridoye krishner satata bishrâm."

Meaning – “Krishna always reposes in the devotee's heart”.

– [Sri Chaitanya-Charitâmr̥ita]

Sripâd Bhatta Goswâmi said: In the previous verse Sri Lilâshuk exclaimed, '*aho chitra vichitram*'. From this, we learn that he has relished Sri Krishna-realization. Now by Sri Krishna's mercy he is the sole proprietor of His *kripâ*. The other four eternal substances – time, karma, Mâyâ and the living entity – do not contain *kripâ*. Jiva or the living entity is Sri Krishna's eternal servant. *Kripâ-shakti* arouses the desire for *sevâ* in the Jiva and eventually grants him actual *darshan* and Sri Krishna's *sevâ* in His eternal abode.

We may feel that although the jivas, who are bound by Mâyâ, have no *kripâ*, the devotees do possess *kripâ*. In that case how can we say that Sri Krishna is the sole proprietor of *kripâ-shakti*? Sri Jiva Goswâmi has answered

When we get *sevâ*
we should consider
it Sri Krishna's *kripâ*

Verse 60 Sri Sri Krishna-Karnâmrítam Verse 60

this question. He says that Sri Krishna is very merciful. Therefore, he has stored some *kripâ* in His devotees so that they may distribute it easily in this material world. The Divine *kripâ* flows from one living being to another using the merciful devotees as a medium.

Srila Chaitanya dâs says, Sri Lilâshuk got Sri Krishna's *darshan* and recited this verse. He exclaimed, "Aho! What is this?" He observed carefully and said, "He is performing some inexpressibly sweet love-sports before me; not only in front of me, but also all around me. Alone, He is appearing everywhere. How do I know it is true? Well, it is true because my eyes are the witnesses. When I can see it with my very eyes, why should I doubt it? Sri Lilâshuk stretched his hands eagerly to touch his loving God, but could not catch Him. He cried in woe and misery - Alas! Alas! Sri Krishna is a little distance away. When the *sphurti* disappeared, he gazed up at the sky and exclaimed sorrowfully – O Mother! How did the whole universe assume the form of Kishor? 60.

dddddddddddddddd

Verse 61

*chikuram bahulam viralam bhramaram
mridulam vachanam vipulan nayanam,
adharam madhuran nayanam madhuram
chapalan charitancha kadâ nu vibhoh. 61.*

Translation

When will I tie Vibhu Sri Krishna's thick and silky smooth hair in the form of a chudâ? As His rich glossy and black curls keep on tumbling on His forehead, when will I arrange them neatly? When will I hear His soft speech? When will I see His large eyes? When will I drink the sweet honey from His lips? When will I kiss His sweet face? When will I experience His naughtiness? 61.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd has explained that when Srimati failed to get Sri Krishna She fell on the earth and fainted. The *sakhîs* tried to revive Her with soothing words. They said, "Radhe! Sri Krishna will arrive just now. You will surely experience His sweetness." Thus consoled, Srimati came back, but She did not open Her eyes. She lost Herself in meditating on all the *sevâs* She could have performed in the love-grove but that She did not get the opportunity of doing so. Sri Lilâshuk has echoed Her lamentation in the mood of a *sakhî*.

Sri Râdhâ said in delirium, "Dear *sakhîs*! Sri Krishna is Vibhu (Almighty). He can rid us of all misery. How many times has He saved us from so many calamities! When will He save us from this suffering of separation? All of a sudden, Sri Râdhâ got a *sphurti* of how She used to groom Sri Krishna when His attire got dishevelled at the end of their love-sports. She cried – "When will I tie His silky, soft and thick hair (tousled due to loving pastimes) in the form of a *chudâ*? When will I arrange His tumbling black, glossy curls neatly on His forehead? My heart is yearning to hear His soft speech whilst grooming Him!"

Sriman-Mahaprabhu has uttered in the mood of Sri Radha –

"His sweet speech is more nectarine than nectar, since it is mixed with the camphor of His sweet smiles. He chooses words so expertly, with double meanings and expresses various *ras*. Every syllable is adorned (saturated) with wit and humour.

My ears are like the *chakor*-bird that depends solely on one drop of that nectar for survival. My *chakor*-like ears are alive only in that hope. Sometimes they are lucky enough to get it (Sri Krishna's nectarine words) and at other times they are not so lucky and hence die of thirst."

- [Sri Chaitanya-Charitâmrítântya.17.41-42]

The ears that cannot hear
Sri Krishna's nectarine
speech are worthless.

"Krishna's sweet speech is a flow of nectar. The ears that are not blessed enough so as to experience it, are nothing but bad pennies! They are worthless indeed!"

- [Sri Chaitanya-CharitâmrítamMadhya.2.28]

But then, this same nectarine speech lands the *Brajabâlâs* in great trouble! For example –

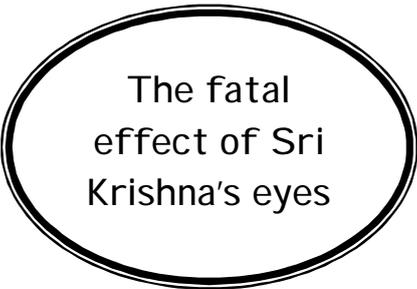
"Krishna's speech is unspeakably unjust! It is too sweet, too full of different *ras* and too funny! It pulls the ears of the fair sex by force of its sweetness. Poor ears! They perish in the tug-of-war!"

- [Sri Chaitanya-CharitâmrítamAntya.15.18]

However, at the end of dalliance, each and every sweetness becomes highly attractive.

When shall I behold His large eyes? The poet has said in the 57th verse, Sri Krishna's huge eyes are gazing very eagerly in love. They are wonderfully attractive.

A saint poet has said –



The fatal
effect of Sri
Krishna's eyes

"He gazed at me with rose-tipped eyes as if He was dragging my heart with a fishing-hook."

The Mahâjan has also sung –

"He thrust a poison-tipped spear in my heart (with His eyes) and now, day and night, I am struck with love-fever."

Yet one cannot give up the tremendous desire to behold these eyes! Srimati said, "O when will I drink the nectar of His lips?" His lips hold maximum attraction for the damsels of Braja. When Sri Krishna abandoned them during the *Râs-leelâ*, they had prayed –

"O Krishna! You have ignited our passion with Your laughing eyes and sweet song of the flute. Now please extinguish it with the shower of nectar from Your lips. Otherwise, O Friend! We shall burn ourselves in the fire of Your separation and attain Your feet by meditating on them."

- [Srimad-Bhâgavatam 10.29.35]

In the same manner, Sri Krishna's sweet face too is naughtily inviting the Gopis to kiss it. Sri Râdhâ was overwhelmed with great longing and bashfulness. Therefore, She was not able to complete the sentences in the verse. She was unable to add any verb. Our Goswâmis have added the verbs in the suitable places and have then relished the verse.

Sripâd Bhatta Goswâmi has explained the verse in the following manner: How will it be if Sri Krishna always decides to remain a little distance away? Then how will Sri Lilâshuk

Verse 61 Sri Sri Krishna-Karnâmrítam Verse 61

fulfil His desire? Therefore, the great poet is begging the Lord of his life – please grant me Your *sevâ*. He is praying, “When will I arrange Your voluptuous hair with colourful peacock-feathers and flowers?”

The poet is so much overwhelmed with the *ras* of Divine love-sports that once he uttered ‘Vibhu’, he forgot the verbs. Maybe he did not want to upset the beauty of the verse by using too many verbs and it was not possible to pray for so many *sevâs* using a single verb. He remembered how the bumblebees, tempted by the fragrance of the lotus, hover around it. So he said, “When will I remove the rich glossy black curls (resembling the bumble-bees) falling on Your lotus-face (attracted by its fragrance)? Under the pretext of doing so, when will I hear Your sweet speech? Your large eyes are scintillating in the surge of the great ocean of all-exultant bliss – O when will I behold them? When will I hear Your soft words and take *anurâg*-filled *darshan* of Your loving vibrating lips playing on the flute? When will I behold Your sweet face replete with sweet gaze and sweet words? When will I experience Your naughtiness? So, let us leave the poet for the time being, praying in this manner, sighing deeply, with his heart full of hope. 61.

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Verse 62

*paripâlaya nah kripâlaye-
tyasakrij-jalpítam-ârta-bândhavah,
murali-mridula-swanântare
vibhur-âkarnayitâ kadâ nu nah. 62.*

Translation

O ocean of mercy, when will You save us from the scorching fire of Your viraha? O Friend of the miserable, O Supreme protector of Your devotees, in spite of being absorbed in Your flute, when will You hear us at least once? 62.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi says, after some time Srimati Râdhârâni arose and was about to proceed towards Vrindâban. Ishwari and Her sakhis were conversing in love-delirium. Sri Lilâshuk has translated their love-talk in this verse.

Srimati is saying, dear sakhis, earlier we have prayed a lot. Now we shall beg of Him, "O kind-hearted One, please listen to at least one of our uttering. O Vibho, O Sri Krishna, You are the protector of Your devotees, when will You hear our cry amidst the sweet sound of Your flute?"

Earlier the poet has already said – "*âswadyamâna-nija-venu-vinodanâdam!*" – Sri Krishna relishes His spellbinding flute Himself. If we see how greatly He is engrossed in His flute, we would believe that the flute casts a spell on Him as well. Otherwise, how is it possible that He is so much absorbed that He seems to pay little attention to anything else? The song of the flute is an exceptional sweetness over which Shyâmsundar has a monopoly. It is all captivating. It hypnotises even Sri Krishna –

"Sri Krishna's sweetness has the natural power to agitate all beings including Sri Krishna. It attracts all ears, eyes and minds – so much so that even Sri Krishna endeavours to relish His Own sweetness."

- (Sri Chaitanya-CharitâmrítâÂdi.4.128-129)

Sri Krishna borrowed Srimati Râdhârâni's *bhâv* and splendour in this Kaliyug simply to relish His sweetness. Shyâmsundar, Who has now appeared as Sri Goursundar was overwhelmed by *venu-mâdhuri* and said –

Verse 62 Sri Sri Krishna-Karnâmrítam Verse 62

“O Gopis, let us decide – what austerity did the flute perform in its previous birth and in which place? What great Mantra did it repeat? For we find that it is drinking the *Amritam* of Krishna’s nectarine lips, while the Gopis are dying to relish just a drop of this *ras!*”

- (Sri Chaitanya-Charitâmrítam.16.133-134)

“When I find out what austerity the flute had performed, I too shall carry out the same *tapasyâ*; if it (in spite of being a most unworthy male) can attain Sri Krishna, we shall most certainly get Him, for are we not women and hence all-qualified? Here we are dying of sorrow while he is drinking *Amritam* to his heart’s content – how can we bear it? Therefore we have decided to perform *tapasyâ*.”

- (Sri Chaitanya-Charitâmrítântya.16.139)

Srimati said, “Dear sakhis, although the sweetness of His flute tempts Him and He is lost in its mellifluous notes, He is a ‘Friend of the miserable’ – and we are really miserable – so he will certainly hear our plea. Especially He is kind; therefore He will answer our prayer and give us *darshan*.”

Srila Bhatta Goswâmpâd said, Sri Lilâshuk is extremely eager to get Sri Krishna’s attention. Vibhu Sri Krishna’s mind is absorbed in the pores of the flute – Ohh! When will He pay heed to us? I know it is impossible for Him to pay attention to anything else when He is playing the flute (for does it not mesmerize Him?), yet He cannot remain silent when His devotee is suffering.

The point is that, Sri Krishna is lost in the song of His flute. The sound is nectarine. Will the devotee’s plea pierce that nectarine sound vibration and reach His ears? Do not worry; He is ‘*ârta-bandhu*’ – ‘Friend of the miserable’. You may ask – “He is ‘*ârta-bandhu*’ – true – but I am an ignorant materialistic person and my prayer is not very strong – will He listen to me?” Yes, He will, because He is ‘*kripâlu*’ – kind. Our soft and distant prayers too will reach His ears. Can He rid me of my sorrow? Certainly. He is ‘**Vibhu**’ – Almighty. He can hear our pleas in spite of being engrossed in His sweet flute, because He is Almighty. The delightful notes of the flute are part of His *swarup-ânanda*¹, yet the *bhakti* in the devotee’s heart is more relishing.

Sri Bhagavân told Rishi Durvâsâ –

“O brâhman, I do not seek anyone, not myself and not even my consort Sri; I only desire the association of my devotees for whom I am the sole refuge.” – (S.B.9.4.64)

Why does Sri
Bhagavan relish the
devotee’s Bhakti
more than Himself?

Srimaj-Jiva Goswâmpâd has explained this verse from Srimad-Bhâgavatam as follows –

“Sri Bhagavân is concluding from His experience that the devotee gives Him more joy by his devotion than He gets from Himself. This is because the devotee’s *bhâv* is the condensed form of the Hlâdini-shakti.”

- (Krama-Sandarbhâ)

Srila Vishwanâth Chakravartipâd has given a further explanation -

¹ The pleasures He gets from Himself

Verse 62 Sri Sri Krishna-Karnâmrítam Verse 62

“Sri Bhagavân is saying, that I long to relish my devotee’s love much more than I want to enjoy in my Own Self. Although both delight me, since they are divine, the joy of *bhakti* in my devotee’s heart is the condensed form of all transcendental happiness. It gives me more pleasure than myself and attracts me.”

- (Sârâtha-darshini)

Sri Lilâshuk has used the word '*paripâlaya*' in this verse. It indicates that Sri Bhagavân fulfils all the desires of His devotee. '**Paripâlan**' means 'to care in every respect' – Sri Bhagavân fulfils all the possible desires that may arise in our heart.

“Sri Krishna fulfils whatever His servant prays since He has no work other than to please His devotee.” – (Sri Chaitanya-Charitâmríta) 62.

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Verse 63

kadâ nu kasyân nu vipad-dashâyâm,

kaishora-gandhih karunâmbudhir-nah,

vilochanâabhyam vipulâyatâbhyam,

âlokayishyan vishayi-karoti. 63.

Translation

How much distress do we have to suffer to attract the glance of the All-merciful Nava-kishor Sri Krishna's very large eyes? 63.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd says, one of Sri Râdhâ's sakhis tried to pacify Her by saying, "Oyi Radhe! Krishna is extremely merciful; He cannot bear to see His dear ones even in little bit sorrow. He will come just now and take care of us. You have to be just a wee bit patient." Hearing this Srimati lamented in humility. Sri Lilâshuk, who is in the mood of a *sakhî*, has echoed Her words in the form of a verse.

Srimati said, "*Sakhî!* Do we have to put ourselves in a more perilous condition than this? Sri Krishna, That Ocean of mercy, One Who cannot bear to see His dear ones in sorrow – is He waiting for us to fall in more distressful situation to give us *darshan?*" Even Her sakhis cannot fathom how much Krishna's *viraha* is scorching Srimati. Srimati often says –

"The scriptures speak the truth when they say that one cannot realize the suffering of another. What to speak of others, even my dearest *sakhis* do not understand the extent of my pain, otherwise, how can they ask me to have patience?"

– [Sri Chaitanya-Charitâmr̥ita.Madhya.2.22]

Srimati Râdhârâni has described her pain to Sri Lalitâ –

"My dear *sakhî!* The fever arising from Sri Krishna-*viraha* is hotter than a furnace, burns more than venom, is more terrible than thunderbolt, more painful than a spear piercing the heart and worse than a fatal disease. O *sakhî!* Such a pain is wrenching my heart."

Hence, no amount of soothing words spoken by the sakhis can pacify Srimati. She said, "O *sakhî!* How much more distress do we have to suffer to attract the glance of the very large eyed Nava-kishor Sri Krishna?" In Sri Krishna's absence, Srimati considers even the fraction of a moment equal to a yug. How can anyone console Her?

Srila Bhatta Goswâmpâd has written, Sri Lilâshuk is thinking, "Aho! If Muralidhar is absorbed in '*murali-vâdan-leela*' (the divine pastime of playing the flute) alone, how will He hear our plea?"

The poet was very sad and he lost all patience. He started crying in full volume and recited this verse. '*Kaishor-gandhi*' means a 'whiff of *kaishor*'.

"*Kaishor* comprises of three stages – early stage, middle stage and final stage."
– [Bhakti-Rasâmr̥ita-Sindhu 2.3.312].

What is Sri Krishna's 'early *kaishor*' like?

"Sri Krishna's resplendence was indescribable in the early *kaishor*, His eyes were rose-tipped and there was the first sign of hairline on the torso."
– [Bhakti-Rasâmr̥ita-Sindhu 2.1.313]

"In the early *kaishor*, Sri Krishna was attired like a great dancer – sporting *vaijayanti* garland and peacock-feathers. He played sweetly on the flute and dressed smartly in good clothes."
– [Bhakti-Rasâmr̥ita-Sindhu 2.1.315]

Thus by '*kaishora-gandhi*' the poet is referring to the early stage of *kaishor*.

In some editions, we find the word '*ras-sheetala-âbhyam*' instead of '*vipul-âyata-âbhyâm*.' Srila Bhatta Goswâmpâd has accepted '*ras-sheetala-âbhyam*' and has explained it as –

"When will He glance at us with His soothing and loving eyes?" We may say, "Sri Krishna will glance at you when you will be in distress." To this, the poet replies, "Is there any more distressful condition than not being able to see Him?"

Srila Vishwanâth Chakravartipâd has described the state of a loving devotee suffering in *viraha*.

<p>— — — — —</p> <p>What happens</p> <p>when a devotee</p> <p>feels <i>virahâ</i>?</p> <p>— — — — —</p>	<p>┆ This wonderful love is very strange indeed. It is full of contradictions. It arises in the heart of a devotee and when it increases slightly, it fills him with a tremendous longing for '<i>Sri Bhagavat-sâkshâtkâr</i>'.</p> <p>┆ This longing scorches his heart so much that the <i>sphurti</i> of Sri Bhagavân's beauty and sweet pastimes cannot satisfy him any more."</p>
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In this stage, his near and dear ones appear to him as a dark and dry well. He finds his home as terrible as a thorny forest. Whenever he eats, he feels as if someone is beating him. If honest people praise him, he feels as if a snake has bitten him. He finds his daily duties as gruesome as death and he cannot carry the weight of his body. When his well-wishers console him, he thinks they are pouring poison.

He always remains awake lamenting profusely. Even if he gets a little sleep, he feels as if it were killing him. He thinks the fact that he is still alive is a proof that Sri Bhagavân has rejected him. He feels his life as worthless as repeatedly fried corn, so much so, that

Verse 63 Sri Sri Krishna-Karnâmrítam Verse 63

earlier what he used to desire so badly (Divine *prem*) now appears greatly troublesome and thoughts of Sri Bhagavân appear suicidal."

When the *sâdhak* just reaches the stage of *prem*, he suffers terribly whenever Sri Krishna disappears from his sight. Then we need not mention how much more troublesome it must be for a great *anurâgi* devotee such as Sri Bilwamangal without Sri Krishna's *darshan*!

Srila Chaitanya dâs makes a special point – he has discovered the secret intention of this verse – "We hope that while glancing at His dear one, He will cast a glance at His sheltered ones as well, meaning, us." 63.

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Verse 64

madhuram-adhara-bimbe manjulam manda-hâse

shishiram-amrita-nâde sheetalan drishtipâte,

vipulam-aruna-netre vishrutam venu-nâde

marakata-mani-neelam bâlam-âlokaye nu. 64.

Translation

He Who has sweet rosy lips, lovely smile, serene Amritam like speech, soothing gaze, large amorous eyes and is famous for His flute - when will I see that emerald like Kishor?64.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi says, Srimati Râdhârâni sat up like one possessed and still with Her eyes closed, She anxiously asked Her *sakhîs* - and Sri Lilâshuk has repeated it in this verse.

Srimati Râdhârâni said, "O my dear *sakhîs*! When will I get to see That Kishor Who resembles an emerald? His rosy lips are so sweet." Sri Krishna is the Best of kishors. The sweetness of His lips attracts and tempts the Braja-balas who are in the sweet *ras*. Sriman-Mahâprabhu has lamented in Srimati Râdhârâni's *bhâv* -

"*Nâgar!* Hear the characteristic of Your lips. They madden the hearts of women and attract their tongues, everything is wrong with them.

I am ashamed to tell You, that Your lips are very impudent indeed! Yes Sir! They attract even men and make them want to drink from there. They force them to forget everything else.

Leave aside the conscious, they breathe life into the unconscious - Your lips cast a spell! Your flute is but a dry piece of wood. Your lips touch it and it suddenly gains sense organs and even a mind of its own.

And then the flute becomes so dangerous, that in spite of being a male, it drinks from Your lips and declares it boldly to the Gopis. It shouts, "Listen O Gopis, I am gulping your treasure, and if you have a whiff of self respect in you, I dare you to get cross with me. Give up your shame, honour and fear and I shall move aside to make space for you. It is not as if I am scared of you, for I consider everyone as insignificant as a blade of *grass*."

- (Sri Chaitanya-Charitâmrita. Antya.16.113-117)

Sri Krishna's smile is serene and alluring. It steals everybody's heart and soul. It creates an ocean of passion in the Gopis and makes it surge high.

"O Mãdhav, Your smile destroys the darkness in the hearts of Your devotees, enhances passion in the Brajasundaris, censures the ocean of Nectar and is radiant like the moon. May it give me pleasure."

– (Govinda-virudâvali)

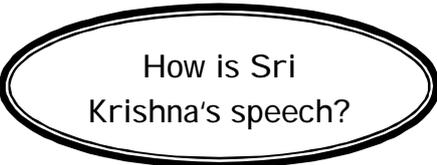
During *purva-râg* Srimati Râdhârâni said, "He plays the flute with a smile. It is radiant like the full moon and emits Nectar thereby intoxicating the whole world."

The Mahâjan said –

"O what beauty did I behold at the base of the (Tamâl) tree? It was none other than Kâlâ Kânu. Seeing that beauty, *shoi*, the truth is that I forgot to fill water in my pitcher.

First, it was the banks of the Kâlindi; on top of that, the base of the tree was '*tribhanga*¹, and then I saw Shyâm with His fresh cloud like complexion. While walking away (after filling the pitcher), I turned repeatedly to gaze at Him and I saw He was blowing into His flute with a smile.

I shamelessly emptied the vessel and returned to fill it again – O *shoi*, I forgot my honour, decency and fear. Poet Gyâna dâs says – I feel I want to worship the dust of His feet."



How is Sri
Krishna's speech?

His speech is serene like *Amritam*. The saint tells us – "He emits so much *Amritam* in every syllable He utters, that it casts a spell on all decent women, as if it were some sort of Mantra. His speech keeps them awake all day and night and their heart keeps on throbbing for Him. My heart burns all the time and my restless soul is tormented."

"All glory to Sri Krishna's *rasâlâ* like speech – that has love in its centre (ghee), is accompanied by sweet smile (exquisite honey), full of jest (sugar), double meaning '*ras-words*' (camphor), soothes the Brajasundaris' scorching passion and the only cooling object in the world."

- (G.L.16.96)

His large eyes cast compassionate glances all around. It captivates the heart and soul of the *Brajadevis*.

During *Purva-râg*, Srimati Râdhârâni told a *sakhi*–

"Why did I look at Shyâm? I lost track of day and night, and died thinking of Him.

He is a great *Nâgar* and is repose of excellences – yes, He is my precious *Nâgar* Kâlîya. With His suggestive gaze and stylish speech, He busted the barrage of my self-control.

¹ Shyâm's beauty had confused the Gopi so much that she thinks the tree to be 'tribhanga' while actually Sri Krishna was standing in the 'tribhanga' pose.

Every moment my heart becomes anxious for Shyâm – His magic is terrible. I don't know in which inauspicious moment I looked at Him, now even if I want to discard Him I cannot.

Now what will happen to my *dharma*? Of course, I cannot stop the fruits of my bad *karma*, this is what I truly feel. I have complete faith in poet Shekhar Roy's advice – this is the reason I am tolerating so much."

Srila Gyâna dâs has written about Sri Krishna's glance –



"O Shyâm, You stole my heart with the corner of Your eyes, stole my eyes with Your beauty and my heart floated along with the waves of Your youth.

Shoi, what a *nâgar* is Kâlâ. I realized to the core of my heart that I have lost my *dharma*, caste, creed and honour.

His swift glance, swinging gait and floating laughter are all the ruining factors. When the breeze touches Him, it becomes ecstatic and starts showering His fragrance as if it were hailstones.

As it is, His body is a playground for *ras*. On top of this, He is dressed in all the possible finery. Poet Gyâna dâs says – how can one pass the time after beholding gorgeous beauty such as this?"

"May Sri Krishna's eyes – that are extremely large, shapely, artistic, with pink corners, luxuriant, with thick and restless eyelashes, youthful, attractive to the young maidens, and gracefully playing in the arrogance of youth – reveal constantly in my heart.

– (G.L.16.101)

"When Sri Krishna raises and lowers His gaze in love dalliance, white, red and black brilliance spread from His eyes and countless waves arise from the Ocean of Milk. Torrential *ras* of beauty shower from a myriad of red lotuses and innumerable honeybees hum around in inebriated state."

Ultimately, the poet asked, "When will I behold Sri Krishna Who is famous for His flute?" The song of Sri Krishna's flute is a magic-mantra that drags maidens to Him. The Gopis said –

"O Beloved! Is there any woman in the three worlds who, after hearing Your flute, will not be forced to abandon her marital vows and seek shelter at Your feet?"

When Sriman-Mahâprabhu heard this verse from Sri Krishna-Karnâmrítam, He lamented -

"*Nâgar*, You decide and tell – is there any woman in the three worlds that Your flute does not attract? The song of Your flute is a sorceress who weaves black magic and spellbinds the hearts of women. It enhances their already great anxiety, forces them to abandon the norms of the Aryans and surrender unto You."

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– (Sri Chaitanya-Charitâmrítam.Antya.17.32-33)

Srila Bhatta Goswâmpâd says, Sri Lilâshuk is Supremely absorbed in his meditation on Sri Krishna and is begging for His *sphurti*. When will I behold Sri Krishna Who has the complexion of an emerald? He has sweet nectarine lips, captivating smile, *Amritam* like speech and soothes all material as well as spiritual burning sensation. His eyes are passionate and large. He is famous for playing the flute. In fact, there is no flute-player greater than Him. 64.

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Verse 65

madhuryâdapi madhuram

manmatha-tatasya kim-api kaishoram,

châpalyad-api chapalân

cheto vat harati hanta king kurmah. 65.

Translation

Sri Krishna's kaishor is indescribably sweet – his erotic sweetness is sweeter than sweet – and it is stealing my extremely restless heart. Alas! What do I do now? .65.

Âswâd-bindu purport

Sri Kāvīrāj Goswâmpād says: Sri Radha was crazy with ecstasy. She ran helter-skelter. Her *sakhîs* tried to control her. They tugged at her *âncal*¹ and said " *Sakhî!* Have you gone mad (*unmâd*)?"

Definition of "unmâd"

"When we are so much engrossed in one person and see him everywhere all the while, the wise glorify this state as '*unmâd*'"

- [Ujjwal-Neelmani15.40].

For example, (Sri Uddhav told Sri Krishna) –

"O Murare! Sri Radha is so miserable in Your *viraha* that She is laughing without any cause and is wandering aimlessly about the house. She is enquiring about You from every moving and non-moving object. What more can I say?"

She is so terribly sad that She is lamenting loudly and rolling on the earth."

- [Ujjwal-Neelmani15.175]

When Sri Radha ran helter-skelter in a crazy state, Her *sakhîs* said – "Radhe! Have you gone mad? Please control yourself!" Then She calmed down somewhat and expressed Her feelings in this verse:

Sri Râdhâ said – "My dear *sakhîs*! Sri Krishna's *kaishor*, that is the source of passion, has stolen my heart and has made me crazy!"

¹ End of the *sari* or *dupattâ*

Sri Krishna agitates the heart, so he is the original '*Manmath*' (Passion). Sri Krishna's indescribable *kaishor* arouses this painful passion!

Actually, the Gopikâs' *prem* does not contain the slightest hint of lust or passion. Their *chitta*¹ and *man*² are totally devoid of the material lust that causes pain.

The Gopis hide their extremely pure *prem* in their hearts and express it as *kâm* – hence they are called 'Gopis' (the one who hides). Even though a priceless diamond may resemble glass, a true jeweller knows its price. Similarly, Sri Krishna, who is the guru of universal *prem*, knows the price of their love. Therefore, he is eternally indebted to the Gopis.

"O Gopis! Even if I serve you for countless divine years, I cannot pay back anything equal to your glorious act of self-surrender, prompted by love that is completely selfless, casting aside the ever-powerful chain of attachment for home and worldly concerns. As I cannot pay back the debt may your generous act be its own reward." - (Srimad-Bhâgavatam 10.32.22.)

When Sri Râdhâ beholds Sri Krishna's sweet *kaishor*, she becomes extremely restless to serve him in the sweet mood and when she is bereft of that service, She suffers untold pain. We are talking about this painful *kâm*. Actually, this state is the climax of *prem-ras*, so it is totally blissful.

"When a devotee loves Krishna, his body burns as if he has drunk poison, but his heart is blissful. Krishna-*prem* is strange indeed!"

- [Sri Chaitanya-Charitâmrita]

How is Sri Krishna's *kaishor*?

Sri Krishna's *kaishor* is *manmatha – tata*. '*Tata*' means source and '*manmatha*' means one who agitates the heart. Therefore, '*manmatha-tata*' means 'it (Krishna's *kaishor*) is the source (cause) of agitation'.

His *kaishor* is sweeter than sweet. Srimad Rupa Goswâmi has written, "Krishna's beauty is inexpressibly sweet." - [Ujjwal-Neelmani 10. 33]

Sri Vishâkhâ said to Sri Râdhâ -"My dear Râdhe! Sri Krishna's bluish brilliance that resembles the fresh clouds is stopping the heartbeats of decent damsels. His actions are forcibly stealing their eyes. O Sumukhi³! How will the women of honourable lineage remain on the path of *dharma* if they are bereft of their hearts and eyes? Madhav's extreme sweetness is agitating the chastity of these dignified women!"

- [Ujjwal-Neelmani 10, 37]

'Sweetness' is defined as 'that which steals the heart.' Sri Krishna is the very embodiment of sweetness; therefore, He is all-captivating.

The Mahâjan says -

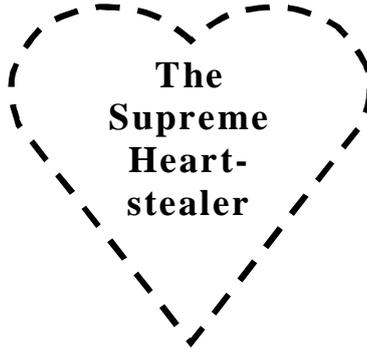
¹ Sub-conscious mind

² Conscious mind

³ The one with a beautiful face

“His hair steals the heart, His attire His garland of *Mâlatî* flowers steals the gem studded earrings steal the heart steals the heart. Look *Sakhî!* How stealing song on the flute with His

Everything about Him steals the heart - decoration of *chandân*, His hips and his garment. His gait steals the heart, His heart and his anklets steal the heart. Heart-stealer steals the heart, says poet Shekhar Roy.”



steals the heart and heart. His sparkling and his beautiful *tilak* Mohan plays a heart-heart-stealing lips.

His body, the golden yellow speech steals the Everything about the

When the *sakhîs* heard Sri Râdhâ speaking in this manner they said – “O simpleton! Is there anyone whose heart he does not steal? But does everyone become mad like you?” Srimati replied – “*châpalyad – apî chapalan cheto vat harati hanta king kurmah?*”

Meaning - “The heart of an adolescent maiden is naturally more fickle than even lightning. So you should blame my heart and not me.”

Actually, Srimati’s heart is not at all fickle. It is very serious and deep. Sri Krishna’s sweetness steals only the heart of a loving devotee and not a fickle heart. Sri Krishna steals a heart with great force when he finds great *prem*, so Her heart is stolen with maximum force and quickly. However, Sri Râdhâ thinks it is because Her heart is fickle, so it is to be blamed.

Another explanation of ‘*Châpalyad–apî chapalan cheto vat harati hanta king kurmah?*’

Srimati said, “Sri Krishna is verily *manmatha–manmatha*. Therefore, His *kaishor* has stolen my agitated heart and has driven me mad. Therefore, it is His fault. Now what do I do? There is nothing to be done.”

How is His *kaishor*?

It is *Manmath* personified. Srila Bhatta Goswâmpâd says, Sri Lilâshuk is saying that Sri Krishna is the source of Manmath, which means that Sri Krishna is much more beautiful than Manmath. His *kaishor* is inexpressible.

‘*Vat*’ indicates amazement. The poet is amazed at Sri Krishna’s wonderful *kaishor*. Sri Krishna’s *kaishor* steals the heart. We may ask, “When you know He will steal your heart, must not you try to defend yourself?” The poet replies – “There is no way I can prevent it – *king kurmah?* What can I do? I have no strength. Under any circumstance, I cannot give up the hope of attaining *sakhî–bhâv*. Sri Krishna’s *kaishor* is full of Supremely wonderful *ras* in its totality.”

What sort of *kaishor*?

It is more restless than all that is restless. Srila Chaitanya dâs Goswâmpâd says, Sri Lilâshuk feels that Sri Krishna alone is responsible for maddening the heart. Sri Krishna is the source of Manmath – one who agitates the heart. His inexpressibly sweet *kaishor*

Verse 65 Sri Sri Krishna-Karnâmrítam Verse 65

steals the heart. '*Hanta*' means 'Alas! What do I do?' We may suggest - let us all get together and hold the heart. Then he will not be able to steal it.

To this, the poet replies – "He has made my heart more restless than everything that is restless. You cannot hold it." What makes the heart so restless? Sri Krishna's *kaishor* that is sweeter than sweet. 65.

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Verse 66

***vakshah-sthale cha vipulan nayanotpale cha
manda-smite cha mridulam mada-jalpíte cha,
vimba-adhare cha madhuram murali rave cha
bâlam vilâsa-nidhim-âkalaye kadâ nu. 66.***

Translation

*Whose chest is a vast expanse and Whose lotus-eyes are huge,
Whose smile and intoxicating speech are soft, Whose rosy lips and
flute-notes are sweet – when will I get to behold That kishor Who is
the treasure house of love-sports? 66.*

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi has explained - when the sakhis saw that Sri Radha was extremely eager to behold Sri Krishna, they told her, ‘Radhe! You will get His *darshan* just now. Please wait for just a few moments. To this Srimati replied and Sri Lilâshuk has quoted Her in this verse.

Sri Râdhâ is saying, “O sakhis! When will I get to behold that Nava-kishor Sri Krishna, Who is the treasure house of love-sports? The ocean is called ‘treasure house’ because it is fathomless, huge, and mysterious and holds infinite jewels. Similarly, Sri Krishna’s loving *ras*-full dalliance with three hundred crores of Gopis is infinite, very deep, highly mysterious and full of love-jewels. Only the saints who are in the mood of *Brajabâlâs* can meditate upon him.

How is That Nava-kishor Krishna, Who is the treasure house of love-sports?

He is *vakshah – sthale cha vipulan nayanotpale cha* – Whose chest and lotus-eyes are large. Even Sriman-Mahâprabhu has said in love delirium - “Sri Krishna’s chest is very high and very vast. It is decorated with the marks of goddess Laxmi and *shrivatsa*. His chest is verily a dacoit. His *vaksha* (bosom) is an expert in plundering the *vakshas* (hearts) of innumerable *Brajadevis* and force them to become His maid servants”

- (Sri Chaitanya-Charitâmríta Antya.15.65)

The Lord has described Sri Krishna’s eyes as ‘rose-tinged in the corners and huge. They move as if they are intoxicated with love. His eyes are His ministers (who mesmerize

young maidens). His face is the abode of *lâvanya* and love-sports. It is a feast for the eyes. So blissful is Govinda's face!

- (Sri Chaitanya-CharitâmrítamMadhya.21.110)

The beauty of His huge eyes is extremely captivating to the *Brajabâlâs*.

Poet Govinda Das has written –

“Sri Krishna's eyes are beautiful like those of the Khanjan birds. They charm everybody and they strike fear in the hearts of young dignified ladies (since they are scared of losing their honour)”.

Also, “Sri Krishna's eyes strike flower-tipped arrows that are fatal for young ladies of reputation.”

How is Sri Krishna?

He is “*manda smite cha mridulang mada – jalpite cha*” – He smiles and speaks intoxicatingly and softly.

How are His lips?

“*sindura – sundaratarâ – adhara mandara- manda – hasita – dyuti – dipítangsham*” – “Sri Krishna's lips are more beautiful than *sindoor* and are lit up with a smile that is more beautiful than the full moon, *kunda* flower and *mandâr* blossom.” - [A.V.C.]

His soft speech too is intoxicating. Sri Gouranga Mahâprabhu has said-

“Sri Krishna's sweet speech is a river of nectar. Those ears that have not heard His speech are as worthless as pennies with holes. Such a person has lived in vain.” - [C. C.Madhyâ.2.28.]

Explanation of “*Vimba-adhare cha madhuram murali-rave cha.*”

It means Sri Krishna's rosy lips are sweet and He is the One Who plays sweet notes on His flute. The *Brajabâlâ* thinks that His flute plays so sweetly and drives them crazy because it drinks the honey of His berry-like lips. When they behold Sri Krishna, they get *darshan* of His entire body and hear the song of the flute. It is the zenith of sweetness!

Our Mahâjan has sung – “His rose-tipped eyes are naturally fatal and more so when He casts a crooked glance. As soon as I saw Him, His gaze pierced right through the heart and shattered my self-control. Look *sakh!* How He paces the earth! His golden yellow garment flashes like lightning on His finely carved cloud-complexioned body.

His soft smile and soft speech enkindles the flame of desire in us. This fire is so great that its smoke forces honourable women to run away in scare. But then He blows into the flute with rosy lips, which rages their shame and dignity to ashes. Poet Ghanashyâm dâs says - O my precious mind, bring him, O bring him into my heart.”

Verse 66 Sri Sri Krishna-Karnâmrítam Verse 66

When we read verse numbers 64, 65 and 66, we realize on our own, how Sríman-Mahâprabhu must have spoken in love-delirium during His Neelâchal pastimes.

"One day as the Lord took *darshan* of Sri Jagannath, He could see the very form of Vrajendranandan Sri Krishna. At once, He got a *sphuran* of the five qualities of Govinda. The five qualities attracted His five senses, but then He has just one mind, so when the five qualities tugged his mind in five directions, He fell down unconscious." - [Sri Chaitanya-Charitâmrítântya.15.6-8]

The devotees brought the Lord inside Gambhirâ. There He recited a verse to Râmânanda Roy and Swarup-Dâmodar describing how the five qualities of Sri Krishna attracted Srímatî Râdhârâni. Sri Râdhâ told Vishâkhâ -

*"saundarya-amrita-sindhu-bhanga-lalana-chittâdri-saplavakah,
karna-ânandi-sanarma-ramya-vachanah koti-indu-sheetângakah, saurbhya-amrita-
sangplava-âvrita-jagat piyusha-ramyâ-adharah,
shri-gopendra-sutah sa karshati balât panchendriyânyâli me."*

- [G. L. 8.3]

Sríman-Mahâprabhu has relished this verse and explained it in ecstasy –

"Sri Krishna's beauty, speech, touch, fragrance and the taste of his lips are all so sweet that I cannot describe it. All five are so tempting while I have but one mind. My mind is like a horse and all of them want to ride it in five different directions.

My dear *sakhâ*! Please hear the cause of my sorrow! His five qualities are as treacherous as highway robbers are and together they plunder the wayfarer's booty. My mind is like a horse and they are tugging it in five directions - where will it go? All are pulling it simultaneously – the poor horse will die, I cannot bear this pain.

I am not angry at my senses – how can you blame them – after all, Krishna's beautiful qualities are all captivating. They are pulling away the life-air from within me and I shall surely die. Krishna's beauty is an ocean of *Amritam*. A single drop of this ocean submerges all creation. It drowns the Himalayan collection of the hearts of all the women and then rushes forward for more.

Krishna's sweet speech, full of wit and humour is so unjust, that I cannot tell you. When it enters a woman's ears, its sweetness tugs at her ears so much that they are ready to fall away.

Krishna's body is so very cooling that it defeats crores of moons and chandan. It is an expert in captivating the hearts of women; Krishna's fragrance is such it puts the musk and blue-lotus to shame. It nestles its way through the nostrils of women and attracts them.

Krishna's lips are like ambrosia while His soft smile is like camphor and the combined sweetness steals the minds of all women. They forget all other temptations and become agitated if they do not get the taste of His lips, for they (the women of Braja) are the rightful owners of these priceless properties".

- [Sri Chaitanya-CharitâmrítamMadhya.15.13-21]

Srila Bhatta Goswâmpâd says, Sri Krishna has revealed His form in the innermost chambers of Sri Lilâshuk's heart - a heart that meditates strongly on Sri Krishna. Now in this verse he is praying "When will I actually get to see You?"

Why does the poet refer to Sri Krishna as 'bâl'?

Just as *bâlâ* signifies womankind in general, similarly '*bâl*' indicates the masculine gender. Although '*bâl*' also means 'child' we cannot accept this meaning here since a child cannot be '*vilâs-nidhi*' (treasure – house of love sports). This indicates His masculinity.

How is Sri Krishna's masculinity?

The expanse of his bosom is vast and his eyes are huge. His smile and intoxicating speech are soft. His rosy lips and song of the flute are full of sweet *ras* they shower *Amritam* on our eyes are ears. Every part of His body is full of extreme beauty, sweetness and *lâvanya*. 66.

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Verse 67

âdrâ-valokita-dhurâ-parinaddha-netram

âvishkrita-smita-sudhâ-madhurâdhar-oshtam,

âdyang pumân samavatansita-barhi-barham

âlokayanti kritinah krita-punya-punjâh. 67.

Translation

Whose eyes are moistened with merciful love, Whose sweet honey like lips are always lit up with smiles, Whose head is adorned with peacock-feathers - only those who have performed countless pious deeds can get darshan of Sri Krishna Who is the Ocean of beauty and sweetness and Who is the primeval Purush. 67.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd says Sri Râdhâ was suffering extremely in Sri Krishna's *viraha*. A kind of humility arose in Her and She congratulated all those who have Sri Krishna's *darshan*. Sri Lilâshuk has echoed Her humble words in this verse. She is saying that only those who have performed lots and many pious deeds can get Sri Krishna's *darshan* - That Sri Krishna, the One Who is the primeval Purush. Here *âdya purush* means, "The Gopis who are verily the Supreme Laxmis are the beloveds while Vrajendranandan Sri Krishna, the Supreme Purush, is their Lover."

Srila Prabodhânanda Saraswatipâd says, "Even great saints such as Brahmâ, Mahâdev, Shuka, Nârad and Bhishma cannot get *darshan* of that Supreme Purush Vrajendranandan so easily."

- [R.R.S.N. 4]

In that case, who will get His *darshan*?

Sri Lilâshuk is quoting Sri Râdhâ - "Only those who have performed lots and lots of pious deeds will get His *darshan*." Nevertheless, the truth is, Sri Krishna's *darshan* is not possible by performing any pious deed.

Sri Krishna-*darshan* is possible only if we have love for His Lotus feet. The *darshan* of Gopijana-vallabh¹ is especially rare. To behold the loving pastimes of Param-purush² Sri Krishna with the Gopis, we must be dedicated to the Gopis. Hence the words 'pious deeds' in the verse is just a customary speech. Just as Devarshi Nârada has glorified Mother Yashomati —

"O Mother of Krishna! How can I extol your glory? You have performed countless pious deeds by visiting innumerable Holy places and by offering alms, keeping vows and practicing austerities. Even Indra, Brahma and Maheshwar cannot get this mercy - That very same Purnabrahma³ Sri Krishna is rolling on the earth and crying miserably begging you to lift Him on your lap! So it is beyond my comprehension how many pious deeds you must have performed."

Actually, this was not due to any pious deed but due to extremely deep *Vâtsalya-prem*⁴.

Similarly, Sripâda Shukamuni has mentioned that Sri Krishna's *sakhâs* have performed many pious deeds.

"The *gyânîs* and *yogîs* experience Impersonal Brahman, the servile devotees extol Him as the Supreme Controller and the foolish materialists think He is an ordinary human. However, the Gopa boys started playing with That Swayam Bhagavân Sri Krishna! They must have performed countless pious deeds."

– [S.B 10.12.11]

In this manner, it is customary to speak of "lots and lots of pious deeds".

In some texts, we find '*âkarnayanti*' instead of '*âlokayanti*'. In that case the meaning will be, only those who have performed countless pious deeds are fortunate enough to hear Sri Krishna-Kathâ.

Srimad Bhâgavatam proclaims in the beginning itself - "As soon as a *punyavân*⁵ wishes to hear Srimad Bhâgavatam, Sri Hari is imprisoned in His heart". – [Srimad-Bhâgavatam 1.1.2]

When Sri Bhagavân is imprisoned in our hearts if we merely wish to hear about Him, then it is needless to say that if we actually hear Sri Krishna Kathâ, He will most certainly be confined in our hearts. Moreover, how blessed is he who has His *darshan*! We have stated that only the *premi*ks can get Sri Krishna's *darshan*. The *asuras* had also seen Sri Krishna, but they had not relished Sri Krishna's sweetness, since they were devoid of *prem*. Instead, their hearts burnt in envy. Ordinary materialists, *gyânîs* and *yogîs* too see Him, but they are not so fortunate as to relish Sri *Krishna-mâdhuri*, since they are devoid of *prem*. The Âchâryas say, if we cannot relish Sri Krishna's sweetness, then even *sâkshâtkâr* is as useless as no *sâkshâtkâr*.

How is That Sri Krishna?

¹ The Beloved of the Gopis

² The supreme Personality

³ Complete Brahman

⁴ Parental love

⁵ One who has performed pious deeds

His eyes are moist with love and drip with compassion. Whoever gets his *darshan*, feels – “Oh! How much love and mercy my sweet Lord is showering on me!” Hence, Sri Krishna’s eyes attract everyone. In addition, His smile is nectarine.

His lips are very sweet His sweet smile is extremely attractive to the *Brajabâlâs*. The Mahâjan has said, “My heart swings along with His swaying laughter and I want to sacrifice my youth. Soft smiles play on His rosy lips while He devastates my honour with the corner of His mischievous eyes.

Countless cascades of honey roll down from His laughter! Oh! My darling’s soft smiles are the essence of love.”

Srila Bhatta Goswâmpâd has explained, Sri Lilâshuk is saying - Aho! Sri Krishna’s *darshan* is extremely rare. Only those who have performed many pious deeds get His *darshan*. ‘*Krita-punya-punjâh*’ means ‘those who have collected an enormous pile of pious deeds. ‘*Kritinah*’ means ‘great achievers’ - they are the ones who get Âdipurush¹ Sri Bhagavân’s *darshan*. Is Sri Nârâyan That Âdipurush? The poet replies, “No, He is Vrajendra-nandan, the cowherd boy.” ‘*Ardra valokita-dhura parinaddha-netram*’ means ‘all eyes are mesmerized by His *ras-full* gaze.’ It may also mean ‘the One whose eyes are strongly imprisoned by the gaze of Sri Radha and other Gopis who are full of Supreme *prem*.’ He is ‘*âvishkrita-smita-sudhâ-madhura-adhara-oshtham*’ which means ‘His lips are extremely sweet due to soft smiles. It may also mean ‘His lips are so alluring that they are putting all sweet objects to shame with their sweet smile’.

Srila Chaitanya dâs Goswâmpâd says, Sri Lilâshuk is once again overwhelmed with the eagerness to behold Sri Krishna. He is realizing that Sri Krishna’s *darshan* is extremely rare. Therefore, he is himself congratulating everyone who gets Sri Krishna’s *darshan*. Only those great achievers who have collected an enormous pile of *Bhakti* (according to Srila Chaitanya dâs ‘*punya*’ refers to *Bhakti* activities) alone are blessed with Sri Krishna-*darshan*. How can I, who am without any *sâdhanâ* and *Bhajan*, achieve this feat? His mercy is my own hope – His mercy is dripping from His eyes and His lips are extremely sweet due to His nectarine smile. He is great because He wears a crown of peacock feathers.67.

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¹ Primeval Being

Verse 68

*marah swayan nu madhura-dyuti-mandalan nu
mâdhuryam-eva nu mano-nayana-amritan nu,
venimrijo nu mama jivita-vallabho nu
baloyam-abhyudayate mama lochanâya. 68.*

Translation

Is He Kandarpa Himself? Or is He an orb of sweet brilliance? Or is He the embodiment of sweetness? Or is He nectar for the mind and the eyes? Is He the same Mâdhav Who loosens my plait? Am I really seeing Kishor Krishna, Who is the Beloved o my life? 68.

Âswâd-bindu purport

At last, Sri Lilâshuk got actual *darshan* of Sri Bhagavân. From the 68th verse to the 95th verse, he has described how His beauty is beyond our mind and senses. Srila Kavirâj Goswâmpâd has quoted a verse from Srimad Bhâgavatam to describe how Sri Krishna appeared before the poet -

“Vanamâli Sri Krishna, Who is the Manmath of Manmath, appeared amidst the lamenting Gopis, with a smile on His face, and decked in golden yellow robes.”

- [Srimad-Bhâgavatam 10.32.2]

When Sri Lilâshuk entered Vrindâban, Sri Krishna appeared before him exactly in the same manner and the poet could see Him amidst Sri Radha and the Gopis. He could see how Sri Radha (in spite of beholding Sri Krishna) thought - ‘I am so unfortunate not to get Sri Krishna’s *darshan*. She was crying along with Her sakhis and Sri Lilâshuk has echoed Her feelings in this verse.

When, all of a sudden, Sri Krishna appeared in the *Râs*-floor, *virahini* Sri Radha was astonished. At first, She could not even recognize Him. She felt as if Mâr (*Kandarpa*) himself had arrived. She was scared - is He ‘Mâr’? ‘Mâr’ means ‘to kill’. *Kandarpa* is called Mâr because he can kill everybody with his flower-tipped arrows. It was natural for Her to be scared, since She was Sri *Krishna-viraha-vidhurâ*¹, and on top of this if Mâr (Love-god) tortures Her in this manner, how would she survive? Therefore, She was scared.

¹ The one who pines in Sri Krishna’s separation

Srimati Râdhârâni is so overcome with grief due to Sri Krishna-*viraha* that sometimes She decides to forsake Him altogether and thus live in peace. She orders Her sakhis too to give up Krishna-kathâ, but the result is not good. Sriman-Mahâprabhu has lamented *Gambhirâ-leelâ* (in Sri Râdhâ's mood) -

"(Sri Râdhâ said) - Let me try this - I will give up hoping for Krishna, for then I will be happy. O sakhis! Forsake this wretched Krishna-kathâ. Discuss something worthwhile instead, so that we may forget Krishna. As soon as She said this, Krishna was revealed in Her Heart and she told Her *sakhî* in wonder, 'I want to leave Him, but He is lying in my heart, how do I get rid of Him?' It is Râdhârâni's nature, that She considers Sri Krishna as Kâmdev, so She was worried. She said, 'He who kills everybody has entered my heart. Oh! This enemy does not let me forget Him!'"

- [Sri Chaitanya-Charitâmrítântya.17.51-53]

Now also Srimati mistook Sri Krishna for Kâmdev. But very soon, She put Her fear to rest. She thought - if He is Mâr, then how come He is so sweet? Is He the collection of all sweet brilliance? Although Sri Krishna's effulgence as bright as crores of suns, it is more cooling than countless moons. The *gyânís* call this effulgence as 'Brahmajyoti'.

A loving devotee finds this effulgence supremely sweet. Sri Krishna's sweetness makes Him appear to His devotees as the 'One Who mesmerizes countless Manmaths'.

While explaining '*Kamâvatâra-ankuram* in the 3rd verse, Srila Krishnadâs Kavirâj Goswâmi had said – Sri Krishna is infinitely captivating and mesmerizes countless Manmaths, is an unlimited ocean of naturally sweet *lâvanya-Amrítam* and the exalted devotees experience all these excellences. At present, He is in Vrindâban in the form of Sriman-Madan-Gopâl. Again Srimati Râdhârâni asked Herself - "Has sweetness assumed a form and has appeared before me?"

Actually, sweetness and Sri Krishna are synonymous. Then why do we say Sri Krishna's sweetness? It is just a way of talking - like we say Râhu's head. The demon Râhu consists of only his head. Therefore, if we say 'Râhu', we are referring to his head, but still we say 'Râhu's head'. In the same way, we say 'Sri Krishna's sweetness'.

Sri Radha was still doubtful. She thought, 'Is He *Amrítam*? But *Amrítam* is a liquid, whereas He has a shape. Then, is He really my Beloved - the One Who loosens my tresses?' She looked properly and said with bliss – "Yes! It is true! He is really my beloved Navakishor Shyâmsundar! He has arrived to enhance the joy of my heart and eyes! Dear sakhis, look! Look! He is indeed my Life and Soul!"

Sriman-Mahâprabhu read this verse during *Gambhirâ-lilâ* and uttered in love-delirium –

"Is He *Kâmdev*, or is He the embodiment of effulgence? On the other hand, is He sweetness personified? Or is He the 'Celebration of my heart' and the 'Festival of my eyes?' Or is He really the Beloved of my Life - Sri Krishna Who has truly arrived here to enhance the joy of my eyes!" - [Sri Chaitanya-Charitâmrítam.Madhya.2.64.]

Srila Bhatta Goswâpipâd says Sri Lilâshuk has Sri Krishna's *sâkshâtkâr* and his singular *bhakti* for Sri Krishna's lotus feet have increased tremendously. He is very anxious and full of distress.

"Who is the handsome person who has appeared before me and is spreading radiance all around? Am I mistaken? Is he *Kandarpa* himself? No, No, *Kandarpa* is bodiless. In spite of being without a body, he manages to agitate the hearts of all living beings. Is he the moon? No, no, the moon is blemished, whereas this one is flawless. Also, he is the essence of Supreme bliss, a divine form! Then is he Sweetness personified? No, no, sweetness has no form, whereas this is a *Kishor* with such a sweet form! Then is he *Amritam*? No, no even that is impossible, since *Amritam* is a liquid." Again, he pondered carefully and concluded - He is none other than the One who combs the hair of Braja-beauties. When the Gopis suffered from *viraha*, they did not comb their hair. They wore their hair in a single plait throughout and their hair grew knotted. Their beloved came and combed their hair Himself.

'*Venimrija*' may also mean the 'One Who is wiped (*marjan*) with plaits (*veni*). When Sri Krishna returned after cattle grazing the *Brajadevis* loosened their plaits and wiped His dusty feet most lovingly with them. In the end, he says - '*jivita-vallabh*' - One who is dearer than life. Sri Krishna is the embodiment of some indescribable *ras* - separated from Whom, even for half a *nimesh*, we cannot bear to live. His beauty, effulgence and sweetness are most amazing and are an empire of supreme bliss for the heart and for the eyes. 68.

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Verse 69

bâlo'yam-âlola-vilochanena

vaktrena chitrikrita-ding-mukhena,

veshena-ghoshochita-bhushanena

mugdhenâ dugdhe nayanotsavan nah.69.

Translation

With His restless eyes, beautiful face that makes everything appear beautiful, with His attire and ornaments befitting a cowherd boy, this Kishor is a feast for our eyes. 69.

Âswâd-bindu purport

Sriila Kavirâj Goswâmpâd says when Sri Radha saw Sri Krishna surrounded by all the sakhis, all Her senses were attracted by Him. He was verily the Manmath Manmath. He was the exultation for every sense organ. The poet has glorified this excellent quality in seven verses. Of these, the first two extol Him as 'Feast for the eyes'.

With His beautiful face and captivating attire, this Kishor is a delight for our eyes. How is the face? His face is displaying fear. He has committed the offence of forsaking countless Gopis during the *Râs* dance, so He is afraid. He is now seeking forgiveness and is trying to please them, so He is gazing all around Him with restless eyes. His eyes are pleading them for forgiveness. At the same time, He is spreading radiance all around with His smiles.

In the previous verse Sriila Kavirâj Goswâmpâd had quoted '*tâsâm - âvirbhut-chourih*' from Srimad-Bhâgavatam 10.32.2. in his Sâranga-rangadâ purport. Sriila Vishwanâth Chakravartipâd has explained this verse from Srimad Bhâgavatam in his Sârâtha-darshini purport. He has written - 'In fact, Sri Krishna has made His face joyful to please the Gopis, but His heart was burning with repentance. Therefore, he had placed His upper garment round His neck and was holding the end of the cloth in His hands (as if to beg forgiveness). He was wearing the *vanamâlâ* that they placed round His neck. This showed He was pleased with them.'

The poet says Sri Krishna was dressed in a manner befitting Braja, which means He had donned peacock-feathers, gunjâ-mâlâ etc. While describing Sri Krishna's outfit in Braja, Srimad Rupa Goswâmpâd has said, "Sri Krishna's attire can be classified into three types-

♥ *yug*

♥ *chatushka*

♥ *bhuyishtha*.

They may be pink, maroon or yellow. It depends on the time."

- [Bhakti-Rasâmrítâ-Sindhu 2.1.347]

What is *yug*?

"The attire is called '*yug*' when it contains an upper cloth."

- [B.R.2.1.342]

Example-

"He Whose '*peeta-vasan*¹' puts a vast amount of gold to shame (it is so much bright) and Who dons a pink upper cloth, thus carrying the golden complexion of His Beloved (Sri Radha) and the rosy color of Her love - may that Mukunda appear before my eyes"

- [Mukundâshtakam]

What is '*chatushkam*'?

"The attire is called '*chatushkam*' when it comprises of a shirt, turban, belt and a vest (inner garment)."

- [Bhakti-Rasâmrítâ-Sindhu 2.1.350]

Example-

"With a smile on His face, beautiful white and red belt around His waist, excellent golden shirt on His body, pink turban on His head and wearing a colourful *dhoti*, Sri Krishna is causing us pleasure in this festival."

- [Bhakti-Rasâmrítâ-Sindhu 2.1.351]

What is '*bhuyishtham*'?

"The wise called the attire '*bhuyishtha*' when it is very heavy, extremely colourful, has many designs and is fit for a great dancer."

- [Bhakti-Rasâmrítâ-Sindhu 2.1.352]

Example-

"O Karabhoru! This cloud-complexioned Mâdhav is wearing a garment full of beautiful designs, with white, yellow, blue and pink colours all placed appropriately. It is dazzling and He is emanating strength and beauty like a handsome young elephant. His highly amorous look is delighting me".

- [Bhakti-Rasâmrítâ-Sindhu 2.1.353]

Srila Bhatta Goswâmpâd has explained, Sri Lilâshuk is saying in this verse, "After causing delight to my eyes, Sri Krishna is arriving again. '*Bâl*' means 'beautiful', '*ayam*' means he is indicating to Sri Krishna with his finger, and '*mugdha*' means 'captivating face'. '*Mugdhenâ dugdhe*' means 'others milk with their hands whereas He milks (exploits) with His face and attire'.

With what sort of face?

With a face, that has restless eyes.

¹ Golden yellow robe

With what sort of attire?

'*ghosho-chita-bhushanena*' - dressed as a cowherd boy that is, wearing ornaments made of peacock-feathers, *gunjâ* and leaves.

Once again, with what sort of face and attire?

'*Chitri-Krita-dim-mukhena*'. "He is making the entire universe colourful with His face and attire. His hair is diffusing blackness. His eyes are spreading rosiness, His honey like smile is flashing whiteness, His *kundals* are splashing goldness, and His lips are turning everything red. In this manner, I meditate on the mesmerizing face of the Beloved of Sri Râdhikâ." 69.

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Verse 70

ândolita-agra-bhujam-âkula-lola-netram

ârdra-smita-ârdra-vadana-ambuja-chandra-vimbam,

shinjana-bhushanâchitan shikhi-pichchha-mouli

shitam vilochana-rasâyanam-abhyupaiti. 70.

Translation

His arms are swaying, eyes are thirsty and restless, His lotus face is as radiant as the beautiful moon due to ras-full smiles, He is adorned with jingling anklets, He is wearing a crown of peacock feathers - That Sri Krishna - a feast for the eyes - is coming towards me .70.

Âswâd-bindu purport

Let us relish Sâranga-rangadâ purport. When Sri Krishna returned after disappearing from the *Râs*-floor, He looked the very embodiment of Manmath-Manmath. The Gopis felt as if He had resurrected them. Therefore, they rose up together in jubilation. Then -

“One of the Gopis blissfully held Sri Krishna’s beautiful right hand in both her palms while another Gopi placed Sri Krishna’s chandan-anointed left arm around her shoulders. A Gopi who had become extremely thin due to *viraha* took Sri Krishna’s chewed *tâmbul* in her cupped hand. Another Gopi who was scorched with *viraha* placed Sri Krishna’s lotus feet on her bosom.”

- [Srimad-Bhâgavatam.10.32.45]

They are Chandrâvali, Shyâmala, Shaivyâ and Padmâ in this order. The poet saw Sri Krishna coming with dancing steps, accompanied by the Gopis. Seeing this Sri Râdhâ was extremely satisfied. She exulted, “He *sakh!* Look! This *kishor*, Who is soothing and a feast for my eyes is coming towards me.” Where Râdhârâni is concerned, Sri Krishna is not a feast for only Her eyes, but for all Her senses. Saint poet Govinda dâs has sung-

Why does the poet
compare Sri
Krishna’s face with
both the lotus and
the moon?

“His ever new excellences are feast for the ears, while His beauty is a feast for the eyes. His passionate speech is a feast for the heart while His very association is a feast for the skin. My dear *Sakh!* His heart is full of *ras*. My Shyâm is an

unsurpassable lover and an ocean of excellence. Who can remain away from him?

The rebuke of elders, the thunderous anger of my husband, the abuses heaped by other venerable women – nothing matters to me the moment I hear the sweet song of the flute. How can social norms, flickering like a lamp, withstand the thunderstorm of love? Poet Gobinda dâs says – O Radha! Conceal thy love in the veil of bashfulness."

Srimati said – *Sakhî*! The *Kishor* Who is a feast for my eyes is coming towards me. This verse has described Sri Krishna as '*ândolita - agra - bhujam*' – His arms are swaying joyously, because the Gopis have touched Him and because He is dancing. He is '*âkula-lola-netram*' – He has made the Gopis cry by forsaking them, so His eyes are full of compassion; they are restless because He wants to see everybody once more. He is '*ârdrâ-smîta-ârdrâ-vadana-ambuja-chandra-vimbam*, which means His lotus – face is as cooling as the moon due to sweet smiles'. The earth that is scorched during the day becomes cool when the moon rises in the evening. Similarly, the Gopis who were burning in *viraha* have cooled down completely on seeing Sri Krishna's moonbeam like smiles.

Here the poet has compared Sri Krishna's face with both lotus and the moon. However, the lotus and the moon are opposite of each other. The lotus closes its petals when the moon rises; here Sri Krishna's face is blooming like a lotus because He is jubilant on seeing the Gopis. It is soothing, sweet, radiant and a feast for the eyes - so it is like the moon. His bracelets, waistband and anklets are tinkling musically – so He is a feast for the ears as well. *Shikhi-pinchha-mouli* Sri Krishna is coming towards me.

Sripâd Bhatta Goswâmi says – some *leelâ* is revealed to Sri Lilâshuk, so he has experienced the *swarup* of Sri Krishna and has recited this verse. Sri Krishna is '*vilochana - rasyanam*' meaning 'the instrument by which the eyes can drink *ras*.' '*Rasâyanî*' also means 'the object which enables us to experience *ras*.' Sri Bhagavân is *ras*, yet not all divine forms manifest all types of *ras*. Only Swayam Bhagavân Vrajendranandan Sri Krishna is the embodiment of all types of *ras*. He manifests all the *ras* fully. Moreover, he exudes the Erotic *ras* to the maximum, since it is the king of *ras*.

"shringârah sakhi – murtimaniva madhau mugdho harih kridati."

- [Jaydev]

Ras Himself is coming towards me. How is He? He is '*sheetam*' (soothing). He cools all the burning senses. He is '*ândolita - agra - bhujam*' – Whose arms are moving in dancing motion.

Sangeet– ratnâkar (a treatise on music) says –

"When the thumb bends and touches the base of the index finger, while the other fingers remain out stretched it is called '*patâk*.' When this '*patâk*' swings and spreads out in a slanting motion, it is called '*latâkâr hastak nritya* (dancing like a creeper) – [7.104]

Sri Krishna is '*ârdrâ - smîta - ârdrâ - vadana- ambuja - chandra - vimbam*. Here the poet has repeated '*ârdrâ*' twice. The first '*ârdrâ*' means soothing' or 'serene' the second one means 'full of *ras*'. Sri Krishna's smile is both soothing as well as full of *ras*. This expression may also mean – 'the One Whose lotus-face is absorbed in *ras* on

¹ The One Who wears a crown of peacock feathers

Verse 70 Sri Sri Krishna-Karnâmrítam Verse 70

beholding Sri Râdhâ and the other Gopis.' He is '*shinjan – bhushana – chítam* - adorned with musical anklets, waist – band, armllets etc. In the end, the poet said '*shikhi – pinchha – moulim*' - The one Whose hair is decorated with attractive peacock feathers. He looks like a sweet cowherd boy.

Srila Chaitanya dâs Goswâmpâd says when Sri Krishna came even closer to Sri Lilâshuk; he saw Him and said joyously – "The feast for the eyes, the wine-cup of ambrosial beauty is coming towards me. His face is dripping with smiles – so it is like the lotus and the moon. His beautiful face is soothing like the moon and full of *ras* like a lotus." 70.

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Verse 71

pashupâla - bâla - parishad - vibhushanah

shishurena sheetalavilola - lochanah,

mridula - smita - ârdra - vadanendu - sampadâ

madayan - madiya - hridayam vigahate. 71.

Translation

This kishor, Who is a jewel in the assembly of the Gopis, has soothing and playful eyes, is driving me crazy with His smiling moon like face and is laying siege on my heart. 71.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd says: Sri Râdhâ saw Sri Krishna surrounded by the *Gopa-râmas*¹. While describing Sri *Râs-leelâ* Sripâd Shuka Muni has said, "The Gopis surrounded Sri Krishna and worshipped Him. Thus he looked most resplendent because He is the seat of all beauty".

- [Srimad-Bhâgavatam 10.32.14]

When Sri Lilâshuk saw the beautiful Sri Krishna, he said in exultation – this *kishor* Krishna is scattering His priceless *lâvanya* in the hearts of all the Gopis, especially Sri Radha, Lalitâ etc. and is flooding our hearts with bliss.

After Sri Krishna reappeared in the (*Râs-leelâ*) the Gopis immersed in Supreme ecstasy. Although the fire of their *viraha* had extinguished on seeing Sri Krishna, their hearts were still smouldering a wee bit. So they complained to Him in a round about manner. The Gopis said –

"Dear Sakhe! Some return the affections of others in the same manner as others do unto them. Some behave in the opposite manner - that is - even if we adore them, they do not return the adoration. Others do not adore anyone independent of those who love them or do not love them. Who are these people? Please explain to us."

Sri Krishna answered, "My dear sakhis! Who love only those who love them, are selfish. Parents are the only ones who love although we may not return their love. They who do not adore anyone, can be classified into four categories –

- (1) Âtmârâm (rejoicing in one's own self or Supreme spirit)
- (2) Âptakâm (one who is satisfied)

¹ Attractive and pleasing Gopis

(3) Ungrateful

(4) Gurudrohi (one who is unfaithful to one's Guru).

When the Gopis heard Him, they winked at each other and were about to mock at Him by classifying Him as 'ungrateful', but Sri Krishna wriggled free from their accusation by saying -

"O innocent damsels! You have forsaken social propriety, Vedic conduct and even your loved ones for my sake; I too had disappeared to strengthen your meditation (on me). Hence, O dear ones! It does not suit you to show ill will towards me. I love all of you. Even if I serve you for countless divine years I cannot pay back to you anything equal to your glorious act of self-surrender, prompted by love untarnished by any blemish of selfishness, and breaking the ever-powerful chain of attachment for home and worldly concerns. As I cannot pay back the debt, may your generous act be its own reward."
– [S.B. 10.32.21-22]

When the sweet Lord spoke so lovingly, the Gopis became jubilant! Seeing this Sri Lilâshuk's heart too started dancing.

How is Sri Krishna?

'Pashu-pâla-bâla-parishad-vibhushanah' – the One Who dazzles like a diamond in the assembly of Gopis.

The Gopis consider Sri Krishna equal to crores of lives. In His absence, they go about with crestfallen faces and only shed tears. Another meaning of this expression is – the assembly of Gopis adorns him. This indicates that although Sri Krishna is the very embodiment of Eros, the abode of infinite beauty and sweetness, He (Vrajendranandan) does not dazzle without being surrounded by the Gopis.

"Only when Sri Krishna is accompanied by Radha, He is 'Madan-mohan'. Otherwise, (although He may mesmerize all universes) He Himself is spellbound by Madan." Sri Shukadevmuni has describe the *Râs-Leelâ* as follows –

*"tatrâti shu – shubhe tâbhir – bhagavân devakisutah,
madhye manim haimanang madhye-marakato yathâ"*

Our saint poet has translated the above verse beautifully -

"The assembly of Gopis shone like gold gemstones, while the Natavar Shyâm dazzled like great emeralds amidst them. All glory! All glory to the wonderful *Râs*-sport! Countless moons made love to the night and countless nights made love to the moons. Golden creepers embraced innumerable Tamâl trees and the Tamâl trees embraced innumerable golden creepers."

The poet also said, "His gaze is very soothing and His moon like face is lit up with the moon rays of *lâvanya*. That smiling *kishor* is driving me crazy and is overwhelming my heart with bliss."

Srila Bhatta Goswâmpâd explains, Sri Lilâshuk is saying that this handsome Sri Krishna is attacking my heart with His priceless sweet smiles that light up His sweet moon-face with its beautiful features and fragrance.

How is Sri Krishna?

'Pashu – pâla – bâla – parishad – vibhushanah' - He Who dazzles like a jewel in the assembly of the Gopis.' Srila Kavi Karnapur has described the *Râs-Leelâ* in Sri *Ânanda-Vrindâban-Champuh*. Here he has extolled the witty conversation between the Gopis and Sri Krishna, and how the Gopis emerge as the clear winners. His literary style is highly artistic and laudable.

“(The Gopis and Sri Krishna are questioning each other)

Gopis – “*Ko'mala dhiti?*” Dear Shyâmsundar, tell us, who has a pure heart?

Sri Krishna – “*komala-dhiti*” – the one who has a gentle heart is pure.

The Gopis asked each other – Sakhis! How is His heart? Pure or dirty?

A Gopi answered, His heart is surely black, for He is not gentle but harsh (since He had forsaken them during the *Râs*-dance).

Gopi – “*kâ mahita?*” – Beloved, who is great?

Sri Krishna – “*kâma-hita*” – the one who performs his duty carefully.

The Gopis (to each other) – O *Sakhî*! Who has a sense of duty, He or we? Of course, we are most ready to perform our duties. He played the flute and called us here. Then He left us and went away. He did not do His duty, whereas we were very alert in doing our duty, since we wept and searched for Him in each and every forest of Vrindâban.

Gopi – “*ko'pachayat?*” – Dear one! What should be forsaken?

Sri Krishna – “*kopa – chayati*” - sakhis we should forsake anger.

Gopis (praising and criticizing simultaneously) O sakhis! Of course, He has forsaken anger. He not only forsook us, but even our dear princess Râdhârâni. He made Her cry and faint. When he could forsake Her, anger is but insignificant!

Gopi – “*madhura kâ?*” – Dear Shyâmsundar please answer this one – what is sweet?

Sri Krishna – “*madhu-râkâ*” - O sakhis the vernal full moon is sweet.

Gopis – This Sharad Purnimâ is even more beautiful, but then, Krishna, you have no knowledge of sweet and bitter. Who called you '*Rasik-shekhar*'? How terrible and bitter you made this sweet Sharad Purnimâ!

Gopi – “*ke bala – bhâjati*” – Beloved! Tell us, who is strong?

Sri Krishna – “*kevala – bhâjati*” - the one who performs *Bhajan*.

Gopis (to each other) – Sakhis! He is not strong, since He has not performed any *bhajan*, instead He has made us suffer the pangs of *viraha*. Rather we have performed His *bhajan*. Therefore, we are stronger.

Gopi – “*ke santa eva?*” Dearest, say, who is wise?

Sri Krishna – “*he santah*” – the one who is free from worry and is always happy.

Gopis (to each other) – we are simple innocent girls. He had filled us with so much anxiety by forsaking us – what sort of a wise man is He?

Gopi – “*ka sâra – ras – vilâsa?*” O dear one! Who sports in the essence of *ras*?

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Sri Krishna – “ *kâsâra- ras – vilâsaiva* ” the one who sports in the water of a lake (*kâsâ*) – that is, the lotus–bud is great! The Gopis were jubilant for they are like the lotus–buds.

Now Sri Krishna started questioning the Gopis.

Sri Krishna – ‘*ka upasyah*’ – whom should we worship?

Gopi - ‘*yo rasvân*’ - the one who is the abode of *prem*.

Sri Krishna – ‘*kim prem?*’ what is *prem*?

Gopi – ‘*yad – aviyogah*’ – in which there is no separation.

Krishna – ‘*kah sa viyogah?*’ – what is separation?

Gopi – ‘*na yena jivanti*’ - in which one cannot live.

In this round, also the Gopis were victorious, since, Sri Krishna did not grieve in their separation, which indicates His lack of love. This in turn proved He had no *ras* and not worthy of being worshiped. The Gopis winked at each other.

Once again, Sri Krishna asked – ‘*kim duhkham?*’ – What is sorrow?

Gopi – ‘*priya virahah*’ – separation from one's love.

Krishna – ‘*kim priyam?*’ – What is love?

Gopi – ‘*ati durlabham yadidha*’ - that which is extremely rare.

Krishna – ‘*kim durlabham?*’ - What is rare?

Gopi – ‘*prakârair – akhilair – apl*’ - what you cannot obtain by any means.

Sri Krishna is their love and He is rare (difficult to obtain). Therefore, they suffer when they are separated from Him. However, Sri Krishna does not suffer since He lacks love. He is full of bliss when the Gopis prove they are superior to Him. He rejoices in their assembly.

Once again, how is Sri Krishna?

‘*sheetala – vilola – lochanah*’ – He has soothing and restless gaze that is most attractive. 71.

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Verse 72

kim-idam-adhara-vithi-kupta-vamshi-ninadang

kirati nayanayor-nah kâm- api prema-dharma,

tad-idam-amara-vithi-durlabham vallabhn nah

tri-bhuvana-kamaniyan daivatan jivitancha. 72.

Translation

He holds the flute and showers amazing love with its enchanting song, Who is He? He is rare even for celestial beings; He must be Sri Krishna Who is the Beloved of our lives and the most attractive Being in creation.72.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd says, the poet has described Sri Krishna's beauty in the previous three verses. In this verse, he makes a special mention that Sri Krishna is the Beloved of his life.

During *Râs*, when Sri Krishna reappeared before the Gopis, although their scorched hearts soothed somewhat, they were still smouldering inside. Sri Krishna washed their hearts with "I shall never be able to repay your debt" and other nectarine words. Then he showered the Ambrosia of the flute from the Krishna-clouds. This enhanced the waves of desire in the Gopis. Sri Lilâshuk was full of blissful love. And he had a doubt - Who is showering inexpressible *prem* on us? He thought a while and said, "Oh! I see! He is our God. Then he added - He is not only God, but also our Beloved. Further, he stated with love - "not only is He our Beloved, but the Beloved of our lives." We may ask, "How are you so sure?" The poet replies - "He has a flute fixed to His lips like in a picture - I can hear the song of the flute. It is very rare even for the celestials."

The song of the flute is a special sweetness that belongs to Vrajendranandan Krishna alone. Forget the Devatâs; even other divine forms do not possess the flute. Forget other divine forms; Swayam Bhagavân Sri Krishna does not have the sweet flute in Mathura and Dwaraka. The sweetness of the flute mesmerizes the celestials, human, moving and non-moving objects. Sri Brihad-Bhâgavatâmrítam (1, 7,110,112) says -

"Sri Dwârakânâth told Sri Satyabhâmâ, "During my Braja-*leelâ* I had lovingly hypnotized not only the Brijwâsis, but also every living and non-living entity in the entire creation with my infinite beauty, attire and sweet song of the flute. These grand qualities infused everyone with *prem* - Brahma, Rudra, Indra, Chandra and other Devatâs (who

**Sri Krishna
plays the
flute only
in Braja**

were seated in their aerial vehicles), the siddhas, cows, bulls, calves, deer, trees, birds, grass, creepers, moss, rivers, clouds, moving and non-moving, conscious and unconscious – and they were spellbound with ecstasy and behaved contrary to their nature.” Then the Lord said (with sarcasm) – “He Bhâmini! Nowadays I find it very difficult even to break your *mân*. Out of embar^rassment I have forsaken the flute.”

- [B.B.7.115]

This means that the flute is necessary to break the *mân* of *Brajabâlâs* and not for a queen, whose status is far below that of the Gopis and her *mân* can never be as strong as their *mân*. This once again confirms the supremacy of the *Brajabâlâs'* love over that of the Queens. In Dwaraka Sri Krishna is the king of kings while the flute befits only a cowherd boy. To break the *mân* of a queen with a flute is indeed very embar^rassing for a king of kings. Hence, it is best to forsake the flute. After all, Sri Krishna expresses His glory in the right place. Hence, the poet says, the reverberation of the flute is rare for even the Devatâs. He is indeed the Object That everyone desires; today that Being has appeared before us! Oho! We are blessed!

Srila Bhatta Goswâmpâd says - Sri Lilâshuk is well aware the Sri Krishna Chandra is Supremely loving and at the same time, it is extremely difficult to obtain him. Nevertheless, he too is a Supreme *premi*k and full of pure devotion and determination. Under these circumstances, Sri Krishna becomes easily available. The poet is astounded, “Who is this amazing Being? He is very much different from all other harbingers of joy. My experience is my witness – He is showering inexpressible *prem* – I am seeing Him right in front of me.”

It is natural for Sri Krishna to shower *prem* on His devotee **in proportion to the devotee's *prem* for Him**. Sri Maitreya Rishi told Vidurji—

“When Kardam Rishi sought shelter of Sri Bhagavân, His heart was full of *kripâ*; His eyes shed tears that formed a lake called ‘Bindusar’.”

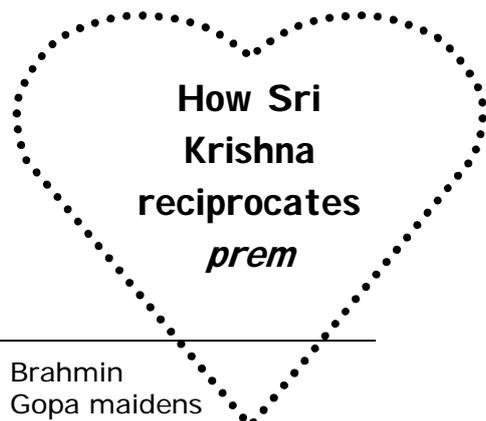
- [Srimad-Bhâgavatam3.21.38]

“When Sri Krishna embraced His childhood *sakhâ*, Sri Sudâmâ *viprâ*¹, He was overjoyed. His lotus eyes shed tears of love.”

- [Srimad-Bhâgavatam 10.80.19]

“When Sri Krishna and Balarâm met their parents Nanda Maharaj and Yashoda in Kurukshetra during the solar eclipse, it is true they paid obeisance and embraced them. However they were unable to speak for their voices were choked with tears of love.”

- [Srimad-Bhâgavatam10.82.34]



Over and above is His *prem* for the Gopa–bâlâs². Sri Krishna-Karnâmr̥itam Himself states - “His body is expressing abundant goose bumps on touching the well-shaped breasts of Kamalâ Sri Râdhârâni.”

- [K.K.1.18]

In addition, “Due to profound *prem* He was unable to control the strong ecstasy slowly spreading over him.”

- [K.K. 1.21]

¹ Brahmin

² Gopa maidens

How is this Sri Krishna?

"*adhara-vithi kupta-vamshi-ninâdam*" – He is exultantly weaving mellifluous magic with His flute.

Who is He?

Oh! I see! He is our '*daivatam*' – One Whom we adore with utmost devotion. He is not only our '*devatâ*' but also our '*jivita*' - as dear as our lives. Generally whom we worship (*devatâ*) may not be our *jivita* and our *jivita* may not be our *devatâ*. However, Sri Krishna is both - He is the most desired object in the universe.

Once more, how is He?



'*Amara – vithi – vallabham*' – the *Devas* (*amar*) adore Him – which means, He is rare to achieve. Here the poet has called the *Devas* as '*amar*' (immortal). They drink nectar to become immortal. However, this 'nectar' is material. It only prolongs their lives, and does not prevent death. **They become immortal only when they start loving Sri Krishna.** This word may also mean Sri Krishna is the Beloved of those self-realized devotees who are submerged in the *ras* of Sri Krishna-

bhakti. They consider the *Amritam* of heaven and *Amritam* of moksha to be worthless and only drink the *Amritam* of Bhâgavat-kathâ. Therefore, they are immortal.

Srila Chaitanya dâs Goswâmpâd has explained '*amara-vithyâm*' as 'the *leelâ* of playing the flute is beyond the reach of not only the heavenly planets, but also infinite orbs of Vaikuntha'. 72.

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Verse 73

tad-idam-upanatan tamâla-nilan

tarala - vilochana - târakâbhiramam,

mudita-mudita-vaktra chandra-vimbam

mukharita-venu-vilâsi jivítam me. 73.

Translation

Here He comes - the Beloved of my life! His effulgence is blue like the Tamâl, His pupils are bright, His joyous face is more beautiful than the full moon and He is sporting amorously with the flute and playing enchanting notes. 73.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd says: Now Sri Krishna started the *Râs-Leelâ* with the Gopis. Yogeshwar Sri Krishna stood between two Gopis and put His hands around their shoulders. During that *Râs* festival, every Gopi felt like Sri Krishna was dancing with her alone. Sri Lilâshuk saw Sri Krishna commencing the *Râs-vilâs*. He saw Him sporting with the resounding flute.

The saint poet Govinda dâs has sung---

"Shyâm's (*anga*) body is transmitting waves of Ananga (Love-God, who is without a body¹) and He is stylishly *tribhangim*. His eyebrows arch like bows and His gaze is colourful as He looks into the eyes of the playful maidens.

The greatest of the *rasiks* is dancing with the *Rasavati* Râi. The *Râs* is so wonderful; it is so full of amour that countless Manmaths faint on seeing it.

The flowers of the Kadamba tree are all love-scented and He is standing in its cool shade, playing the bewitching flute with lips resembling the 'Beloved of bandhu².' His eyes that resemble the blue-lotus are like countless Love-gods and His face is as radiant as the full moon. Poet Gobinda dâs says – it is not beauty, but a dangerous trap, for all the hearts in the universe."

In addition, His effulgence is blue like the Tamâl. He dazzled amidst the golden-complexioned Gopa-kishoris just like a young Tamâl embraced by golden creepers.

¹ Since Lord Shiva reduced him to ashes

² a red flower

His pupils are supremely attractive because one Gopi to another. His face is more beautiful the moon has blemishes while Sri Krishna's flawless. The full moon arises only at night face shines brightly all day and night. The full day, while His moon-face waxes every moon enhances the suffering of a *virahini* soothes her burning heart and immerses her How can we liken Sri Krishna's moon-face with the full moon?

Why is Sri Krishna's face more beautiful than the full moon?

they are flitting from than the full moon; moon like face is while His moon like moon wanes day by moment. The full while his moon-face in supreme bliss.

Sripâd Bhatta Goswâmi says, when a devotee's *prem* increases every moment he gets to observe Sri Krishna from close quarters. Then he feels agony if he is separated from Him even for a second. The poet is very fortunate. He has Sri Krishna's *darshan*. He is saying - "I have got the Beloved of my life".

O Lilâshuk, how do you find him?

The poet replies – *tamâla-neelam* – He is blue like the Tamâl, which means He is the embodiment of *Shringâr-Ras* (Since the colour blue stands for 'shringâr'). Not only this, He is '*tarala-vilochana-târaka-abhiramam*' – spreading supreme bliss all around with His mischievous and beautiful pupils.

Once more, how do you find Him?

'Mudita mudita-vaktra-chandra vimbam'. The poet utters *mudita* twice because Sri Krishna's moon face is extremely blissful. We may ask, "Sri Bhagavân is the embodiment of complete bliss. How can we say His face is **extremely** blissful?" In this case, the definition of complete bliss does not hold good. Well, to tell the truth, when Sri Bhagavân takes pleasure in His devotee's blissful love, even He who is **complete bliss** becomes exultant and the ocean of His bliss surges high.

Sri Bhagavân is an Ocean of *sachchidânanda-ras*. His *ânanda* (bliss) can be classified into –

♥ *Swarup-ânanda*

♥ *Swarup-shakti-ânanda*

What is *swarup-ânanda*?

Sri Bhagavân is the embodiment of *ânanda*. When He gains *ânanda* from within Himself, we call it ***Swarup-ânanda***. [*Swarup* = Self; *ânanda* = bliss]

What is *swarup-shakti-ânanda*?

Sri Bhagavân manifests *dhâm*, associates etc from His *Shakti* (potency). When He gains *ânanda* from all of these, we call it *Swarup-shakti-ânanda*.

Swarup-shakti-ânanda is again classified into –

- (1) ***Aishwarya-ananda*** - Sri Bhagavân's *dhâm*, associates, pastimes are infinite. He performs majestic feats therein. This gives Him *ânanda* called aishwarya-*ânanda*.
- (2) ***Mânas-ananda*** - Qualities such as magnanimity, mercy and love for His devotees fill His heart with bliss. This is called 'mânas *ânanda*'.
- (3) ***Bhakti-ânanda*** - When His devotees shower love on Him, He is full of *Bhakti-ânanda*. *Bhakti-ânanda* reigns supreme and Sri Bhagavân Himself has admitted-

"O Brâhman! My devotees are completely surrendered unto me. I too do not desire my own self and my opulence, but I long only for my loving devotees"
 - [Sri Bhagavân to Durvâsâ, Srimad-Bhâgavatam 9.4.64]

Sri Krishna told Uddhav-

"Dear Uddhav! You are dear most to me. Not even Brahmâ (my son) Shiva (who is non-different from me), Sankarshan (my brother), Laxmi (my consort) are so dear to me as yourself. You are dearer to me than my own self. - [S. B 11.14.15]

We may ask - "Is it logical that we infinitesimal living being can delight Sri Bhagavân much more than *swarup-ânanda*, *mânas-ânanda* and *aishwarya-ânanda*? What is the proof? Well, our Sri Jiva Goswâmi tells us -

"When a flute player blows air into his flute, it enters the pores of the flute and emerges in the form of sweet music which delights everybody including the flute-player. In the same manner, *bhakti* is the excellent and most blissful property of Sri Bhagavan's *Hladini Swarup Shakti* (blissful potency). Sri Bhagavân throws it in the heart of His devotee, and then it emerges from there in the form of 'Love for Bhagavân' or 'Bhagavad Priti'. It attracts Him to the maximum extent." - [P.S.]

The *Brajabâlâs* are the most worshipped (the best of all devotees). So He relishes their *prem* most of all. Hence, it is natural that His moon-face should look most blissful when He sees the *Brajabâlâs*.

How is Sri Krishna?

'*Mukharita-venu vilas'i*' - He is sporting lovingly with the sweetly playing flute. The flute plays so sweetly for the Gopis and He is sporting with them - so He is *mukharita-venuvilâsi*. 73

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Verse 74

châpalya-sima chapala-anubhâvika sima

chaturya-sima chatura-ânana-shilpa-sima,

saurabhya-sima sakala adbhuta-keli sima

saubhâgya-sima tad-idam Braja-bhâgya-sima. 74.

Translation

This Sri Krishna is the height of swiftmess; He is also the only height of pleasure gained by the restless Brajabâlâs. He is the height of cunning, the height of the four-headed Brahmâ's artistry, the height of fragrance, the height of all wonderful love-sports, the height of the Brajabâlâs' good fortune and is the height of entire Brajabhumi's bounty. 74.

Âswâd-bindu purport

The *Râs*-dance has started. "The Gopis danced in a circle while Vrajendranandan Sri Krishna danced in the centre with Srimati Radharani" - [Sri Chaitanya-Charitâmrítântya.14.17]

As soon as the three hundred crores of Gopis desired to embrace Sri Krishna, Mahâyogeshwar (Sri Krishna with inconceivable power) danced so swiftly that He resembled a circle of light. At the same time, He kept on coming to Sri Radha and going to every other Gopi. An onlooker would feel as if He had manifested many forms and was dancing with everyone. However, in reality, He was only manifesting His expertise in the art of dancing and not many forms. Srimat Jiva Goswâmpâd has clearly written in his **Brihad-Krama-Sandarbha** purport -

"During the *Râs* dance Sri Krishna was simultaneously present with every Gopi - this does not mean He manifested many forms, but each Gopi felt the one and the same Krishna with herself. **In truth, He did not manifest many forms - it only appeared so.** All Yogeshwars can manifest many forms from oneself, but Sri Krishna is not just a Yogeshwar - He is Sri Bhagavân - the Almighty Lord God. Hence, He was present everywhere in one form. This is His inconceivable supreme majesty."

**Sri Krishna did
not manifest
many forms
either during
the *Râs-leelâ*
or in Dwaraka**

Actually, it was only His remarkable expertise in the art of dancing. Srila Vishwanâth Chakravartipâd has written – “Srimad Bhâgavatam (10.33.3) says, *madhye maninân haimanâm-mahâ marakato yathâ* (Sri Krishna dazzled amidst the Gopis like an exquisite emerald amidst golden gemstones and spread brilliance all around). Here *madhye* (in between), and *marakata* (emerald) are used in singular number. Shukamuni did not say '*sata mithah*' (was between two consecutive Gopis). Instead, he said '*pravishtena*' - **entered** in between two Gopis. Therefore, we conclude that Sri Krishna danced in the centre with Sri Râdhâ and entered very swiftly in between two Gopis, dancing expertly indeed! He would swiftly embrace every Gopi and return to Râdhârâni. His speed defied the speed of light.”

- [Sârârtha-darshini¹ purport to Srimad-Bhâgavatam10.33.3]

We may ask – “Then how come Srimad Bhâgavatam says ‘In the *Râs*-mandal, although Sri Krishna is Âtmârâm, He appeared in as many forms as there were Gopis and sported with each one of them?’

- [Srimad-Bhâgavatam10.33.20]”

The answer is that “He did not manifest many forms, but a single form **appeared** (to the onlooker) as many forms. Here the word ‘appeared’ is very significant. It is not at all surprising for Sri Krishna is Almighty.

Srimad Bhâgavatam describes Sri Krishna’s marriage in Dwârakâ-*leelâ* –

“It is most astonishing that Sri Krishna, in a single form, at the same time accepted the hands of sixteen thousand princesses separately in sixteen thousand rooms.”

- [Srimad-Bhâgavatam10.69.2]

“Sri Krishna expressed His supreme most majesty when He got married in Dwaraka and during the *Râs-leelâ*. It was not like Saubhari Muni who manifested many forms. Had it been like this, Sage Nârada (a pure devotee of the Lord) would not have been astonished”

- [C .C.Madhya.20.141-142]

Sri Lilâshuk saw how swiftly Sri Krishna was dancing in the *Râs* - faster than light! Therefore, he called Him *Châpalyasima* - The height of swiftness. Then the poet saw Sri Krishna lovingly sporting with the Gopis and said, “He is the height of pleasure gained by the *Brajabâlâs* (who were embracing and kissing Sri Krishna)”. Sri Shukadev Goswâmi has said “O Kuru-shreshtha²! On touching Sri Krishna, the fair maidens of Braja became so much overwhelmed with pleasure that their clothes, ornaments, bodices and the garlands around their chignons - all slipped. They had even lost the capability of putting them back in their proper places.”

- [Srimad-Bhâgavatam10.33.15]

Sri Krishna and the Gopis lost themselves in the joy of touching one another. Our saint-poet has sung-

“The Kishor and *kishoris* danced in sweet Vrindâban. They leaned on each other; they gazed at each other and were immersed in the *ras* of love. Their plaits, intoxicated peacock feathers and long *vanamâlâs* flew high in the air. All around the *Braja-vadhus* sang in high pitch and clapped in joy. Earrings swung rhythmically while blue and gold

¹ That which points out the true meaning

² The best of the Kuru clan

garments whistled along with the jingling anklets. The air was full of the resounding *daf*¹ and *rabâb*² - the ten directions had turned golden! The earth was exultant and the demigods were enthralled. Poet Mâdhav dâs says - my wish is fulfilled – I have seen the Diving Couple."

The poet saw Sri Krishna's expert leelas with the *Braja Devis* and said '*Châturya-sima*'. The saints too have accepted that Sri Krishna is an expert dancer "Kânâ is such a great dancer that the *Rasavati* Gopis glanced repeatedly at Him. There were so many *ras-full* musical instruments playing in unison. The accompanists sang and kept rhythm. The Gopis danced all round while Natavar danced in the centre in all His divine beauty. Then the couples came together and danced swiftly swaying their bodies in amazing motions. They held each other's hands and danced in abandon. It looked as if Madandev had knit a garland of moons.

They tapped with their feet on the earth while Murâri danced in the centre with the charming Sri Radha. Seeing this Lalitâ-*Sakhi* picked the *daf* and started playing a very difficult rhythm. The lotus faced Radha laughed and said, "Hear this, O Kânâ, let us see if You can move Your feet with this one". Madan Gopâl was intoxicated with Madan (love) and danced to those difficult beats very expertly.

Our precious Râi was extremely pleased and rewarded Him with Her pearl necklace. Poet Shekhar is clapping joyfully - Well done! Well done!"

Sri Lilâshuk saw such unparalleled expertise and said '*châturya-sima*'. Next, he said '*Chatura-ânana-shilpa-sima*' - He is the height of Brahmâ's artwork. What he means to say is - Sri Krishna is supremely handsome. When we see His natural beauty, we feel that by creating Him Brahmâ is displaying the zenith of his artistic talents. Of course, Sri Krishna's form is *sat-chit-ânanda*. His form is in no way connected with Brahmâ and his talents.

"Countless Brahmâs are born and they die while You have no beginning nor any end. They are born and again merge into You just as waves rise and disappear into the ocean"
– [Vidyâpati]

Even then, we feel -

"Who is the creator that made such wonderful beauty and with what? It looks as if He is showering *Amritam*."

Sri Brahmâ stole the calves and cowherd friends of Sri Krishna. He repented and begged forgiveness for his *aparâdh*. He glorified Sri Krishna -

¹ *Daf* is a tambourine. It is quite large, about two feet across, with a conspicuous absence of jingles. It is commonly used in folk music but is rarely heard in other styles. It is also called *daphu*, *daffali*, or a number of other names. It is related to the *kanjira* of South Indian music. See pictures of daf and Rabâb in the glossary.

² *Rabâb* is a very ancient instrument found primarily in Afghanistan now, but in India it is still common in Kashmir. It is a hollowed-out body of wood with a membrane stretched over the opening. Combinations of gut (or nylon) and metal strings pass over a bridge which rests on a taught membrane. The *rabab* is mentioned quite frequently in old texts.

“O the performer of amazing *lilâs*! You incarnate in various forms - such as Matsya-avatar, Kurma-avatar etc. to fulfil the desires of your devotees, to destroy evil forces and to establish the path of righteousness. Although You perform such wonderful pastimes in front of everyone, I too (forget others) cannot conceive Your glory in spite of meditating on You with wholehearted concentration. Now You have descended in Your original form and are relishing Your *swarup-ânanda* by performing various pastimes. Is it necessary to mention that Your glory is inconceivable to everyone?”

– (Srimad-Bhâgavatam10.14.2)

Hence, the poet is only using customary speech when he says that Sri Krishna is the height of Brahma’s artistic capabilities.

‘*Saurabhya-sima*’ means ‘the height of Sri Krishna’s bodily fragrance’. Sriman-Mahâprabhu has described Sri Krishna’s beauty with His sweet lips-

“Sri Krishna’s eyes, navel, face, palms and feet - these are eight lotuses. If you mix the fragrance of camphor with that of eight lotuses, then make a paste of golden sandalwood, *aguru*, saffron and musk, and add it to the above fragrance, such is the aroma of Krishna’s body – really, it is as if they have ganged up to commit dacoity.”

– [Sri Chaitanya-Charitâmrítântya.19.88-89]

Sri Padma Purân says - (Lord Shiva told Pârvatî Devi) - “O devi! An infinitesimal part of Sri Krishna’s bodily fragrance is capable of mesmerizing the entire creation. As soon as Sri Krishna touches anything, a wonderful and vast perfume comes into being. Flowers, *aguru*, musk etc. possess aroma only because of His touch.”

Next, the poet says *Sakala-adbhuta-keli-sima* - “He is the height of all amazing love sports.”

What is a love-sport?

‘Keli’ or ‘love- sport’ is Sri Krishna’s playful pastime with the *Brajadevis* who are full of sweet *ras*. It consists of erotic *ras*.

When Srila Bilwamangal Thâkur saw Sri Krishna’s Mahâ-*Râs* with three hundred crores of Gopis, he said –“it is the height of all amazing sports.” The *Râs*-dance is indeed the height of love sports. Sri Goursundar said -

“Sri Krishna sported with Râdhikâ and the other Gopis. He relished the essence of *ras* to His heart’s content. He fulfilled His adolescence with pastimes such as *Râs-leelâ*.”

- [Sri Chaitanya-Charitâmríta.Âdi.8.101-102]

All the *leelâs* of Braja are sweet. Even if Sri Krishna displays His majesty in Brajadhâm, the Brijwâsis are so loving that they relish sweetness even in His majesty. However, *Râs-leelâ* is so sweet that Sri Krishna loses Himself completely every time He thinks about it.

(Sri Krishna said) - “Although I have performed various attractive *leelâs*, whenever I think of *Râs-leelâ*, something happens in my heart - I too cannot understand this.”

The memory of *Râs-leelâ* enchants the *Râs-nayikâs* (heroines of the *Râs* dance, the Gopis) as well. When Sri Krishna dispatched His friend Uddhav to console the Gopis during those painful days of *viraha*, the *virahini Brajabâlâs* had asked Uddhav-

'O Uddhav! It is possible that Your Master has forgotten us after gaining new company in Mathura, but does He remember the nights of the *Râs*-dance? Those nights - the memory of which - makes the heart restless with indescribable madness? On that night the full moon had arisen, the moonbeams were cascading from the sky all over Vrindâban.

In the Yamuna the *kumud*¹, *kama*² and *kahlâ*³ had bloomed and the blue water of Yamuna had turned white. The woods of Vrindâban were agog with Kunda, Mallikâ, Jâti and Juthi (all white flowers) turning dark Vrindâban into white.

In that romantic Vrindâban the *Râs*-dance took place with hundreds of crores of *Brajabâlâs*. During the *Râs*-dance, their anklets, *kinkin*⁴ and bangles jingled so sweetly that they put to shame the musical instruments.

O best of the Yadus! All those damsels with whom He had performed the *Râs* are no more, for it is impossible that they could be suffering so much".

- [Srimad-Bhâgavatam10.47.43]

The Gopis who are saying this are those same *Râs*-nâyikâs, but they are speaking in this manner, since they are lost in the sweet memory of *Râs-leelâ*. Hence, we can very well conclude that *Râs-nâyikâ*⁵ Sri Krishna is the 'height of all amazing love-sports'.

In addition, Sri Krishna is the height of good fortune. When the poet saw how absorbed the *Brajadevis* were in Sri Krishna-*prem* during the *Râs-leelâ* and this made them look so beautiful that he said, "He is the height of their good fortune." The *Brajabâlâs* are full of *Mahâbhâv*. They are extremely full of thirst and this is the reason why they relish Sri Krishna's sweetness to the maximum extent. Sri Krishna's comment on *Mahâbhâvamayi* Sri Radharani's *prem*

"Râdhikâ alone relishes the entire *Amritam* of my sweetness; this is possible due to Her profound *prem*".

- [Sri Chaitanya-Charitâmrítam.Âdi.4.138]

If we live near a lake of *Amritam*, it does not mean that we will be able to relish it. It is important for us to be thirsty.

Mahâbhâv is the result of extremely thirsty *anurâg*. Although Râdhârâni relishes Sri Krishna's *mâdhuri* to the maximum extent every moment, still She is not satiated. The more She is thirsty the more She relishes, and the more She relishes, the thirstier She is!

"The thirst is never quenched, it enhances every moment"

- (Sri Chaitanya-Charitâmrítam.Âdi.4.148)

Srimati Râdhârâni has sighed –

¹ Water-lily

² lotus

³ White esculent water-lily; Nymphæa Lotus

⁴ A waist band with tiny bells

⁵ The hero of the Râs-dance

“I have beheld Your beauty since birth, yet my eyes are not satisfied. I have clasped You to my bosom for lakhs of yugas, yet the fire blazes in my heart. I have drunk Your ambrosial speech since eternity, yet my ears seem untouched. I have spent countless sweet nights in making love to you, yet I know nothing of it.”

The *Brajabâlâs* are thirsty for Sri Krishna. Therefore, their *prem* knows no bounds. They look beautiful because they are women in love. It is pure and pristine *prem* that makes them look handsome. Sri Râdhâ is the very embodiment of Mahâbhâv.

“Râdhârâni is made up of *prem*. She is the foremost of Krishna’s beloveds – it is a renowned fact”.

– [Sri Chaitanya-Charitâmrita.Madhya.8.124.]

In the end Sri Lilâshuk said, ‘*Braja-bhâgya-sima*’ meaning ‘Sri Krishna is not only the height of the *Brajabâlâs* good fortune, but of entire Brajadhâm.’ Sri Brahmâ marvelled when he saw how fortunate the Brijwâsis are! He said –“O blessed are they! O blessed are they, whose Friend is That eternal Purnabrahma!!”

– [S.B 10.14.32]

Sri Vaishnav-toshani purport explains the above verse -“Sri Krishna, Who is Supreme Bliss personified, is their Friend. He is their natural loving Friend and also accepts their love in return - their (the Brijwâsis’) good fortune knows no bounds”.

Brahmâ was astonished and asked Sri Krishna - “O my Lord! The demoness Putanâ got Your lotus feet along with her brothers just by dressing like the Brijwâsi women. Then what will you offer to the Brijwâsis who have surrendered their homes, wealth, relations and every dear object unto you? (I am unable to fathom how You will ever return their *prem*).” Sri Krishna has to remain eternally indebted to the Brijwâsis.

Sri Bhatta Goswâmpâd said - Sri Lilâshuk had a revelation of Sri Krishna’s beauty and uttered this verse in wonder. “Here He is - the height of the Brijwâsis’ good fortune (*Braja-bhâgya-simâ*)! He is ‘*châpalya-sima*’ - He is extremely unobtainable, so we must still our hearts and absorb in Him, then we can catch Him. He is the height of all my moving realizations - *chapala-anubhâvika-sima*. He is ‘*châturya-sima*’ - my skill lies in experiencing Him, for He is the height of skilfulness. There is no creative ability beyond Him - so He is ‘*chatura-ânana-shilpa-sima*’ – the height of Brahmâ’s ability.”

Of course, Sri Krishna’s form is eternal, condensed *sat-chit-ânanda* and is not the result of Brahmâ’s creation. The poet is speaking customarily only. This word may also mean, “He is most expert (*chatura*) in drawing designs (*shilpâ*) on the face (*ânana*). It may also mean He is the height of poetic ability (*shilpa*) that the expert *premi*ks attain, since their poems reach dizzy heights only when they write about Sri Krishna.

He is also the height of fragrance. He is *sakala-adbhuta keli-sima* - the height of all wonderful love sports. Sri Krishna is also the height of good fortune and beauty. 74.

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Verse 75

mâdhuryena dwiguna-shishiram vaktrachandram vahanti

vamsha-vithi-vigalad-amrita-srotasâ sechayanti,

mad-vâninâm viharana-padam matta-soubhâgya-bhâjâm

mat-punyanâm parinatiraho netrayoh sannidhatte. 75.

Translation

Aho! His face is so extremely sweet and twice more cooling than the moon! He is nourishing the Brajadesis, the entire Creation and me with the ambrosial notes of His flute! He is driving me crazy with love and I am so blessed to be able to glorify Him, He is the culmination of all my pious deeds – now He has appeared before me. 75.

Âswâd-bindu purport

Srila Kavirâj Goswâmpâd says – Sri Lilâshuk is extremely joyous to behold Sri Krishna in front of him. He is feeling blessed and has recited the verse in this mood. Aho! What a surprise! I must have collected a vast amount of pious deeds over many lifetimes; therefore, Sri Krishna has now appeared before me.

Sri Krishna is the embodiment of *ras*. He is *ras*. He is full of wonderment. This sense of wonder is the soul of *ras*. When we see something that we have never seen before, never heard about it, never even dreamt of it – and it appears before us all of a sudden – then our eyes pop out. Actually, our heart wants to leap out. Our eyes convey the feeling within our heart. This is the marvel. The Mahâjans call such a blissful object – an object full of marvel – as '*ras*'.

When we perform abundant *sâdhanâ*, we get *prem*. In this state when our thirst reaches the zenith, then Sri Krishna takes mercy on us and gives us *darshan*. The *premi*'s heart is overwhelmed with a sense of wonderment and he goes through a never-before experience. He feels – oh! This must be the result of many pious deeds collected over countless lifetimes! In reality, this experience is the result of intense *bhajan*, and not of pious deeds.

In reality, no pious deed can make Sri Krishna appear before us. It is possible only if we have *prem*. We can get *prem* only by the *kripâ* of the pure devotees.

Sri Lilâshuk said – “Oho! I am so blessed! The Treasure of my fortune has appeared before me.” How is He? He is - '*mâdhuryena dwiguna-shishiram vaktrachandrang vahanti*' – His face is naturally cooling - now it is looking so sweet that it is twice more cooling than the moon.

What is 'sweetness'?

Srimad Rupa Goswâmi has said, “Sweetness is inexpressible beauty”.

Sri Krishna's face is the treasure house of unbounded sweetness. It soothes the eyes and soul of the beholder. Then the devotee feels –

“O whence did I behold that adolescent *nâgar*¹? His face is as alluring as the full moon of the Sharad season and my enchanted eyes are tempted like the greedy *chakors*.

His eyes are as beautiful as the blue lotus with rose-tipped corners that steal the hearts of all fair maidens. His ruby-like lips hold the mesmerizing flute that spellbinds my heart with its tantalizing notes.

His ambrosial speech charms the ears and His voice puts the deep rumbling of the clouds to shame. Another unparalleled excellence is His smile that flashes like lightning and hypnotizes the universe.

His nose is as fine as a sesame flower and the pearl at the end seems to beckon for lovemaking, while His dangling earrings drool over His cheeks. His curly locks are bound with Mâlati flowers and He sports a tempting crescent-shaped tilak.

His face sparkles like the full moon. He dons a golden yellow robe that flashes like lightning across His cloud-like body and a garland of wild flowers swing on His vast chest.

His divine *lâvanya* oozes all over the earth and His nails sparkle like mirrors, destroying the darkness. Poet Basanta Roy serves Him constantly hoping to relish the Nectar of His lotus feet some day.”

He is nourishing the *Brajadevis*, the entire Creation and me with the ambrosial notes of His flute. *Amritam* flows through the pores of the flute. Everything becomes *Amritam* by its effect.

The *Mahâjan* has sung –

“Dead trees come alive, the mute start reciting Vedic hymns, and dry woods sprout leaves. The notes are so fragrant that *manjarîs* blossom; humming bees rush at it and

¹A lady's man; clever; dexterous; gallant.

get intoxicated with this Nectar. Vernal breeze starts blowing during the thunderstorms, cuckoos sing, an old and diseased body turns youthful – such is the effect of the sweet song of Shyâm’s flute.”

The *Amritam* of the flute burns the *Brajavadhus* as if it is poison. This is the property of their intense *prem*. Our saint poet says –

“O you wretched flute! Why did you melt my heart – an innocent defenceless maiden that I am? You pierced my heart and killed me – I am telling you - the truth.

You are a fountainhead of honey and breathe life into the dead – but you are venomous. It seems as if that wicked serpent Kâliya has assumed the form of the Love-god (Shyâm) and is pouring hot mercury into my ears.

You are burning my heart and have made me forget all sense of propriety, duty and shame. Kâlâ (dark-one - Krishna) has filled my eyes, ears, home and all the surrounding.”

In the end Lilâshuk said, “*mad-vâninâm viharana-padam matta-soubhâgya-bhâjâm*”. This means – “Sri Krishna’s beauty and sweetness is driving me crazy and my blessed words are extolling His glory. He is the playground for my words.” The poet has said in verse 7 –“May a little speck of Sri Krishna’s glory manifest in my words!” The Lord has granted his prayer. Therefore, he is saying, “He is the playground for my blessed words.” Later on, he will say in verse 101 – “O Krishna! Although my words are wanton, they have become blessed by taking Your shelter (by glorifying You).” In verse 8, he has said – “All glory to Sri Krishna Who is the life and soul of my words!”

Srila Bhatta Goswamipâd says – Sri Lilâshuk is congratulating his good fortune and is describing Sri Krishna’s amazing beauty in this verse. He is saying in wonder –“Aho! What a result my pious deeds have brought! My sweet Lord has appeared before me! He is nourishing my playful words with *Amritam* cascading down from the pores of His flute. Wherever I am experiencing the sweet notes of the flute, there my words are drowning in *ras*. That *ras* is *Amritam* floating in the river of the musical notes.”

How are the poet’s words?

Matta-soubhâgya-bhâjâm – the words are intoxicated with Sri Krishna-*ras* – so much so – that good fortune worships them. They are intoxicated, fortunate and heart stealing.

Sri Chaitanya dâs Goswâmi explains - Sri Krishna is nourishing the entire Creation with the *Amritam* flowing from the pores of His flute. How far is He nourishing? He is nourishing only that region which is within the boundary of my words. How are my words? Well, my words may be inebriated, but they are so fortunate as to extol Sri Krishna’s glory.75.

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Verse 76

tejase'stu namo dhenupâline lokapâline,

râdhâ-payodharot-sanga-shâyine-ashesha-shâyine. 76.

Translation

I pay obeisance to the mass of Great Effulgence, I pay obeisance to the Protector of cows, I pay obeisance to the Protector of the world, I pay obeisance to the One Who lies close to Sri Râdhâ's bosom, and I pay obeisance to the One Who lies on Ashesha. 76.

Âswâd-bindu purport

Srila Kavirâj Goswâmi says, Sri Krishna danced so swiftly during the *Râs*-dance that He embraced countless Gopis at the same time in one form only. He did not distance Himself from a single one of them for even a moment. In this state, His inconceivable radiance surged so high that it has overwhelmed everyone. When Sri Lilâshuk beheld Sri Krishna thus, he found himself incapable of describing Him. He was extremely amazed. He could only pay Him repeated obeisance in these two verses (76 and 77). I pay obeisance to That inconceivable mass of radiance. How is He? He lies on Sri Râdhâ's *payodhar-utsanga* – close to Her bosom – always. This indicates it is natural for Him to be close to Her. He never goes away from Her even from a moment.

Sri Râdhâ is Râseshwari¹. He arranges the *Râs*-dance for Her alone. The remaining three hundred crores of Gopis are secondary and are present only to enhance the beauty of the *Râs-leelâ*.

*"râdhâsaha kridâ-ras briddhir karon,
âr sob gopigon rasopakaran.
krishna-ballabhâ râdhâ krishna-prâna-dhan,
tânâ binâ sukh hetu nohe gopigon."*

Meaning – "Sri Râdhâ is the heroine of the *Râs*-dance. The other Gopis are ingredients (secondary) of *ras*. Râdhâ is Sri Krishna's Beloved and the treasure of His life. In Her absence, the other Gopis can never give Him pleasure."

– (Sri Chaitanya-Charitâmríta Adi.4.178)

"Râdhâ-binâ Râs-kridâ nâhi bhây chite."

Meaning – "In Sri Râdhâ's absence, Sri Krishna does not enjoy the *Râs*-dance." – (Sri Chaitanya-Charitâmríta Madhya.8.86)

¹ The heroine of the *Râs*-dance.

"In Sri Râdhârâni's absence, three hundred crores of Gopis cannot give Him any pleasure, leave alone performing the Râs-dance. From this we can easily estimate Sri Râdhikâ's importance and glory." - (C.C.)

Again, Sri Lilâshuk looked around and said, "Although He lies close to Sri Râdhâ's bosom, He also lies close to all the Gopis' bosom. We may ask, "How is this possible in one body?" The poet thought for a moment and answered –"This is not surprising for Sri Krishna. Do you not remember how one Sri Krishna had expressed innumerable forms of Gopâl (Protector of the cow) and innumerable Four-armed forms (*Lok-pâl* - Protector of infinite universes) to Brahmâji?"

Later on, He had given *darshan* in the cowherd form once again –

"Brahmâ beheld Sri Krishna, Who is non-dual, immeasurable, inconceivable and the Supreme Brahman once more searching for the calves and His cowherd friends as before, holding curds and rice in one hand. The Lord was immersed in relishing His divine pastime as a cowherd boy in Sri Vrindâban."

In 'Brahma-mohan-leela'¹, Sri Brahmâ stole the calves and cowherd boys. When he returned to the earth, one year had passed. During this one year, Sri Krishna had assumed the forms of countless calves and boys, and had relished the love of their mothers. When Brahmâ saw Sri Krishna playing with the calves and His friends as before, he was astonished. He thought Sri Krishna must have found the kidnapped calves and boys. Therefore, he rushed back where he had kept them and saw that they were still there. This astounded him. In this way, Brahma was caught in his own illusion. As soon as he glanced at the calves and cowherd boys in Sri Vrindâban, he saw all of them in the four-armed form, with the complexion resembling that of fresh clouds, wearing golden yellow robes, holding the conch, discus, mace and lotus, with gem-studded crown and garland of wild flowers. All of Them displayed self-manifested intensely Supreme bliss. Even the accomplished *gyânîs* cannot realize Him with their *gyân-yog*. Brahmâ was unable to bear the sight of so much opulence and such a myriad of effulgence. He almost fainted. Then Sri Krishna removed the covering of His Yogmâyâ. It is then that Brahmâ saw Him searching alone for His lost calves and friends.

Sri Krishna can display many forms while remaining one, and can express a single form while remaining in many forms - it is nothing surprising.

'Lokapâline' may also mean 'the Protector of Vaikuntha'.

Sri Bhatta Goswâmpâd says Sri Lilâshuk is meditating on Sri Krishna Who is submerged in Sri Râdhâ-*ras*. The devotees consider Him highly exalted when He drowns Himself in Sri Râdhâ-*ras*. Therefore, he is paying Him obeisance with Supreme devotion. '*Tejase*'

¹ The divine pastime in which Sri Krishna enchanted Brahmâji

Verse 76 Sri Sri Krishna-Karnâmrítam Verse 76

means 'I pay obeisance to the Great Effulgence.' Without Him, our world is dark. Then is He the Formless Brahman? The poet answers, "No, He is '*lokapâline*' - the Protector of the world." In addition, He is '*dhenupâline*' – the Protector of the cows. He protects the world and at the same time protects the cows! How wonderful is our Lord! How charming are His *leelâs*! He is '*râdhâ-payodhara-utsanga-shâyine*' – it is His nature to lie close to Sri Râdhâ's bosom. He is '*ashesha-shâyine*' – He lies on the lap of the 'Origin of Shesh Nâg', that is, Sri Balarâm.

Srila Chaitanya Dâs Goswâmpâd says Sri Lilâshuk is blissfully paying obeisance to Sri Krishna in these two verses. I pay obeisance to that mass of Great Effulgence. He is so remarkable! It is His nature to lie close to Sri Râdhâ's bosom. He lies close to not only Sri Râdhâ's bosom, but also close to the bosom of Her sakhis. The poet has proved this point by stating – although He is One, He is countless. I pay obeisance to Such a performer of divine pastimes. I pay obeisance to the Protector of the world.76.

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Verse 77

dhenu-pâla-dayitâ-stana-sthali-

dhanya-kumumasa-nâtha-kântaye,

venu-gita-gati-mula-vedhase

brahma-râshi-mahase namo namah. 77.

Translation

The saffron on the breasts of the Gopa damsels is indeed blessed for it bathes Sri Krishna and makes Him look all the more radiant and exultant. He is the Creator of the sweet song of the flute and all other wonderful notes. He is the Creator of countless Brahmâs. I pay repeated obeisance to That effulgent Sri Krishna. 77.

Âswâd-bindu purport

Now Sri Lilâshuk beheld Sri Krishna Who was coloured with the saffron of the Gopa damsels' breasts. How attractive and radiant He looked! How wonderfully He played the flute! He uttered in amazement – "I pay repeated obeisance to this Sri Krishna." Love has overwhelmed him so much that he has said '*namo namah*' twice. How is Sri Krishna looking? The blessed saffron from the Gopa damsels' breasts has coloured Him. He is looking all the more radiant and exultant. His dark complexion has become brilliant due to the saffron. The *Brajabâlâs* are naturally luxuriant and fragrant. When the saffron meets their breasts, it becomes blessed, for it gains these qualities.

During *viraha*, the Gopis had paled. Now Sri Krishna's embrace has made them joyful. He is weaving magic with His flute. Sri Krishna is the Originator of the sweet song of the flute. He is the One Who has created Ved-*mantras* that resonate from each and every pore of the flute.

"When Sri Krishna plays the reverberating notes of the flute, Indra, Shiva, Brahmâ and all other celestial beings hear spellbound, yet they are unable to discern the Truth about Him and they fall in illusion."

- (Srimad-Bhâgavatam10.35.15)

We see in Sri Brahma-samhitâ –

“The Gâyatri Mantra came out from the flute and entered Brahmâ’s pure lips. Thus Brahma, who was born in the lotus, got the Gâyatri Mantra from the flute-playing Sri Krishna. In this manner the Lord cleansed Brahmâ and made him a Brahmin.”

Vidagdha-Madhav¹ too has called the song of the flute as Vedic chant.

•••••
• Vishâkhâ told Sri Râdhârâni, “Your modesty is like a sacrificial fire and
• the resonance of the flute is the *mantra* of the Atharva Ved that
• extinguishes that fire (it is destroying Your modesty). The notes of the
• flute are kindling the fire of passion like the *mantras* of Sâmadheni. They
• are like the teachings of the Upanishads since they unite the Soul (You)
• with the Super Soul (Kânhâ). Therefore, You may safely conclude that the
• flute is Your staunch enemy.”

- (V.M.)

Srila Bilwamangal Thâkur too has stated –

“The music of Sri Krishna’s flute drive people crazy, it lends its voice to the Vedas, makes the trees blissful, melts the rocks and mesmerizes the deer. It makes the cattle happy, fills the universes with awe and pleasures the Munis. The song of the flute expresses the seven notes, manifests Omkâr (the primeval sound) and reigns Supreme.”

Sri Lilâshuk was amazed and thought, “Is it possible that Sri Krishna is the Originator of this Venu-geet?” Immediately he remembered a divine pastime and said, “It is nothing surprising – *brahma-râshi-mahase*.” Srila Kavirâj Goswâmi has explained the meaning – “There are infinite universes and infinite Brahmâs. They glorify Sri Krishna, Who is the Creator of them all.” Is it surprising that He Who is the Creator of creators has created the Venu-geet? Sri Chaitanya Charitâmríta has described one portion of the Lord’s majesty –

“One day, in Dwaraka, the gate-keeper informed Sri Krishna that Brahmâ had come to see Him. The Lord asked, “Which Brahmâ? What is his name?” The gatekeeper returned to Brahmâ and inquired about him. Brahmâ was surprised. He answered, “Tell Him - Chaturmukh, the father of Sanak Muni, has come.” The gatekeeper conveyed this message to Sri Krishna and took Brahmâ inside.

He prostrated himself before the Lord. Sri Krishna received him well and asked, “Why have you come?” Brahmâ said, “I shall state my request later. First, please clear my doubt. Why did you ask ‘which Brahmâ’? There is no other Brahmâ than myself!” The Lord smiled and meditated. Immediately innumerable Brahmâs appeared in His presence. They had ten, twenty, hundred, thousand, million, lakh, and crores of heads. Some had so many heads you would not be able to count them even. Then the Shivas came with lakhs of crores of heads. Indras with lakhs of crores of eyes followed them. When

¹ A play by Sri Rupa Goswâmi

Chaturmukh saw this, he was at a complete loss. He felt like a rabbit amidst a herd of elephants."

– (Sri Chaitanya-Charitâmrítá.Madhya. 21.44-54)

'brahma-râshi-mahase' also means 'the One Whose effulgence is called Brahman'.

"Sri Krishna's effulgence is supremely brilliant. Upanishads call His effulgence as the 'Pure Brahman'.

– (Sri Chaitanya-Charitâmrítá.Âdi.2.8)

"Sri Govinda is supremely powerful. Brahman is His effulgence. It sustains and contains crores and crores of universes. It is entirely different from His immense majesty. It is complete, infinite and all pervading. I worship That Primeval Lord Sri Govinda."

- (Brahma-Samhitâ.5.40)

Brahmâ has arisen from the opulence of the root Brahman and That Brahman is Sri Krishna's effulgence. Therefore, Sri Krishna is the source of all Brahmâs.

Sri Gitâ too declares –

"I am the source of Brahman". – (14.27)

Sri Bhatta Goswâmpâd says, the poet is describing Sri Radharani's good fortune in this verse and is paying obeisance with pleasure. He has explained *'brahma-râshi-mahase'* in the following manner.

The devotees become extremely euphoric (*brahma-sukha-râshî*) and celebrate (*mahah*) when they behold the cowherd form of Sri Krishna – "I pay obeisance to that Sri Krishna (Gopâl)." This indicates that when a devotee performs Sri Krishna-*bhajan* he experiences crores of times greater delight than merging with Brahman.

"Even if one attains the pleasure of merging with Brahman after performing *samâdhi* for a *parârdhâ*¹, it is nothing compared to an atom of joy felt by a devotee."

– (Srimad-Bhâgavatam)

"When we are proud to be Sri Krishna's servant, we experience such tremendous joy that even crores of *Brahma-sukhâ*² is nothing compared to it."

– (Sri Chaitanya-Charitâmrítá.Âdi.6.40)

I pay obeisance unto the lotus-feet of that cowherd form of Sri Krishna over and over again.

How does Sri Krishna look?

He is *'dhenu-pâla-dayitâ-stana-sthali-dhanya-kumkumasa-nâtha-kântaye'*.

'Dhenu-pâla' means 'the Gopas who tend the cattle'. *'Dayitâ'* means 'their wives (the Gopis)'. The blessed saffron of their breasts is beautifying Him and He is looking colourful

¹ The number of earthly days equal to fifty years of Brahmâ's life

² Brahman-realization

and resplendent. The above expression may also mean 'the beloved of the cows, the cowherds, and the Gopis' which indicates Sri Râdhâ. In this case the meaning will be –

'Sri Krishna's effulgence is powerful due to the blessed saffron from Sri Râdhâ's breasts'.

'Venu-gita-gati-mula-vedhase' means 'the Originator of the sweet song of the flute and various other virtues of music'. Sri Krishna's Venu-geet is supremely attractive and mesmerizing.77.

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Verse 78

mridu-kwanam-nupura-manthrena

bâlena pādâmbuja-pallavena,

anusmaran-manjula-venu-geeta-

mâyâti me jeevitamâttakeli. 78.

Translation

Sri Krishna, Who is my life and soul, is approaching gently. His anklets are tinkling softly on His feet that are as tender as the lotus petals. He is walking gracefully, sensuously, musing about His sweet Venu-geet. 78.

Âswâd-bindu purport

At present Sri Lilâshuk is observing Sri Krishna's divine play from far. Sri Krishna is enjoying the *Râs* sport with the Gopis. After displaying this pastime to Sri Lilâshuk, He is gradually coming towards him – holding the enchanting flute to His lips. Earlier Sri Lilâshuk had prayed (Verse 34) – “When will Sri Krishna disturb my meditation with His flute?” Again we see him glorifying – “Victory to Sri Krishna Who is the soul of my words!” Now the sweet Lord has granted him his prayer. He will declare this joyfully in the next four verses. He is announcing to the world – “Sri Krishna is coming! My life and soul Sri Krishna is coming with all His divine pastimes!”

How is His arrival? He is ruminating on Venu-geet, which means, He is lovingly creating many new songs and He is walking gently and gracefully. The poet remembered how tender the Lord's feet are and said with fondness, “Aho! How surprising! He is treading so softly with His feet as tender as lotus-petals. His anklets are tinkling sweetly. He is submerged in His Own divine love-play. He is pondering on new songs to play on His enchanting flute, and so His steps have become slower. This is how Srila Krishnadâs Kavirâj Goswâmi has explained this part of the verse.

The Mahâjans have described Sri Krishna's graceful, slow gait very beautifully – “He has a well-formed, gorgeous body with a complexion resembling the blue-lotus, sapphire, mascara or a mass of fresh clouds. Peacock-feathers decorate his stylishly arranged hair. His face bordered with curls is radiant like the full moon surrounded by clouds.

Here comes the youthful *nâgar* Kâno. If a young maiden beholds Him, she will lose herself completely and know nothing other than Him.

His sweet lips wear a seductive smile while He plays on the still sweeter flute. His arched eyebrows shoot crooked arrows (glances) from the quiver (eyes) and explode the modesty of decent women.

His gait is slow like that of an elephant and His anklets tinkle musically. Poet Govinda dâs says, 'All glory to my sweet Shyâmsundar Who makes countless Love-gods faint.'"

Sri Bhatta Goswâmpâd has written, poet Sri Lilâshuk has reached the mature stage of *bhajan*. Therefore, he is seeing Sri Krishna in front of him and is describing His arrival. He is saying, "My life and soul, Sri Krishna is approaching me."

How is This life and soul?

He is the One Who is treading gently while the anklets on His petal-soft feet tinkle sweetly. In addition, He is '*âttakell* – His movement is sensuous. This echoes of Sri Krishna's light steps and dancing movements.

How is He coming?

He is recalling various sweet notes that make the flute-song spellbinding. He is coming gently so that His anklets are making sweet chinkle sounds. His captivating flute is behaving like the Love-god – it is arousing the passion in the *Brajadevis*.

What happens to Sri Râdhâ's cooking when She hears the flute?

Our Mahâjan answers –

.....
| "Dear Grandma, do you know how I cooked when I heard the music of the flute? I
| added a lot of chilly paste in the sour chutney. I filled the pan with water to the brim
| while cooking the leafy vegetables. O Borâi (Grandma)! The flute made me completely
| forget how to cook! The son of Nanda plays the crooked flute as if it were a
| nightingale. I heard it and fried betel nuts in ghee; I thought they were squash. That
| flute churned my heart so much that I pressed and added completely round lemons to
| the Neem soup. I even kept the rice on fire without adding any water. Ohh Borâi! Kânâi
| is sitting beneath the Kadamba tree on the banks of the Yamunâ and playing the flute!
| Poet Boru Chandidâs begs - Please, O please, Borâi, bring Him home and save Her life."
|
|
|

Srila Chaitanya dâs says, Sri Lilâshuk is describing Sri Krishna's arrival in these four verses. The poet is saying, "My life and soul, Sri Krishna, is coming towards me with gentle steps. Does this reflect His mercy? Sri Krishna, the Master of divine sports, is coming. He is approaching softly, gently, slowly. The soft chime of His anklets is arousing passion. He is recalling His love-sports with His Beloved Srimati Râdhârâni. Therefore, He is sending messages of love through His flute. 78.

Verse 78 Sri Sri Krishna-Karnâmrítam Verse 78

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Verse 79

so'yam vilâsa-murali-ninad-amriena

sincannudanchitam-idam mama karma-yugmam,

âyâti me nayana-bandhur-ananya-bandhor

ânanda-kandalita-keli-katâksha-laxmih. 79.

Translation

Here comes the Friend of my eyes! Aha! I have no friend other than Him. His sportive glance makes me blissful. He is pouring Amritam in my thirsty ears with His flute and is slowly approaching me. 79.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says, previously Sri Lilâshuk had lamented (in verse 43) –
"Alas! Alas! Forget being lucky enough to get *darshan* of that lotus-eyed Sri Krishna with both my eyes, I shall consider myself blessed if I can get His *darshan* with the corner of one eye."

It is because of this thirst that Sri Krishna appeared before Sri Lilâshuk. The poet is exulted. He said, "*Nayana-bandhu* (the Friend of my eyes) is coming."

How do I feel about This 'Friend of my eyes'?

He is my solitary Friend. I have no one but Him. Hence, I cannot bear His separation.

How is He coming?

He is coming well decorated with His sportive glance that fills me with bliss. Also, while coming He is nourishing my ears with *Amritam*.

Sri Lilâshuk is a king amongst poets. His heart is soaked in the *bhâv* of the *Brajabâlâ*. We find the Mahâjans extolling the hypnotizing effect of the flute on the *Brajabâlâ*. How Shyâm's beauty and the mellifluous notes of the flute captivate their eyes and heart –

"I committed a blunder by looking at Shyâm. I started thinking the day to be night. I forgot everything else and O *sakhî*, I died yearning for Him.

He stood beneath the tree and tormented me with His slightly crooked glance. I did not feel like returning home. 'Let my precious honour and decency go to the rocks', I said. I wanted to sacrifice everything for that sleek chap.

My eyes full of passion when I saw His style and I could not think of anything else. Whenever I sit silently to control myself, why does my heart rush towards Shyâm?

All the while – whether eating or sleeping – all I can think of is the flute. I do not know what has happened to my heart. I guess I cannot give Him up and I had better bury the honour of my family.

In what inauspicious moment did I go to fill the water, why did I have to see Him? I returned home with a fever. Poet Ananta dâs whispers – there is neither any fever nor illness, it is just Kânu stealing her heart.”

We beg to present another poem by Ananta dâs –

“His face is like a blossomed lotus and His eyes are like a pair of dancing *kharjans*. His soft smile oozes so much sweetness that I cannot stop drinking it with my eyes.

I cannot describe His radiant beauty. His complexion is so glossy – is it like a mass of dense clouds, or like a host of blue lotuses or like mascara, or is it like a blue gemstone?

Everything is beautiful about Him – His bangles, armlets, necklace, gem-earrings, anklets, waistband – simply everything is wonderful! His ornaments are sparkling just like moonbeams in the Kâlindi.

His curls are styled with flowers and the peacock feather flies like a rainbow on top. Poet Ananta dâs is admiring His matchless beauty – all young maidens are bound to get caught in that net.”

Sri Bhatta Goswâmpâd explains, Sri Lilâshuk is describing how Sri Krishna is arriving in a special manner. Until now, He was far, and now He is within our sight. I have no friend other than Him. He is '*nayan-bandhu*' – Friend of the eyes. This means, 'He soothes scorched eyes'. He is holding my eyes spellbound. He has engaged my eyes completely. He is coming here to please me. Aho! Blessed am I!

How is He?

'*Ânanda-kandalita-keli-katâksha-laxmih*' – 'His restless eyes are sparkling with joy and He is amorously glancing all around.' He is not only a pleasure to the eyes, but also to the ears. '*Vilâsa-murali-ninad-amriena sincannudanchitam-idam mama karma-yugmam*' - 'He is nourishing my thirsty ears with the *Amritam* of the sensuous flute.79.

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Verse 80

durâd-vilokayati vârana-keli-gâmi

dhârâ-katâksha-bharitena vilokitena,

ârâdupaiti hridayangam-venu-nâda-

veni-mukhena darshanângshubharena devah.80.

Translation

Sri Krishna is approaching me with His elephant-like gait, gazing at me all the while. He is unfurling very sweet wavelets of the flute-song while He is coming near me. He is laughing and He is so close I can see His sparkling white teeth.80.

Âswâd-bindu purport

Sri Krishna-dâs Kavirâj Goswâmi says that earlier Sri Lilâshuk had prayed –

“When will that merciful *Kishor* look at me with His sportive, soothing, *ras-full*, wonderful blue-and-rosy amorous lotus-eyes?”

– (Verse 45)

Now that Sri Krishna has answered his prayer, he is reciting this verse in ecstasy. Sri Krishna is gazing at me from afar.

How is His gaze?

Mercy is flowing from His eyes. He is gazing at me with eyes that are – *‘râdhâ-katâksha-bharitena’* (Sri Kavirâj Goswâmpâd has added) – Sri Râdhâ cherishes His gaze.

How is He?

He is *‘vârana-keli-gâmi’* – He is coming near me with a slow elephant like gait. His movements are full of passion. His face is resplendent with wavelets of sweetness radiating from the flute. His beautiful face is illuminated still further with His sparkling white teeth that are shining through His natural soft laughter.

How is His face looking?

Verse 80 Sri Sri Krishna-Karnâmrítam Verse 80

It seems as if it is the confluence of the Ganga, Yamuna and the *Saraswati*. His teeth are white like the Ganga, the dark amorous eyes are like the Yamunâ and the radiance of His lips is like the *Saraswati*. When these three rivers meet, the water surges high. In the same manner, His face too is reflecting great exultation.

Sri Krishna is fulfilling everything that Sri Lilâshuk had begged at His lotus-feet. The devotee desires Sri Krishna - it is true. The devotee's anxiety and eagerness arouse a desire in Sri Bhagavân. What is that desire? Sri Bhagavân wishes to bring His devotee close. *Bhakti* is such an intensely blissful potency that makes both the *bhakta* and Sri Bhagavân deeply attached to one other.

Sri Bhagavân belongs to His devotee. He is not the Brahman Whom the *gyâni* worships - Who cannot express any pleasure. He is not indifferent like Paramâtmâ Whom the yogi worships. He is Sri Bhagavân, the treasure trove of kindness and love for His devotees.

Sri Bhatta Goswâmpâd explains, now Sri Lilâshuk has seen Sri Krishna coming from afar and has described Him in this verse. Sri Krishna is looking at him with a special gaze. How is that gaze? It is '*râdhâ-katâksha-bharitena*' - cherished by Sri Râdhâ. This indicates that the poet is beholding Sri Sri Râdhâ-Krishna together. Aho! I am so fortunate!

He is '*vârana-keli-gâmi*' – slow paced like an elephant. When Sri Krishna came closer, he said, "Look! His face is overflowing with the nectar of the heart stealing flute!"

How does He look? He is radiant, displaying sparkling white teeth. How is He? He is That very same Sri Krishna – Whose nature is to play the mesmerizing flute.

Srila Chaitanya dâs Goswâmpâd says, Sri Lilâshuk has described Govinda's benevolence in this verse. Shyamsundar is gazing at me with merciful glance – that is the source of good fortune. Not only is He looking at me, but He is also coming towards me. How? With a pace as slow as that of an elephant. The flute is enjoined to His face – yes, the same heart-wrenching flute. The poet has described His face – that is resplendent with various hues like the confluence of the Ganga, Yamuna and the *Saraswati*.80.

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Verse 81

tribhuvana-sarasâbhyân divyalilâ-kulâbhyân

dishi dishi taralâbhyân dripta-bhushâdarâbhyâm,

asharanâbhyâm-adbhutâbhyâm padâbhyâm-

ayam-ayam-anu-kujad-venur-âyâti devah. 81.

Translation

His lotus-feet have more ras than all the ras of the universe put together; they perform the most delightful divine pastimes, they give pleasure to the devotees with sweet tinkling of His anklets and they are the shelter for all those who have no other support; they are most extraordinary, and now That very same God is coming (walking) on these feet, while He is playing on His flute.81.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi says - earlier Sri Lilâshuk had prayed with deep longing-

"The lotus-feet of Sri Krishna are the seats of the eternal pastimes that are the most beautiful in all universes. They overshadow the beauty of a host of lotuses and the devotees honour them as being extraordinarily capable of sheltering surrendered souls. May His lotus-feet be a source of inexpressible happiness to me."

Now Sri Krishna has answered his prayer; therefore, he is exceedingly happy. He is saying, "This, this God". He has repeated the word twice. It indicates that he is actually seeing Sri Krishna. He is coming with His beautiful feet. How? In an extraordinary manner. In this verse, the poet expresses how exceptional Sri Krishna's feet are.

These feet delight everything in the world. Shrutis say -

"vishnoh pade parama-madhva utsah"

Sri Krishna's beautiful lotus-feet are the source of all nectar (bliss). This earth is a hot and barren desert. Sri Krishna's lotus-feet shower blissful ras continuously like a torrential rain. We can see this joy and beauty amidst this material world also. However, the living being is under the spell of Mâyâ; he seeks happiness in money and sense gratification. That is why he cannot relish the pure bliss arising from Sri Krishna. Some conscientious

people worship His lotus feet. They get Bhakti Mahârâni's kripâ. Then they relish the especially pure river of sweet bliss arising from Sri Krishna's lotus-feet and feel blessed.

"He, who has relished the fragrance of Sri Krishna's lotus-feet simply once, will not be happy even in Brahmâlok."

-(Sri Chaitanya-Charitâmríta)

Any object gets drenched in Shringâr *ras* when it is exposed to Sri Krishna's lotus feet. The *Brajabâlâ* has said –

"*Sajanî*, ever since I have beheld Kâno, my world is covered with flower-tipped arrows of the Love-god and I can see nothing else."

- (Govinda dâs)

His lotus-feet are *divyaleelâ-kulâbhyâm* – their movements are so full of *vilâs* that they put the gait of an intoxicated elephant to shame. Moreover, they are *dishi dishi taralâbhyâm* – they are swiftly dancing in all directions. In some texts, we also find '*drishi drishi sarasâbhyâm*'. In that case, these words would mean 'every time you see His lotus feet, their beauty appears new. Everything in Braja appears novel by the touch of Sri Krishna's feet.

"Vrindâban became new and the trees became all new with newly bloomed flowers; the spring was new, with soft new breeze that intoxicated a new host of bees. All because Naval-Kishor (the Kishor with newly budding youth) was wandering there.

The shores of Kâlindi wore a new look while the *kunjâs* that became new and beautiful, got drenched with newly found love. The flowers shed new honey full of *ras* that intoxicated the new cuckoos who sang new songs.

New youthful maidens were rushing to the gardens to pour out the new *ras* from their hearts. The new crown prince (Shyâmsundar) and his new Sweetheart (Srimati Râdhârâni) meet each new day as if their meeting was ever new. And everyday they play new sports that inebriates poet Vidyâpati's mind."

Those feet are *deepta-bhusha-âdarâbhyâm* – luminous anklets are worshipping them. The music of the gem-studded anklets is glorifying the lotus-feet with deep love. They are *asharana-sharanâbhyâm* – shelter for those who have no one else to protect them. It means, "Your feet are the only repose for us Gopis who have left their homes for You." How is He coming? *Anukujad-venuh* – He is continuously playing on His flute and keeping rhythm with His feet.

Srila Bhatta Goswâmpâd says – when Sri Lilâshuk saw Sri Krishna approaching, he experienced his amazing *leelâs* and attire, and recited this verse. '*Devah*' indicates Sri Krishna has extraordinary splendour and pastimes. The poet has said - "Here, here, Sri Krishna is coming²" – he has repeated the word twice to indicate reverence. How is He coming? While playing the flute. With what is He coming? With His extraordinary feet, not in any vehicle. Aho! I am so blessed! He is giving me *darshan* of His lotus feet. How are His feet? They are full of *ras*. The feet are *ras* personified and the embodiment of bliss. There is nothing more delightful in the universe. Those feet are the zenith of sweet *ras*. All Creation is absorbed in *anurâg* when it beholds His lotus feet.

¹ Addressing a sweet girl-friend

² The original words may mean both 'this, this God' and 'here, here. He is coming'.

Again, how are they? *Dripta-bhushâ-dharâbhyâm* – the beautiful feet nourish the earth and beautify her. They have the sacred signs such as flagstaff, thunderbolt etc. These holy symbols protect and decorate Mother Earth. They are also *asharana-sharanâbhyâm* – they care for all the devotees who seek no other refuge – such is the glory of Govinda’s lotus feet ! 81.

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Verse 82

so' yam muneendra-jana-manasa-tâpa-hâri

so'yam mada-Braja-vadhu-vasana-apahâri,

so'yam tritiya-bhuvaneshwara-darpa-hâri

so'yam madiya-hridayâmburuha-apahari. 82.

Translation

He is the very same anguish-thief (Who steals the anguish of the Munis). He is the very same clothes-thief (Who stole the proud Brajavadhush' clothes). He is the very same arrogance-thief (Who stole Indra's arrogance - who, by the way, is the king of the heavens), and He is the very same thief Who has stolen my lotus like heart. 82.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says, Sri Lilâshuk really came face to face with Sri Krishna and recited this verse in astonishment. He does reveal Himself when the Munis meditate on Him but does not give them *darshan*. He only steals or pacifies their agitation. Although He is so rare, He steals the clothes of the proud Brajavadhush (who chastise and insult Him). He also steals (crushes) the arrogance of Indra by lifting the Govardhan mountain. In spite of being so remarkable, He steals my lotus like heart – this is amazing.

'Hari' is another name of Sri Bhagavân.

"'Hari' means 'the One Who steals'. He steals all our inauspiciousness and ultimately He gives us '*premi*' by stealing our hearts. So He is 'Hari'."

- (Sri Chaitanya-Charitâmrita.Madhya.24.44)

Hari will steal all our inauspiciousness. At last, He will steal our hearts and bless us with '*premi*' as well. Then we will constantly remember Him with loving minds, be absorbed in Him, and perform loving *sevâ*. We will relish immeasurable sweetness and feel blessed. This proves that this quality of Sri Hari (stealing) is highly profitable for us. Sri Krishna is Hari. He is the root of all divine forms. Therefore, He is the best thief. He enters every home in Braja to steal butter; he steals the Brajavadhush' clothes; He steals Sri Râdhikâ's heart – ultimately He steals everything.

"choura-agrganyam purusham namâmi"

Meaning – “I pay obeisance to the Number One Thief.”

Sri Bhatta Goswâmpâd explains: Sri Lilâshuk is seeing Sri Krishna in front of Him and is saying – He is just as the Saints and the Shrutis present Him. He is the One Who stole my lotus like heart. My heart is indeed like a lotus, since it has the honey like *prem*. He has stolen it. All the aspects of my intelligence are completely absorbed in Him.

He pacifies the agitated hearts of the Munis, but does not grant them any special experience. He has stolen the Brajavadhus’ clothes, but He did not give them the pleasure of meeting Him. He stole the arrogance of Indra to protect the Brajajanas – that is all. However, where I am concerned, He has done everything for me – He has stolen my heart! Aho! I am so blessed!

Srila Chaitanya dâs Goswâmpâd has written that Sri Lilâshuk is reciting this verse jocularly and joyfully. He is the One Who stole my heart – this proves He is a thief.

We may ask, “So what? If He has stolen your heart, it is good for you.”

The poet replies, “Ho! He happily stole the Brajavadhus’ clothes, what about that?”

“Yes, but that was just a joke. No harm done.”

The poet says, “He even stole Indra’s arrogance.”

“Why not? Indra was envious of Him, He had to teach him a lesson, you know.”

Sri Lilâshuk has the last word when he says, “Ahoy! The Munis are not envious of anyone. They have sense-control, and look what He does to them! He steals their troubled minds! Therefore He is That infamous Thief – have no doubt about it.” 82.

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Verse 83

sarvagnyatve cha moughye cha sârvabhôumam-idam mahah,

nirvipannayan hanta nirvana-padam-ashnute. 83.

Translation

*This mass of effulgence is simultaneously omniscient and all-naïve.
It has entered my eyes and is now becoming supremely blissful. 83.*

Âswâd-bindu purport

Sri Krishna-dâs Kavirâj Goswâmi explains, Sri Lilâshuk is saying: Earlier whatever forms I had begged to see, Sri Krishna is appearing before me in the same forms. He is omniscient, so He knew the *Brajavadhus'* heartfelt desire and fulfilled it during the *Râs*-dance. At the same time, He is also completely naïve. Sri Lilâshuk realized Sri Krishna's naiveté and recited this verse in ecstasy and amazement.

Sri Sri *Râs-leelâ* is the crest jewel of all divine pastimes. In this *leelâ*, Sri Krishna revealed His natural infinite majesty. However, He kept Himself wrapped under the spell of Yogmâyâ, His Own internal potency. He was not aware of His Own opulence. His *aishwaryas* remained hidden behind the screen of Yogmâyâ and performed their tasks meticulously and superbly. This is why Sripâd Shukamuni has stated in the very beginning of *Râs-leelâ* –

*bhagavânapi tâ râtrih shâradotphulla-mallikah,
veekshya rantung manashchakre yogamâyâm-upâshritah.*

"Bhagavân Sri Krishna saw the beautiful night of the Sharad season fragrant with flowers such as Mallikâ. He manifested His internal potency Yogmâyâ (who can make the impossible possible and the possible impossible) and wished to romance with the delightful Gopis." - (Srimad-Bhâgavatam 10.29.1)

The first word Sri Shukamuni uses is – **Bhagavân**. This single word indicates that Râsbihari¹ Sri Krishna possesses the six types of colossal *Shaktis* (powers). Similarly, '*yogmâyâm-upâshritah*' shows that Yogmâyâ, who can make the impossible possible and the possible impossible, has manifested His majesty without His knowledge. This is because if Sri Krishna had known that all these wonderful things were happening due to His Own majesty, He would not have enjoyed it as much. The *ras* in the *leelâ* would have diminished.

¹ The One Who sports in the Râs-dance

Sri Lilâshuk said, this Mass of Effulgence has entered my eyes and is expanding into an empire of supreme bliss. He is pervading my heart and stopping my heartbeats. Aho! How astounding! How is He? He is the greatest of the omniscient and the naive.

Sri Bhatta Goswâmpâd explains that Sri Lilâshuk realized the highest peak of bliss and recited this verse. Sri Krishna is full of *leelâ-ras*. Therefore, sometimes He behaves as an omniscient and sometimes as an immature boy. The '*Brahma-mohan-leelâ* (when He put Brahmâji in illusion) is a burning example of this quality.

Brahmâ came to Braja and stole Govinda's calves and friends. Then Sri Krishna searched for them in the woods, just like an ignorant boy. Ultimately, He expressed His omniscience and learnt of Brahma's activity. He assumed the forms of all the calves and cowherd boys and relished the *prem-ras* of all the loving cows and motherly Gopis. When Brahmâ saw this, he was perplexed. Then, by the Lord's wish, He got *darshan* of the countless Nârâyan forms. He also saw the majesty of infinite Vaikunthas in this small province of Braja. When Brahmâ could not bear it any longer, He once again got *darshan* of the Lord in the form of a simple ignorant Gopa-boy searching for His friends and calves in the woods. In this *leelâ*, we see the wonderful union of omniscience and naiveté.

Those who know the Truth are especially joyous, confused and amazed by this quality. Sri Kunti Devi expressed her incredulity when she got *darshan* of the *Dâm-bandhan leelâ*.

"O Krishna! When Mother Yashomati was tying You to the butter-churner, You were crying profusely. Your face had become dirty with the kohl flowing with Your tears. You were standing crestfallen out of fear. You, Whom even 'Fear' fears, were scared of Your mother! This is making my brain whirl!"

- (Srimad-Bhâgavatam1.8.31)

Someone who knows about Sri Krishna's majesty may think that His omniscience is real while He is only pretending to be ignorant - that He is only putting on a human-like act. If any of you feel like this, please read Srila Jiva Goswâmi's Krama-sandarbhâ explanation of Sri Kunti Devi's prayer. He has written – "Sri Kunti Devi says, 'Whom 'Fear' fears'. This shows that she is well aware of Sri Krishna's majesty. Then why is she so bewildered with Him getting scared of His mother? She does not think He is putting on an act. She knows He is truly frightened of her. This proves He was actually scared."

Bhakti arouses in Sri Bhagavân the desire to relish His devotees' sweet *prem*. The same *Bhakti* also makes Him a simpleton. Opposite qualities coexist nicely in Sri Bhagavân. This is His inconceivable majesty.

Sri Krishna is happier being naïve, relishing it when His loving devotee binds Him, than to express His immeasurable opulence and all-knowledgeable quality.

"We feel that Sri Bhagavân neither grieves nor considers it a handicap when His darling devotee subjugates Him. Rather He takes great pride when He becomes a subordinate of His devotee and expresses glorious activities such as '*Bhakta-Vâtsalya*'²."

¹ In this divine pastime, Mother Yashodâ had tied Sri Krishna to a butter-churner.

² Love, care and protection for the devotee.

– (B.B.2.4.227)

It is not as if only the devotee relishes Govinda's sweet *ras-full* beauty, excellence and *leelâs*, but Govinda also revels in the nectarine *prem* in the lotus like heart of the devotee. He relishes it like a greedy and thirsty honeybee.

"Sri Krishna, Who is the crest-jewel of all *nâgars*, sports an exclusive quality. He can forsake all His excellences such as being *âtmârâm* but He can never stop Himself from being controlled by those who love Him. On the contrary, He welcomes it. This sort of subjugated-ness is the height of divinity."

– (B.B.2.4.228)

Srila Chaitanya dâs Goswâmpâd has explained that Sri Lilâshuk is exultant. He is saying, "Not only am I happy to get Sri Krishna's *darshan* but He is also equally joyous to see me."

Bhakti submerges both Sri Bhagavân and His *bhakta* in the ocean of bliss. Sri Lilâshuk is in the mood of a Gopi. It is needless to say Sri Krishna loves to see the Gopis.

"When Krishna sees the Gopis, His elation knows no bounds. His sweetness increases so much – nothing can compare with it. The Gopi thinks, 'Krishna became so happy when He saw me'. This thought lights up her face even more. Krishna's beauty is enhanced when He sees the beauty of the Gopi, while the Gopi's beauty increases when she beholds His handsomeness. In this manner, they compete with one another. Both escalate and neither accepts defeat."

– (Sri Chaitanya-Charitâmríta - Âdi.4.161-165)

He is omniscient, so He knows my heart. He has stolen my heart and established His suzerainty over it. He has entered my eyes and is now enjoying supreme bliss.83.

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Verse 84

pushnânam-etat punarukta-shobhâ-

mushnetarângshorudayân-mukhendoh,

trishnâmbu-râshing dwiguhi-karoti

krishnahvayang kinchan jeevitam me.84.

Translation

The Object called Sri Krishna is my life and soul. His moon like face makes the full moon fade into oblivion. He appeared once more and restored radiance all around (that had diminished due to the fading moon¹). He is doubling my ocean-like thirst. 84.

Âswâd-bindu purport

This verse expresses marvel. Srila Krishnadâs Kavirâj Goswâmi explains Sri Lilâshuk once again realized that the sweetness of Sri Krishna's face is ever increasing and so is his thirst. Sri Krishna's sweetness is like the flowing water. It is always new. This is Sri Krishna's natural property. Likewise, a loving devotee's thirst, although he relishes His sweetness every moment, keeps on increasing. This too is the natural property of love-thirst.

"Just as hunger and food are related to each other, *prem* and Sri Krishna's sweetness too are related. However, there is a difference. Hunger and food are inversely proportional (as we take in more food, the hunger diminishes), while *prem* and Sri Krishna's sweetness are directly proportional (when one factor increases, the other factor too follows suit)." – (Ancient proverb)

¹ His disappearance from the Râs-floor

Thirst is the instrument with which we can measure how much we can enjoy something. Even if someone serves the ocean of *Amritam* on a platter, we will not relish anything if we are not thirsty. Similarly, even though Sri Krishna's ocean-like sweetness may be in front of us, we will not relish a single drop unless and until we are 'love-thirsty'.

"The thirst is never quenched, it burgeons constantly."

– (Sri Chaitanya-Charitâmrítâ.Âdi.4.148.)

Srimati Râdhârâni is so extremely love-thirsty that only She can remark –

"I drank of His beauty since my birth, yet my eyes are not satisfied. For lakhs of *yugas* I have placed my heart on His, yet my heart continues to burn."

Agastya Rishi had drunk the entire ocean in one palm. Similarly, Sri Râdhâ too relishes Sri Krishna's complete sweetness in one sip. Overwhelming *prem* enables Her to do so. Sri Krishna has vouched for this –

"Only Râdhikâ possesses such immense love that She can relish my ambrosial sweetness completely and forever".

- (Sri Chaitanya-Charitâmrítâ.Âdi.4.121)

The inconceivable Object called Sri Krishna is my true love. By showing me His moon like face, He is doubling my ocean-like thirst. So many rivers enter the ocean, yet the ocean does not cross the shore. However, when the full moon rises, the ocean surges high and floods the shoreline. In the same way, *premik* Sri Lilâshuk's heart is free of material desires¹, but when he is seeing Sri Krishna's moon like face, his ocean-like thirst is doubling up.

How is Sri Krishna's moon like face?

His face is more soothing than the moon. In fact, when the Moon in the sky sees Sri Krishna's moon like face, he thinks his beauty is useless.

"When the full Moon sees that moon like face, he starts crying. The moon rushes home in embarrassment and hides his face."

– Poet Balarâm dâs.

Explanation for 'Pushnânam-etat punarukta-shobhâm-ushnetarângshor-udayân-mukhendoh'

This expression means – Sri Krishna's moon like face embarrassed the moon and spread moonlight all around. This moonlight was much more brilliant, ever increasing and more soothing.

¹ When his senses come across material objects his heart remains unmoved.

Another explanation for the above expression is as follows. When Sri Krishna disappeared, the *Brajadevis* moon like faces paled. When He showed His face, their faces became bright and spread radiance all around.

Sri Bhatta Goswâmpâd explains: Sri Lilâshuk is actually seeing Sri Krishna right in front of him. In this verse, he is expressing how Sri Krishna is displaying extremely sweet love sports and he is drinking this nectar with his eyes at every moment. Nevertheless, his thirst is increasing more rapidly than he can express.

He is saying, "The One Whose name is 'Krishna' is my true love. I can engage in some process for ten million life-times simply to behold the reflection of His single toe-nail – to sacrifice just one life for Him is nothing."

The root word 'Krish' means 'to attract'. 'Na' means '*ânanda*' or bliss. Hence 'Krishna' means, 'the One Who makes everyone happy and attracts them'. All want happiness. Illusion overcomes the living being and he starts searching for happiness in this material world. However, he does not know that such pleasure is useless and extremely short-lived. **Material pleasure always comes with negative side effects.** The foolish people have been wandering in the material ocean since time immemorial in search of this false happiness. As a result, they are suffering.

Various scriptures prescribe *sâdhanâ* to save us from material sorrow. The supreme and intensely blissful Sri Krishna is the goal of all our *sâdhanâ*. He is the One Who appears as Brahman to a *gyâni*, as Paramâtmâ to a *yogi*, and as Sri Bhagavân to a devotee.

"There are three types of *sâdhanâ* – *gyân*, *yog* and *bhakti*. They bring us to three goals respectively –

- ♥ Brahman,
- ♥ Paramâtmâ
- ♥ Bhagavân

♥ **Brahman** is His bodily effulgence. It is without any characteristic. It is like how we see the sun with naked eyes - just a mass of light.

♥ **Paramâtmâ** is the Soul in the soul of the living beings. He is the Witness of all our actions. He is a part of Krishna while Krishna is the whole.

♥ **Bhagavân** is the complete Supreme Being – with all the characteristics. A devotee alone realizes Him. He is One Person (Vrajendranandan Sri Krishna), but He has infinite forms."- (Sri Chaitanya-Charitâmríta - Madhya.20.134-137)

Sri Krishna appears in various forms (e.g. Nârâyan) to the devotees depending on their moods. Although the divine forms are non-different from each other, He appears in His immeasurably sweet form Vrajendranandan Sri Krishna to His devotees in Braja. The Brijwâsis have maximum love for Him – He too manifests Himself completely to them.

Verse 84 Sri Sri Krishna-Karnâmrítam Verse 84

Sri Krishna is forcing my ocean-like thirst to double up with His moon like beauty. The moon makes the waves of the ocean surge high. The radiant face of this Object called 'Sri Krishna' is much more beautiful than the moon. Therefore, it is not surprising that my ocean-like thirst is experiencing a high tide.84.

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Verse 85

tadetad-âtâmr̥a-vilochana-shri-

sambhâvita-ashesha-vinamra-garvam,

muhur-murârer-madhura-adharoshtham

mukhâmbujamchumbati mânasam me.85.

Translation

He has countless very humble devotees. He makes them proud with the unmatched beauty of His slightly rose-tipped eyes and sweet lips. My mind is repeatedly kissing That Murâri's lotus like face. 85.

Âswâd-bindu purport

Earlier Sri Lilâshuk had prayed –
“O Krishna! When will I get to see Your lotus-like face with Your rosy lips that are always lit up with soft smiles? When will I get to see Your face that is twice as alluring due to Your restless half-open beautiful large eyes and due to the blissful serene song of the flute?” – (KK.44.)

Srila Krishnadâs Kavirâj Goswâmi says Sri Lilâshuk is a devotee in the sweet mood. He is once again eager to relish Sri Krishna's sweetness and this verse reveals His great temptation.

My mind is repeatedly kissing the lotus face of Murâri. My eyes are like the honeybees. They are relishing the honey of His beautiful lotus-face. Srimad-Bhâgavatam tells us that the devotees relish the beauty of every part of Sri Bhagavân's body. When Sri Krishna and Baladev entered King Kamsa's arena, They very much enchanted the residents of Mathura with Their beauty. Sri Shukadevmuni has described how they relished it with delighted eyes –

“The devotees of Mathura drank in Sri Krishna and Baladev's beauty with their eyes. It was as if they licked Them with their tongues, drew in Their fragrance with noses and embraced Them with their arms.”

- (Srimad-Bhâgavatam10.43.21.)

In the same way, Sri Lilâshuk too is drinking Sri Krishna's sweet beauty with his eyes and relishing it in his mind.

Sri Bhagavân destroys the false pride of His devotee. If He finds us taking pride in wealth or body, He snatches them to rid us of our false ego. On the other hand, He strengthens the pride of our *siddha deha*. We should feel proud of our *manjari*-status. Then He intoxicates us with His beauty and sweetness. Therefore, such 'true pride' is welcome.

How is Sri Krishna's sweet beauty?

His lips are sweet. His face is as beautiful as a lotus. His eyes are slightly rosy at the corners. He is casting compassionate glances all around. With such priceless bounties, He is enhancing the pride of his innumerable surrendered devotees and the *Brajavadhus*.

"After performing *sâdhanâ* for thousands of life-times, one proudly feels, 'I am Vâsudev's servant'. Such a surrendered soul delivers everyone."

- (Itihâs Samuchchay)

Srimat Jiva Goswâmpâd has quoted this verse in Bhakti-Sandarbha and has written –

"Forget performing meticulous *bhajan*. If we simply feel, 'I am Sri Bhagavân's servant' – it is enough to gain *prem-bhakti*."

Srimat Rupa Goswâmpâd has written -

"This world is full of attractive objects. Nevertheless, I desire solely one Object – Govinda Who sports on the banks of Kâlindi. The wise call this 'pride'." – (Ujjwal-Neelmani14.19)

The *Brajadevis* congratulate such pride.

“During *Purva-râg*, a *Vrajabâlâ* failed in her attempts to obtain a date with Govinda. She felt humble and considered herself unworthy of Him. She knew the fourth phase of the moon brings dishonor (Lord Ganesh had cursed the Moon-god since he had made fun of him). Therefore, she prayed - “O Moon, you who romance with the stars at night! O fourth phase of the moon! O enhancer of passion! O Moon-god ! I worship you. Please bless me that there may a scandal involving me with Krishna, never mind if it is false. I will feel proud that the people think I am Kânhâ’s sweetheart.”

- (U.N.)

Sri Bhatta Goswâmpâd has explained '*muhur-murârer-madhura-adharoshtham mukhâmbujan chumbati mânasam me* in a different manner. He says, Sri Lilâshuk has seen Sri Krishna and admitted joyously that His lotus-face was kissing his mind repeatedly. This means that Sri Krishna’s beautiful face has attracted and hypnotized him. It may also mean that Sri Krishna’s sweet face is deep-seated in his mind and it is experiencing the joy of being kissed. Sri Lilâshuk has equalized his mood with that of a Gopi, so he is able to gain this experience.

How is Sri Krishna’s lotus like face?

‘Âtâmra-vilochana-shri-sambhâvita-ashesha-vinamra-garvam’.

This means ‘he is making innumerable devotees proud with His sparkling eyes that have rosy corners.’ His lotus like face has sweet lips. In fact, His lips are so sweet that they have obliterated all sweet objects by their presence.

Srila Chaitanya dâs Goswâmpâd has written: Sri Lilâshuk is ecstatic since he has Sri Krishna’s *darshan*. He is pouring *ras* with his lips. My mind is repeatedly kissing Murari Sri Krishna’s lotus like face since it is looking gorgeous with its sweet lips. He is forcing my mind to behave like this, because He has rose-tipped eyes that indicate that they are full of *anurâg*. 85.

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Verse 86

karou shradijâmbuja-krama-vilâsa-shikshâ-guru
padou vibudha-pâda-prathama-pallavol-langhinou,
drishou dalita-durmada-tri-bhuvanopamâna-shriyou
vilokaya vilochana-amritam-aho mahah shaishavam.86.

Translation

His hands instruct the Sharad-lotus¹ in the art of love sports; His feet surpass the beauty and tenderness of newly sprouted leaves of the wish-fulfilling trees; His eyes crush the arrogance of all beautiful objects such as the lotus – O! Behold the effulgence of That Kishor Who is Amritam for the eyes.86.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi has written: Sri Lilâshuk has been immersed in the fathomless ocean of Sri Krishna's sweetness. He is overwhelmed with *prem*. While searching for Sri Krishna along with the other sakhis, he has His *darshan*. In *siddha-swarup* he is in the mood of Sri Râdhâ's *sakhi*, while as a *sâdhak*, he is talking to the Vaishnavs accompanying him. He is exclaiming -

"*Sakh!* How amazing! Look, look! There is Sri Krishna's effulgence!"

How is this Effulgence?

He (the Effulgence) delights the eyes just like *Amritam*. Actually, Shyâm's body is supreme *Amritam* – much more than *Amritam*. You cannot compare Him with anything. Poet Chandidâs has sung –

"Who has condensed nectar and created Shyâm's fine, delicate and glossy form? Who replaced His eyes with Khanjan birds? Who extracted honey from the moon and then condensed it?

And then who squeezed the condensed moon-honey to make His face? And squeezed Hibiscus to make the cheeks? Then who made the lips out of red berries and arms that are stronger than the elephant's trunk?

¹ Lotus that blooms in the Sharad season; Sharad season is famous for clear sky and gentle breeze. The lotuses sway seductively in the breeze.

Who made His throat like a conch-shell and put a cuckoo like voice in it? Who made His *pītambar* (golden yellow garment) by smearing it with turmeric?

O who studded gemstones in a smooth rock, for such is the beauty of His broad and bejewelled chest. Who decorated Him with exquisite wild flowers and made Him so grand?

Who inverted plantain trunks on His bare body? For I see His thighs are such (strong and supple)! And tell me, who put mirrors on His fingers and toes, Chandidās could gaze at them for aeons and aeons?"

Sri Lilâshuk exclaimed, "This Effulgence has an adolescent form. The Sharad-lotus overflows with beauty, fragrance and honey. It sways in the Sharad-breeze and is lost in its own love sport. His hands could teach quite a few things to even that intoxicated lotus! This reminds us of an earlier verse – "*pallavaruna – pani – pankaja – sangi – venuravakulang*" – that means – 'He is holding the flute in His rosy palms and His own flute-song is agitating Him.'

His feet surpass the beauty and tenderness of the newly sprouted leaves of the wish-fulfilling trees. Remember the ninth verse – "*phulla-pâtala-pâtali-parivâdi-pâda-saroruham*" – 'Whose rosy feet put a rose in full bloom to shame'?

And how are His eyes?

They crush the arrogance of all beautiful objects such as the lotus. Just as the poet said in the thirteenth verse – "The lotus-eyed Sri Krishna's eyes are joyous, ever new in their beauty and their beauty surges high with every moment. Consequently, they look even sweeter. His eyes convey new messages of love at every moment; they grow more and more charming and are beautiful because they reflect Sri Râdhâ's love. May This Beloved of our soul, Sri Krishna, flow in our hearts in the form of nectarine *Prem-ras*".

Sri Bhatta Goswâmpād says, Sri Lilâshuk is crying out in extreme eagerness. Aho! (In amazement) O my dear eyes! Behold Sri Krishna's *Amritam*-like youthful effulgence. 'Effulgence' indicates that Sri Krishna's youth is a grand feast for the eyes. It also indicates the first burst of youth. Always behold Him and only Him. Even in your wildest dreams, do not ever look elsewhere. He is so beautiful that His hands teach the Sharad-lotus the art of expressing beauty, charm, youthfulness, fragrance and all other enchanting qualities. The graceful Sharad-lotus has taken tutorials from Sri Krishna.

How are His lotus-feet?

They transgress the beauty and tenderness of the newly sprouted leaves of the divine wish-fulfilling trees. They are more merciful and softer than the *Kalpa-taru*. The *Kalpa-taru* can grant us only material wealth, but Sri Krishna's lotus feet will endow those who have surrendered unto them with the priceless treasure called 'Krishna-*premi*'.

And how are His eyes?

They are so angelic that they crush the arrogance of the eyes of the doe, *chakor*, *chancharik*, and the pride of the blue-lotus. 86.

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Verse 87

âchin-vânamahanyahani sâkârân vihârakramân

âruddhânâ-m-arundhati-hridayam-

apy-ârdra-smitârdra-shriyâ,

âtan-vânam-ananya-janma-nayana-

shlâghyâm-anarghyâng dashâm

ânandam Braja-sundari-stana-

tati-sâmrâjyam-ujjrimbhate. 87.

Translation

He has enthralled even Arundhati's¹ heart with His beautiful charming smile; the liberated sages behold Him with divine eyes, He is performing ever-new love sports on the empire of the Brajabeauties' bosom (He is the sole Lord of this empire). – That Sri Krishna, Who is Bliss personified, is revealing Himself in my heart. 87.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi explains: Sri Lilâshuk, who is simultaneously in the *sâdhak* state and *siddha* state, is exultant when He beholds the Supremely sweet Sri Krishna. Sri Krishna looks so luscious that the poet has reached the dizzy heights of passion and desire. Sri Krishna appears as the very embodiment of joy. Sri Lilâshuk has recited this verse in such a mood of happiness. Sri Krishna's effulgence is Bliss – it is the source of all pleasure. This pleasure appears new with each moment.

¹ Brahmâ, Vishnu and Mahesh declared Arundhati as the chastest of all women. She is famous for her austerities and purity. By the power of her *tapasyâ* she had transformed Brahmâ, Vishnu and Mahesh into suckling babies.

The poet glanced all around and said, "*Râdhâ-payodhar-otsanga-shâyine-ashesha-shâyine*" – "I pay obeisance to the One Who lies close to Sri Râdhâ's bosom, and I pay obeisance to the One Who lies on Ashesha."

– (KK.1.76)

The bosom of the Brajabeauties is Sri Krishna's empire and the place that gives Him utmost pleasure.

"Krishna is the embodiment of joy. His *Hlâdini Shakti* delights the devotees. If we distil *Hlâdini*, we get *prem*. It is full of blissful and conscious *ras*. I know *Mahâbhâv* to be the supremely condensed form of *prem*, and Sri Râdhâ Thâkurâni is That *Mahâbhâv*."

- (Sri Chaitanya-Charitâmrítam.Madhya.121-123)

Although Sri Krishna Himself is Bliss, *Hlâdini Shakti* has the power to make Him joyful. Sri Sri Râdhâ, Who is *Mahâbhâv*, is the source of *Hlâdini Shakti*. The *Brajabâlâs* are Her expansions. Sri Krishna is Eros Himself, yet only Sri Râdhâ can satisfy His erotic desire.

This part of the verse may also mean, 'The Gopis have beautiful breasts and Sri Krishna is the only Person from Whom they derive supreme pleasure.' The *Brajadevis* do not possess a hint of selfish desire, yet their happiness knows no bounds when they can make Sri Krishna happy. Sri Chaitanya Charitâmrítam says –

"The Gopis possess another incredible quality. It is inconceivable! When they behold Sri Krishna, although they do not desire any happiness, their joy increases manifold. They relish their meeting crores of times more than Krishna relishes the pleasure. Does it not seem strange that they do not desire happiness, yet they feel happy? Well, this question has only one solution. The Gopikâs revel in Krishna's pleasure. When Sri Krishna sees the Gopis His joy increases and His sweetness crosses all limits. The Gopi thinks, "Oh how wonderful! Krishna is happy to see me!" And her looks transform like a fully blossomed flower."

– (Sri Chaitanya-Charitâmrítam, Âdi.4.145-162)

"The Gopis' beauty and excellences verily delight Sri Krishna. When the Gopis see that Sri Krishna is happy, they become even more pleased. In this manner, their pleasure makes Sri Krishna joyful. Therefore, the love of the Gopis is not tainted by lust."

– (Sri Chaitanya-Charitâmrítam.Âdi.4.165-166)

Srila Krishnadâs Kavirâj Goswâmi has explained '*Âtan-vânam-ananya-janma-nayana-shlâghyâm-anarghyân dashâm*' in the following manner. Sri Krishna manifests an inexpressible beauty such that He can mesmerize countless *Manmaths*. Two eyes are highly inadequate for experiencing His infinite beauty. The poet realized this shortcoming and prayed for innumerable eyes. Sriman-Mahâprabhu has bemoaned –

"When one has collected abundant pious deeds, one gets His *darshan*. This sweetness is a vast ocean - how much can two eyes drink from it? So my thirst doubles and when I do not get it, I am full of regret. I cannot help but criticise Vidhi (Brahma) – 'O, why did he not give me lakhs of crores of eyes? O, why did he make only two eyes? And that too he covered them with eyelids! Vidhi only knows how to practice dry austerity. How can he appreciate *ras*? He does not know how to create at all. He makes me two-eyed – I, who

will behold Krishna's face! In spite of being Vidhi¹, he is so unjust! He should take my advice and give me crores of eyes – then I shall accept that he is worthy of being the creator."

– (Sri Chaitanya-Charitâmrítá, Madhya.21.111-123)

Sri Lilâshuk knew that the male body is not fit to relish Sri Krishna's sweetness so he prayed for the female form. Then he realized that an ordinary woman is incapable of relishing Sri Krishna's immense sweetness. Therefore, he humbly said, "What is the use of being a woman other than a Brajasundari? Only if we have *Mahâbhâv* will we be able to relish the sweetness of the transcendental youthful Love-god of Vrindâban (Sri Krishna)".

"We can relish Sri Krishna's sweetness only in the mature stage of *prem*."

- (Sri Chaitanya-Charitâmrítá.Âdi.4.44)

When it is so difficult to get Sri Krishna's *darshan* - what to speak of relishing it? Only the Brajabeauties can behold Him as well as relish Him.

The poet beheld Sri Krishna's charming grace and said, "*Âchin-vânamahanyahani sâkârân vihârakramât*" – "He manifests new styles of charm every day, every time, and every moment." We may ask, "If all women, other than *Brajadevís*, are incapable of relishing Sri Krishna's beauty, then why should they take His *darshan*? Is it not better they should stay quietly at home?" The poet scolds us – "Do you not know He is '*âruddhânam-arundhati-hridayam-apy-ârdra-smitârdra-shriyâ*' – Sri Krishna's lazy, enchanting smile has aroused deep passion even in Arundhati, who is famous for her chastity? There is no woman in the universe that Sri Krishna's sweet beauty does not agitate. His handsomeness is fatal for every woman. When Sri Krishna ignored the Gopis on the night of the *Râs*-dance, they said –

O Krishna! Is there any woman in the universe that Your sweet beauty does not arouse? Is there any woman who does not forget the path of righteousness after hearing the sweet song of Your flute? Let alone women, Your all-enchanting looks and flute cause goose bumps even on the birds, deer and cattle! They become so full of joy!"

– (Srimad-Bhâgavatam 10.29.40)

Sriman-Mahâprabhu has savoured this verse –

"*Nâgar!* You decide and tell me. Is there any worthy woman in the universe that Your flute does not enchant? The music of Your flute is verily a most accomplished witch who is an agent set out to beguile women. Anyway, they are already eager and Your flute adds fuel to the fire. It makes them give up the Aryan culture and drags them to Your feet.

You force them to forsake *Dharma* with Your flute; You shoot arrows of passion with Your eyes and devastate their shame, fear and everything. How dare You show anger on us and accuse us of forsaking our husbands and children? You are teaching us *Dharma* as if You are very *Dhârmik*² Yourself! You have one thing on Your mind yet You speak another thing and behave in a third manner! All these are the signs of a cheat. It is all right for You to joke, but Your jest is killing us. The flute-song consists of *Amritam*, sounds as

¹ One who follows the rules strictly

² righteous

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sweet as *Amritam* and is decked in *Amritam*! Three forms of *Amritam* steal the ears, the heart and the soul. How do You expect women to survive?"

– (Sri Chaitanya-Charitâmrítântya.17.32-36)

Sri Krishna's beauty attracts even men. Then how can women rest in peace? Sri Krishna's sweetness is all-captivating.

"Sri Krishna attracts everyone – be it man, woman, the moving or the non-moving. He is verily the Love-god who agitates everyone's hearts."

- (Sri Chaitanya-Charitâmríta.Madhya.4.110)

We find in Sri Padma Purân that in *Tretâ yug* when Sri Râmchandra went to the Dandakâranya¹, some Rishis, who worshiped Sri Vrindâvanchandra, saw Him. The Lord's beauty enchanted them so much that they had a great desire to relish Sri Krishna's sweetness. By Sri Râmchandra's mercy, they took birth in Braja from the Gopi's wombs. In this manner, they got to serve Sri Krishna and were blest. Therefore, we see that no one can remain composed after seeing Sri Krishna.

Srila Bhatta Goswâmpâd explains that Sri Lilâshuk has declared the truth when He says – Sri Krishna is lying on the bed that is - the Gopis' bosom. And the poet has realized the *swarup* of Sri Krishna. He is '*ânandam brahma*' – eternal and supreme bliss. Does that mean He is Impersonal? The poet replies – "No, He is the One Who reigns over the bosom of the Gopis." The following verses from the Vedas prove that Brahman is bliss.

"*ânandam brahmeti vyajanât*"

"*pragyânanda brahma*"

"*satyang gyânam ânandam*" etc.

Swayam Bhagavân Sri Krishna is the condensed form of Brahman. He Himself has stated in Sri Gitâ – "I am the seat (source) of Brahman." Sridhar Swâmpâd has stated in his explanation that, 'form' is the synonym for 'seat' and Sri Krishna is nothing but the concentrated form of Brahman.

"Sri Krishna's effulgence is supremely brilliant. The Upanishads call it very pure Brahman."

– (Sri Chaitanya-Charitâmríta.Âdi.2.8.)

And if we concentrate Sri Krishna's bliss and express it to the maximum degree – that is the *Râs-leelâ*. The one who gets to behold such a supremely delightful Ocean of joy, to him the entire universe will transform into Nectar – do you harbour any doubt about it? Sri Lilâshuk is one of the blessed devotees who are doing plenty of swimming in the Ocean of *ras*. He is saying from his own experience – "Bliss Himself has appeared before me."

What is He doing?

He is revealing new love-sports every day that are getting more wonderful and are sweeter as each moment passes. Therefore, He stops the heartbeats of even Arundhati

¹ Dandak forest

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with His charming, lazy and bewitching smile. This proves His smile enchants all the universes. He destroys the *Dharma* of the women who set the standards for chastity, what to speak of others?

How is His beauty?

Beauty traverses through every part of His body. '*ananya-janma-nayana-shlâghyâm*' means 'He is worthy of an appreciating gaze'. '*Ananya-janmâ*' also refers to the Love-god. Therefore this part of the verse may mean – 'He firmly enchants the Love-god.' 87.

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Verse 88

*tad-ucchasita-yauvanam tarala-shaishava-alankritam
yadat-chhurita lochanam madana-mugdham-hâsâmr̥itam,
pratikshana-vilobhanam pranaya-pitam-vamshi-mukham
jagat-traya-manoharan jayati mâmakan jeevitam. 88.*

Translation

He is gorgeous with exultant youth, flowing adolescent beauty, and eyes that intoxicate the Love-god. His smile very much beguiles Madan, and is ever tempting. He plays lovingly on His flute, is All-mesmerizing and is my life and soul. Such a Person is now before me in all His glory.88.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmpâd says: Sri Lilâshuk is reciting this verse in ecstasy and with great eagerness. Sri Krishna not only arouses Arundhati, but He gives pleasure to the entire universe. He is on the threshold of exultant youth. He is *nava-kishor*. Srila Kavirâj Goswâmi has written '*kinchid-avashishta shaishava*' – which means 'adolescent'. His eyes express passionate love. His smile bewitches the Love-god Madan. His smile is full of *Amr̥itam* making Him more and more tempting. His divine face kisses the blessed flute with deep love. The flute is indeed fortunate that Sri Krishna holds it in a tight embrace and kisses it.

This verse is drawing the reader's attention to Sri Krishna's adolescence: His eyes that always seem to be making passionate love; His nectarine smile that mesmerizes Madan; His ever-new tempting beauty, His face that pours ardour into the flute and increases its good fortune. The Gopis have glorified the flute's luck in Srimad-Bhâgavatam.

"(A Gopa beauty said) – O sakhis! What pious deeds did this flute perform that it is drinking honey from Sri Krishna's lips? After all, we are supposed to be the sole proprietors of this treasure. The Aryans express joy when they see their children prosper and progress in life. Similarly, the water is the parent of the flute, since it has nourished the bamboo tree of which it is made. Now it is celebrating the good fortune of its child (the flute) in true Aryan style. How is the water celebrating? It is expressing its happiness by blooming lotuses. The trees too are showing camaraderie with the flute (since it belongs to their community), by expressing goose bumps (sprouting new leaves) and shedding tears of joy (honey)."

- (Srimad-Bhâgavatam10.21.9)

Srîman-Mahâprabhu has relished the explanation of this verse in love-delirium –

“Dear Gopis! Just ponder and tell me: what austerities has this flute performed? In which holy place has it performed the austerities? What supernatural mantra has it chanted in its previous births?

The Gopis cling to life in the hope that they will get to taste the nectar of Krishna’s lips, that put even ‘*Amritam*¹’ to shame yet this flute gets to drink that nectar to its heart’s content! It is most unworthy. Besides, it belongs to the non-moving community and its gender is masculine. Yet it always drinks that nectar.

The flute drinks the *Amritam* forcibly, without bothering to take any permission (from us, since the nectar rightfully belongs to us). After drinking, it gives a loud call and tells us what it has done. It is so audacious! It has practised many austerities as a result of which it has gained such fortune that even saints partake of its *uchchhishtâ*².

The rivers such as Mânas-gangâ and Kâlîndi can purify the whole world. Yet even they drink the nectar of Krishna’s lips that have been made *uchchhishtâ*³ by the flute when He bathes in these rivers.

Not only the women, but let us talk about the trees on the banks of these rivers. The trees are so exalted! They are so helpful to others. It is surprising that even they drink the (contaminated) water of these rivers through their roots! We do not know why they behave so strangely.

After drinking this water, the trees express goose bumps in the form of buds, laugh in the form of bloomed flowers and shed tears in the form of honey. Actually, they consider the flute to be a member of their own community and some sort of a relative – like a dear son or grandchild. Therefore, the trees are all behaving like Vaishnavs in ecstasy.

When we find out what *tapasyâ* the flute has performed, we too shall perform the same *tapasyâ*. If the flute, in spite of being so unqualified, has gained such a high status then we shall surely succeed since we are thoroughly qualified. Meanwhile, we are dying of sorrow since we cannot bear the fact that the unworthy flute is drinking the nectar of Krishna’s lips. Therefore we are determined to perform *tapasyâ*.”

– [Sri Chaitanya-Charitâmrîta. Antya. 16.133-139].

Srîla Bhatta Goswâmpâd says that Sri Lilâshuk has described Sri Krishna’s greatness from his own experience.

How is Sri Krishna?

He is ‘*samuchchhasita youvanam*’ – His gestures, looks, speech - all indicate the celebration of youth. He is ‘*tarala-shaishava-alankritam*’ – He has crossed childhood and is now standing on the threshold of handsome youth. This expression may also mean – His blooming youth agitates all the hearts. He is ‘*madachchhurita-lochanam*’ – His

¹ ambrosia – a drink meant for the demi-gods

² what is left over after someone has taken his meal

³ contaminated

gaze flickers all around and expresses intoxicating passion. He is '*madana-mugdha-hâsya-amritam*' – His nectarine smile bewitches Madan. He is '*prati-kshanam-vilobhanam*' –becoming more and more tempting with every passing moment. He is '*pranaya-peeta-vamshi-mukham*' - drinking sweetly from the lips of His flute with deep love.

When the *Brajadevis* see Sri Krishna playing on His flute they feel – the flute is wooden, without any *ras*, and hard. He belongs to the masculine gender. Does he know the worth of Shyâmsundar's honey like lips? Yet he is always sticking to His lips. And just see his audacity! He kisses Govinda in broad daylight right in front of us! Not just once or twice, but he constantly hangs from His lips, and does not even break the kiss !

Actually, the Gopikâs' complaint against the flute is baseless. The truth is that Sri Krishna kisses the flute repeatedly in front of the Gopis to enhance their desire for Him. This is His little trick. The tempted Gopis fail to understand this and instead blame the poor flute.88.

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Verse 89

chitran tadetach-charanâravindan

chitran tadetan-nayanâravindan

chitran tadetad-vadanâravindan

chitran tadetad-vapurasya chitram.89.

Translation

His lotus like feet are amazing! His lotus like face is amazing! His lotus like eyes are amazing! His body is amazing, very very amazing!!!89.

Âswâd-bindu purport

When Sri Krishna gave *darshan* to Sri Lilâshuk, he experienced the infinite sweetness of every part of His body and was astounded. Srila Krishnadâs Kavirâj Goswâmi says that the poet has recited this verse in amazement. Earlier he had prayed (KK12)–

“May those lotus feet of Sri Krishna, that are the seat of the eternal pastimes of all universal beauty; that overshadow the beauty of a host of lotuses; that are honoured as being extraordinarily capable of sheltering surrendered souls, be a source of inexpressible happiness to me.”

Just now Sri Krishna gave *darshan* of His lotus feet – how wonderful! I had also prayed (KK54)–

“My eyes are extremely thirsty to behold Sri Krishna’s all enticing beauty. His face is lovely with soft dark eyebrows, His eyes are restless with deep passion, His lips are slightly reddish and He is making everyone dizzy with His flute.” How incredible! Today He has given me *darshan* and He looks exactly the same as I had prayed! I had implored Him (KK1.6) –

“May Sri Krishna’s lotus-face blossom eternally in the lake of my mind! His lotus-eyes resemble two buds. The resonance of the flute is the honey of this lotus. His soft cheeks sparkle like mirrors. May this lotus-face of Vibhu (Sri Krishna) manifest in my heart that is like a lake.” Now I have *darshan* of His lotus like face – I cannot believe it! I had begged of Him (KK13) –

“He is captivated by Love, He is the seat of Supreme Beauty, He is forever new, He is charming and graceful at every moment – may that Kishor Sri Krishna with His large

alluring eyes be forever inspired in my heart." Now I have *darshan* of Sri Krishna's lotus-eyes that I had coveted for so long. I cannot believe that this is happening!

In this manner, Sri Lilâshuk is beholding every part of Sri Krishna's body and he is amazed. In some texts, we find '*vapuramba*' instead of '*vapurasya*'. 'Amba' means 'Oh mummy! (= How unbelievable!)"

Sri Bhatta Goswâmpâd says that in the verse Sri Lilâshuk is describing His life and soul Sri Krishna as 'amazing'. Sri Krishna's lotus feet have attractive designs such as the flagstaff, thunderbolt, barley, goad etc. They are extremely marvellous and supremely attractive. It is near impossible to obtain Sri Krishna's lotus feet. The great sages do not get their actual *darshan* but they only see them in meditation.

Sri Krishna's feet are easily available to the Brijawâsis. We too can get this special mercy by having *Braja-prem*.

Sri Lilâshuk himself has observed –

"O Krishna! You freely sport in the dirt of the cattlemen's courtyard, yet are You too shy to appear at the *yagnas* of the Brahmins? You answer to the mooing of the cattle in Braja, yet remain silent when the great saints sing Your glory. You are so much eager to become the plaything of the Gopa-maidens, yet when the Munis in *shânta ras* implore You to become their Master, You turn down their prayer. Therefore I have concluded that we can obtain your beautiful feet only with *prem* and nothing else."

Sri Krishna's eyes are amazing due to their style of glancing and various expressions. Similarly, His face too is full of incredible beauty and sweetness. Sri Bhatta Goswâmpâd has accepted '*vapuramba*' instead of '*vapurasya*'. This indicates that the poet has exclaimed "Oh Mummy!" in disbelief. Sri Krishna's body is amazingly sweet. Its loveliness defeats soft and serene clouds, the blue lotus and the brilliance of the blue gem. The Brajabâlâs make His beauty even more captivating. Saint poet Gyâna dâs says –

"His face resembled the full moon of the *sharad purnimâ* and He exuded deep blue radiance. His eyes were like a pair of intoxicated bumble bees hovering beneath His arched eyebrows.

Yes, my dear, I beheld *Nâgar* Nanda-kishor. He stood there lazily and glanced slightly at me – immediately my heart melted.

His *chudâ* was fashioned with wild flowers and a wisp of hair fluttered around His face like honeybees. A curl tumbled on His forehead covering the *chandan-tilak* partially – it looked like the cloud trying to hide the rising moon.

A gemstone necklace sways on the vast expanse of His chest while gem earrings swing playfully on His ears. Dear friend, He is all-attractive. Poet Gyâna dâs says – it is worth clinging to our life to behold his beauty."

Srila Chaitanya dâs Goswâmpâd has written: Sri Lilâshuk is experiencing Sri Krishna's sweetness as it extends its empire on the Brajadevis bosom. The saffron from Priyâji's breasts has colored His lotus feet so they are **amazing**. The poet looked up at His face and said – Priyâji's nail-marks have made His face more alluring than ever. Therefore, it

Verse 89 Sri Sri Krishna-Karnâmrítam Verse 89

is **very amazing**. He gazed at His eyes and said – Priyâji has kept Him awake the entire night, so they are lazy, pink, sleepy and **extremely amazing**. Then he looked all over His body, saw the signs of Priyâji's lovemaking, and said – His gorgeous body is **the most amazing of all**. The poet is so astounded that he is uttering '*chitram chitram*' so many times. Srila Chaitanya dâs has connected this verse with Verse 87 (the Braja Devi's bosom is the empire where Sri Krishna performs His love sports) and has rendered a magnificent explanation. Surely, the readers find it very appealing.⁸⁹.

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Verse 90

akhila-bhuvanaika-bhushanam-adhi-

bhushita-jaladhi-duhitry-kucha-kumbham,

vraha-yuvatee-hâravalli-marakata-

nâyaka-mahâmanim vande. 90.

Translation

He is the only ornament of the entire creation. He is the only jewel that the daughter of the ocean (Kamalâ) sports amidst her shapely breasts and He is the exquisite emerald in the necklace of the young ladies of Braja. I extol the glory of That Govinda. 90.

Âswâd-bindu purport

Sri Krishnaadâs Kavirâj Goswâmi said, Sri Lilâshuk saw Sri Krishna performing love sports with the *Gopa-vadhus* from a distance and he was stunned. He thought for a moment and concluded that such amorous pastimes are not surprising at all. I glorify That Sri Krishna Who performs marvellous divine sports. He is not only the ornament of the Brajajanas¹, but of the entire creation. Sri Vrindâban is the greatest place on earth, and He is the hero – the blue-green gemstone in the Brajasundaris' necklaces. He is the ecstasy in their hearts. Srila Jaydev Goswâmi too has said –

“Sri Vrindâban is the crown of the three worlds and Sri Krishna is the brilliant blue gem in that crown.”

Why, Sri Vrindâban is not only the crown of the three worlds, but of the entire divine world that includes countless Vaikunthas. He has mercifully descended from there and is now the priceless treasure of Mother Earth.

Sri Chaitanya Charitâmríta says –

“Beyond this material world lies the divine world. Here Sri Krishna manifests His excellent majesty. Everywhere we find immeasurable opulence and countless Vaikunthas. Sri Krishna and His *avatars* reside here. Within this, the top layers are famous as ‘the realm of Sri Krishna’. There are three of them – Dwârakâ, Mathurâ and Gokul, in ascending order. Sri Gokul or Brajalok-dhâm is the topmost world. We also call Him Sri Golok, Shwetadweep and Vrindâban. He is omniscient, infinite, almighty and non-different from Sri Krishna’s body. He traverses up and down – He is above all laws. Sri Krishna’s

¹ Residents of Brajadhâm

Verse 90 Sri Sri Krishna-Karnâmrítam Verse 90

wish has manifested Him in this universe. Sri Krishna and Sri Vrindâban are the same – even their bodies are non different.”

– (Sri Chaitanya-Charitâmrítâ.Âdi.5.11-16)

Srila Prabodhânanda Sa^{ra}swatipâd has written in Sri Vrindâban-Mahimâmrítam–

“The gross, the subtle, Cause of Creation, Brahman, Sri Vaikuntha, Dwaraka, the birthplaces (Mathurâ or Gokul), Vrindâban – where the Lord grazes the cattle and the place where He performs loving pastimes with the Gopis – these are in the ascending order of their greatness.

Sri Râdhâ's *kunja-vâtikâ*¹ is sparkling amidst this extremely amazing and beautiful place. Sri Râdhâ's *kunja-vâtikâ* is the embodiment of very pure *shringâr-ras* and everything about it arouses ecstatic feelings.”

– (1.8-9)

The poet is saying that Sri Krishna is the only ornament of '*adhibhushitâ*' – highly decorated Laxmi Devi. This means that saffron, musk and other unguents decorate Sri Laxmi Devi, yet when she massages His feet and presses them close to her bosom, it gets the imprint of His feet. This is so brilliant that it renders all her other makeup, cosmetics and jewellery as useless. Sri Krishna manifests as Lord Nârâyan in countless Vaikunthas. There He accepts sevâ from innumerable Laxmi Devis. Hence, He is also the only ornament of the Vaikuntha planets.

However, in the case of the Gopis He does not manifest many forms. He is the effulgent jewel-like Hero in the necklace of the Gopis – His arms form a priceless necklace around the Gopis – while He remains in a single form only. This is truly astounding. I glorify Him alone. There is no need to analyze this further. In Srimad-Bhâgavatam we find the Nâg-wives praying –

“O my Lord! Sri Laxmi devi had forsaken everything and had performed excessive austerity to gain a single speck of dust from Your holy feet.”

- (Srimad-Bhâgavatam 10.16.36)

This proves the extreme superiority of Vrindâban-chandra Sri Krishna. Sri Uddhav Mahâshay has glorified the Brajadevis -

“Sri Krishna placed His hands gracefully around the Gopis' necks and thus fulfilled their deepest desire. The Brajasundaris got such wonderful *prasâd* (mercy) that even Sri Laxmi Devi who constantly serves the lotus feet of Sri Nârâyan did not get, although Lord Nârâyan is an expression of my Lord Sri Krishna. Bhu, Leelâ etc. reside in Vaikuntha and possess the splendour and fragrance of golden lotuses, yet they do not get to relish this exquisite *ras*, what to speak of other women?”

- (Srimad-Bhâgavatam10.47.60)

This part of the verse may also mean 'Sri Krishna attracts the numerous Laxmi Devis with His sweetness and highly decorate their bosoms – meaning – He scorches their hearts with the fire of longing.' (here, *ush* = to burn)

¹ A house made of flowers and creepers. It contains rooms and furniture – all made of flowers and plants.

Srila Bhatta Goswâmpâd explains: Now Sri Lilâshuk is declaring his firm devotion for the same Sri Krishna Who is extremely attached to love sports with Sri Râdhâ. I extol That Sri Krishna – I sing His glory and pay obeisance.

How is He?

Sri Vrindâban is the chief place of supreme bliss. He (Vrindâban Dhâm-Prabhu) is the jewel of the entire Creation and Sri Krishna is the jewel of Sri Vrindâban. Therefore, He is the sole ornament of the universe.

Again, how is He?

He is "*adhi-bhushita-jaladhi-duhitri-kucha-kumbham*". Sri Krishna is '*jaladhi*' or like the ocean. King Vrishabhânu loves Him (the ocean-like Sri Krishna) dearly. His '*duhitâ*' (daughter) is Sri Râdhâ. Sri Krishna decorates Her '*kucha-kumbham*' (shapely breasts) very nicely with beautiful designs of musk etc. Therefore, He is "*adhi-bhushita-jaladhi-duhitri-kucha-kumbham*".

"Very far from the countless mundane universes exists the ambrosial, relishing Divine effulgence in all its glory. Vaikuntha is in the heart of this effulgence. Seated deep within Vaikuntha – it is very much a secret – is the relishing and brilliant Sri Vrindâban and that is the *Kâmbeej*."

Most marvellous *kishoris* reside here. They are naturally well disposed towards one another. Their hearts are absorbed in beautiful *bhâv*, they are at the threshold of budding youth and are decked with beauty and sweetness. They constantly adore the most loving and blissful Ones Who are overflowing with wonderful and maddening *ras* – that is - Sri Sri Râdhâ-Muralidhar."

– (V.M.6.78 and 6.80)

Srila Chaitanya dâs Goswâmi says that '*bhânu*' is a synonym for '*jaladhi*'. Therefore, '*jaladhi*' refers to King Vrishabhânu. His '*duhitâ*' – daughter – is Sri Râdhâ. Sri Lilâshuk is relishing Sri Krishna's beauty as '*jagadânanda-swarup*¹'. He is saluting him in a light vein. He is saying – "I extol the chief Ornament of the entire universe – He is so great – He is the finest decoration for Sri Râdhâ's bosom." Sri Krishna is a large and exquisite emerald studded pendant for the Brajagopis' necklaces. In reality, it indicates that He fills them with ecstasy. 90.

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¹ The One Who fills the world with bliss

Verse 91

kânta-kucha-grahana-vigraha-labdha-laxmi-

khanda-anga-râga-nava-ranjita-manjula-shrih,

ganda-sthali-mukura-mandala-khelamâna-

gharma-ankurah kimapi gumphati krishnadevah. 91.

Translation

When His Beloved (Srimati Râdhârâni) did not let Him touch Her breasts, They indulged in a battle of love. The colourful designs on Sri Krishna's body were wiped off and the unguents from His Beloved's body decorated Him afresh. Droplets of perspiration shone on His sparkling mirror like cheeks. In this manner, He wove a garland of sweet ras. 91.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi explains: Sri Lilâshuk beheld Sri Krishna celebrating the festival of love with Sri Râdhâ and all the other Gopis. Then he recited this verse in great joy. The poet has referred to Sri Krishna as 'Krishna-*devah*' because 'dev' means 'the One Who performs divine sports'. He is weaving such a splendid garland of very sweet flower like *ras*. 'Sri Krishna is trying to embrace and kiss Sri Râdhâ and Her sakhis. He is attempting to touch their breasts. This resulted in a scuffle. The Mahâjans have called this as '*kuttumita bhâv*'.

Definition of *kuttumita*

"When Sri Krishna tries to touch Sri Râdhâ's or her sakhis' breasts, although they love Him, they display anger. The scholars call this *bhâv* as '*kuttumita*.'" – (Ujjwal-Neelmani11.49)

"Once Sri Krishna embraced Sri Râdhâ in a lonely place and told Her – My dear, why are You raising Your eyebrows? Why are You pushing my hand away? O my Beauty! Do not attempt to control the goosebumps on Your cheeks that is giving away the truth. Let this Madhusudan drink the *madhu* (honey) from Your rosy lips."

– (Ujjwal-Neelmani11.51)

Sri Râdhâ and Her sakhis were in *kuttumita bhâv*. They started warding Him off with their hands. A fierce love-war ensued since He too was not ready to accept defeat. The saffron from their shapely bosom and the kohl from their eyes were transferred onto His body

and made Him remarkably beautiful. In this passionate quarrel, His radiant face showed droplets of perspiration. They glittered on His sparkling cheeks like pearls. His Own *tilak* and anointments were wiped off. A novel beauty decorated the playful Govinda. In this way, He wove a garland of inexpressibly sweet *bhāv*.

Srila Krishnadâs Kavirâj Goswâmi gives another explanation of this verse. He says that it may also mean – the witty comments of the Gopis defeated Sri Krishna and to win the debate He wove a wonderful garland of very clever words.

Srila Bhatta Goswâmpâd says, Sri Lilâshuk is describing Sri Krishna as He cavorts with Sri Râdhâ. '*Dev*' means 'the One Who performs divine pastimes'. '*Gumphati*' not only means 'to knit, or to weave' but it also means 'to string, to tie' etc. Sri Krishna is a *dev* Who ties Sri Râdhâ's plait and puts on Her skirt-string that He had opened during lovemaking.

How is He?

He is '*kântâ-kucha-grahana-labdha-laxmi*'. Sri Râdhâ has wounded Him with Her nails and teeth during the love-war when He was trying to touch Her breasts (*kântâ-kucha-grahana*). These marks of injury are beautifying Him. He has gained (*labdha*) opulence (*laxmi*), since they are making Him look majestic.

Again, how is He?

He is '*khanda-anga-râga-nava-ranjita-manjula-shrih*'. The battle of love has wiped off (*khanda*) His cosmetics (*anga-râg*) leaving only slight traces on His body, yet He is looking exceedingly handsome (*ranjita-manjula-shrih*).

He is also '*ganda-sthali-mukura-mandala-khelamâna*'. His cheeks sparkle like a mirror. Now they are looking even more radiant with droplets of perspiration.

When He was tying Sri Râdhâ's hair, He wanted to feel the bliss of touching Her breasts and this resulted in a fierce battle of love. Her necklace broke and droplets of perspiration appeared on His cheeks. This wiped off the colourful design on His face. He strung the pieces of the necklace and placed it back around Her neck to please Her. This is the gist of the verse.91.

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Verse 92

madhuram madhuram vapurasya vibhor-

madhuram madhuran vadanam madhuram,

madhugandhi mridusmitam-etad aho

madhuram madhuram madhuram madhuram. 92.

Translation

This Vibhu's body is as sweet as a sweet; His face is sweeter than a sweet – very sweet; His sweetly fragrant sweet smile is so sweet sweet sweet! 92.

Âswâd-bindu purport

All of a sudden Sri Krishna's unbounded ocean of sweetness surged before Sri Lilâshuk. Srila Krishnadâs Kavirâj Goswâmi says: The expansive ocean of sweetness drowned his heart; the tremendous effect of divine sweetness astounded him. He thought, "How shall I express a drop of this ocean?" He was swept over by such an amazing sweetness that he could not express even a drop of it. Then all he could do is to chant '*madhuram madhuram*' (sweet sweet).

Sri Krishna's body is '*madhuram madhuram*' – very very sweet. His pure face is the treasure casket of all sweetness. The poet was astonished. He shook his head in disbelief and said, "His face is '*madhuram madhuram madhuram*' – sweeter than very sweet. When he saw the all-enchanting smile playing on Sri Krishna's face, he pointed at it and exclaimed, "*madhuram madhuram madhuram madhuram*" – sweetest of all !!!

How is His smile?

His face is like a lotus that maddens the universe with its sweet scent. His smile is the honey of that lotus – the source of the maddening aroma, and it intoxicates everyone, especially the Brajasundaris. Saint poet Chandidâs has quoted a *Brajabâlâ* in the *purva-râg* state -

"I saw That Shyâm Who is like countless Kâmdevs put together and His face conquers the moon. His eyebrows arch like bows that shoot arrows (glances) with the eyes, while His smile pours out abundant honey.

Shoi¹, Kâno is so beautiful that if a chaste woman sees Him, she rejects her husband, thus forsaking shame, fear and self-respect.

¹ An endearing term for '*sakhi*'

Some great sculptor has made Him such that His body is like the arrow of Kâmdev. He has sculpted Him to annihilate the decency and self-control of young maidens.

The expanse of His chest is very much decorated and sparkles like a mirror. On top of that, He wears a garland of wild flowers – the beauty is unparalleled!

A line of hair travels upwards from His navel like a beautiful and dangerous serpentess. His eyebrows glow like the rainbow as if they are the bows of Kâmdev.

His toenails are so radiant that it seems as if they are reflecting the moon. In addition He wears brilliant gem studded anklets – it is but natural for Chandidâs's heart to start throbbing."

Srila Krishnadâs Kavirâj Goswâmi says: Sri Krishna has drunk honey (He has kissed Sri Râdhâ and drunk from Her honey like lips) during the divine amorous dalliance. Sriman-Mahâprabhu has poured the *ras* of Sri Krishna's sweetness for Srila Sanâtan Goswâmi. The Lord has relished this verse from Sri Krishna-Karnâmrítam and has explained it in the following manner –

"O Sanâtan! Krishna's sweetness is an ocean of nectar. My heart is like a typhoid-patient. It wishes to drink up the entire ocean but Dr. Misfortune¹ does not allow me to drink a single drop.

Krishna's body is full of sweetness. And His moon like face is sweeter than sweet. And His moonlight smile is sweeter than sweeter than sweet.

He is sweeter than sweet, even more sweet than that, still sweeter than that. A single drop of this sweetness immerses the entire Creation and the sweetness floods all directions.

His smile is so sweet – it is as if moonbeams are mixed with exquisite camphor and it is flavoured with the sweetness of His lips - a honey that intoxicates the three worlds. The excellence of the flute cascades out of its pores in the form of divine sound vibration and pervades the sky.

It rushes in all directions, it pierces the boundary of this universe, reaches Vaikuntha and it forces its way into everyone's ears. It intoxicates one and all. It forcibly catches and brings one near, especially the young damsels.

The song of the flute is very impudent. It breaks the marital vow of chaste women and pulls them from the lap of their husbands. The flute attracts the Laxmis of Vaikuntha, what to speak of the Gopis.

It slackens the skirt-strings of women in front of their husbands, forces them to abandon household duties and using its might, drags them to Krishna.

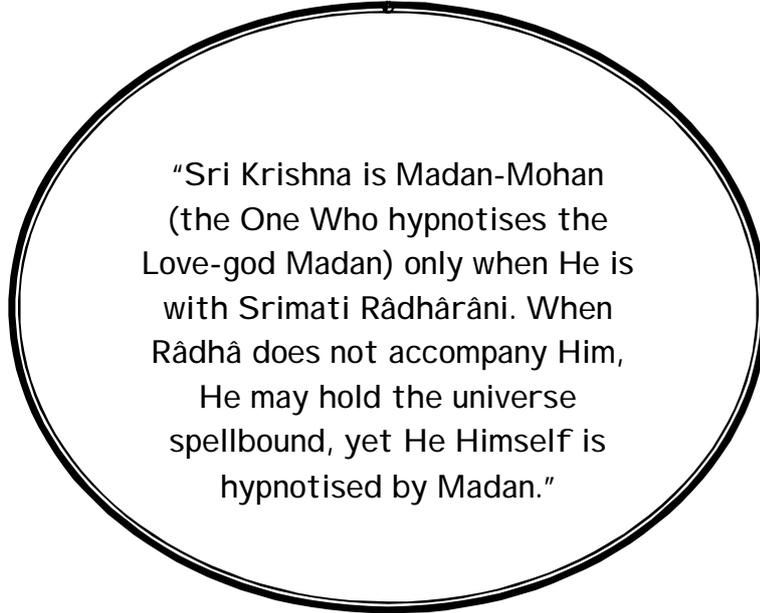
It makes one forget the societal norms, shame and fear. It makes all women dance to its tune in this manner.

¹ In Sri Chaitanya Mahaprabhu's time the doctor would not allow a typhoid patient to drink water

It nestles inside the ears, and keeps on echoing – it does not allow other sounds to enter. The ears do not hear anything else, you want to say one thing but end up uttering something else, and such is the characteristic of the flute.”

– (Sri Chaitanya-Charitâmrítam.Madhya.21.115-122)

Srila Bhatta Goswâmpâd says: Sri Lilâshuk has recited this verse because he is relishing Sri Krishna’s extraordinary sweetness at every moment. Sri Krishna has innumerable forms, yet He looks the loveliest when He performs amorous sports with Sri Râdhâ. We see in Stavamâlâ Govinda-virudâvali (2)-



Sri Krishna’s body is sweet. His radiant face is sweeter than sweet. His gaze is very expressive. He conveys sweet messages with His gaze. His smile is sweeter than the extremely sweet. It is a constant flow of sweetness. It has a wonderful fragrance – *madhu-gandhi-mridu-smítam* - that makes everyone dizzy with love.

Srila Chaitanya dâs Goswâmi says: Sri Lilâshuk has described Sri Krishna’s exquisiteness while He was sporting with Srimati Râdhârâni. He is Vibhu – the One Who delighted everyone during the Râs dance. Although His form is very sweet and supremely relishing, He becomes sweeter when He performs loving sports with Srimati Râdhârâni. After kissing Srimati, the fragrant honey like *ras* is transferred onto His lips. This makes His smile sweet sweet sweet sweet – exceedingly sweet. Sripâd Prabodhânanda Saraswatipâd has written -

“All glory to That Sri Hari Who celebrates the amazing grand feast of love with Sri Sri Râdhâ and is bowing at Her lotus feet to disperse Her *mân*.” – (R.R.S.N.-201) .92.

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Verse 93

shringâra-sarvaswam shikhi-pichchha-vibhushanam,

angikrita-narâkâram-âshraye bhuvanâshrayam. 93.

Translation

'Ras' is His only wealth. The peacock-feather is His sole ornament. He Who has accepted the human like form; He Who is the shelter of all the universes – I take refuge in Him. 93.

Âswâd-bindu purport

Sri Krishnaadâs Kavirâj Goswâmi says: Sri Lilâshuk recited this verse after seeing Sri Krishna absorbed in *shringâr-ras*. I take shelter of Sri Krishna Who owns the *Ras*-empire of *shringâr-ras*.

The wise say, Sri Krishna is *ras*. *Ras* is a sensation that is wonderful and relishing. *Ras* arises on its own in pure hearts, which we then experience. An experience cannot have a form. Therefore, we may naturally conclude that Sri Krishna does not have a form. The poet has said, "No. Sri Krishna is '*bhuvana-âshrayam*' – in spite of being the Shelter of all the universes, He is '*narâkâram*' – has accepted a human like form. Hence, we say that Sri Krishna is '*ras* personified'. When *ras* gains a shape, it is Sri Krishna. Some texts have the word '*navâkâr*' instead of '*narâkâr*'. In this case the verse will mean – '*Shringâr-ras* has assumed a new form – that of Sri Krishna.'

Saint poet Sri Jaydev has said –

"*Sakhî!* Sri Krishna's Beloved is holding Him under Her spell and He is sporting in this sweet season like the embodiment of *shringâr-ras*."

Srimad Rupa Goswâmpâd has quoted this verse in his Sri Ujjwal-Neelmani while classifying the lover (hero). Sri Vishwanâth Chakravartipâd has explained '*shringâra-sarvaswam*' in the following manner.

"*Shringâr-ras* is the only treasure possessed by Sri Krishna. If He loses His *Shringâr-ras*, He will become bankrupt. Another meaning of this part of the verse could be - 'without Sri Krishna, *Shringâr-ras* is useless'."

How is He? He is '*shikhi-pichchha-vibhushanam*' – He dresses as a cowherd boy and the peacock-feathers are His trademark.

"Sri Krishna does not need any ornament (such as necklace, anklets etc.) to beautify Him. Each part of His body is so beautiful that it beautifies the ornament it wears."

– (Srimad-Bhâgavatam)

In spite of this why does He sport peacock-feathers?

When the peacocks in Sri Vrindâban see that Sri Krishna is wearing a crown of their feathers, they feel ecstatic. Sri Krishna's complexion puts fresh clouds to shame. When the peacocks see His complexion they become exultant. They get intoxicated with passion and dance jubilantly. They express their appreciation and applaud Him by shedding some more feathers and Sri Krishna picks them up and places them in His hair. This is His way of saying "Thank you" for their applause.

He is also '*angikrita-narâkâram*' – the One Who has accepted the human like form. Sri Vishnu Purân (4.11.2) too states the same –

narâkriti param brahma

Although Sri Krishna's *swarup-shakti* is immeasurable, the human like form is His most complete expression and in this form, alone He is 'Swayam Bhagavân'.

"Amongst all the divine pastimes of Sri Krishna, the best is His pastimes in the human-like form. He is dressed as a cowherd boy, is in the threshold of budding youth, in the attire of a great dancer and behaving like an ordinary boy."

– (Sri Chaitanya-Charitâmrítam .Madhya.21.83)

In this form, He expresses great *vaidagdhí*. Sri Vishnu Purân says "This human-like form alone is the Supreme Brahman".

In Sri Gitâ too the blessed Lord has declared – "I am the source of Brahman."

Here He is the human-like form. So it naturally follows that when He is in this form He is the foundation of Brahman."

"The Upanishads call Sri Krishna's pure effulgence as Brahman. Just as we cannot see the characteristics of the sun with naked eyes (it only appears as a mass of light), by following the path of *gyân* we cannot relish His attributes. The countless universes display Brahman's opulence. This Brahman is nothing but Govinda's¹ effulgence."

– (Sri Chaitanya-Charitâmrítam.Âdi.2.8-10)

In this human like form, He is '*bhuvana-âshrayam*' – the Shelter of the universe. Here 'universe' refers to the countless Vaikuntha planets in the spiritual world and innumerable universes in the material world. The majesty of the entire Creation has manifested from this human-like form – I take shelter of Him.

Srila Bhatta Goswâmpâd explains, Sri Lilâshuk realized the true form of Sri Krishna and has taken His shelter. '*bhuvana-âshrayam*' means Sri Krishna is supporting the entire Creation and everything inside it. I take shelter of That Sri Krishna. We may ask, "Do you take His shelter only because He supports the universe?" The poet answers, "No, I accept

¹ Sri Krishna as the cowherd boy of Vrindavan.

Him as my shelter because *Shringâr-ras* is present in Him in all its entirety." This statement indicates Sri Krishna's age, beauty and sweetness.

Srila Chaitanya dâs Goswâmi has explained '*bhuvana-âshrayam*' as - Sri Krishna supports everyone and He is the only shelter of the material as well as the divine worlds.
93.

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Verse 94

nâdyapi pashyati kadâpi nidarshanâya

chitte tathopanishadân sudrishân sahasram,

sa twan chirân-nayanayor-nayoh padavyân

swâmin kayâ nu kripayâ mâm sannidhatse. 94.

Translation

O Swâmin (Master)! Although the countless Upanishads are maidens with beautiful eyes, they have never ever seen even a semblance of Your sweet beauty in their dreams, so how come You have appeared before my eyes so mercifully? 94.

Âswâd-bindu purport

Sri Krishna-dâs Kavirâj Goswâmi says, Sri Lilâshuk saw Sri Krishna near Him. He saw Him – Who is *Shringâr-ras* personified. When he saw Sri Krishna at such close quarters, He went crazy with love. He asked Sri Krishna, the cause of His *darshan* – “O Master! You are visible only to *Brajavadhus*.”

The poet enquired, “How come You have appeared before me?”

Sri Krishna answered, “Lilâshuk, this is only a revelation; you are not actually seeing me.”

The poet is saying, “Then how come this vision is ‘*chirât*’ – long-lasting? I have had many revelations, but they did not last so long. I must actually be seeing You.”

Sri Krishna said, “True, I am not visible to just anyone. You are able to see me because you are in the mood of a Gopi. Why are you so surprised?”

Then Sri Lilâshuk expressed his doubt, “I have a material male body. All the parts of my body are mundane. It is impossible to see You with earthly eyes.”

Sri Krishna replied, “So what if your body is material? *Bhâv* subjugates me. I grant *darshan* to all the devotees who perform *Bhajan* in the mood of a Gopi.”

Sri Lilâshuk shook his head and said, “How is it possible? Your flute drives immensely beautiful and seductive women crazy – why, even the Shrutis never get to see You. Forget even getting Your *darshan*, they cannot even see anything remotely resembling You.”

We may ask, "How will the Shrutis (or Upanishads) see Sri Krishna? They do not possess a body." To make this point clear the poet said, '*sudrishâmiti*' – although the Shrutis have beautiful eyes, they cannot see You. This indicates that they have bodies.

The Shrutis glorified Sri Krishna –

*"nibhritamarunmano'kshadridhayogayujo hridi yan-
Munaya upâsate tadarayo'pi yayuh smaranât,
Striya uragendra-bhoga-bhuja-danda-vishaktadhiyo
Vayamapi te samâh samadrisho'nghri-saroja-sudhâh."*

Meaning - "Having controlled their *prânas*, mind and sense organs, the Munis adore You as the Impersonal Brahman in their hearts with fierce determination (and eventually merge with Brahman). Your enemies too attain the same state by remembering You with fear and envy. However, Your eternal consorts, the *Brajasundaris* are able to smear their bosom with the honey oozing out from Your lotus-feet, because their minds meditate deeply on Your strong arms. We have sought their shelter and we are under their guidance; therefore we too have attained Your lotus-feet like them." – (S.B.10.87.23)

Sri Chaitanya-Charitâmríta explains the above verse from Srimad-Bhâgavatam nicely – "*Sadrishâ* – 'like them' means the Shrutis have surrendered unto the Gopis and are following in their footsteps. '*Samâ*' shows that the Shrutis became Gopis. "*Anghri-padma-sudhâ*' indicates the joy of associating with Sri Krishna. The summum bonum of this verse is that we can never get Krishna Chandra in Braja by following the path of *vidhi* (*vidhimârg*)."

- (Sri Chaitanya-Charitâmríta Madhya.8.181-182)

This proves that the Shrutis became Gopis and associated with Sri Krishna in Braja. **However they could not associate with Govinda before they became Gopis.** This is why Sri Lilâshuk has said that other women, who have not received the body of a Gopi, cannot behold Your *Shringâr-ras-râj* form. Then how is it that You have appeared before me – after all, I am in a material male body. How did You make this possible, please tell me. It is certainly the power of Your mercy. Srila Prabodhânanda Saraswatipâd has written that Sri Vrindâban is so glorious that it is possible to obtain even the rarest object.

"Aho! Where is Sri Râdhâ who is beyond all Vedic injunctions, and where is Sri Krishna Who resides only in the casket of Her bosom? (This indicates that Sri Krishna, Who is *Shringâr-ras* personified, is extremely rare). And where am I – most fallen, sinful and worthless being? Nevertheless, when His Holy Name is manifesting Himself on my tongue, we should know that it is only due to Vrindâban's magnanimity."- (R.R.S.N. 261)

He has mentioned that it is highly audacious even to harbour a mere wish to behold Sri Sri Râdhâ-Mâdhav –

"Brahmâ and other *Devatâs*, the *Hari-bhaktas*, and even His Own associates do not know Sri Sri Râdhâ-Mâdhav for sure. Hari! Hari! And I am daring to desire Their *darshan*! And that too when They perform *ras-full* amorous pastimes in the secluded flower grove!"

- (R.R.S.N. 149)

Srila Bhatta Goswâmpâd explains, now Sri Lilâshuk is astonished, proud and ecstatic. He is saying that Sri Krishna is extremely munificent. 'Swâmin' means 'the highest of all' – 'He is the personification of extremely pure, completely sweet *ras*'. How is that mercy that enabled Him to appear before me? '*Sudrishâm*' means, 'You have not appeared before thousands of Upanishads, hence they are unable to describe You. They say that no one can describe Sri Krishna. However You have appeared before me – Your kripâ is extremely great.' Divine mercy can make everything possible. Sri Sri Dinasharan das Babaji Mahârâj lived in Vrindâban. He was a supreme scholar and self-realized saint. Once he had narrated a story about the glory of Divine mercy, I am repeating it here.

Once when Devarshi Nârâd was walking on the seashore, he saw a small bird pick up one drop of water from the ocean and fling it a little distance away. The sage asked her the reason for this behaviour. The bird replied that she had laid some eggs on the shore. The waves of the sea had carried them away. She wanted her eggs back, so she was going to drain the sea of all its water with the help of her beak. Devarshi was astounded. He asked her how she arrived at such an impossible decision. She admitted that though it seemed impossible, **it was a pleasure to labour for something you love**. Nârâd Muni really liked this statement. He felt – Sri Bhagavân is naturally dear to all. If man, who is the best of all his creation, could grasp this simple Truth and delight in just trying to obtain Him, how nice it would be! Then everyone would perform Sri Hari-Bhajan.

Devarshi went to Vaikuntha to take *darshan* of Lord Nârâyan. He remembered the bird. He narrated how that tiny creation of the Lord was attempting such a gigantic endeavour. Sri Bhagavân heard the sage and assured him, "O Devarshi, since you have taken a liking for the bird then she will surely attain success." Lord Nârâyan then gestured to His Own vehicle Garuda. Sri Garuda understood the Lord's wish and swooped down on the sea. He flapped his enormous wings so much so that the sea became afraid of drying up. Garuda thus forced the sea to return the eggs. Thus, we see that everything is possible by Divine mercy.

The wise say—"Sri Bhagavân can make the mute talk and the lame cross mountains. He can make everything possible by His mercy – I bow to That Supremely Blissful Mâdhav (Sri Krishna)."

Srila Chaitanyadâs Goswâmi says, 'swâmin' means 'there is none equal or superior to Him.'" '*Sudrishâm upanishadânn sahasram*' means 'Although the goddesses governing thousands of Upanishads have very beautiful eyes, they cannot see anything resembling Him. Therefore it is only by Your mercy that You have appeared before me.'" 94.

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Verse 95

keyang kântih keshava trinmukhendoh

ko'yam veshah kâpi vâchâmbhumih,

seyan so'yan swâdatâmanjaliste

bhuyo bhuyo bhuyashastwân namâmi. 95.

Translation

O Keshav! Your moon like face is so radiant; Your attire is so wonderful and everything about You is inexpressible. While You relish this radiance and this captivating look – I can only join my palms and pay You obeisance repeatedly. 95.

Âswâd-bindu purport

Sri Krishna explains, Sri Lilâshuk has had *darshan* of Sri Krishna's radiant face and stylish attire. He is amazed and unable to describe them. He asked Sri Krishna – "O Keshav, your smooth, glossy and silken curly hair is fashioned into a *chudâ*. You face is sparkling and Your attire is so stylish!! Everything is beyond my speech."

Sri Krishna asked, "Why, Lilâshuk, You have seen my face and dress before also. Have you not described them already?"

"Yes, but now I am finding them indescribable."

Sri Krishna said, "If you are unable to find a proper description then simply relish with your eyes and your mind."

Sri Lilâshuk protested, "I have tried that also but failed. Therefore I have decided – only You can savour Your splendour and sweetness."

Sri Lilâshuk speaks from realization; hence, it is true. Krishna-*mâdhuri* is so powerful that it very much tempts Sri Krishna Himself to relish His Own sweetness.

"Sri Krishna's sweetness has a natural power – it agitates Krishna Himself as well as other beings. It attracts everyone with its sound¹ and beauty. Sri Krishna attempts to relish Himself."

¹ The music of the flute, His sweet speech and the sweet jingling of His anklets and other ornaments

– (Sri Chaitanya-Charitâmrítâ. Âdi. 4.128-129)

“In Dwâarakâ, when Sri Krishna saw His reflection in the crystal wall, He said – “Who is this person? He is immensely sweet! I have never seen Him before!” He then bent His head to see more of the reflection and He saw the reflection too bend its head. Then He laughed and said – “Oh! I see! This is my own sweetness! It is tempting me as well and I am greedy to relish it just like Sri Râdhâ.” - (Lalitâ-Mâdhav drama)

Dear Shyâm, I have already told You that thousands of doe-eyed Shrúti cannot see even a hint of Your *shringâr-ras-râj* form -what to speak of relishing Your sweetness. Only *Brajavadhus* can savour it. Gopi-*bhâv* constantly enhances Sri Krishna’s omnipotent sweetness and only they delight in it relentlessly. Srimati Râdhârâni, Who is the crest-jewel of the Gopis, relishes Sri Krishna’s entire immeasurable sweetness with the help of Her *Mahâbhâv*.

Sri Lilâshuk is in the mood of Srimati Râdhârâni’s *sakhi*. By the mercy of Srimati, he has relished much of Sri Krishna’s sweetness. This wonderful text is a burning testimony of his remarkable achievement. When he actually saw Govinda, he realized that this burgeoning boundless ocean of sweetness is beyond description. No language can describe it. He told Sri Krishna, “It is better that You Yourself relish Your effulgence and Your sweet attire. I can only join my palms and pay You repeated obeisance.”

The poet begged humbly – “I am not capable of relishing either Your effulgence or sweetness. Since You are so compassionate as to have granted me Your *darshan*, then please also enable me to relish Your sweetness.”

Srila Bhatta Goswâmpâd says that Sri Krishna unfolded His magnificent form, oozing with *Shringâr-ras*, to Sri Lilâshuk. The fortunate poet realized the sweetness of Sri Krishna’s beautiful moonlike face and incredibly striking attire. He is saying, “O Keshav! Your ‘kesh’ (hair) is so wonderful! I am incapable of describing Your splendid *tilak* and other elements of Your dress.”

Sri Krishna asked, “Why are you incapable?”

The poet answered, “It is because they are beyond the power of any language. It is better that You Yourself relish this beauty.” The poet is praying humbly, “O Shyâmsundar, I join my palms and beg of You, please remove the covering of illusion and ignorance from my mind, and enable me to delight in Your sweetness. I pay You my obeisance again and again. I can only pray for Your mercy.”

Srila Chaitanya dâs Goswâmi says, Sri Lilâshuk beheld Sri Krishna’s radiant face and attire and asked Him in good humour, “O Keshav, Your hair is flying loose; it looks like You have indulged in a love-battle with Srimati Râdhârâni. You look marvellous! Your apparel looks more beautiful, I see. You may tell me to describe it. However, even Your closest associates, who relish Your sweetness the most, fail to extol You - what to speak of myself? Especially after the love-fight, Your dress looks incredibly striking! I join my palms and pay You obeisance again and again. I have no words to express Your sweetness.95.

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Verse 96

vadanendu-vinirjitah shashi

dashadhâ deva padam prapadyate,

adhikân shriyamannute-tarân

tava kârunya-vijr̥imbhitang kiyat. 96.

Translation

O Dev! The radiance of Your moon like face has vanquished the moon so much so that it has shattered into ten pieces and has sought shelter of Your lotus feet. Now it looks more beautiful than before. This is an example of Your benevolence. 96.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says: Sri Lilâshuk's wonderful glorifications poured *Amritam* in Sri Krishna's ears (Sri Krishna-Karnâmr̥itam). How incredibly sweet was his rendering of grief when he could not get his beloved Shyâm's *darshan!* And how beautiful were His expressions of joy after beholding Him! Sri Krishna deeply desired to hear more and more but Sri Lilâshuk felt he was incapable of describing His immense sweetness. He joined his palms and stood silently. Sri Krishna spoke eagerly to him, "Look here Lilâshuk! Either you describe my face, or perform *Bhajan*, or else you accept a boon." He wanted to show the world how pure his devotee was. An argument ensued between Sri Bhagavân and His *bhakta*. These seven verses describe the sweet, loving and *ras-full* debate.

Sri Krishna asked, "Ohe Lilâshuk! Why do you not compare my face with the moon and the lotus any more?"

Sri Lilâshuk thought, "I have already stated in the Holy Invocation – '*Beauty* herself has taken shelter at Your lotus feet' – then how can I compare Your beauty with the moon and the lotus? Never!" He gazed at Sri Krishna's lovely feet and said,

"O Dev! When You showed Your radiant face, the moon was shattered into ten pieces. It took shelter at Your toenails and is continuously serving You to date."

Sri Krishna said, "Good. In that case, compare my toe-nails with the moon and describe them."

Lilâshuk protested, "No, no, how is it possible? Although the moon has shattered into ten pieces, by Your infinite mercy, it has now become more beautiful than before. Earlier it had dark marks on its body. Now, after coming in contact with Your splendid nails, its blemishes have disappeared. How can I compare Your nails with the moon?"

The moon is a material body. Its light is mundane while the lustre of Sri Krishna's toenails is a manifestation of *Sat-chidânanda*. Therefore, we can never compare any part of Sri Krishna's body with anything material. The saint poets give such allegory only to express beautiful poetry. However, the devotees admit that His sweet beauty is incomparable. He is the only comparison for Himself. Now Sri Lilâshuk too has realized this truth.

Srila Bhatta Goswâmpâd explains, Sri Lilâshuk felt the moon was about to rise before the *Râs*-dance and said that it had gained Sri Krishna's mercy. The poet is saying, "O dev! O Divine player! Your beautiful radiance has shattered the moon into ten pieces and it has taken shelter unto Your lotus feet. Those who suffer defeat usually turn pale; however, the moon has gained shelter at Your toenails and has become splendid. It proves that You are highly compassionate."

Srila Krishnadâs Kavirâj Goswâmi has stated that the twenty-four and half syllables of the Kâm Gâyatri are positioned as moons on Sri Krishna's beautiful body.

"Dear *sakhi*, Sri Krishna's face is the King of the moons. His body is like a throne. His moon like face is sitting majestically on this throne and reigning supreme (dazzling) amidst the assembly of moons. (What does the 'assembly of moons' comprise?) His glossy cheeks are like gem-studded mirrors - know them to be two full moons. His forehead is like the moon during the eighth phase (half moon), while the chandan dot within the tilak is a full moon. His fingernails are moons that dance upon the flute and convey sweet magical notes. His toe-nails are moons that dance to the tune of the flute and sing through His musically chiming anklets."

- (Sri Chaitanya-Charitâmrita.Madhya.21.105-107)

Srila Chaitanyadâs Goswâmi says: Sri Krishna is telling the poet (please refer Srila Chaitanyadâs Goswâmi's explanation in the previous verse), "All my beauty is ruined in the love-fight. What else is remaining of my wonderful apparel?"

Sri Lilâshuk replied, "When the moon witnessed Your radiance, it shattered into ten pieces and propitiated at Your holy feet, and became more glamorous than before. Each part of Your body is so beautiful that it can beautify the ornament it adorns. You are the Chief of all handsome beings - in every situation. Even when Your grooming is ruined, You gain a remarkable beauty that nobody can describe. I have Your *darshan* by Your mercy alone. I cannot fathom the extent of Your benevolence.96.

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Verse 97

tatwan-mukhang katham-ivambuja-tulya-kaksham

vâchâma-vâchi nanu parvani parvani-indoh,

tat kim bruve kim-aparam bhuvanaika-kânta-

venu twad-ânana-manena saman nu yat syât. 97.

Translation

How can I compare Your face with the lotus? The moon keeps on diminishing and it reaches such a sad state - I cannot tell You. Your face, bearing the flute, is the only attractive thing in the world. How can I compare it with anything else? 97.

Âswâd-bindu purport

Sri Krishna explained to Kavirâj Goswâmi, "Why do you speak like a child? The moon has only one defect – it has dark marks. So what? It possesses so many nice qualities. They are enough to compensate for one flaw. Why do you consider only its shortcoming? Do you not see how the moon is 'sudhâkar' (source of nectar), it rids the earth of heat (it is soothing), and gives pleasure to the world? What is wrong if you compare my face with the moon or the lotus?"

Sri Lilâshuk objected – "Your face is incomparable. How can I compare it with the lotus?" Sri Krishna asked, "Why not? What is wrong with it?" Sri Lilâshuk answered, "Plenty. I will discuss the lotus later. At first, let me tell You about the moon. The full moon diminishes every day. Ultimately, nothing remains of it. People even consider the New Moon day as inauspicious. On the other hand, the radiance of Your face increases every moment. Your sweetness is ever novel."

Srimad Bhâgavatam says, "*anusavâbhinavam*" – Sri Krishna's sweetness is ever new like the flowing water.

Sri Lilâshuk said, "When such is the condition of the moon, then what to speak of the lotus that is kicked by the moon? As soon as the moon rises, the lotus droops. It hangs its head in shame when faced with the moon's beauty. How can I compare Your face with the lotus?"

Sri Krishna said, "I agree you cannot compare my face with anything material, still you may describe it at least." Sri Lilâshuk pondered awhile and said, "Yes, I have got it. You are asking me to compare Your beauty with Your other divine forms (forms other than the

Verse 97 Sri Sri Krishna-Karnâmrítam Verse 97

One sporting in Braja). Nevertheless, O my lord, we cannot draw any parallel between You and any other transcendental form. Even the Lord of Vaikuntha does not possess the beauty and sweetness that You have. So, I am also incapable of describing You."

Sri Krishna said, "My dear, have you gone crazy? What is it that you are saying? Does the Lord of Vaikuntha have a face different from mine? We are non-different from each other."

Lilâshuk lowered his gaze and fiddled with his hands in embarrassment. Then he said slowly, "Well....my Lord... Your face differs very much from His – I shall cite one dissimilarity – Your face bears the all-bewitching flute. No one else has this wonderful *Amritam*. Now tell me, how can I equate Your face with that of anyone else?"

*Venu-mâdhurí*¹ is an extraordinary quality of Sri Vrajendranandan². It has driven all the universes crazy. We can hear the maddening song of the flute in Vrindâban alone. It definitely does not exist in Vaikuntha and not even in Dwârakâ or Mathurâ. When the flute starts playing the entire creation turns into honey. Sri Lilâshuk has called the reverberation of the flute as the honey (treasure) inside Sri Krishna's lotus-like face (KK1.6). This honey intoxicates everybody.

"The song of the flute sets the non-moving into motion, and it forces the moving to become still."

– (Srimad-Bhâgavatam10.21.19)

When such is the condition of the non-human elements, then what to speak of humankind?

Sriman-Mahâprabhu says, "The sound rushes in all directions; it pierces the boundary of the universe and goes to Vaikuntha. It forces entry into all the ears. It intoxicates every being and drags them to itself, especially the young maidens. The song of the flute is very impudent; it breaks the vow of a chaste woman and yanks her away from her husband's lap. It attracts even the Laxmis of Vaikuntha, what power do the Gopis have?"

- (Sri Chaitanya-Charitâmríta.Madhya.21.119-120)

Srila Bhatta Goswâmpâd explains - Sri Krishna has manifested Himself in a most amazing form before Sri Lilâshuk, so the poet is describing Him in this verse. He is thinking; how can Sri Krishna's face be like the lotus? A lotus flower blossoms only once, while Sri Krishna's face is eternally blossoming (effulgent). The poet says, "We cannot compare Sri Krishna's face even with the moon, since it becomes full only once in a fortnight (on the full moon day). On the other hand, Sri Krishna's face is always like the full moon – it is completely radiant. We cannot compare Your face with any other divinity – who else has the enchanting flute close to His face?

Srila Chaitanyadâs Goswâmi's explanation is the same as that of Srila Krishnadâs Kavirâj Goswâmi.97.

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¹ The sweetness of the flute
² The Son of King Nanda Mahârâj

Verse 98

shushrushase shrinu yadi pranidhâna-purvam

purvaira-purva-kavahirna katâkshitanm yat,

neerâjana-kramadhurâm bhâv-ânanendor-

nirvyâjam-arhati chirâya shashi-pradeepah. 98.

Translation

O Krishna, if You want to hear, then listen carefully to what the wise men of ancient times did not observe. Your moon-like face is so radiant that this moon is worthy of only performing Your Ârati with reverence forever. 98.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi explains: When Sri Krishna heard Sri Lilâshuk, He asked, "If what you say is true, then why do the wise compare my smile etc. with the moon and the lotus?"



The moon is
disposable
garbage

Sri Lilâshuk delivered a proud reply in these two verses – "O King of the *vidagdhas*, if You wish to hear the truth, then listen. The wise of the past as well as the present have not observed Your face carefully; otherwise they would not have compared it with the moon and the lotus." The verse may also mean - "O Keshav, listen carefully." Sri Krishna perked up His ears and asked, "What must I listen carefully to?" "This *shashî*-lamp has become qualified to perform Your *Ârati* forever." The poet wants

to say that after performing *Ârati* we discard the lamp. Similarly, once the moon has been used to perform Your *Ârati*, it becomes disposable garbage.

Ârati is a ceremony of love. We perform *Ârati* of Sri Krishna's moon-like face with the camphor-lamp to burn the witches and goblins who may be casting evil looks at Him². After this 'burning up' ritual, we are supposed to discard the lamp. The poet said, "The ancient as well as modern poets are only concerned about the beauty of their poetry. It

¹ Shashi has two meanings – 'camphor' as well as 'moon'.

² Sri Krishna is almighty Sri Bhagavan. Witches and goblins cannot come anywhere close to Him or His Holy Name. However the residents of Brajadhâm and the devotees who are in the mood of Gopis do not consider Sri Krishna as God Almighty. To them He is always a simple cowherd boy, mother Yashodâ's son, and needs protection. Therefore the Râgânugâ devotees, under Srimanmahaprabhu's instructions, perform *Ârati* in a likewise mood.

sounds nice when we say 'moon-like face' and 'lotus-like face'. Therefore, they use such words. Had they observed Your face carefully they would have realized how wrong they were. Forget using such allegories, they would have made the moon into a camphor-lamp, performed Your *Ārati* with it and thrown it away."

Srila Bhatta Goswâmpâd explains, Sri Lilâshuk is stating his true feelings about Sri Krishna's beautiful face. "Dear Vibho! If You wish to hear the truth, then please listen carefully. The wonderful poets of yore have not paid any attention to this fact."

Sri Krishna asked, "Which fact?"

The poet answered, "The fact that the moon is worthy of only being used to perform Your *Ārati* like a camphor-lamp. Your face is very soft and delicate. We should not use a ghee-lamp to perform Your *Ārati* since it is hot. A '*shashi*' (camphor) lamp serves a better purpose since it is cool, fragrant and more pleasurable to You. Similarly, the moon too is soothing. So it makes a fitting lamp for Your *Ārati*."

Sri Krishna's moon-like face floods all the universes – material as well as transcendental – with His supremely blissful and nectarine ocean of cool moonbeams. When we have Sri Krishna's radiant face before us, do we need any other moon?

Srila Chaitanyadâs Goswâmi explains: Sri Krishna ordered the poet to describe His face according to his capability. Sri Lilâshuk said, "If You want to hear the truth, You better listen carefully."

Sri Krishna said with alertness, "Well, what is it?"

The poet answered with great pride, "The ancient and modern poets have not paid any attention to this fact."

Sri Krishna became eager, "What is it?"

Sri Lilâshuk said, "This moon in the sky has very dutifully and reverentially been performing Your *Nirmanchhar*¹ since eternity. He is only qualified for this sevâ. Later on it should be disposed – definitely not meant to be used as a comparison for Your face".98.

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¹ *Ārati*

Verse 99

akhandá-nirvâna-ras-pravâhair-

vikhandita-ashesha-ras-antarâni,

ayantritod-vânta-sudhâ-arnavâni

jayanti sheetani tava smitâni. 99.

Translation

All glory to Sri Krishna's serene smile that involuntarily emits an ocean of nectar; it has crushed the pride of all ras with its continuous flow of supreme bliss. 99.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says, Sri Lilâshuk is telling, "O Krishna, all glory to Your serene smile, that is incomparable and is all exultant." In the earlier verse Sri Krishna had asked, "The ancient poets have compared my face with the moon and the lotus – why do you not do the same?" Therefore, the poet is describing Sri Krishna's beautiful matchless smile.

"Do You know how Your smile is? It has defeated countless *ras* with its all-pervading continuous flow of supreme bliss. It is involuntary - which means that Sri Krishna's smile naturally emits an ocean of nectar. Moreover, it is supremely cooling and the height of sweetness and bliss."

Srimad Rupa Goswâmpâd has written –

"Your smile destroys the darkness in the hearts of those who have taken Your shelter; it enhances the *ras* of passion in the lotus-eyed maidens of Braja and it censures the sweetness of an ocean of nectar. May such a smile give me immense pleasure!"

- (Stavamâlâ)

Our saint poet Chandidâs has sung –

"I beheld Shyâm, Who is like countless Kâmdevs and Whose face conquers the moon. His brows arch like bows from which He shoots arrow-like glances with His eyes, while His smile emits a mass of nectar.

Verse 99 Sri Sri Krishna-Karnâmrítam Verse 99

Shoí, Kâno is so beautiful that if a chaste woman sees Him she forsakes her husband forgetting shame, fear and dignity.

I think some great artisan has designed Him, for His entire body is the Love-god's arrow. It is made to order - to destroy the young maidens' *dharma* and self-control.

His much-decorated chest sparkles like a mirror. Moreover, a beautiful garland adorns it – He looks incomparable.

A hairline travels from His navel upwards like a beautiful yet dangerous female serpent. His eyebrows are the bows of Kâmdev and resemble the rainbow. The moon has taken shelter of His toenails and gem-studded anklets chime musically on His feet. Poet Chandidâs says – my heart throbs on seeing such beauty."

Sri Bhatta Goswâmpâd says - Sri Lilâshuk is ecstatic upon beholding Sri Krishna Who is an Empire of supremely great and blissful *ras*. He is reciting, "O Krishna, all glory to Your supremely delightful smile."

How is Sri Krishna's smile?

It is a continuous flow of supreme bliss and crushes countless other *ras* by its forceful flow.

Again, how is His smile?

It is uncontrolled, involuntary. It is flowing out with exultation; it is full of nectarine *prem*. Your smile alone can pacify the greatest of all troubles.

Srila Chaitanya dâs Goswâmpâd says, When Sri Krishna heard the poet's words (in the previous verse), He smiled. Sri Lilâshuk saw it and said, "Your sweet face confirms my statement. Your glorious smile is supporting my words and is all exultant." The poet is describing Sri Krishna's smile in the verse. 99.

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Verse 100

*kâman santu sahasrashah katipaye sârasyadhoureyakâh
kâmam va kamaniyatâ-parimala-swâ-râjya-baddha-vratâh,
nai-vaivam vivadâmahe na cha vayam deva priyam brumahe
yat satyan ramaniyatâ-parinatis-twashyeva pârang gatâ. 100.*

Translation

O Dev! There may be thousands of pleasing beings. A few of them may even be attractive yet I neither quarrel with them nor extol them, and I only state the truth - You are the height of delight. 100.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi says: Sri Krishna told the poet, "There are so many pleasing and sweet people in this world. You are rejecting them and quarrelling with me. You are trying to establish your statements by force. You are exaggerating my beauty and trying to flatter me. You are neglecting so many sweet beings. Why are you behaving like this?" Sri Lilâshuk replied very politely, "O Dev, there may be abundant pleasing beings in this world. A few of them may even be very attractive as well. I agree with You on this point. I want to neither flatter You nor insult them, but I shall speak the truth. You alone are the height of delight. My statement is an axiom."

From this statement of Srila Bilwamangal Thâkur, we can conclude that Vrajendranandan Sri Krishna's sweetness is more marvellous and astounding than the divine forms of Sri Nârâyan etc. Sri Lilâshuk has relished Sri Krishna's sweetness in the *bhâv* of a Braja-Gopikâ. Although a Braja Gopi may see Lord Nârâyan, He cannot etch a mark on her heart.

"Sri Krishna is Swayam Bhagavân therefore He steals the heart of Laxmi Devi. However, Lord Nârâyan cannot steal the heart of the Gopis. What to speak of Nârâyan, one day Krishna wanted to make fun of the Gopis so He assumed the form of Nârâyan. But when the Gopis saw the four-handed form, they ignored Him, as they did not feel any love for Him."

– (Sri Chaitanya-Charitâmr̥ita.Madhya.9.134-136)

This proves that Vrajendranandan is more beautiful and sweet than Sri Nârâyan. It is the natural property of Sri Krishna's *swarup* to attract everyone towards Himself by the power of His enchanting qualities. This is why His name is 'Krishna'. He spellbinds not just His

devotees, but also men, women, the moving and the non-moving. He is *Manmatha-manmatha* personified.

The Braja-Gopikâs told Sri Krishna –

“O darling, O *Tribhuvan-sundar*¹, Your sweet beauty makes the cows gaze at Your face unblinkingly; the parrots sit still on the branches and meditate on Your beauty like Munis; the trees feel blessed by touching Your feet with their branches that are weighed down by fruits, and shed tears of joy under the pretext of oozing honey. The creepers such as Mâdhavi, Mâlati and Mallikâ see Your sweet beauty and express gooseflesh of ecstasy by sprouting flowers, the deer and the doe offer deep love at Your feet with their eyes.” – (Srimad-Bhâgavatam.10.29.80)

When Shyâmsundar’s nectarine beauty has such a tremendous effect on the animals and plants, then who can describe its consequence on the Gopis?

“E *sakhi*, I beheld something so wonderful; if you hear it you will most certainly feel as if it was a dream. I saw a pair of lotuses (feet) bearing a necklace of moons (toenails). A young Tamâl grew upon it (the body of Shyâm) and a creeper of lightning (golden yellow robe) embraced it. This combination was walking gracefully on the banks of the Kâlindi. Some moons (fingernails) rested on the branches (hands) of this Tamâl tree that displayed newly sprouting rosy leaves (palms); a pair of berries (lips) had grown on it and a parrot (nose) perched quietly on them. On the parrot, there were a pair of Khanjan birds (eyes) and a peacock (crown of peacock feathers) was covering a bunch of serpentess (black, shining, and smooth hair).

E *sakhi*, I swooned on seeing this. Poet Vidyâpati says - You know very well the effect of a handsome youth (such as Shyâm).”

Srila Rupa Goswâmpâd has written –

“There are plenty of delightful objects in this universe, but I will accept this and nothing but this.” When we possess such firm determination, the Pandits call it ‘pride’. – (Ujjwal-Neelmani 14.19)

What is ‘pride’?

When Nândimukhi tested Sri Râdhâ’s love during *Purva-râg*, She made a statement –

“O Devi, there are many sweet and *vidagdha* men in this world. Let worthy maidens accept them for all I care. Nevertheless, the ones whose heads do not wear a crown of peacock feathers, whose faces do not bear the flute, and who do not display *tilak* all over their bodies – I think they are more worthless than blades of *grass*.” – (Ujjwal-Neelmani14.20)

“The Gopikâs are in such a *bhâv* that their hearts are firmly embedded in Vrajendranandan alone. They never ever think of anyone else. The only form that ever attracts them is the dark-complexioned (Shyâmsundar) appearance, bearing the crown of peacock feathers and Gunjâ-mâlâ, dressed as a cowherd boy, posing in the *tribhanga*

¹ He Who is the handsomest in the three worlds

style and holding the flute. If Krishna assumes any look other than this, they reject Him (although it is the same Krishna)." – (Sri Chaitanya-CharitâmrítâÂdi.17.271-273)

Sri Bhatta Goswâmpâd has written, Sri Lilâshuk's heart relishes only Sri Krishna-*ras*. From his experience, he has declared Sri Krishna's beauty to be the topmost. '*sârasya-dhoureyakâh*' means 'there may be thousands of pleasing beings'. '*Kamaniyatâ-parimâla-swâ-râjya-baddha-vratâh*' means 'there may be people whose highest goal is to be attractive'. O Dev, they may quarrel with one another or speak sweetly for all I care; we shall neither please them nor irritate them. This indicates that some consider the pure cowherd and '*Kishor*' appearance to be the topmost since it delights the Gopis. They censure other forms of the Lord. However, the pure devotees do not point out any fault in the other divine forms, rather, they simply submerge in the pure *ras* of Sri Vrajendranandan Sri Krishna Who performs His pastimes in Brajadhâm. They do not care to debate with others nor are they interested in any logical explanations for their own feelings. O Krishna, what do you say? We only swear by the truth. And pray, what is the truth? You are the supreme most delightful Being.

Srila Chaitanya dâs Goswâmpâd says, Your human-like form is the most attractive one. This is the form of Swayam Bhagavân Vrajendranandan Sri Krishna.

"*narabapu tâhâr swarup*".

Meaning – "The humanlike form is Sri Krishna's true appearance."

- (Sri Chaitanya-CharitâmrítâMadhya.21.83).100.

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Verse 101

galad-breedâ lolâ madana-vinatâ gopa-vanitâ

mada-speetam veetang kimapi madhurâ châpaladhurâ,

samujjantâ gumphâ madhurimakirâm mâdrisha-girân

twayi sthâne yâte dadhati chapalan janmasafalam. 101.

Translation

Your love made the Gopa-vadhús lose their shame; it agitated their hearts and made them humble. When they got You with Your surging youth they considered their lives worthy. In the same manner, today my sweet poetic words have obtained Your shelter and have knit themselves into a beautiful garland (for You), so my insignificant life has become meaningful. 101.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says: Sri Lilâshuk told Sri Krishna, "I have described Your beauty, excellences, pastimes and everything, but only now has my poetic endeavour gained success. O Krishna, my words have obtained Your shelter, so they are meaningful." Some texts have the word '*jâte*' instead of '*yâte*' (in the last line of the verse). In that case, the meaning will be –"my life has become meaningful". The poets worship Goddess *Saraswati* (who is the presiding deity of speech) to compose poetry.

When *Saraswati* Devi appears in the voice-box of a poet, if he glorifies Sri Bhagavân, then the Goddess feels blessed. On the other hand, if he describes the material world, she thinks it is a waste of her time and labour to have descended from Brahmálok. She repents for having appeared in that poet's larynx.

Sri Lilâshuk is saying, "O my Lord, all good things become useful only after they do Your seva. Similarly, my words too are blest."

How are his words?

They are '*madhuramakirâm*' – sweet and poetic. Earlier my glorifications were under the influence of my past bad qualities. Therefore, they were falling short of the standard.

Now, whatever I am saying is very lofty – they are free of any shortcoming. They are spontaneous, natural and ecstatic. Life is flickering. Prior to this moment, I have wasted my life, but now that I am singing Your all glory tofore You, my life has become successful.

When Sri Uddhav saw the Gopis, he had praised them –

“These Gopis of Braja are the only ones with exquisite bodies, since only these bodies can tolerate the topmost *prem*, that is, Mahâbhâv. It is a great offence to look upon their bodies as those belonging to ordinary women. We should remember that the One Whom they love is the source of Paramâtmâ – Who is the soul of all the souls. How can I extol their Bhâv? The ones who seek liberation, the ones who are already liberated, and we, who are His eternal associates in the servile mood, can only long for this Bhâv, but cannot procure it. Some people do not savour the infinitely sweet Sri Krishna-Kathâ – to them, what is the use of three Brahminical births¹?” – (Srimad-Bhâgavatam.10.47.58)

When it is so rare to find someone who is interested in Sri Hari-Kathâ, then how much rarer is the *Mahâbhâv* of the *Vrajânganâs*! However, the birth of all Gopis is not worthwhile. What about those Gopis who have given their hearts to their husbands? No, we cannot agree that their lives are beneficial. A few Gopis were unable to go to the Râs. They decided to give up their bodies. Then they abandoned the material bodies and attended the Râs festival in transcendental bodies that were eternal and blissful.

The poet mentions **three qualities** of the Gopis –

♥ *Madana-vinatâ* – they bow under the pressure of Madan (*kâma*). Goutamiya-tantra says –

“premaiva goparâmânâng kâma itya-gamat prathâm”.

Sri Chaitanya-Charitâmríta translates it as –

“The Gopis’ *prem* is highly exalted. We call it ‘Mahâbhâv’. It is extremely pure *prem* (uncontaminated with any desire for sense gratification). No one can ever call it ‘lust’.”
– (Sri Chaitanya-Charitâmríta.Âdi.4.139)

♥ *Lolâ* – they are extremely thirsty for You. Their thirst is never quenched.

“The thirst is never satiated, it increases constantly.”

– (Sri Chaitanya-Charitâmríta.Âdi.4.130)

♥ *Galad-breedâ* – they have forsaken societal norms, Vedic norms, shame, fear and decency. They have been highly anxious to obtain You and have succeeded in the same.

“The Gopis discarded societal norms, Vedic strictures, difficulties posed by the body, their karma, shame, self-control, material pleasures, spiritual pleasures, the Aryan sense of righteousness (that is impossible to abandon), kith and kin, loving ones, and all the abuse

¹ First birth - from mother’s womb, second birth – thread ceremony, third birth – *dikshâ*.

heaped on them. They gave up everything and performed Sri Krishna-Bhajan. They serve Sri Krishna lovingly to make Him happy. We call this 'very deep *anurâg* for Krishna'. It is like clean and washed cloth without any stain on it."

– (Sri Chaitanya-Charitâmrítâ.Âdi.4.143-146)

When Sri Lilâshuk beheld the sweetness of Sri Krishna's adolescence, He drew a sharp breath and gushed – "Wow! This is the age!" He wanted to say some more, but the sweetness stupefied him and all he could utter was – "This is Sri Krishna's indescribable age!" The Gopa maidens' lives are successful because they have obtained You at this age.' '*Veetam mada-spheetam*' means 'Sri Krishna's childhood has nearly faded and He is on the threshold of youth. Therefore He is inebriated with youthful passion."

Sri Krishna is saying, "Ohe Lilâshuk, there are many divine and non- divine beings at the '*kishor*' stage. Why? Their age too may be worthy!"

The poet is replying, "No, my Lord, I'm afraid it's not so. The non-divine (material) being's *kishor*-age is fleeting; hence, it is futile. As for the divine *kishors* – they do not perform *Râs* or loving sports in the flower groves. You have made Your *kishor*-age profitable by spending loving moments with the Gopis during the *Râs-leelâ*."

Sri Vishnu Purân says –

"Sri Madhusudan paid homage to His *kishor*-age and to make it triumphant, He performed the *Râs*-sport with the Gopis on those nights of Sharad."

"At the break of dawn, Sri Krishna revealed Srimati Râdhârâni's expertise at love-making to the sakhis (by showing them Her nail-marks on His body). He also made Her squirm with embarrassment by describing boldly how She assumed the position of the male counterpart during love-making – and when She had closed Her eyes in discomfiture, He stole an opportunity to draw artistic designs of crocodiles making love to one another on Her breasts. He did this to prove Himself a *pukka*¹ Pandit. In this manner, by performed amorous pastimes in the *kunja*, Sri Krishna made His *kishor* age meaningful." – (Bhakti-Rasâmrítâ-Sindhu2.1.231.)

Then the poet saw Sri Krishna dancing swiftly and said, "*châpalyadhurâ*' – You are extremely sweet in His swiftness." We may ask, "What is so special about it, since even the wind and water are sometimes very swift?" Sri Lilâshuk answers, "But You are extraordinary. You are dancing swiftly amidst crores of Gopis like a ring of light in just one body, and in this manner, You fulfilled their heartfelt desire. Hence, this swiftness is extremely captivating – we cannot find it elsewhere.

"All the Gopis prayed - O Aghahara²! Please dance with me. To fulfil their prayer, Sri Krishna danced so swiftly that each Gopi felt He was with her." – (Bhakti-Rasâmrítâ-Sindhu2.1.90)

Earlier I had failed to describe these excellent qualities and *leelâs*. I had spent my flickering life in a futile manner. Now I have obtained You. Therefore, my compositions

¹ Full-fledged

²The slayer of demon Agha

are victorious. Not only my poems – but the births of the Gopa maidens also are worthwhile, since they are tempted to relish the sweetness of Your naughty *kishor* age.

Sri Bhatta Goswâmpâd explains, Sri Lilâshuk is stating that everything becomes successful when it serves Sri Krishna Who showers the nectar of supreme bliss.

The lives of the '*Gopa-vanítâs*' (Gopa women) are blessed.

How are these Gopis?

They are '*galad-breedâ*' – devoid of shame, and hence they are '*lolâ* – thirsty.

Again, how are these Gopis?

They are '*madana-vianatâ*' – very much bowed under the pressure of Madandev (Love-god) or passion. They are also '*mada-spheetam*' – enriched by amorous intoxication. They are '*veetam*' – moving here and there to meet Sri Krishna. '*Veetam*' may also mean 'their gaze and movements are exultant due to the Great Râs celebration.' Lastly, '*kimapi madhurâ châpaladhurâ*' – they express the most wonderful and sweet expressions of love.

Like them, my poems too are triumphant – '*madhurimakirâm*' – they shower sweet and joyous *ras*. '*twayi sthâne*' means 'when the Gopis meet You in the secluded *kunjas* of Sri Vrindâban, their movements, witty words and all other endeavours attain success. 101.

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Verse 102

*bhavanam bhuvanam vilâsini sris-
tanayas-tâmaras-âsanah smarashcha,
parichâra-paramparâh surendrâs-
tâpi twach-charitam vibho vichitram. 102.*

Translation

O Vibho! The entire universe is Your home, Ramâ Devi is Your consort, the lotus-born¹ and Kâmdev are Your children, Indra and the other celestial beings are Your servants, yet Your Braja-leelâs are extremely amazing! 102.

Âswâd-bindu purport

In the very beginning of his explanation, Srila Krishnadâs Kavirâj Goswâmi has quoted a verse –

“Sri Krishna told the poet, look here Lilâshuk, I have told in Sri Gitâ –

O Arjun, the Supreme Lord is situated in everyone’s heart, and is directing the wanderings of all living beings, who are seated as if on a machine of material energy.

O Bhârat, surrender completely unto Him. By His mercy, you will attain supreme peace and eternal abode. -(B.G.18.61)

Why do you reject this command of the Gitâ and instead of worshipping the ‘Ishwar’ as described in the Holy Scriptures, why do you declare me, a mere cowherd boy to be the best of all? Why do you glorify me so and seek my shelter?”

Sri Lilâshuk flicked his hand in *bhâv* and said, “O Vibho! O You Who is the source of all incarnations! Your character is extremely amazing! The entire universe rests in You and You are omniscient and omnipresent. Of course, this is astounding, yet more marvellous than Your wonderful, immeasurable majesty is the real You – You as a cowherd boy, You Who are a feast for the eyes.

“The opulence of Dwaraka and Vaikuntha is but a drop as compared to the ocean of magnificence that naturally exists in Vrindâban. Swayam Bhagavân Who is the Supreme Personality – His original abode is Vrindâban Dhâm. The earth of (Vrindâban) comprises

¹ Brahma

of wish-fulfilling gems and contains jewelled houses. Wish-fulfilling gems form the dust adorning His lotus feet. *Kalpa-vrikshas*¹ are the natural vegetation of this divine place, yet its residents never ask anything of these trees other than flowers and fruits. Countless *Kâm-dhenus*² graze in the pastures and yet milk is all that the residents ask of them."

- (Sri Chaitanya-CharitâmrítamMadhya.18.206-210)

Sri Krishna is saying, "Ohe Lilâshuk, there are numerous incarnations such as Vishnu, Vâman, Ajit and so many others – why do you not perform Their *Bhajar?*"

Sri Lilâshuk replied – "*Parichâra-paramparâh surendrâh*" - Indra and the other celestial beings are Your servants alone. The other incarnations such as Vishnu and Vâman perform heroic feats, no doubt, so They are marvellous. However, do They possess any sweetness? After all, They are mostly embroiled in war. You are the only One Who possesses both majesty and sweetness completely. Therefore, You are the most exquisite – extremely amazing.

"Sri Krishna is the treasure trove of sweet opulence, sweet mercy and everything that is sweet. Yogmâyâ is His maidservant and the Râs dance is the essence of His Leelâs."

- (Sri Chaitanya-CharitâmrítamMadhya.21.34)

Sri Krishna is saying, "Garbhodakashâyi Purush does not indulge in battles. You should worship Him."

Sri Lilâshuk gazed at his toes and said, "*tanayas-tâmaras-âsanah*" - Brahma, the creator is born of the lotus that has arisen from His navel. Therefore, Garbhokashâyi's Leelâs are wonderful, but they fail to attract my heart. Your *ras-full* sweetness is the most beautiful of all."

Sri Krishna is saying, "Good. Now I have understood that you are a devotee in the mood of sweet *ras*. You should worship Sri Laxmipati, the Lord of the divine world."

The poet raised his eyebrows and replied, "*vilâsini shrih* – in that world, Laxmi devi is the only consort. Her Lord is more wonderful, but You are the most wonderful of all. I consider Your form in Braja as the most outstanding amongst all the divine personalities, since Sri Uddhav Mahâshay has said –

'The Braja-beauties received so much generosity from Sri Krishna during the Râs dance, when He embraced them with His huge and strong arms. Sri Laxmi Devi, who sports on Sri Nârâyan's bosom, had not been able to obtain so much bounty. Even the lotus-scented Bhu Devi, Leelâ Devi and the other *Shaktis* too had not obtained it, let alone other women.

- (Srimad-Bhâgavatam.10.47.60)

Sri Lilâshuk pointed out - "The only consort Lord Nârâyan has is Kamalâ Devi and He treats her like a maidservant. All she does is massage His feet. Where is her luxury and where are these Gopis who are celebrating the *Râs* dance?"

¹ Wish-fulfilling trees

² Wish-fulfilling cows

Verse 102 Sri Sri Krishna-Karnâmrítam Verse 102

Sri Krishna is arguing, "In that case why do you not worship me in the form of Dwâarakâdheesh¹. There an array of beauties such as Rukmini and other queens surround me. They are always rejoicing."

Sri Lilâshuk shook his head and said, "*tanaya-smarashcha'* – In Dwâarakâ You have sons such as 'Smara' (Pradyumna), Shâmba and the rest. You have sixteen thousand one hundred and eight wives who have ten sons each. How nice! Although this is most wonderful, Your amorous pastime with the countless Brajakishoris (teenagers who have an extra-marital relation with You) dancing in gay abandon during the *Râs*-dance is the best of the best of all. You are the only One I resolve to serve and no one else.

O Krishna, You have different types of characters and all of them are very amazing, yet I shall serve only You - the One Who performs the sweet and grand - most fabulous of all – the *Râs* sport."

Sri Bhatta Goswâmpâd explains – Sri Lilâshuk has expressed in the verse that Sri Krishna's original form is made of completely pure sweet *ras*. Divine forms other than Vrajendranandan are not surprising.

Srila Chaitanya dâs Goswâmpâd says, the poet is reaffirming that Vrajendranandan is the topmost of all. O Vibho, You reside amidst '*bhuvan*' (water) as Garbhodakashâyi. There You have Sri Laxmi devi as Your consort and Brahmâji as Your son, yet Your form in Brajadhâm is amazingly beautiful. In Dwâarakâ, You have great queens such as Rukmini and Pradyumna is Your son. Indra and the other heavenly beings are Your servants – yet does Your Dwâarakâ-*leelâs* contain as much *Prem* and *Bhakti-ras*? Never! Therefore I can safely conclude that Your *Râs-leelâ* is the most excellent of all. 102.

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¹ The Lord of Dwâaraka

Verse 103

deva-striloki-soubhâgya-kasturi-makara-ankurah,

jeeyâd vrajânganânanga-keli-lâlita-vibhramah. 103.

Translation

All glory to the God Whose love-sports have become sweeter by the association of the amorous and blessed Vrajânganâs who adorn their beautiful bodies with musk-designs of plants and crocodiles. 103.

Âswâd-bindu purport

Sri Krishna-dâs Kavirâj Goswâmi has explained: Sri Krishna told the poet, "Oh I see, your goal is to relish my pastimes in Braja. That's all right. I have many nice pastimes such as childhood...." Sri Lilâshuk cut Him short, pointed a finger at Him and said, "All glory to This God Who is sporting in the *Râs-leelâ* and is the Best of all *kishors*! Why do we need any other pastime?"

Sri Krishna nodded, "Oh, I've got it – you like my *kishor-leelâ* the most, do you not? Good. I have such lovely cattle-grazing pastimes...."

Sri Lilâshuk frowned and said, "I want You only as the One Whom the Gopis nourish, enhance and sweeten with their love and no one else." The poet's statement proves that the devotees who are in Gopi-*bhâv* are attracted only by the sweet *leelâs* of Gopinâth with the Gopis. Sri Krishna's childhood or even His *pouganda-leelâs* cannot tempt them. The pleasure of relishing the most confidential pastimes of Sri Sri Râdhâ-Krishna is far beyond the reach of the associates who are in the *bhâv* of childhood and *pouganda*.

Sri Prabhodhânanda Saraswatipâd has written –

"Sri Krishna's loving parents are far from there, His *sakhâs* too remain far, His servants are definitely very far, and it is needless to say that all others are even further! When Vrishabhânu-nandini¹ Sri Râdhâ begins Her love-sports with the amorous Sri Krishna in that confidential secluded temple-like flower grove of Braja, I, Her dear maidservant, will stand at the door of the *kurja* and hear the tinkling of Her *kâncchî*² – the greatest of all music – this is my prayer!"

– (R.R.S.N.74)

Sri Krishna is saying, "But Lilâshuk, I, Who sport with Brajabâlâs, am extremely difficult to obtain. You yourself have commented (Verse 94) – "The countless Upanishads, who are

¹ Daughter of King Vrishabhânu

² A chain like ornament worn round the waist; it has tiny bells attached to it.

maidens with beautiful eyes, have never seen even a semblance of Your sweet '*shringâras-râj*' beauty ever in their dreams."

"Sri Sri Râdhâ-Krishna's pastimes are the most confidential. It is beyond the perception of the devotees who are in the mood of *dâsya* and *vâtsalya*. Only the sakhis are qualified to relish these pastimes. The sakhis arrange these *leelâs*. Without the sakhis, these *leelâs* are not pleasurable. The sakhis organize as well as relish these pastimes. No one other than a *sakhi* can enter these magnificent pastimes. Only the devotees, who are under the guidance of the sakhis, can get to serve the Divine Couple in the *kunja*. This is the topmost goal of human life and there is no other way to reach the goal."

- (Sri Chaitanya-Charitâmrítam.Madhya.8.162-166)

How should we perform Bhajan in *sakhi-bhâv*?

Srila Prabodhânanda Saraswati has answered this question.

"When, with a heart full of desire for *Sri Râdhâ-pada-dâsya*¹ (which is my ultimate goal), will I meditate constantly on Sri Krishna, Who dons a crown of peacock-feathers? When will I continuously glorify His Holy Name, drink the washings of His lotus feet everyday and chant His Mantra-râj² daily? When, by His mercy, will I commemorate the arousal of supreme *anurâg*?"

- (R.R.S.N.259)

Sri Lilâshuk says, "Although Your *darshan*, surrounded by the Vrajânganâs, is extremely rare, Your mercy will make it happen."

It is true that Sri Krishna is immensely compassionate and He is never miserly in showering *kripâ* on His sheltered ones. However, He showers infinite mercy especially if we surrender unto Him by residing in Brajadhâm. However, there is a condition. What is that condition?

"Unless and until we consider every living being and the moving and non-moving objects of Sri Vrindâban to be intensely eternal, conscious and blissful then although we may reside in Braja, we may commit an offence. Due to this offence we cannot get the highest position, that of Srimati Râdhârâni's maid servant."

- (V.M.)

Let us put it more clearly.

"Only when we honestly think that every living being – be it moving or non-moving – is intensely eternal, conscious, and blissful, then we become qualified for the position of Srimati Râdhârâni's maidservant and engage in Her loving service."

- (V.M.)

Srila Bhatta Goswâmpâd explains, Sri Krishna is telling the poet, "Then tell me what you find most attractive?" Sri Lilâshuk replied, "O Dev (the One Who sports, is self-manifested, is the embodiment of bliss and makes others maddeningly blissful is a 'Dev'),

¹ The position of Srimati Râdhârâni's maidservant

² Kâmbeej-Kâmgâyatri

all glory to You, since You are the only 'Dev'. Please manifest Yourself in the most exquisite form."

What sort of form?

The Brajabâlâs, who are the most blessed in the three worlds, have designs of plants and crocodiles drawn with musk on their bodies. When Sri Krishna embraces them, these designs are transferred onto Him. This shows that His love-sports are made more pleasurable by the amorous Vrajânganâs. The poet wishes to see Him in this form.

Srila Chaitanyadâs Goswâmi says that Sri Lilâshuk is demonstrating that Sri Krishna as the personification of Erotic *ras* is the most beautiful and amazing of all. He is also affirming that He is his *Ishtadev*¹. Only blessed people can hear about Sri Krishna's sweet loving sports that are full of *ras*, such as the *Râs* dance. These divine pastimes are like jewellery worn by fortunate devotees. Blue is the colour of Erotic *ras*, hence the poet has compared it with musk.

"All those who glorify and all those who hear Sri Krishna's loving pastimes with the *Brajavadhus*, such as the *Râs* dance faithfully, have their material desires and lust immediately destroyed. He is never agitated by the three modes of material nature (*sattva, raja and tamâ*) and he becomes extremely self-controlled. He obtains the splendid and sweet *prem-bhakti* and blissfully floats in Sri Krishna's sweetness." – (Sri Chaitanya-Charitâmr̥itântya.5.43-45).103.

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¹ Worshiped Deity

Verse 104

*premadancha me kâmadancha me
vedanancha me vaibhavanancha me,
jivanancha me jeevitancha me
daivatancha me deva nâparam. 104.*

Translation

O Dev, You are my love, You are my desire, You are my Guru Who dispenses knowledge; you are my wealth, You are my life, You are the goal of my life, You are my God, I have no one but You. 104.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says the poet saw that Sri Krishna was trying to tell Him something more with a smiling face. Impatiently Sri Lilâshuk stopped Him and said with reverence and humility, "O God, You are the Chief connoisseur and performer of the *Râs-leelâ*. I have no other shelter but You!" Let me tell You the reason for this. I can obtain You only with *prem*. There is no way other than *prem* and You are the only One Who can give me this *prem*.

"Nobody other than me can give Brajaprem." – (Sri Chaitanya-Charitâmrítâdi.3.20)

Sri Krishna is saying, "When I perform *okumâra-leelâ* and *pouganda-leelâ*, I bestow *prem* on the devotees who worship me in these forms as well." To this, Sri Lilâshuk has said, "You are my '*kâmad*' – the One Who bestows passionate love. My heart is absorbed in such a mood only."

"The *Brajabâlâs*' love is called '*kâmt*'. Their love is inexpressibly sweet and hence the sages call it '*kâmt*'."

– (Bhakti-Rasâmrítâ-Sindhu1.2.282)

Sri Krishna is the Guru of love play. He knows very well that the maidens of Braja possess pristine pure love for Him and that it does not have any hint of sense gratification. Therefore, He lets their *prem* subjugate Him completely. Sri Lilâshuk is saying, "You are my instructor for *prem*." In the first verse itself, the poet has declared that Sri Krishna is his '*shikshâ-guru*'. Now the poet is only reaffirming his previous statement.

Then Sri Krishna is saying, "Don't be silly. What will you do by obtaining *prem*? If you want to be delivered, you should know how to gain Bhakti and you will gain that

knowledge if you know Tattva¹. So you should try to learn Tattva." Sri Lilâshuk replied, "Yes, and You are my '*vedan*'-Tattva-*gyân*."

Sri Krishna is saying, "I got it. You are a pure devotee and pure devotees do not respect Tattva-*gyân*². Nevertheless, you would surely like the opulence of Vaikuntha, would you not?" Sri Lilâshuk replied, "*vaibhâvncha me* – You are my opulence; all my treasure. I need no other wealth, definitely not that of Vaikuntha. People can survive without wealth, but if I do not get You, I shall not survive for a moment – You are *jeevanancha me* – my life. What to speak of life, You are *jeevitancha me* – the reason why I live. I have no one but You. Why are You neglecting me?"

If we want to be *Braja-premiks*, we must have the same strong and singular dedication for Sri Krishna's lotus feet. We must consider His shelter as the highest goal of our lives. We must strive with our body, mind and soul to achieve this goal. Without Sri Krishna's lotus feet, we should flounce like a fish without water and like a drowning man gasping for breath. We should feel – "He alone is my life." This is total surrender. Srila Raghunâth dâs Goswâmi has begged at Srimati Râdhârâni's feet –

"I am Yours, I am Yours, I shall not live without You. O Ishwari, please place me at least in one corner of Your feet." – (V.K.96)

Sri Bhatta Goswâmpâd says, in the verse Sri Lilâshuk is stating categorically that Sri Krishna-Chandra is his only shelter. O Dev, *nâparam* – I have no one but You. No one else can give me what I desire, that is - *Madhur-prem*. Hence, You are my *premad*. You are also my *kâmad* because You give me the joy I desire. You are my *vedan* – the One Who bestows decisive knowledge.

Sri Krishna is saying, "Decisive knowledge will give you the treasure called 'great wisdom' – there are no two ways about it." The poet replied, "*vaibhâvncha me*" – You are my only treasure.

Sri Krishna is asking, "How can you live only on *prem*?"

The poet is answering, "*jeevanancha me* – You are my life – I need nothing else." "So, is remaining alive the goal of your life?" "No, *jeevitancha me* – You are the goal of my life; I live for You. If I cannot get Your sevâ, may I die immediately. You are my only *daivat* – my worshiped Deity."

Srila Chaitanya dâs Goswâmpâd adds, Sri Lilâshuk said, "As soon as I hear Your loving pastimes, I am full of *prem*. I have no shelter other than Your love-sports."¹⁰⁴.

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¹ The true state or nature of anything, in truth, truly, really, accurately

² Knowledge of truth, thorough knowledge, insight into the true principles of philosophy, divine knowledge

Verse 105

mâdhuryena vivardhantâm vâcho nastava vaibhave,

châpalyena vivardhantân chintâ nastava shaishave. 105.

Translation

O Dev, may I continue to glorify Your beautiful love-sports more and more and may my mind quicken its pace in thinking about Your kaishor. 105.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi says, Sri Krishna burst into joy. "O Lilâshuk," said He, "Bravo! Bravo! I am pleased with your determination. When someone gets my *darshan*, it never goes in vain. Ask for a boon. I shall give you whatever you desire." The Lord repeatedly requested the poet to seek a blessing. Although a pure devotee never seeks anything from the Lord, since they are satisfied only by His sevâ, Sri Lilâshuk prayed to Sri Krishna for the sake of His pleasure. He beseeched, "O Mâdhav, Your beauty, love-sports, majesty and sweetness is beyond the power of speech. I only pray that I should be capable of glorifying Your excellences. Also, please strengthen my thoughts that I may eagerly meditate on Your pastimes as a *kishor*. This is all I seek."

What other prayer can a pure devotee possibly have? When we read or hear Sri Krishna-Karnâmrítam, we realize that Sri Krishna has indeed granted Sri Lilâshuk his prayer. Every single verse is dripping with Sri Krishna's sweetness and beauty. It is easy to make out that the poet's thoughts have never stopped floating in the sweet *ras* of Sri Krishna's budding youth.

Srila Bhatta Goswâmpâd says, the poet is saying, "O Vibho, what can I say? Vocabulary fails when it attempts to describe Your ever-increasing wealth of beauty and *lâvanya*. Nevertheless, I pray that I should be able to glorify You more and more.

I also pray that my thoughts should keep pace along with Your ever-increasing naughtiness that is characteristic of *kaishor*, where childishness meets youth. May my speech, eyes and ears be quick to extol Your excellent qualities and pastimes. Sri Krishna is *leelâ-chapal* – He constantly **changes** His pastimes.

When a fully bloomed lotus sways in the breeze, a thirsty black bee is unable to drink its honey in peace. This whets its appetite and agitates it even more. The devotees are like the bees that are greedy to relish Sri Krishna's sweet honey-like beauty, qualities

**Why does Sri
Krishna change
His pastimes
constantly?**

and pastimes. Therefore, Leelâ-Purushottam¹ Sri Krishna is extremely *leelâ-chapaI* to make us thirstier and to agitate our hearts. Sri Lilâshuk, who is a great *premik* and scholar, is praying that our senses too should become *chapaI* (quick) to savour His ever-changing *leelâs*. 105.

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¹ The Supreme Personality Who performs the most beautiful *leelâs* (pastimes)

Verse 106

yâni twach-charita-amritâni rasnâ-lehyâni dhanyâtmanâm

ye vâ shaishava-châpala-vyatikarâ râdhâ-avarodhon-mukhah,

yâ vâ bhâvita-venu-geeta-gatayo leelâ mukhâmbhoruhe

dhârâvâhikayâ vahantu hridaye tânyeva tânyeva me. 106.

Translation

May Your nectarine excellences that the blessed saints relish with their tongues, Your kishor like pranks that You are ever springing on Srimati Râdhârâni, such as obstructing Her along the way; and the divine expressions that flit across Your face when You play the magical Venu-geet, flow in my heart forever! 106.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says, Sri Krishna is telling, "Ohe Lilâshuk, it is very easy to grant your prayer. In fact, you already possess the two qualities¹ you asked for. Seek something else from me." The poet prayed, "Sri Shukamuni and the other blessed saints have relished Your nectarine excellences, such as love-sports with Srimati Râdhârâni in a secluded *kunja* – so may that *Amritam* flow eternally in my heart. May I always be submerged in *Leelâ-smaran!*"

.....
 • We, who are sheltered at Sriman-Mahâprabhu's holy feet, must also make the *Ashtakâliya nikunja-vilâs* of Sri Sri Râdhâ-Krishna our most important Bhajan.
 •
 • "Those who are greedy for the *Amritam* of Gopi-*bhâv* abandon Vedic injunctions and worship Sri Krishna.

Only the devotees who perform His Bhajan in the *Râgânugâ* path obtain Vrajendranandan in Braja. When we worship Him in any *bhâv* of Braja, we acquire a body suitable for that *bhâv* and serve Sri Krishna in Braja."

- (Sri Chaitanya-Charitâmrítam.Madhya.8.177-179)

¹ Sri Lilâshuk had prayed, "O Sri Krishna, Your beauty, love-sports, majesty and sweetness is beyond the power of speech. I only pray that I should be capable of glorifying Your excellences. Also, please strengthen my thoughts that I may eagerly meditate on Your pastimes as a kishor. This is all I seek."

“Therefore when we acquiesce to Gopi-*bhâv*, meditate on Sri Sri Râdhâ-Krishna’s love-sports all day and night, and serve the Divine Couple in *siddha-deha*, we get Their lotus feet in the body of a *sakhi*.”

- (Sri Chaitanya-Charitâmrítam.Madhya.8.183-184)

Srila Narottam dâs Thâkur Mahâshay has also stated –

“Meditating on the pastimes of the Divine Couple is the most important activity of the mind. So, on which pastimes should we meditate? The love-sports of the Divine Couple in the sweet flower-groves of Vrindâban are the essential meditation. It is the goal of human life as well as the path to achieve that goal. There is no other way than this. It is the truth and the ultimate ruling in a nutshell.”

Sri Lilâshuk said, “Your *kaishor-leelâs* which are full of pranks, such as the Dân-*leelâ*¹, pushpa-haran-*leelâ*², patharodh-*leelâ*³ – may these *leelâs* constantly be revealed in my heart. These pastimes are special because when Sri Krishna, Who is an Ocean of bliss, beholds the surging exultation of Srimati Râdhârâni’s sweet beauty – even His heart swells with pleasure.

Sri Lilâshuk prayed again, “May the divine expressions that dart across Your face when You play the magical *venu-geet* flow in my heart forever!”

Sri Bhatta Goswâmpâd says the loving saints behold Sri Krishna’s *Amritam*-like excellences in *sâkshâtkâr* and savour them on their tongues (delight in extolling His sweet pastimes). They are blessed souls. The poet is praying, “May such *Leelâs* flow in my heart forever.” Which *leelâs*? *Kaishor-leelâs* those are full of pranks, such as obstructing Srimati Râdhârâni, or trying to touch Her etc. Sri Lilâshuk also wishes to meditate eternally on Sri Krishna’s divine expressions that dart across His sweet face when He plays amorous notes on His enchanting flute.106.

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¹ Sri Krishna assumed the garb of a tax collector and demanded tax from Srimati Râdhârâni and Her *sakhis* who were carrying ghee for the fire-sacrifice that Bhâguri Muni and other sages were performing at Govind Kund.

² Sri Krishna accused Srimati Râdhârâni of being a flower-thief when She was plucking flowers to knit garland for Him, saying that King Kamsa had appointed Him as a security-guard to protect the gardens of Vrindâban.

³ Obstructing Srimati Râdhârâni on Her way.

Verse 107

bhaktis-twayi sthira-tarâ Bhagavân yadi syâd-

daivena nah phalati diva kishora-murtih,

muktih swayam mukulita-anjali sevate'sman

dharmârtha-kâma-gatayah samaya-pratikshâh. 107.

Translation

O Bhagavân, if we have steadfast Bhakti in You, You will appear before us in this divine kishor form on Your own, Mukti¹ will join her palms and serve us, and Dharmâ², Arthâ³ and Kâm⁴ will wait upon us. 107.

Âswâd-bindu purport

Sri Krishna says, "Ho! Lilâshuk, you want to reject the four *purushârthas*⁵ – *Dharma, Artha, Kâm, Moksha* and even the fifth *purushârtha* that is, *prem*! You have **me** before you, yet all you desire is revelation of my *kishor-leelâs*! Why, Lilâshuk, why?" Sri Lilâshuk replied with shrewdness writ large on his face, "O my Lord, You are omniscient, You know what is going on in everyone's heart, then why do you ask? *Prem-Bhakti* gives rise to the revelations (*sphurti*) of Your *leelâs*. If this goes on ceaselessly, You will appear in this divine *kishor* form on Your own. I do not have to beg separately for it." Here the poet has disclosed an important principle of Bhakti.

Let us learn the properties of Prem-Bhakti

Srimad Rupa Goswâmpâd has mentions two properties of *Prem-Bhakti* in *Bhakti-Rasâmrta-Sindhu* –

♥ **Sândrânanda-visheshâtmâ** - *Prem-Bhakti* consists of condensed bliss.

¹ So-called liberation

² That which is established or firm, steadfast decree, statute, ordinance, law, usage, practice, customary observance or prescribed conduct, duty, right, justice, virtue, morality, religion, religious merit, good works, according to the right or rule, rightly, justly, according to the nature of anything, Law personified.

³ Wealth, property, opulence, money.

⁴ Desire, longing, love of pleasure, especially sensual pleasure.

⁵ The ultimate goal of a living entity

♥ **Sri-Krishna-âkarshini** - *Prem-Bhakti* attracts Sri Krishna and makes Him subjugated to the devotee.

Sri Bhagavân told Uddhav Mahâshay in Srimad Bhâgavatam –

“O Uddhav, extremely intense Bhakti overpowers me in a way that nothing else can, such as *yog*¹, *sânkhya*², *Vedic* recitation, austerity, sacrifice, renunciation and the like.”

– (Srimad-Bhâgavatam11.14.20)

Once, out of fun, when Sri Krishna wrenched Himself free of Sri Bilwamangal Thâkur’s grip and made a sprint, the poet called out -

“Prabho! You are strong, so You freed Yourself from my weak hands and ran away. However, when You will manage to escape from my heart, I will acknowledge Your merit.”

– (Sri Krishna-Karnâmrítam, 3rd shatakam, 93)

“A *mahâ-bhâgavat* (great devotee) is one who ties up Sri Bhagavân’s lotus feet with cords of *prem* and the same Sri Hari, Whose Name immediately annihilates mountainous sins, even though we may utter feebly (or with irreverence) - He cannot abandon the heart of this devotee.”

- (Srimad-Bhâgavatam11.2.55)

We may ask, “When the Lord does not wish to depart from the heart of a devotee, why should we tie Him up? Will it not cause Him pain?” That is why the wise have mentioned, “with the cords of *prem*. This sort of bondage is delightful and singularly desirable. This arrangement demonstrates the deep attachment between Sri Bhagavân and His *bhakta*.”

The Gopis’ love for Sri Krishna is the maximum; hence, they are able to bind Him most strongly. When Akurji came to take Sri Krishna away, the terrible and fatal news spread like wildfire all over Braja. The Gopis had not disclosed this information to Srimati Râdhârâni since they feared for Her life. Later on Sri Lalitâ gave Her some hint and said, “O Râdhe, You are the only One in Braja, Who can bind Your Beloved. Please tie Him up, do not let Him go!” When Srimati heard this, She expressed Divine lunacy. Our Mahâjan quotes -

“Binodini heard Lalitâ and laughed. Then the Precious Râi said – ‘Shyâm will leave me and go to Madhupuri! Why, I never heard anything like this.

Do you not know, within my heart there is a temple, and within it I have rolled out a gem-studded bed, upon which I have unfurled a bedspread with the brush of my *anurâg*, on which Shyâmchând is sleeping peacefully?

¹ Abstract meditation, as taught by Patanjali and a means for the human spirit to attain complete union with the Supreme Spirit or Paramâtmâ. Its presiding deity is ‘Yog’ the son of Dharma and Kriyâ.

² (a) Knowledge about the soul and what is not the soul – (S.B.11.24.1)

(b) Scriptures concerned with knowledge – (Sridhar Swami)

Sânkhya is of two types – (1) that which does not believe in God, propagated by Sage Kapil, who is different from Lord Kapil –the Son of Mother Devahuti and (2) that which believes in God, preached by Sage Patanjali, also called ‘yog’.

You folks are telling me, Shyâm will go to Madhupuri; but my dears, by which route will He escape? He will go to Madhupuri only when I slit open my bosom and force Him out – do you understand?’

When Lalitâ and Champaklatâ heard Râi, speaking in this manner, they were very much astounded. Poet Chandidâs is happy – at last the fear of Mathura is dispelled.”

Sri Lilâshuk said, “Prabho, what more shall I say about Mukti? She will join her palms and come begging behind me with, ‘Please take me, O please do’.” After getting *sâkshâtkâr*, Sri Dhruva Mahâshay too had prayed to the Lord,—

“O Infinite One! May I always enjoy the association of Your devotees, who are absolutely pure in mind and who are ever engaged in cultivating Your pure devotion. I shall submerge myself in hearing Your excellences in their company and I shall become inebriated with devotion. In this manner I shall easily overcome this material sea of unbearable troubles and tribulations.”

- (Srimad-Bhâgavatam4.9.11)

The devotee never worries about liberation from the material world. He rests assured that Mukti herself will approach him with her service.

“There are many *jeevan-muktas* (self-realized souls). We can classify them into two types -

Ø **Bhakta jeevan-mukta** – They are self-realized devotees. They are attracted by Sri Krishna’s divine qualities and perform His Bhajan.

Ø **Gyâni jeevan-mukta** – They are self-realized gyânis. They possess only dry knowledge. Sri Krishna’s Name, qualities and pastimes do not attract them. They do not want to serve Him. Therefore they commit offence.”

– (Sri Chaitanya-Charitâmrita.Madhya.24.91-92)

Srila Bhatta Goswâmpâd explains that Sri Lilâshuk has experienced Sri Krishna, as the One Who is the repository of all *Shaktis* and qualities. All excellences reside in Him fully. He is full of completely sweet *ras*. In spite of having such experience and in spite of being a supreme devotee, the poet desires for *sâdhan-bhakti*. He is saying, “O my Lord, if I have steadfast devotion in Your Godly form, then You will spontaneously reveal Your divine *kishor* appearance to me. By ‘divine *kishor* appearance’, I mean Your remarkable and beautiful form in Vrindâban, and the attire and ornaments that go with it. My long-time desire will be fulfilled.”

Sri Krishna is saying, “Since you covet me alone, it means you are detached from material objects. In that case, you should accept the blissful Mukti. And if you lack absolute detachment, you should go in for Dharma, Artha or Kâm.”

Sri Lilâshuk replied, “As soon as we utter Sri Krishna-nâm, all types of Mukti stand before us with joined palms to serve us. Dharma, Artha and Kâm will linger around us. They will wait and pray, ‘O when will this devotee cast a merciful glance at us and we will be fortunate enough to serve him?’”

Leave aside the *siddha-bhaktas*, even in the *sâdhak*-stage a devotee does not care for *gyân*¹ and *vairâgya*², since they are not parts of Bhakti. Bhakti comprises of hearing, glorifying, and meditating. If we perform these activities, *gyân* and *vairâgya* will arise spontaneously in us."

– (Sri Chaitanya-Charitâmrítam.Madhya.22.82)

"Devotion to Vâsudev quickly generates in the devotee a loathing for sensual pleasures. Bhakti Devi bestows on him *gyân* (transcendental knowledge) and *vairâgya* (true renunciation that comes from within)."

- (Srimad-Bhâgavatam1.2.7)

Sri Chaitanya-Charitâmrítam sums it up nicely with –

"We desire Dharma, Artha, Kâma and Moksha out of ignorance. They are signs of deceit. Amongst these, the desire for Moksha is the most fraudulent, for it makes Krishna-Bhakti disappear completely."

– (Sri Chaitanya-Charitâmrítam.Âdi.1. 50-51).107.

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¹ knowledge
² renunciation

Verse 108

jaya jaya jaya dev dev dev

tri-bhuvana-mangala-divya-nâmadheya,

jaya jaya jaya dev krishnadev

shravana-mano-nayana-amrita-avatâr. 108.

Translation

O God, Whose divine names herald happiness, prosperity, good fortune and auspiciousness to the three worlds! O God, praise be to You! O God, praise be to You! O God, praise be to You! You are Amritam for the sense of hearing, for the mind and for the eyes. O Dev, O Krishnadev! All glory, all glory, all glory unto You! 108.

Âswâd-bindu purport

Sri Krishna told the poet, "Dear Lilâshuk, when you set out for Vrindâban you recited the holly invocation '*chintâmanir-jayati*'. From that verse, until verse 95 – '*keyang kântih*' – your compositions have been sheer *Amritam* for my ears. Still they were not satisfied, so I made you recite more. May your masterpiece become celebrated as '*Amritam* for my ears' – the excellent '**Sri Krishna-Karnâmrítam**'. You alone are an expert in expressing My sweetness." When Sri Krishna spoke so lovingly and sweetly to Sri Lilâshuk, his joy knew no bounds and he recited this verse in ecstasy.

"*jay jay jay dev dev dev*" means "*O dev jay, O dev jay, O dev jay*" – the poet has repeated the word 'jay' in love and exultation. 'Jay' means 'Sri Krishna is the most glorious of all.' **Sri Krishna is Swayam Bhagavân. All the divine personalities are either His parts, or minute portion. Sri Krishna is the root of all incarnations.** We cite evidence from some scriptures –

1. "Sri Krishna is the Supreme God – meditate unto Him and relish His *ras*." - Shrutî
2. "Sri Krishna alone is Swayam Bhagavân"
– Srimad Bhâgavatam
3. "O conqueror of wealth (Arjun), no one is superior to me."
– (B.G.7.7)

4. "Sri Krishna is the Supreme Controller and His form is eternal, conscious and blissful. He, Govinda, is without a beginning; He is the beginning of everything and He is the cause of all causes."

- (Brahma-Samhitâ)

5. "Swayam Bhagavân Sri Krishna alone is the most confidential *Tattva*. He is the Supreme Brahman and He appears human like." – (Devarshi Nârada)

We can discern Vrajendranandan Sri Krishna to be the most glorious in another way as well.

Shruti says, "*Raso vai sah*" – Sri Bhagavân is the embodiment of *ras*. However, we find that although Sri Bhagavân consists of Divine *ras*, all His incarnations do not manifest all types of *ras*. Sri Krishna is the treasure house of all nectarine *ras* and He expresses all the *ras* fully. This is because He contains some special qualities that nourish *ras*. These traits are not present in any other divine form. Leave aside other divinities, they are absent in Sri Krishna Himself while He is in Mathura and Dwaraka. Our Goswâmis have called these qualities as 'sweetness'. Sri Krishna is a roaring ocean of sweetness. Infinite sweetness is present in Him.

Although the sweetnesses are innumerable, the Goswâmis have classified them into four parts –

- ♥ **Leelâ-mâdhuri** – sweet pastimes
- ♥ **Prem-mâdhuri** – sweet love
- ♥ **Venu-mâdhuri** – sweet flute
- ♥ **Rupa-mâdhuri** – sweet beauty

We may experience these sweetnesses only with the help of pristine pure *prem* that is completely devoid of *aishwarya-gyân*¹. Such especially pure *prem* is possible only in Vrindâban. The Leelâ-associates of Braja are *Prem* personified. We may realize the sweetness of Govinda only if we follow their example and are **strictly under their guidance**. Our Mahâjans have relished this *mâdhuri* as well as distributed it. They have accepted Vidyâpati, Chandidâs, Jaydev, Bilwamangal and other Goudiya Vaishnav Âcharyas as their ideals. This wonderful text, Sri Krishna-Karnâmrítam is the burning evidence of Thâkur Bilwamngal's sweet realizations that are making him now exult, "Jay! Jay! Jay!"

Sri Lilâshuk also said, "*Tri-bhuvana-mangala-divya-nâmadheya*" – all glory unto You, Who has the most attractive Holy Name 'Krishna' that heralds happiness, prosperity, good fortune and auspiciousness to the three worlds. Sri Bhagavân's Name is eternal, conscious and blissful just like Sri Bhagavân Himself.

*"nâma-chintâmanih krishnash-chaitanya-ras-vigraha,
purnah shuddho nitya-mukto'bhinnatwân-nâma-nâminoh"*

- (Sri Hari-bhakti-vilâs, 11th vilâs, 503)

Meaning -

¹ To consider Sri Krishna as God Almighty and feel awe and reverence for Him. –(C.C.Âdi.3.16)

"Sri Krishna's Name, Deity and *swarup*¹ - all three are one. They are non-different from each other. They are eternal and blissful. Sri Krishna's Name, Sri Krishna's excellences and Sri Krishna's divine pastimes are all eternal and blissful just like His *swarup*."

– (Sri Chaitanya-Charitâmrítam.Madhya.17.127, 130)

Sri Krishna is Swayam Bhagavân, hence it logically follows that His Name too is more sacred than the names of other Divine Personalities. The following statements prove the unbounded magnificence of Sri Krishna-nâm.

Sriman-Mahâdev has divulged to Devi Pârvati -

"O beautiful one, a single Name of Sri Râmchandra is equal to a thousand Names of Sri Vishnu."

- (Sri Hari-Bhakti-Vilâs, 11th vilâs, 488)

Sri Brahmânda Purân says –

"If we utter Sri Krishna's Name just once, we get the same fruits as that of reciting the entire Sri Vishnu-sahasra-nâm² thrice."

Sri Krishna has told Arjun –

"My name 'Krishna' is the Chief of all Names."

"O great Rishi Bhrigu! This Krishna-nâm is sweeter than sweet, more auspicious than the auspicious and He (Krishna-nâm) is eternal. All the Vedas unite to form a wish-fulfilling creeper and Krishna-nâm is the most exquisite fruit of this creeper³. Sri Krishna delivers everyone who utters His Name even once, be it with reverence or irreverence. "

– Prabhâs-Khanda

Krishna-nâm is divine and most attractive. He makes everyone joyful and drags the heart to Himself. This is His natural property.

Sriman-Mahâprabhu has said, "*Ânandâbudhi-varadhanam-pratipadam purnâmrítâ-âswadanam*". Sri Krishna-nâm is so sweet that Srimad Rupa Goswâmicharan was compelled to state –

When I pronounce the heart-stealing Sri Krishna-nâm with my tongue, He arouses in me a desire to possess countless tongues. As soon as He touches my ears, He inflames my heart to wish for a million ears. He enters my

¹ Natural and eternal form, that of a cowherd boy in Golok Vrindavan.

² One thousand Names of Sri Vishnu

³ What proves that a person is truly learned in all the Vedas? It is proved when he starts chanting Krishna-nâm, since Krishna-nâm is the essence of the Vedas.

subconscious mind and stupefies me – I do not know what *Amritam* these two syllables '**kri**' and '**shna**' possess!" – (V.M.)

Srila Sanâtan Goswâmpâd has written in Sri Brihad-Bhâgavatâmrítam (2.3.162) –

"When the nectarine *ras* of Sri Krishna-nâm appears in just one sense organ, He engulfs all other faculties with His own sweetness."

The power of Krishna-nâm on the devotees who are in Gopi-bhâv is astounding!

"*Shoi*, who spoke the sweet Name of Shyâm? He entered through my ears, pierced my heart and tormented my soul. I do not know, my dear, how much honey this Shyâm-nâm has in Him that my lips cannot let Him go. Helplessly I have been chanting this Name ever since, now how do I obliterate Him from my mind? I try to forget, but I cannot, what do I do? Poet Dwija Chandidâs says – Krishna-nâm destroys the honour of a good woman and asserts His youth."

"*dev dev dev*" has another explanation. Mortals worship the Devatâs; they in turn adore the associates of Sri Krishna.

"The Devatâs and the *Asuras* both worship the followers of Sri Hari."
- (Srimad-Bhâgavatam 2.9.10)

These associates worship Sri Krishna; hence, He is the God of the gods of the gods – *dev dev dev*.

Therefore, all glory You, Who is Amritam for the ears, mind and the eyes! You are not the material nectar, but divine Amritam.

"Shyâm's glossy form is made of Nectar condensed from nectar."
– (Chandidâs)

We enjoy material *amritam* only when we drink it, but Sri Krishna is an *Amritam* that is relishing to every sense organ. Just seeing Him makes us ecstatic. 108.

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Verse 109

*tubhyan nirbhara-harsha-vivasha-âvesha-sphuta-âvirbhâvad-
bhuyash-châpala-bhushiteshu sukritâm bhâveshu nirbhâsine,
srimad-gokula-mandanâya manasâm vâchâncha dura-sphuran
mâdhuryaika-mahârnavâya mahase kasmaichidasmai namah. 109.*

Translation

He reveals Himself in the hearts of those devotees who clearly have immense sukritis and meditate on Him with intense bhâv, and are impatient and anxious for His darshan - I pay obeisance to That ornament of Srimad-Gokul, Who is beyond the capacity of mind and speech, and is an inexpressible effulgence of colossal ocean-like sweetness. 109.

Âswâd-bindu purport

S rila Krishnadâs Kavirâj Goswâmi said - Sri Lilâshuk was never satisfied in his description of Sri Krishna's sweetness. Once more, he realized His sweetness in his heart and was ecstatic with love. He wanted to glorify Him again. However, he had lost all strength to do so, and all he could do is to pay obeisance. He merrily continued to bicker with Sri Krishna and said, "I pay obeisance to You, Who is an effulgence of inexpressible sweetness."

Sri Krishna hollered, "Ho Lilâshuk! Only obeisance will not do, you have to extol my sweetness as well; I have a strong desire to hear from you." The poet retorted, "As if it's possible! First, You have such magnificent sweetnesses that are beyond the power of vocabulary, moreover You happen to be an ocean of those sweetnesses. Therefore I only pay You my obeisance."

Sri Krishna said, "If you cannot express orally, you meditate on my sweetness in your mind. All right?" Sri Lilâshuk replied, "Even that is not possible. You are beyond the mental faculty as well. I only pay you obeisance."

Ras-realization and *mâdhurya*-realization are the same, since *ras* and sweetness are synonymous. Srila Kavi Karnapur has defined *ras* as –

"When some conducive elements come together to form a blissful wonderment, that stupefies all the activities of the external as well as internal senses, then that blissful wonderment is called '*ras*'."

Srimad Rupa Goswâmi has stated –

“When our subconscious mind sparkles with pure goodness, we may relish an inexpressible sense of wonderment which is beyond our imagination – we call this ‘*ras*’.” Sweetness too has the same definition.

Sri Krishna cried, “Very nice indeed! I have fallen in the clutches of a fine man, I see. All right, Lilâshuk, you are saying that I am beyond the power of speech as well as mind. This means, I am beyond everyone’s vocabulary and conception, am I right?”

Sri Lilâshuk smiled benignly, “Please pardon me, my Lord, I was talking only about myself, and not about everybody. Those who have immense *sukriti*, whose hearts are absorbed in your *prem*, they are always immersed in *bhâv*, Your Lordship will certainly reveal Himself to them. I pay You my obeisance.”

Sri Krishna looked confused, “Oy Lilâshuk, I can’t understand all this jargon of yours – ‘hearts absorbed in *prem*...’immersed in *bhâv*...please can you be more explicit?”

Sri Lilâshuk said jokingly – “O Loving One, You are aware of everything. However, You are *tribhanga* – how can You get rid of Your natural crookedness? Anyway, Prabhu, I shall try my level best to explain. You appear in those hearts that are absorbed in Your bliss and are extremely thirsty for You - I pay my obeisance to that Sri Krishna. Now, have I made myself clear?”

Sri Krishna chuckled, “Mmm...I think I still haven’t got you. You mean I appear in the hearts of *sâdhaks*, do you not? I think you are trying to present me as Impersonal Brahman! Am I right?”

Sri Lilâshuk burst into laughter, “As soon as I said, ‘appear in the hearts’ You jumped into the conclusion that I am calling You Impersonal! Why do You think like this? My Lord, do You not know that You are the jewel of Gokul? You are the sweet sparkling Neelmani (blue gemstone) of Gokul !!! How can You be Impersonal? My repeated obeisance unto You.”

Srila Bhatta Goswâmpâd says - Just now Sri Lilâshuk is glorifying Sri Krishna and paying Him respects. He is saying, “You have appeared before me as inexpressible mass of sweet effulgence – I pay my obeisance unto You.” This verse clearly indicates that the effulgence of the Divine form is very much different from that of Impersonal Brahman. The Brahma-gyânîs cannot come anywhere close to Sri Krishna, they are so far away that they have no choice but to experience only His attribute less effulgence. However, Bhakti Devi takes the bhakta within the close proximity of Sri Bhagavân; hence, the devotee relishes Him, Who is the source of Brahman. I pay obeisance to You Who is such.

How are You?

You are *Srimad-gokula-mandanâya*. ‘*Srimat*¹’ means ‘the one who is supremely opulent’. ‘*mandanâya*’ means ‘adornment’. Together they indicate ‘the adornment of the supremely opulent Gokul’, that is none other than Govinda. He manifests Himself according to the *prem* of the Brijwâsis in that particular place at that particular time.

¹In Sanskrit, when ‘t’ comes before ‘g’ it changes into ‘d’.

Once more, how are You?

You are '*manasâm vâchâm cha dura-sphuran-mâdhuryaika-mahârnâvâya*' - the one and only ocean of sweetness that is beyond speech and mind. This means, that Your sweetness cannot be described nor conceived. I pay obeisance to You Who is such.

Srila Chaitanya dâs Goswâmi explains '*Srimad-gokula-mandanâya*' as – Gokul is opulent because of the Srimati Râdhârâni and Her sakhis. They are the '*Sri*' of Gokul. When they surround Sri Krishna, He looks magnificent. In this manner, Gokul becomes His ornament and not the other way round. I pay obeisance to Such Sri Krishna.109.

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Verse 110

*ishâna-deva-charana-âbharanena neebi-
dâmodara-sthira-yasha-stavakod-bhavena,
lilâshukena rachitan tava krishna-deva
karnâmrítam vahatu kalpa-shatântare'pi. 110.*

Translation

*O Krishna-dev! Ishândev's lotus feet are Lilâshuk's ornament.
Neebi-Dâmodar's never-fading bouquet of glory is his treasure.
May that Lilâshuk's composition Sri Sri Krishna-Karnâmrítam
submerge the devotees for hundreds of kalpas. 110.*

Âswâd-bindu purport

Sri Krishna-dâs Kavirâj Goswâmi says: Sri Krishna was overjoyed. He said, "O Lilâshuk, your sweet and brilliant speech is showering *Amritam* in my ears. I am extremely delighted. Please seek some boon."

Sri Krishna is sweetness personified. His beauty, qualities and *leelâs* are all overflowing with sweetness. Sri Krishna-*mâdhurya* is so delicious that it attracts not only the devotees, but it arouses a strong desire in Sri Krishna Himself to relish it—

"It is the natural property of Sri Krishna's sweetness to agitate men, women and even Sri Krishna Himself. It attracts the ears, eyes, mind and all other faculties. Sri Krishna Himself strives to relish His Own sweetness."

—

(Sri Chaitanya-Charitâmrítam.Âdi.4.128-129)

Sri Lilâshuk said, "O Dev! You have mercifully given me *darshan*, what else do I want? However, I shall most certainly obey Your command. If You deem it necessary to offer me a boon once more, then I would like to pray, that Sri Krishna-Karnâmrítam should overwhelm Your *rasik* devotees with sweet *ras* for countless *kalpas*."

A treatise marinated in divine *ras*, composed by a devotee-poet is worthwhile only when loving and *rasik* devotees relish it. This blessed text will delight Sri Bhagavân as well as His devotees for eons to come. What more can a poet seek? This text is immortal and so is the poet. We are strong witnesses to the fact that it continues to submerge the devotees' ears in extraordinary ever-new blissful *ras*.

¹ Sri Krishna

Verse 111

*dhanyânân sarasânula-apasarani sourabhyâm-abhysyatâng
karnânâm vivareshu kâmapî sudhâ-vridhtin duhânâmu muhuh,
vanyânân-sudrishâm mano-nayanar-magnasya devasya nah*

karnânâm vachasâm vijr̥imbhitam-aho kr̥ishnasya karnâmr̥itam. 111.

Translation

Aho! Sri Krishna-Karnâmr̥itam is the love-text that pleases the ears and the tongue of our Lord, from Whom the beautiful doe-eyed Gopis never shift their gaze. It relentlessly showers nectar in the auditory canals of the glorious and blessed devotees. May they relish this masterpiece while delighting in Krishna-kathâ ! 111.

Âswâd-bindu purport

Srila Krishnadâs Kavirâj Goswâmi says: Sri Krishna told the poet with a voice brimming in love, "O Lilâshuk, your text Sri Krishna-Karnâmr̥itam will naturally be nectarine to me, my beloveds and to my *rasik* and *vidagdha* devotees. Harbour no doubt about it. Yet, I shall grant your prayer with '*tathâstu*' – so be it!"

Sri Lilâshuk was mad with joy when he heard this. Of course, he ought to be, for if Sri Krishna, the Brijwâsis who are the crest-jewels amongst His devotees, and all other honourable *rasik* devotees, relish a devotee's poem simultaneously and Sri Krishna Himself declares it with His Holy Mouth, then is there anything more pleasurable? The poet exclaimed, "My Lord! It is my great fortune that You will enjoy my composition! You are the crest-jewel of all the connoisseurs who are experts in the *ras* of art and love! And You say You will take pleasure in my verses?"

Sri Krishna asked, "A text that contains such sweet poetry describing the pangs of separation, the joy of union, lamentations and conversations will definitely be pleasurable. What is so surprising about it?"

Sri Lilâshuk spoke in ecstasy, "Of course it is astonishing! When You are separated from the doe-eyed Gopis, Your mind is absorbed in them. When You are united with them, then too Your eyes never leave them. At these moments, You will delight in my poem – is it not surprising? One more point. Your beloveds are such experts that even Laxmi devi envies them. You always love to hear from your devotees – they may speak well or ill – You never do care, as long as they speak about You. However, if this text pours *Amritam* in the ears of Your beloveds, then it is truly wonderful.

Sri Krishna brushed him aside. "Look, I don't think it is remarkable, since your lamentations are akin to the wailings of the Gopis. So, they are bound to enjoy it."

The poet said, "Prabho, not only the Gopis, from Your benediction I learnt that Your devotees too will delight in my poem. My Lord! You are always compassionate. It is easy to please You. However, it involves a lot of *sâdhanâ* to satisfy Your devotees, You know? In this world, Your bhaktas are hallowed. If it is pleasurable to their ears, then it is very amazing indeed!"

Sri Krishna differed in His opinion. "It is not so very amazing", He said, "Since they have never heard anything like this before."

Sri Lilâshuk cut Him short, "Prabho, Your devotees are always absorbed in the blissful conversation about Your beauty, excellences and pastimes. They float in the perfumed waves of Bhakti-*ras*. Poems such as this are nothing new for them. Your Lordship has Himself mentioned in Srimad Bhagavad-Gitâ –

"The devotees whose heart and soul are surrendered unto me alone, they always explain about me to one another and gain supreme satisfaction and bliss by extolling my sweet, *ras-full* qualities and pastimes."

– (Gitâ.10.9.)

Srila Bhatta Goswâmpâd has accepted '*Sri Krishna-Karnâmr̥itam*' instead of '*krishnasya karnâmr̥itam*'. In this case, the meaning becomes 'O *rasik* devotees! Please relish this Sri Krishna-Karnâmr̥itam that is nectarine to the ears of Sri Sri Râdhâ-Krishna. How much can I glorify it! It showers inexpressibly sweet torrents of *Amritam* in the auditory canals of blessed (those who steadfast in the confidential *bhâv* of Sri Krishna) devotees.

How are these fortunate ones?
They are '*sarasânula-apasarani sourabhyâm-abhysyatâng*' – always immersed in the bliss of Krishna-Kathâ. The talks of Sri Krishna's amorous pastimes are like fragrant waves and these devotees are constantly floating in it.

How is Sri Krishna-Karnâmr̥itam?

It is '*vanyânân-sudrishâm mano-nayanar-magnasya devasya nahkarnânâm vachasâm vijrimbhitam-aho krishnasya karnâmr̥itam*' – rains *Amritam* in the ears of our Lord Sri Krishna, Who completely steals the heart and the gaze of the lovely and passionate maidens of Sri Vrindâban.111.

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Verse 112

anugraha-dwiguna-vishâla-lochanair-

anusmaran-mridu-murali-rava-amritayih,

yato yatah prasrati me vilochanan

tatas-tatah sphuratu tavaiva vaibhavam. 112.

Translation

Wherever I may cast my gaze with my mind absorbed in Your sweetness, please show Your compassion and manifest Yourself with Your extremely large eyes and soft notes of the flute in those very same places. 112.

Âswâd-bindu purport

Sri Krishna-dâs Kavirâj Goswâmi says: Sri Krishna said with a voice brimming in love, "O Lilâshuk, you speak the truth and your words are drenched in especially pure and very deep love. I have nothing with which I may reward you. I alone am a fitting prize for this poem. It is hardly a few days since you have come to Vrindâban. Within this short time, you have subjugated me. Now you experience the *darshan* of beautiful pastimes such as the *Râs-leelâ* that you may relish in the human body and then you shall enter these very same pastimes."

Sri Bhagavân too wishes that his loving devotees should relish their stay in Sri Vrindâban and enjoy the *sphurti* of wonderful *Râs-leelâ*. Even the eternal associates crave to reside in Braja-mandal in human form and perform *Bhajan*. It is no less pleasurable to live in Braja in the *sâdhak*-body. Srila Prabodhânanda Saraswati has written –
"When will I search for the new flower-groves in Sri Vrindâban that is sweeter than sweet and overflows with blissful *ras* and where my dear Ishwari Sri Râdhâ performs Her love-sports? And when will my agitated bee-like heart be intoxicated with the stream of nectar flowing from Her lotus feet?"

With a surprising movement, when will I stride atop the Vedas by resorting to the chanting of Sri Râdhâ's name while strolling in the paths leading to Her love-grove, practicing the supreme *Dharma* that is conducive to Sri Râdhâ's worship (hearing, glorifying and meditating) and joyously serve Srimati's lotus feet with various unguents?"
- (R.R.S.N.138-139)

In Sri Vrindâban-Mahimâmrítam too Srila Saraswatipâd has written –

“He is an exceptionally blessed Mahâjan, who resides in Sri Vrindâban, rolls on the earth crying piteously, paying obeisance to his beloved Friend, begging profusely for mercy by holding a blade of *grass* in his teeth, and spending days and nights under a solitary tree, shedding tears of sorrow by resting his cheek on his left palm.

He is a fortunate person who lives in Sri Vrindâban, has forsaken all company, has taken a vow of poverty and is constantly shedding tears of sorrow. He has lost appetite, sometimes expresses love-delirium, pain and stupefaction, and meditates on the splendour of Sri Sri Râdhâ-Krishna’s lotus feet constantly with all the more enthusiasm.”

“Will I ever attain that state when I shall abandon everything and go to Vrindâban? When will I roll eagerly in the dust of Sri Râs-mandal? And when shall I behold the Govardhan mountain to my heart’s content? When will I soothe my heart by bathing in Shyâmkund and Râdhâkund? And when will I purify myself by immersing in the water of the Yamunâ? It is Narottam dâs’s heartfelt desire to live in Vrindâban in the association of pure devotees.”
- (Prârthanâ)

After speaking to the poet Sri Krishna, along with Srimati Râdhârâni, cast merciful glance at him and was about to disappear. Sri Lilâshuk was stabbed with the pain of separation. His heart was agitated and he cried out piteously, “O Master! How will I live without Your *darshan*? I will not survive. I beg of You— wherever I cast my gaze, please reveal Your majesty to me. What sort of majesty do I want to see? Well, my dear Yugalkishor, Both of You have very large eyes. Please cast compassionate glances at me with twice the size of Your eyes and always fill my ears with Your sweet nectarine and mesmerizing flute-song. In this manner, please let my eyes constantly delight in Your sweet pastimes that are full of Your beauty, sweetness and *vaidagdhi*. This is my only heartfelt prayer at Your holy feet.”

Srila Bhatta Goswâmpâd says - Sri Lilâshuk is saying a last prayer to Sri Krishna before winding up Krishna-Karnâmr̥itam. He is begging His Lordship to appear before him ceaselessly. My dear Ocean of mercy, I have only one prayer – wherever I glance may I see You with Your sweet age, beauty, *lâvanya*, and love-sports. “*anusmaran-mridu-murali-rava-amritayih*” means, “please remember me whenever You play the nectarine flute.” “*anusmarat*¹” may also mean, “Please give me *darshan* in the same form that You manifested earlier.” Your eyes are very huge, because You are looking mercifully at me. I pray that You may continue to show the same compassion towards me.

Srila Chaitanyadâs Goswâmi says - Sri Krishna has appeared before Sri Lilâshuk along with Srimati Râdhârâni and is looking mercifully at him. The poet is overjoyed. He is full of *prem* and humility. He thinks he is not worthy of getting Their *darshan*. He feels he will run out of such wonderful luck very soon. Therefore, in this last verse, he is begging profusely to Sri Sri Râdhâ-Krishna to deliver him from the imminent separation.

O Dev, wherever I glance, may You look at me with so much compassion that Your eyes become double their original size. At that moment may You manifest Your nectarine flute-song along with Your loving pastimes with my Swâmini. Sri Sri Râdhâ-Krishna granted the blessed Lilâshuk his prayer. The poet was so fortunate that he drowned in the ocean of the sweeter than sweet beauty, excellence and *leelâ* of the Divine Couple forever and ever! **Jai Sri Sri Râdhâ-Mâdhav! Jai Sri Sri Gourahari! 112.**

¹ Anusmarat + mridu = anusmaranmridu

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Glossary

Abbreviations

Z	Latin
Swami	Srila Shridhar Swâmi
J	Srila Jiva Goswâmi
Chandra	Chaitanya-Chandrâmr̥itam
SA	Shrinivâs Âchârya
GG	Geet-Govindam
GL	Govinda-Lilâmr̥itam
BG	Bhagavad-Gitâ
BRS	Bhakti-Rasâmr̥ita-Sindhu
UN	Ujjwal-Neelmani
AC	Ânanda-Vrindâban-Champuh
GC	Gopâl-Champuh
Tattva	Tattva-Sandarbhâ
VM	Vidagdha-Mâdhav drama
AK	Alankâr-Koustubh
NC	Nâtak-Chandrikâ

A

abhisâr	Rendezvous of lovers (Sâhitya-Darpan)
abhisârîka	a woman who goes to meet her lover
aguru	the fragrant Aloe wood and tree, Aquilaria Agallocha
alaktak	red juice obtained from the red resin of certain trees and from the cochineal's red sap
amsha-avatâr	An incarnation that manifests majesty, sweetness, mercy and splendor to a lesser extent than the Supreme Personality. - (Sankshipta-Bhâgavatam.1.360.)
anarthas	Bad quality; evil; nonsense; producing misfortune; disappointing occurrence; worthless. Money breeds the following 19 types of <i>anarthas</i> - <ol style="list-style-type: none"> 1. stealing 2. violence 3. falsehood 4. arrogance 5. lust 6. anger 7. to insult or mock at others 8. false pride 9. separatism 10. enmity 11. suspicion 12. audacity 13. womanizing 14. gambling 15. alcohol 16. further labour to earn more 17. worry about how to protect it 18. sorrow when it is wasted

	19.lamentation when we lose it (due to the misconception that it belongs to us) – (S.B.11.23.14-15)
âptakam	Liberated (B.M.2.7.51); full of bliss due to divine experience and hence is satiated (Govinda-Bhâshyam 4.2.12); one whose all desires have been satisfied.
ârati	A ceremony of adoration accompanied by music and singing. (We should wave the lamp first, four times at the feet, twice in the navel, once around the face and seven times around the whole body) – (Hari-Bhakti-Vilâs.8.297).
âsan	Seat
ashtakâliya	To facilitate smaran-bhajan, the preceptors have classified one day and night into 8 parts during which the practicing devotee meditates on divine pastimes. – (Krishnânhika-Koumudi)
asur	(m) The chief of the evil spirits- (Rig Ved); the children of Diti by Kashyap; as such they are demons of the first order in perpetual hostility with the demi-gods, and we must not confuse them with the Râkshas or imps who animate dead bodies and disturb sacrifices.
âtmârâm	Rejoicing in one's self or in the supreme spirit.
avatâr	Incarnation

b

bândhuli	Pentapetes phoenicia. <i>L.</i> (its flower)
bhâv	Bhakti (Swami in S.B.1.5.22); love (J in S.B.2.4.4); intention (Swami in S.B.3.15.4); tendency (S.B.10.45.33); deep attachment (S.B.4.8.21); State; condition; true condition or state (A.V.C.13.8.); manner of being; nature or temperament; manner of acting or behaviour; way of thinking or feeling; sentiment; opinion; disposition; to make a firm resolution; love; affection; attachment; wanton sport; dalliance; advice; instruction; contemplation; meditation, engrossment.
bhâv-bhakti	An interest in devotional practice that is, to relish the beauty, pastimes and excellences of Sri Krishna accompanied by His associates (Bhakti-Rasâmr̥ita-Sindhu1.3.1-5); the <i>sâdhak</i> should have a desire to obtain Sri Bhagavan and accept all that is conducive for Bhakti (J)
brahmalok	The world of Brahma; a division of the universe where pious spirits reside.
brahman	The Supreme Spirit Who is formless or without any attribute.

C

chakor	(m)The Greek partridge (<i>Perdix rufa .L.</i>) fabled to subsist on moonbeams. Hence 'an eye drinking the moon-like face is called <i>chakor</i> .' (f) chakori.
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chancharik
chaturvyuha

Row of bees
Having four kinds of appearance (Mahâbhârat); asserting the four forms of the Supreme Being viz. Vâsudev, Sankarshan, Pradyumna, Aniruddha.

chitta
chudâ

Sub-conscious mind
Topknot, crest, pinnacle.

D

daf



darshar.

Seeing, observing, looking, noticing, observation, perception, ocular perception, the eye-sight, audience, meeting, foreseeing, experiencing, view, doctrine, philosophical system, a vision, dream, becoming visible or known, presence.

devatâ
dharma

Demi-god, presiding deity, guardian angel.
Duties performed according to *varna* and *âshram* (Chandra.22.); Devotion unto the Supreme Being (S.B.10.1.2); the nature of an object; daily activities (J); behaviour (B.B.1.4.100); Lord Vishnu (Swami in S.B.3.1.36.); justice (J in S.B.10.84.43); to perform pure devotion solely with the intention please Sri Bhagavân (S.B.1.1.2).

dhârmik

One who upholds Dharma.

G

gandharva

Celestial musicians born of Brahma's luster; Rishi Kashyap and Arishtâ's descendents (S.B.6.6.29);

gunjâ

Abrus precatorius (L) – a kind of black and red berry which forms the smallest of the jeweller's weights.

gyân

To decide the Truth based on the Scriptures (J in S.B.2.9.30); a realization arising from the *Shâstras* (Swami in S.B.6.16.58); conscience (B.B.2.3.136); mantra (Swami in S.B.10.84.41); Instruction (Swami in B.G.14.1); dry knowledge about how to attain liberation (SA);

h

hlâdini shakti

Although the Sri Bhagavan is Bliss personified, He take pleasure in and makes others too enjoy that bliss with a certain power (shakti) which we call as Hladini Shakti.

j

jap	Mantra (Swami in S.B.4.8.47); to utter a mantra very softly (Bhakti-Rasâmrítâ-Sindhu1.2.149); to whisper secretly (S.B.10.56.16);
jiva	Living being

k

kalpa	One day of Brahmâ (S.B.3.11.16.)
kalpa-taru	A wish-fulfilling tree
kâm	Sense gratification (Sri Chaitanya-CharitâmrítâÂdi.4.165)
kânta	(m) beloved
kântâ	(f) beloved
karmi	One who indulges in fruit-bearing actions
khanditâ	We call a sweetheart 'khanditâ' when she waits for her lover the entire night after having made a prior appointment that he fails to keep. He spends the night with another woman and turns up in the morning with all the signs of lovemaking. She expresses terrible anger and breathes heavily.
khanjan	The wagtail (Montacilla alba . L.). 'Khanjan-eyes' means 'eyes shaped like a Khanjan bird)



kinkari	Maidservant
koumar- <i>leelâ</i>	Sri Krishna's divine pastimes up to five years of age.
krishna-mâdhuri	Sri Krishna's sweetness
kunda flower	A kind of jasmine; Jasminum multiflorum or pubescens



(L).

L

<i>leelâ</i>	Divine pastimes
lilâ-parâyan	One who delights in performing divine pastimes
lok	World; region; people (B.B.1.1.61).

m

mâdan-âkhya	When <i>prem</i> , which is the condensed form of Hlâdini shakti, transcends the various stages such as <i>ratî</i> up to <i>mahâbhâv</i> and becomes highly exultant, so much so that it goes beyond the state of <i>mohan</i> , then we call it ' <i>mâdan-âkhya mahâbhâv</i> '. Srimati Râdhârâni is the only one Who expresses this <i>bhâv</i> . It is always present in Her. - (Ujjwal-Neelmani14.219).
mahâbhâv	Same as above
mâdan-âkhya	Same as above
<i>prem</i>	Sweetness.
mâdhuri	Love in sweet mood; conjugal love.
madhur- <i>prem</i>	

Glossary Sri Sri Krishna-Karnâmrítam Glossary

mâdhurya	Sweetness.
mahâbhâv	When <i>anurâg</i> reaches the states of 'yâvad-âshray-vritti', 'swa-samvedya-dashâ' and 'prakâshita', we call it <i>bhâv</i> . Mahâbhâv is the zenith of <i>bhâv</i> . (Ujjwal-Neelmani14.154).
mân	A mood of love-anger that stops the lovers from expressing love for each other.(Ujjwal-Neelmani15.74-76).
mandâr blossom	One of the 5 trees in Indra's heaven; a tree of the paradise.
manjari-bhâv	A mode of worship in which the <i>sâdhak</i> is in the mood of a <i>sakti</i> who is always partial to Srimati Râdhârâni. This process of <i>sâdhanâ</i> is Sriman-Mahâprabhu's special and brilliant gift to us in this special Kaliyug.
manmath	The one who agitates the heart (Love-god).
manmatha- manmatha	The one who agitates Manmath (Sri Krishna)
mâyâ	Illusion; that which is non-existent.
moksha	Liberation.
murali madhur	One who looks sweet when He holds the sweet flute.
murali-mukh	Sri Krishna's face when He holds the flute to His lips.

n

nâgar	Prince charming, lady's man, lady-killer, playboy, heartbreaker, womaniser, seducer.
nava-kishor	Newly budding youth.
nimesh	The time taken to blink once (G.G.8.2)
nirmanchhan	Same as ' <i>ârati</i> '

p

padâvali	Mahâjan poems
param-hamsa	One who is situated in Brahman (B.B.2.6.25).
pouganda	From 5 to 10 years of age (S.B.10.15.1), (Bhakti-Rasâmrîta-Sindhu2.1.309).
pouganda- <i>leelâ</i>	Divine pastimes as a pouganda
prâbhav	Those Who look almost as beautiful as Sri Hari, however their prowess is lesser than His prowess. They are of two types - 1. Short time – e.g. Mohini, Hamsa, Shukla. 2. Long time – e.g. They preach the Shâst ^{ras} and endeavour for welfare of the world. e.g. Dhanvantari, Vyâs, Kapil, Dattâtreyâ. (Sankshep-Bhâgavatâmrítam)
prânas	The breath of life; breath; respiration; spirit; vitality; life; a vital organ; vital air; life-causing; invigorating; usually the five vital airs – prân, apân, vyân, samân and udân.
pranay	A stage of love when the lover consider themselves non different from each other.(Ujjwal-Neelmani14.108).
<i>prasâdi</i>	An object touched to <i>prasâd</i> .
<i>prem</i>	The desire to please Sri Krishna's senses (Sri Chaitanya-CharitâmrîtaÂdi.4.165)
<i>prem</i> -bhakti	When bhâv-bhakti rises above its own stage, makes the heart extremely soft, brings blissful ecstasy and makes one deeply feel that 'Sri Krishna is mine' – we call it ' <i>prem</i> -bhakti'.

premik	Lover; a lover of God; a supremely loving devotee.
purnimâ	Full moon.
purva-râg	It is the period when the lovers have only heard about or seen each other; however, they have not actually met. We can classify this time into three- 1. mature 2. moderate 3. ordinary

r

rabâb



râjâ
ras

King.
When the mind and external senses come to a standstill and our heart feel with a joyful wonderment – a sense of “wow” – then it is *ras*. All the internal and external senses stop functioning and they cannot sense any object different from the '*ras*' – eg. Although camphor, sugar, pepper etc (present in the dish called '*rasâlâ*') are different objects with different tastes, we relish them as one flavor. Ras manifests on its own in the especially pure and luminous heart of a devotee. It has only characteristic – bliss. When we hear and glorify repeatedly, we get '*rati*' which is blissful. Later on this *rati* turns into *ras*. Then we get relish. The *ras*-experience is crores of times more blissful than the *rati*-experience. That is, we feel much more joy when we relish *ras* than what we feel in the *rati*-stage. In the state of *ras*-relish, we feel an ecstatic sense of wonderment. (Alankâr-Koustubh).

<i>rasamay</i>	(m) The embodiment of <i>ras</i> (Sri Krishna).
<i>rasarâj</i>	The King of <i>ras</i> (Sri Krishna).
<i>rasavati</i>	(f) Ras personified (Sri Râdhâ).
<i>rasik</i>	Connoisseur of <i>ras</i> .
<i>rasik</i> -shekhar	The Chief of all <i>rasik</i>

S

sach- chidânanda <i>sâdhak</i>	Same as <i>sai-chidânanda</i> The devotees who have gained passion for Sri Krishna, but still face some obstacles. However they are worthy of Sri Krishna-sâkshâtkâr – we call them ' <i>sâdhak</i> '. Eg. Sri Lilâshuk. (Bhakti-Rasâmríta-Sindhu2.1.276).
<i>sakh</i> -bhâv samâdhi	The mood of a <i>sakh</i> When we forget everything else and completely immerse in either Brahman-experience or Bhagavad-experience.
sanket-kunja	A particular flower-grove marked out for the lovers' meeting.
sat- chidânanda	The One Who has sandhini, samvit and hlâdini shaktis (Sri Krishna-Lelâ-Stavah); the One Who is eternal, blissful and conscious.
sattva	Power (s.B.3.12.15.); intellect (S.B.1.10.24); patience

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shaktyâvesh- avatâr shânta- <i>ras</i>	(S.B.3.21.16); consciousness (S.B.7.12.29); self-manifested (J); mode of goodness; nature; A type of incarnation bearing partial potency of Sri Bhagavan eg. Vyâsdev. The relish of the âtmârâm yogis – they are without a feeling that “Sri Krishna belongs to me”. Their joy is very less as compared to the devotees situated in higher <i>ras</i> (Bhakti-Rasâmríta-Sindhu3.1.4-6)
sharad	the sultry season succeeding monsoon; the time of ripening of crops; a time fluctuating from August to November depending on which Indian region we are referring to;
shoi	(f) Colloquial term for <i>sakhî</i> or friend
shringâr- <i>ras</i>	Erotic <i>ras</i> , also called 'brilliant <i>ras</i> '.
shringâr- <i>rasa</i> - râj	The King of Erotic <i>ras</i> (Vrajendranandan Sri Krishna)
shrivatsa	A hairline on the right side of Sri Krishna's chest (Sri Chaitanya-Charitâmrítântya.15.74).
siddha-deha	Pure divine body of an associate of Sri Bhagavân that is given by Sri Gurudev and we meditate internally on it. (Sri Chaitanya-Charitâmrítântya.1.32)
sindoor	Vermillion; it is the sacred symbol for a married woman.
sphuran	A revelation of divine pastimes in the heart – this happens in the stage of ' <i>anurâg</i> '. (Ujjwal-Neelmani2.3.150); same as sphurti.
sukriti	Pure devotion that has the power to please Sri Hari (G.L.8.8).
sukritiman	(m) one who has <i>sukriti</i>
swarup	<i>Tattva</i> (BB.2.2.185); eternal natural form or personality (Sri Chaitanya-CharitâmrítaMadhya.17.131); the most complete form of Sri Bhagavân that we call as Leelâ-Purushottam (AC.2.19)
swarup-shakti	Sri Bhagavân's own internal power. Its function is to defeat Mâyâ-shakti and manifest the true nature and form of Sri Bhagavân.(Tattva 31)

t

tama	Mode of ignorance.
tâmbul	(m) Betel-leaf
tretâ yug	The second <i>yug</i> (the first, third and fourth ones being <i>satya</i> , <i>dwâpar</i> and <i>Kaliyug</i> respectively)
tribhangim	Bent in three places, viz. the neck, hip and the knee.

u

udghurnâ	Worry, tension (BRS.2.1.147); a special activity of Radhârâni.
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v

vaibhav	Manifestation (G.C.Purva.1.20); importance; majesty; opulence;
vaibhav- prakash	Manifestation of <i>vaibhav</i>
vaibhav-vilas	The 24 forms who have manifested from the original Chaturvyuha or Prâbhâv-vilâs – They differ in names and wielding of weapons (Sri Chaitanya-

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vaidagdhí	CharitâmrítamMadhya.20.191). All the 64 arts such as music and dancing (Stavamâlâ 32); style (Mâlâ Premandu 24); wit and humour (VM.2.11)
vaijayanti	A garland consisting of 5 types of flowers and reaching up to the knees (Râdhâ-Krishna-Ganoddesh-Dipikâ.Pa132).
vairâgya	Impartial towards all (BB.2.2.205); deep love for Sri Bhagavan (Chaitanya-Chandrâmrítam.20); material detachment.
vanamâlâ	(f) a garland of wild flowers.
vidagdha	Connoisseur of <i>râs</i> (VM.1.3); expert; learned; scholar; all captivating (Sri Bhagavan.10.35.14); witty; humorous; one who charms the opposite sex; seducer;
vilâs	A splendour that increases every moment (BB.2.7.14); sport; partaking of Sri Bhagavân's mahâp <i>râsâdam</i> , dancing, singing etc. in front of Him; special beauty (BB.2.4.174);majesty (BB.2.2.185); lovemaking (NC.99); the special expression and movements of the eyes, position, seating, face etc. when one meets one's lover (UN.11.31); the bliss of performing sevâ (Krishnâhnika-Koumudi.2.2.); tempting dressing style and artistic grooming (AK.5.31);
viparit-vilâs	A lovemaking in which the lovers forget their identity, Govinda is so much absorbed in Sri Radha that HE thinks He is Radha and Srimati Râdhârâni thinks She is Govinda.
viraha	Separation of the lovers; lacking; <i>vipralambhâ</i> ;
virahi	One who experiences viraha
vrajânganâs	The maidens of Braja
Braja- <i>prem</i>	The love of the Brijwâsis
Braja-premik	A devotee in the mood of a Brijwâsi
Brajasundari	A Braja-beauty
Braja-vadhu	A newly wed bride of Braja

y

yagna	A worship that does not involve killing of animals (Hari-Bhakti-Vilâs.7.523)
yaksha	The followers of Kuber; A kind of celestial beings (S.B.10.6.27)
yogeshwar	An incarnation of Sri Bhagavan Who appeared to protect the thirteenth <i>manvantar</i> . His parents were Devahotra (father) and Brihati (mother) (S.B.8.13.32);